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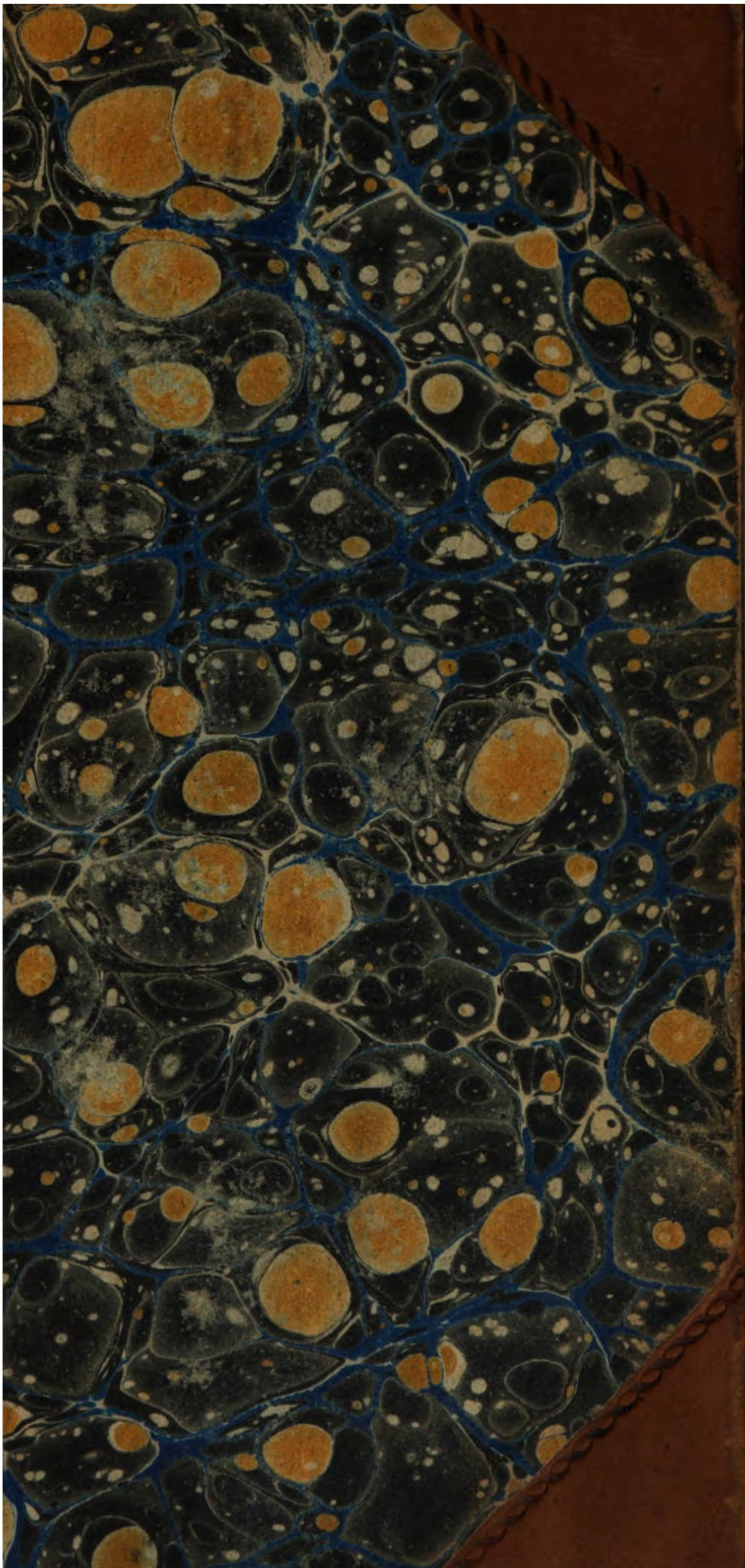
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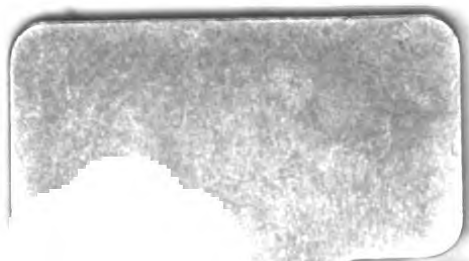


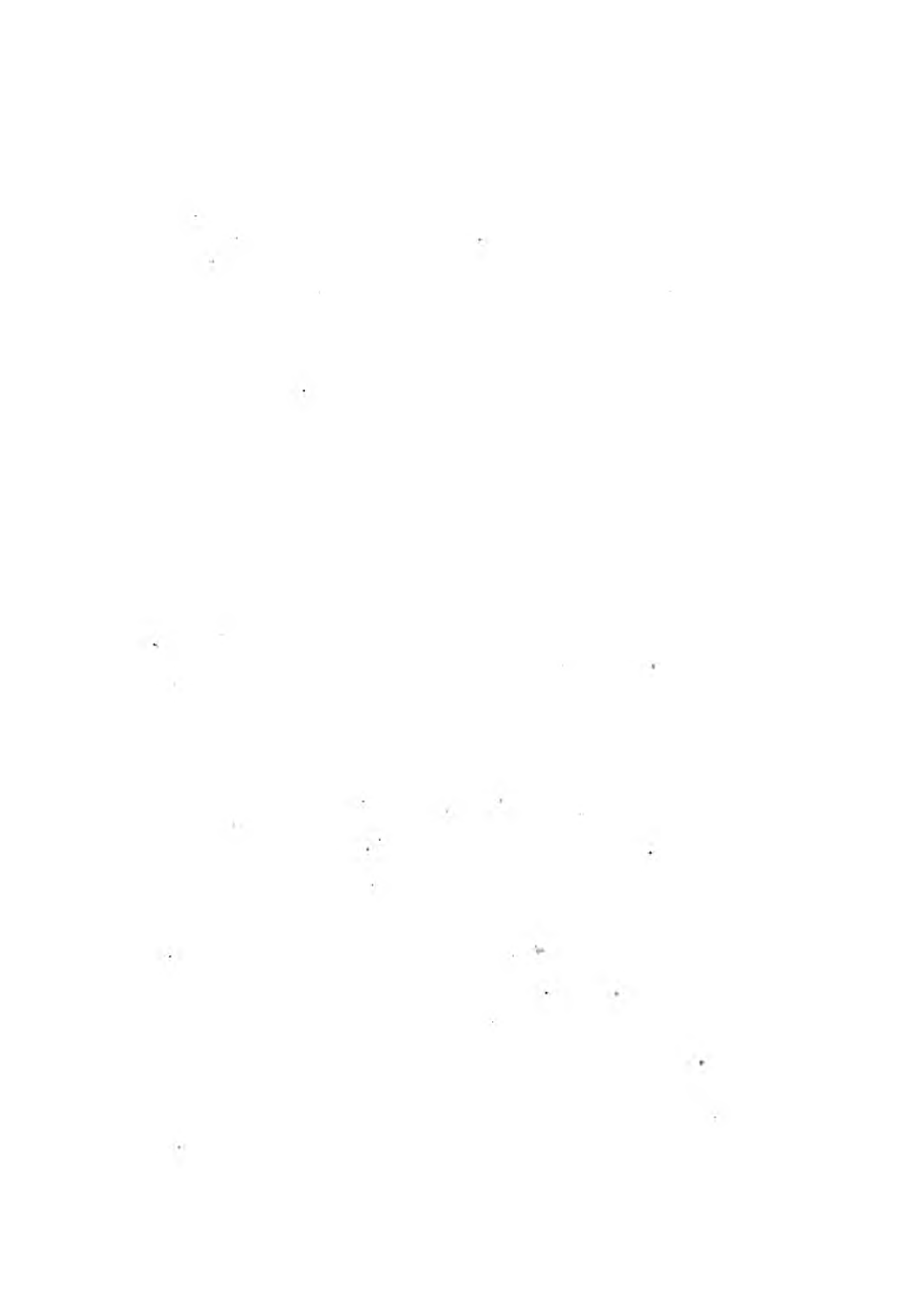
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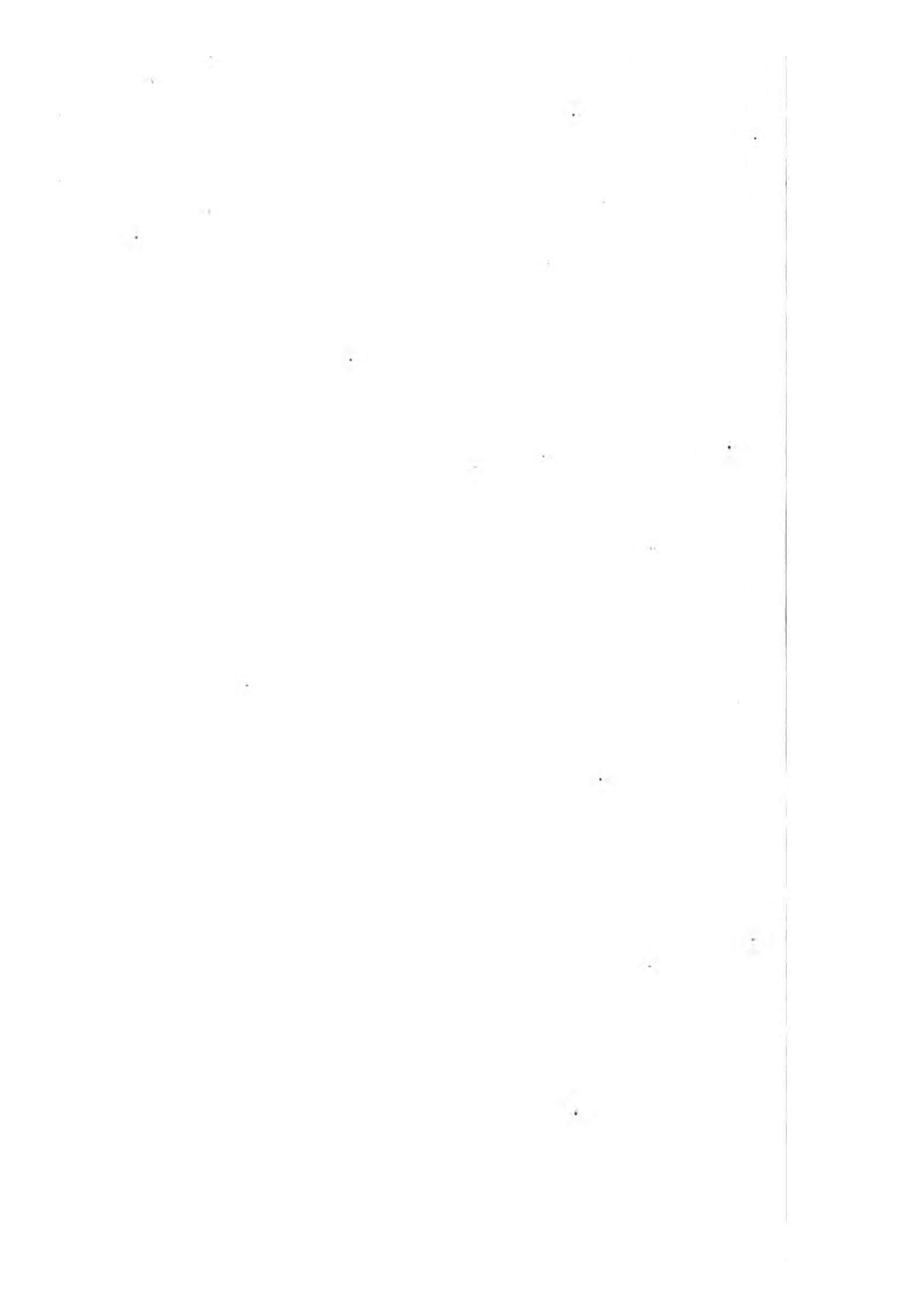


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S.H. 1831.

MURRAY'S
ENGLISH GRAMMAR,

ADAPTED TO

THE DIFFERENT CLASSES OF LEARNERS.

WITH AN

APPENDIX,

CONTAINING

RULES AND OBSERVATIONS

FOR ASSISTING THE MORE ADVANCED STUDENTS TO WRITE WITH
PERSPICUITY AND ACCURACY.

They who are learning to compose and arrange their sentences with accuracy and order, are learning, at the same time, to think with accuracy and order.

BLAIR.

ENLARGED BY THE

REV. JOHN DAVIS, A.M.

*Editor of Eton Latin Grammar Improved, Walker's Dictionary Enlarged,
Goldsmith's History of England, &c.*

BELFAST:

Printed and Published by

SIMMS & M'INTYRE, DONEGALL STREET.

1830.

69.



ADVERTISEMENT

TO THE

BELFAST EDITION OF MURRAY'S ENGLISH GRAMMAR.

THIS edition of MURRAY'S Duodecimo Grammar is interspersed with the following important improvements.

In ORTHOGRAPHY is exhibited a comparative view of the different opinions held by our best grammarians, respecting the nature and number of the simple vowel-sounds; with various observations on the most correct method of spelling words.

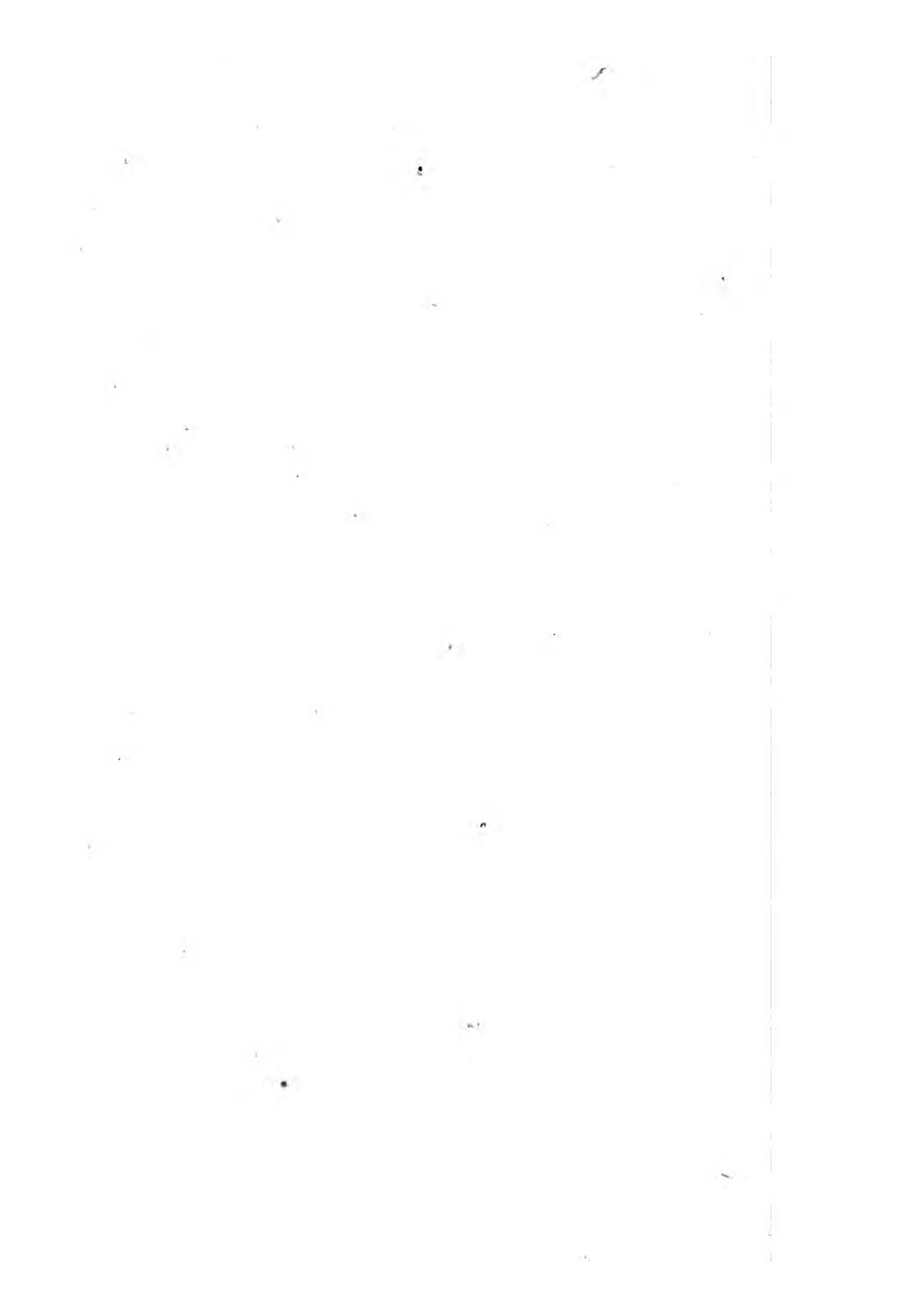
In ETYMOLOGY are given the sentiments of both ancient and modern writers, with respect to the exact number of the parts of speech; the formation of the plural number; the grammatical meaning of the words *case* and *declension*; the essence or nature of the verb; and the origin and properties of almost all the parts of speech.

In SYNTAX, the rules are expressed as concisely as was deemed consistent with perspicuity; and various modes of speaking and writing, which might embarrass the pupil, are noticed, and the most approved pointed out.

In COMPOSITION, a great quantity of new and important matter has been introduced. Indeed, few works, expressly written on the subject, contain so many appropriate observations as that with which the reader is here presented.

It is hoped that, from a careful perusal of this volume, it will be readily acknowledged, that no single work yet published in the United Kingdom contains so much useful information, either on the subject of Grammar, or that of Composition. Hence, by a diligent application to the Rules and Observations now given, the student may acquire a more scientific and practical knowledge of his native tongue, and a greater facility in composition, than was hitherto in his power.

Belfast, August, 1830.



INTRODUCTION.

WHEN the number and variety of English Grammars already published, and the ability with which some of them are written, are considered, little can be expected from a new compilation, besides a careful selection of the most useful matter, and some degree of improvement in the mode of adapting it to the understanding, and the gradual progress of learners. In these respects something, perhaps, may yet be done, for the ease and advantage of young persons.

IN books designed for the instruction of youth, there is a medium to be observed, between treating the subject in so extensive and minute a manner, as to embarrass and confuse their minds, by offering too much at once for their comprehension; and, on the other hand, conducting it by such short and general precepts and observations, as convey to them no clear and precise information. A distribution of the parts, which is either defective or irregular, has also a tendency to perplex the young understanding, and to retard its knowledge of the principles of literature. A distinct general view, or outline, of all the essential parts of the study in which they are engaged; a gradual and judicious supply of this outline; and a due arrangement of the divisions, according to their natural order and connexion, appear to be among the best means of enlightening the minds of youth, and of facilitating their acquisition of knowledge. The author of this work, at the same time that he has endeavoured to avoid a plan, which may be too concise or too extensive, defective in its parts, or irregular in their disposition, has studied to render his subject sufficiently easy, intelligible, and comprehensive. He does not presume to have completely attained these objects. How far he has succeeded in the attempt, and wherein he has failed, must be referred to the determination of the judicious and candid reader.

THE method which he has adopted, of exhibiting the performance in characters of different sizes, will, he trusts, be conducive to that

gradual and regular procedure, which is so favourable to the business of instruction. The more important rules, definitions, and observations, and which are therefore the most proper to be committed to memory, are printed with a larger type; whilst rules and remarks that are of less consequence, that extend or diversify the general idea, or that serve as explanations, are contained in the smaller letter: these, or the chief of them, will be perused by the student to the greatest advantage, if postponed till the general system be completed. The use of notes and observations, in the common and detached manner, at the bottom of the page, would not, it is imagined, be so likely to attract the perusal of youth, or admit of so ample and regular an illustration, as a continued and uniform order of the several subjects. In adopting this mode, care has been taken to adjust it so that the whole may be perused in a connected progress, or the part contained in the larger character read in order by itself.

WITH respect to the definitions and rules, it may not be improper more particularly to observe, that, in selecting and forming them, it has been the author's aim to render them as exact and comprehensive, and, at the same time, as intelligible to young minds, as the nature of the subject, and the difficulties attending it, would admit. In this attempt, he has sometimes been, unavoidably, induced to offer more for the scholar's memory, than he could otherwise have wished. But if he has tolerably succeeded in his design, the advantages to be derived from it, will, in the end, more than compensate the inconvenience. In regard to the notes and observations, he may add, that many of them are intended, not only to explain the subjects, and to illustrate them by comparative views, but also to invite the ingenious student to inquiry and reflection, and to prompt to a more enlarged, critical, and satisfactory research.

FROM the sentiment generally admitted, that a proper selection of faulty composition is more instructive to the young grammarian, than any rules and examples of propriety that can be given, the Compiler has been induced to pay peculiar attention to this part of the subject; and though the instances of false Grammar, under the rules of Syntax, are numerous, it is hoped they will not be found too many, when their variety and usefulness are considered.

IN a work which professes itself to be a compilation, and which, from the nature and design of it, must consist chiefly of materials selected from the writings of others, it is scarcely necessary to apologize for the use which the Compiler has made of his prede-

cessors' labours; or for omitting to insert their names. From the alterations which have been frequently made in the sentiments and the language, to suit the connexion, and to adapt them to the particular purposes for which they are introduced; and, in many instances, from the uncertainty to whom the passages originally belonged, the insertion of names could seldom be made with propriety. But if this could have been generally done, a work of this nature would derive no advantage from it, equal to the inconvenience of crowding the pages with a repetition of names and references. It is, however, proper to acknowledge, in general terms, that the authors to whom the grammatical part of this compilation is principally indebted for its materials, are Harris, Johnson, Lowth, Priestley, Beattie, Sheridan, Walker, and Coote.

THE Rules and Observations respecting Perspicuity, &c. contained in the Appendix, and which are, chiefly, extracted from the writings of Blair and Campbell, will, it is presumed, form a proper addition to the Grammar. The subjects are very nearly related; and the study of perspicuity and accuracy in writing, appears naturally to follow that of Grammar. A competent acquaintance with the principles of both, will prepare and qualify the students, for prosecuting those additional improvements in language, to which they may be properly directed.

ON the utility and importance of the study of Grammar, and the principles of Composition, much might be advanced, for the encouragement of persons in early life to apply themselves to this branch of learning; but as the limits of this Introduction will not allow of many observations on the subject, a few leading sentiments are all that can be admitted here with propriety. As words are the signs of our ideas, and the medium by which we perceive the sentiments of others, and communicate our own; and as signs exhibit the things which they are intended to represent, more or less accurately, according as their real or established conformity to those things is more or less exact; it is evident, that in proportion to our knowledge of the nature and properties of words, of their relation to each other, and of their established connexion with the ideas to which they are applied, will be the certainty and ease, with which we transfuse our sentiments into the minds of one another; and that, without a competent knowledge of this kind, we shall frequently be in hazard of misunderstanding others, and of being misunderstood ourselves. It may, indeed, be justly asserted, that many of the differences in opinion amongst men, with the disputes, contentions, and alienations of heart, which

have too often proceeded from such differences, have been occasioned by a want of proper skill in the connexion and meaning of words, and by a tenacious misapplication of language.

ONE of the best supports, which the recommendation of this study can receive, in small compass, may be derived from the following sentiments of an eminent and candid writer* on language and composition. "All that regards the study of composition, merits the higher attention upon this account, that it is intimately connected with the improvement of our intellectual powers. For I must be allowed to say, that when we are employed, after a proper manner, in the study of composition, we are cultivating the understanding itself. The study of arranging and expressing our thoughts with propriety, teaches to think, as well as to speak, accurately."

BEFORE the close of this Introduction, it may not be superfluous to observe, that the author of the following work has no interest in it, but that which arises from the hope, that it will prove of some advantage to young persons, and relieve the labours of those who are employed in their education. He wishes to promote, in some degree, the cause of virtue, as well as of learning; and, with this view, he has been studious, through the whole of the work, not only to avoid every example and illustration, which might have an improper effect on the minds of youth; but also to introduce, on many occasions, such as have a moral and religious tendency. His attention to objects of so much importance will, he trusts, meet the approbation of every well-disposed reader. If they were faithfully regarded in all books of education, they would doubtless contribute very materially to the order and happiness of society, by guarding the innocence, and cherishing the virtue of the rising generation.

Holdgate, near York, 1795.

* Blair.

CONTENTS.

PART I.—ORTHOGRAPHY.

CHAP. I. Of Letters.	Page
SECT. I. Of the Nature of the Letters, and of a Perfect Alphabet	1
II. Of the Sounds of Vowels, Consonants, &c.	6
III. General Observations on the Sounds of the Letters	10
IV. The Nature of Articulation explained	18
II. Of Syllables, and Rules for arranging them	20
III. Of Words in general, and the Rules for Spelling them	21

PART II.—ETYMOLOGY.

CHAP. I. A General View of the Parts of Speech	27
II. Of the Articles	33
III. Of Substantives.	
SECT. I. Of Substantives in general	36
II. Of Gender	37
III. Of Number	40
IV. Of Case	45
CHAP. IV. Of Adjectives.	
SECT. I. Of the Nature of Adjectives, and the Degrees of Comparison	50
II. Remarks on the Subject of Comparison	54
III. The Origin and Properties of Adjectives	55
CHAP. V. Of Pronouns.	
SECT. I. Of the Personal Pronouns	57
II. Of the Possessive Pronouns	59
III. Of the Relative Pronouns	60
IV. Of the Adjective Pronouns	63
V. Of the Origin of Pronouns	66

CHAP. VI. Of Verbs.	Page
SECT. I. Of the Nature of Verbs in general	69
II. Of Number and Person	71
III. Of Moods and Participles	ib.
IV. Remarks on the Potential Mood	75
V. Of the Tenses	77
VI. The Conjugation of the Auxiliary Verbs <i>To Have</i> and <i>To Be</i>	80
VII. The Auxiliary Verbs conjugated in their simple form; with Observations on their peculiar nature and force	89
VIII. Of the Signs of the Moods and Tenses	91
IX. The Conjugation of Regular Verbs	96
X. Observations on Passive Verbs	104
XI. Of Irregular Verbs	105
XII. Of the Formation of Irregular Verbs	111
XIII. Of Defective Verbs; and of the different ways in which Verbs are conjugated	112
CHAP. VII. Of Adverbs	118
VIII. Of Prepositions	121
IX. Of Conjunctions	126
X. Of Interjections	129
XI. Of Derivation.	
SECT. I. Of the various ways in which Words are derived from one another	130
II. A short account of the Rise and Progress of the English Language	136

PART III.—SYNTAX. 141

Of the Syntax of the Article	160
Of the Syntax of the Noun.	
Of several Nouns joined by Copulatives	145
Of Nouns connected by Disjunctives	148
Of Nouns of Multitude	ib.
Of one Noun governing another in the Possessive Case	164

CONTENTS.

xi

	Page
Of the Syntax of the Adjective	153
Of the Syntax of the Pronoun.	
Of Pronouns agreeing with their Antecedents	149
Of the Relative being Nominative to the Verb	152
Of the Relative preceded by Nominatives of different Persons	153
Of the Syntax of the Verb.	
Of the Verb's agreement with the Nominative Case	142
Of Verbs Active requiring the Objective Case	168
Of one Verb governing another in the Infinitive Mood	170
Of Verbs related in point of Time	171
Of the Syntax of the Participle	172
Of the Rules respecting Adverbs.	
Of the Position of Adverbs	175
Of two Negatives	177
Of the Syntax of Prepositions	178
Of the Syntax of Conjunctions.	
Of Conjunctions connecting the same Moods, Tenses, and Cases	182
Of Conjunctions requiring the Subjunctive Mood, &c.	183
Of the Syntax of Interjections	152
Of Comparisons by the Conjunction <i>than</i> or <i>as</i>	187
Directions respecting the Ellipsis	190
General Rule of Syntax	193
Directions for Parsing	195

PART IV.—PROSODY.

CHAP. I. Of Pronunciation	205
SECT. I. Of Accent	ib.
II. Of Quantity	209
III. Of Emphasis	210
IV. Of Pauses	213
V. Of Tones	215
II. Of Versification	217

OF PUNCTUATION.

	Page
CHAP. I. Of the Comma	228
II. Of the Semicolon	232
III. Of the Colon	233
IV. Of the Period	234
V. Of the Dash, Notes of Interrogation, &c.	ib.

APPENDIX.

RULES AND OBSERVATIONS FOR PROMOTING PERSPICUITY
AND ACCURACY IN WRITING.

PART I.

*Of Perspicuity and Accuracy of Expression, with respect to Single
Words and Phrases.*

CHAP. I. Of Purity	240
II. Of Propriety	244
III. Of Precision	250

PART II.

*Of Perspicuity and Accuracy of Expression, with respect to the
Construction of Sentences.*

CHAP. I. Of the Clearness of a Sentence	256
II. Of the Unity of a Sentence	261
III. Of the Strength of a Sentence	265
IV. Of Figures of Speech	284

PART III.

Of Narratives, Regular Subjects, Themes, &c.

CHAP. I. Outlines in Narrative	313
II. Sketches in Narrative	ib.
III. Narrative Amplified	314
IV. Regular Subjects	316
V. Easy Essays	317
VI. Themes	319
VII. Discourse	320
VIII. Conduct of a Discourse in all its Parts	323

ENGLISH GRAMMAR.

ENGLISH GRAMMAR is the art of speaking and writing the English language with propriety.

It is divided into four parts; namely, **ORTHOGRAPHY, ETYMOLOGY, SYNTAX, and PROSODY.**

This division may be rendered more intelligible to the student, by observing, in other words, that Grammar treats—of the form and sound of the letters, the combination of letters into syllables, and of syllables into words;—of the different sorts of words, their various modifications, and their derivation;—of the union and right order of words in the formation of a sentence;—and of the just pronunciation, and poetical construction of sentences.

PART I.

ORTHOGRAPHY.

CHAPTER I.—OF THE LETTERS.

SECTION I.—*Of the Nature of the Letters, and of a Perfect Alphabet.*

ORTHOGRAPHY teaches the nature and powers of letters, and the just method of spelling words.

A letter is the first principle, or least part, of a word.

The letters of the English language, called the **English Alphabet**, are twenty-six in number.

These letters are the representatives of certain articulate sounds, formed by the organs of speech, and constituting the elements of the language.

The following is a list of the Anglo-Saxon, Roman, Italic, and Old English Characters:

<i>Saxon.</i>		<i>Roman.</i>		<i>Italic.</i>		<i>Old English.</i>		<i>Name.</i>
Cap.	Small.	Cap.	Small.	Cap.	Small.	Cap.	Small.	
Ǽ	A a	A	a	<i>A</i>	<i>a</i>	Ǽ	a	<i>ai.</i>
B	b	B	b	<i>B</i>	<i>b</i>	Ɔ	b	<i>bee.</i>
E	C c	C	c	<i>C</i>	<i>c</i>	Ɔ	c	<i>see.</i>
D	Ɔ	D	d	<i>D</i>	<i>d</i>	Ɔ	d	<i>dee.</i>
Ɔ	E e	E	e	<i>E</i>	<i>e</i>	Ɔ	e	<i>ee.</i>
F	f	F	f	<i>F</i>	<i>f</i>	Ɔ	f	<i>ef.</i>
Ɔ	G g	G	g	<i>G</i>	<i>g</i>	Ɔ	g	<i>jee.</i>
Ɔ	H h	H	h	<i>H</i>	<i>h</i>	Ɔ	h	<i>aitch.</i>
I	i i	I	i	<i>I</i>	<i>i</i>	Ɔ	i	<i>i or eye.</i>
		J	j	<i>J</i>	<i>j</i>	Ɔ	j	<i>jay.</i>
K	k	K	k	<i>K</i>	<i>k</i>	Ɔ	k	<i>kay.</i>
L	l	L	l	<i>L</i>	<i>l</i>	Ɔ	l	<i>el.</i>
Ɔ	M m	M	m	<i>M</i>	<i>m</i>	Ɔ	m	<i>em.</i>
N	n	N	n	<i>N</i>	<i>n</i>	Ɔ	n	<i>en.</i>
O	o	O	o	<i>O</i>	<i>o</i>	Ɔ	o	<i>o.</i>
P	p	P	p	<i>P</i>	<i>p</i>	Ɔ	p	<i>pee.</i>
		Q	q	<i>Q</i>	<i>q</i>	Ɔ	q	<i>cue.</i>
R	r	R	r	<i>R</i>	<i>r</i>	Ɔ	r	<i>ar.</i>
Ɔ	S s	S	s	<i>S</i>	<i>s</i>	Ɔ	s	<i>ess.</i>
T	Ɔ	T	t	<i>T</i>	<i>t</i>	Ɔ	t	<i>tee.</i>
Ɔ	Ɔ þ <i>th</i>							
U	u	U	u	<i>U</i>	<i>u</i>	Ɔ	u	<i>u or you.</i>
		V	v	<i>V</i>	<i>v</i>	Ɔ	v	<i>vee.</i>
W	w	W	w	<i>W</i>	<i>w</i>	Ɔ	w	<i>double u.</i>
X	x	X	x	<i>X</i>	<i>x</i>	Ɔ	x	<i>eks.</i>
Y	y	Y	y	<i>Y</i>	<i>y</i>	Ɔ	y	<i>wy.</i>
Z	z	Z	z	<i>Z</i>	<i>z</i>	Ɔ	z	<i>zed.</i>

Several letters marked in the English alphabet, as consonants, are either superfluous, or represent, not simple, but complex sounds. *C*, for instance, is superfluous in both its sounds; the one being expressed by *k*, and the other by *s*. *G*, in the soft pronunciation, is not a simple, but a complex sound; as *age* is pronounced *aidge*. *J* is unnecessary, because its sound and that of the soft *g* are in our language the same. *Q*, with its attendant *u*, is either complex, and resolvable into *kw*, as in *quality*; or unnecessary, because its sound is the same with *k*, as in *opaque*. *X* is compounded of *gs*, as in *example*; or of *ks*, as in *expect*.

From the preceding representation, it appears to be a point of considerable importance, that every learner of the English language should be taught to pronounce perfectly, and with facility, every original simple sound that belongs to it. By a timely and judicious care in this respect, the voice will be prepared to utter, with ease and accuracy, every combination of sounds; and taught to avoid that confused and imperfect manner of pronouncing words, which accompanies, through life, many persons, who have not, in this respect, been properly instructed at an early period.

Letters are divided into Vowels and Consonants.

A Vowel is an articulate sound, that can be perfectly uttered by itself; as, *a, e, o*.

More philosophically: a vowel is a simple sound, perfect in itself, and formed by a continued effusion of the breath, and a certain conformation of the mouth, without any alteration in the position, or any motion of the organs of speech; from the moment the vocal sound commences till it ends.

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

A Consonant is an articulate sound, which cannot be perfectly uttered without the help of a vowel; as, *b, d, f, l*; which require vowels to express them fully.

More philosophically: a consonant is a simple, articulate sound, imperfect by itself; but which, joined with a vowel, forms a complete sound, by a particular motion or contact of the organs of speech.

W and *y* are consonants when they begin a word or syllable; but in every other situation they are vowels.

It is generally acknowledged by the best grammarians, that *w* and *y* are consonants when they begin a syllable or word, and vowels when they end one. That they are consonants, when used as initials, seems to be evident from their not admitting the article *an* before them, as it would be improper to say *an walnut, an yard, &c.* and from their following a vowel without any hiatus or difficulty of utterance; as, *frosty winter, rosy youth*. That they are vowels in other situations, appears from their regularly taking the sound of other vowels; as, *w* has the exact sound of *u* in *saw, few, now, &c.*; and *y* that of *i*, in *hymn, fly, crystal, &c.*

It is commonly asserted by grammarians, Grant observes, that *w* and *y* are consonants at the beginning of a word, and vowels at the end. There is, however, little doubt, that in both cases they are vowels; the former being, when sounded, equivalent to *u* (*oo*) rapidly pronounced, and the latter being merely a substitute for *i*, whether as denoting a vowel or a diphthongal sound. *We* is sounded like the French *oui*; *how*, like *hou*; *you* has the sound of *iew* in *view*; *try* is *tri*, and *very* is *vere*.*

It has been already shown that it is essential to the nature of a consonant, that it cannot be fully uttered without the aid of a vowel. Even the names of the consonants, as they are pronounced in naming the alphabet, require the aid of vowels to express them. The distinction between the *nature* and the *name* of a consonant, is of great importance; as observations on the name are often applied to explain the nature of a consonant: and thus the reader is led into error respecting these elements of language. It should be impressed on every one's mind, that the name of a consonant is a complex sound; but that the consonant itself is generally a simple sound.

Consonants are divided into mutes and semi-vowels.

The mutes cannot be sounded *at all* without a vowel, and they all begin their sound with a consonant; as, *b*, *p*, *d*, *t*, *k*, and *c* and *g* hard, which are pronounced *be*, *pe*, *de*, *te*, &c.

The semi-vowels have an imperfect sound of themselves, and generally begin with a vowel; as, *f*, *l*, *m*,

* Grammarians, ever at variance in their principles, differ most strangely in their notions respecting the number of the vowels, and the nature and description of their sounds. Some enumerate five vowels, some six, and others seven. "A vowel is a letter which makes a perfect sound of itself. There are *five* in number." WISEMAN. "A vowel is a letter, the *name* of which makes a *full, open* sound. The vowels are *a, e, i, o, u, w, y*." LENNIE. The truth is, that the *name* of *w* contains several "full and open" sounds; but that the real *sound* of that letter is never sufficiently open to make a vowel in English. Rawlinson, determined to make the most of it, says, "*W* as a consonant is generally sounded like double *o*; as in *water, woman, &c.*: when a vowel it is sounded as *u*." By what means this grammarian makes a consonant to sound like *oo*, which is always a vowel, will remain a query; for certainly no letter can be a vowel and a consonant at the same time. Murray also supports the opinion that *w*, when a vowel, has the sound of *u*; but Sutcliffe favours the reverse idea; for he tells us that "*w* has a vowel sound, and is accounted a vowel in the Welsh, equivalent to *oo*." That it sounds like *oo* in Welsh, must be admitted; but that it is an English vowel on any occasion must be denied, notwithstanding that it sounds like *u*. *W* in *west* is like *u* in *quest*, in which situation all these grammarians allow that it is a consonant; therefore *u* is a consonant also: *w* in *crowd* is like *u* in *cloud*; but its sound is the same as before; consequently it is still a consonant, because in such words, the vocal power is applied entirely to the preceding letter, which is always a complete short vowel. Grammarians allow that it is a consonant when it begins a word, therefore *we* and *wo* are not diphthongs: why, then, should *ew* and *ow* be called diphthongs? for surely it has the same sound in both cases; and that sound is a mere murmur, quite inaudible at a distance when separated from its attendant vowel. In such words as *awl, brawl, law, &c.* it is silent, which is no proof that it is a vowel. Moreover, each of the vowels is sometimes uttered without the assistance of any other sound, but *w* never is.—MARTIN.

n, r, s, x, z, and *c* and *g* soft, which are pronounced *ef, el, em, en, &c.*

Four of the semi-vowels, namely, *l, m, n, r*, are also distinguished by the name of *liquids*, from their readily uniting with other consonants, and flowing, as it were, into their sounds.

Some writers have described the mutes and semi-vowels, with their subdivisions, nearly in the following manner:

The *mutes* are those consonants, whose sounds cannot be protracted: the *semi-vowels*, such whose sounds can be continued at pleasure, partaking of the nature of vowels, from which they derive their name. The mutes may be subdivided into *pure* and *impure*. The pure are those whose sounds cannot be at all prolonged: they are *k, p, t*. The impure are those whose sounds may be continued, though for a very short space: they are *b, d, g*.

The semi-vowels may be subdivided into *vocal* and *aspirated*. The vocal are those which are formed by the voice; the aspirated, those formed by the breath. There are eleven vocal, and five aspirated. The vocal are *l, m, n, r, v, w, y, z, th* flat, *zh, ng*: the aspirated, *f, h, s, th* sharp, *sh*.

The vocal semi-vowels may be subdivided into *pure* and *impure*. The pure are those which are formed entirely by the voice: the impure, such as have a mixture of breath with the voice. There are seven pure, *l, m, n, r, w, y, ng*: four impure, *v, z, th* flat, *zh*.

A diphthong is the union of two vowels, pronounced by a single impulse of the voice; as, *ea* in *beat*, *ou* in *sound*.

A proper diphthong is that in which both the vowels are sounded; as, *oi* in *voice*, *ou* in *ounce*.

An improper diphthong has but one of the vowels sounded; as, *ea* in *eagle*, *oa* in *boat*.

It is probable, that each of the diphthongal letters was originally heard in pronouncing the words which contain them. Though this is not the case at present, with respect to many of them, these combinations still retain the name of diphthongs; but, to distinguish them, they are marked by the term *improper*. As the diphthong derives its name and nature from its sound, and not from its letters, and properly denotes a double vowel sound, no union of two vowels, where one is silent, can, in strictness, be entitled to that appellation; and the single letters *i* and *u*, when pronounced long, must, in this view, be considered as diphthongs.

A triphthong is the union of three vowels pronounced also by a single impulse of the voice; as, *eau* in *beau*, *iew* in *view*.

The triphthongs, having at most but two sounds, are merely ocular; and are therefore, by some grammarians, classed with the diphthongs.

SECTION II.—*Of the Sounds of Vowels, Diphthongs, and Consonants.*

A PERFECT alphabet of the English language, and, indeed, of every other language, would contain a number of letters, precisely equal to the number of simple articulate sounds belonging to the language. Every simple sound would have its distinct character; and that character would be the representative of no other sound. But this is far from being the state of the English alphabet. It has more original sounds than distinct significant letters; and, consequently, some of these letters are made to represent, not one sound alone, but several sounds. This will appear by reflecting, that the sounds signified by the united letters *th, sh, ng*, are elementary, and have no single appropriate characters in our alphabet; and that the letters *a* and *u* represent the different sounds heard in *hat, hate, hall*; and in *but, bull, mule*.

To explain this subject more fully to the learner, we shall set down the characters made use of to represent all the elementary articulate sounds of our language, as nearly in the manner and order of the present English alphabet as the design of the subject will admit; and shall annex to each character the syllable or word which contains its proper and distinct sound. And here it will be proper to begin with the vowels.

SOUNDS OF VOWELS.

Letters denoting the simple sounds.	Words containing the simple sounds.
<i>a</i>	as heard in <i>fate.</i>
<i>a</i>	<i>fall.</i>
<i>a</i>	<i>fat.</i>
<i>a</i>	<i>far.</i>
<i>e</i>	<i>me.</i>
<i>e</i>	<i>met.</i>
<i>i</i>	<i>pine.</i>
<i>i</i>	<i>pin.</i>
<i>o</i>	<i>no.</i>
<i>o</i>	<i>not.</i>
<i>o</i>	<i>move.</i>
<i>u</i>	<i>mule.</i>
<i>u</i>	<i>tub.</i>
<i>u</i>	<i>bull.</i>

By this list it appears, that there are in the English language fourteen simple vowel sounds; but, as *i* and *u*, when pronounced long, may be considered as diphthongs, or diphthongal vowels, our language, strictly speaking, contains but twelve simple vowel sounds, to represent which, we have only five distinct characters or letters. If *a* in *far* is the same specific sound as *a* in *fat*; and *u* in *bull*, the same as *o* in *move*; which is the opinion of many grammarians: then there are but ten original vowel sounds in the English language.

Churchill observes, that of simple vowel sounds we have twelve, or perhaps thirteen: three belonging to *a*; two, to *e*; one, to *i*; three, to *o*; two, to *u*; one, to *y*; and one, to *w*.

Examples of these may be found in the following words:

- | | | | |
|----------|-----------|----------|-------------|
| 1. Bate, | 4. Bet, | 7. Bot, | 10. But, |
| 2. Bat, | 5. Be; | 8. Bone, | 11. Bull; |
| 3. Ball; | 6. Bit; | 9. Boon; | 12. Lovely; |
| | 13. Wool. | | |

Many of the writers on orthoëpy, however, consider the first and fourth of the sounds above distinguished as actually the same, the former differing from the latter only by being lengthened in the pronunciation. They also reckon the seventh sound to be the third shortened; the twelfth, the fifth shortened; and the eleventh, the ninth shortened. Some consider the fifth and sixth as differing only in length; and most esteem the eleventh and thirteenth as identical.—CHURCHILL.

By examining the following examples, Grant writes, it will be seen, that, at least seven different vowel sounds are represented by five vowels; besides those which may be otherwise represented, or which result from modifications of mere quantity.

*Hall, hat, tale; met, let, mete; fin; hop, hope; but, full.**

Martin, considering that there are six vowels, says, that the varieties of sound into which the six classes of simple vowels may be diversified, are fifteen in number.

The simple vowels, as this writer observes, rank according to the following scale:

FIRST CLASS.

- Var. 1. A, E, I, O, U, & Y, *shrill*, ..as in.. *manage, England, bill, women, busy, lynx.*
 2. E and I, *fine*, *besom and machine.*

SECOND CLASS.

- Var. 3. A and E, *brisk*, ..as in.. *many and end.*
 4. A, *slender*, *bate.*
 5. A and E, *grave*, *bare and there.*

THIRD CLASS.

- Var. 6. A and E, *sharp*, ..as in.. *mat and grenadier.*
 7. A and E, *broad*, *bar and clerk.*

* Writers differ considerably with respect to the nature, number, and exemplification of the simple vowel sounds. It is not, perhaps, easy to catch every slight shade of vocal difference, or precisely to discriminate the sounds purely simple, from such as may be slightly or faintly combined. The sounds of *e* in *mete*, and *i* in *fin*, seem to be almost identical, except in time or quantity; and the vowel sounds in *met* and *hope* seem to be rather diphthongal; the *o* in *move* and *prove* may evidently be represented by *u* or *oo*. Some contend that the *i* of *mind*, *find*, is, in itself, a perfectly elementary sound, unlike any other, although it may have another vowel sound associated with it, as it evidently has in *fire* (*fiar, fiur*); and others, that the *a* of *tale*, *hate*, *famous*, is in sound diphthongal, or similar to that of *e* in *met*, *there*. —GRANT.

FOURTH CLASS.

- Var. 8. A, *flat*, ... as in... *malt*.
 9. O, *acute*, *wot*.
 10. A, *deep*, *ball*.
 11. O, *wide*, *more*.
 12. E and O, *obtuse*, *shew* and *mope*.

FIFTH CLASS.

- Var. 13. A, E, I, O, U, & Y, *obscure*, as in .. *human*, *mercy*, *bird*.
word, *bury*, & *myrrh*.

SIXTH CLASS.

- Var. 14. O and U, *quick*, .. as in.. *woman* and *bush*.
 15. O and U, *full*, *move* and *brute*.

CLASSES.

The total number of vowel sounds uttered in English, is a subject not less in dispute than the rest. Grant allows "at least seven" simple vowels, and Sheridan and Wallis nine, which, when compared with the scheme drawn out above, will stand thus: *fit*, *beef*,
^{1 2}
^{3 4 6 10 12 13 15}
bet, *hate*, *hat*, *hall*, *note*, *but*, *noose*. Kenric distinguishes eleven varieties, as in *fit*, *met*, *dale*, *and*, *hard*, *war*, *George*, *no*, *cur*, *bull*, *pool*.
^{1 3 4 6 7 10 11 12 13 14 15}
 Murray makes fourteen vowels, including the two compounds in *mule* and *pine*. The others are as in *pin*, *me*, *met*, *fate*, *fat*, *far*, *not*,
^{1 2 3 4 6 7 9}
^{10 12 13 14 15}
fall, *no*, *tub*, *bull*, *move*. Hence in 1, 3, 4, 6, 10, 12, 13, 15, they agree; and Kenric has overlooked the sound of *e* fine (2): but a grave (5) is not mentioned by them. A broad (7) is omitted by Sheridan, and allowed by the others. The flat sound (8) is entirely disregarded, though it evidently occurs in *altar*, *alter*, *Alfred*, *almanack*, *halt*, *halter*, *alder*, *alderman*, *malt*, *salt*, *paltry*, *waltz*, *Walter*, *was*, *wash*, and other words, where it is shorter than in *ball*, *call*, *fall*, &c. The acute *o* (9) appears in Murray's list only, which certainly is remarkable, when we consider its very common use. *O* wide (11) is acknowledged in Kenric's list only, who makes it the medium between *a* deep and *o* obtuse.—MARTIN.

SOUNDS OF DIPHTHONGS.

Martin says that the English language contains twenty-six Digraphs: five of these represent proper diphthongs, eight improper diphthongs, and the remaining thirteen are of both kinds.

The proper diphthongs are *eu*, *oi*, *oy*, *uy*, and *ye*; the improper are *ao*, *au*, *ay*, *eo*, *ia*, *io*, *oa*, and *oe*; and they that are of both kinds are *aa*, *ae*, *ai*, *ea*, *ee*, *ei*, *ey*, *ie*, *oo*, *ou*, *ua*, *ue*, and *ui*.

The improper diphthongs sound as in the annexed arrangement:

1. Ai, ay, ee, ei, ey, ie, ui,	} <i>shrill,</i>	{ As in bargain, Monday, coffee, foreign, honey, sieve, guilt.
2. Ae, ea, ee, ei, eo, ey, ie, oe,		
3. Ae, ai, ay, ea, ei, eo, ey, ie, oe, ue,	} <i>brisk,</i>	{ Anapæst, said, says, bread, heifer, leopard, Reynard, friend, asafætida, guest.
4. Ai, ao, au, ay, ea, ei, ey, ie,		
5. Aa, ai, ea, ei,	} <i>grave,</i>	{ Aaron, hair, bear, their.
6. Ai, au, ua, ..		
7. Aa, ea, ua, ..	} <i>sharp,</i>	{ Plaid, laugh, guarantee.
8. Au,		
9. Ou,	} <i>broad,</i>	{ Bazaar, heart, guard.
10. Au,		
11. Eo, oa, oo, ou,	} <i>flat,</i>	{ Laurel.
12. Ao, oa, oe, ou,		
13. Aa, ae, ea, eo, ia, ie, io, oa, oo, ou,	} <i>acute,</i>	{ Cough.
14. Oo, ou,		
15. Oe, oo, ou, ue, ui,	} <i>deep,</i>	{ Taught.
	} <i>wide,</i>	{ George, hoarse, door, thought.
	} <i>obtuse,</i>	{ Pharaoh, boat, foe, though.
	} <i>obscure,</i>	{ Balaam, tetraëdron, earth, dungeon, partial, patient, fashion, cocoa, soot, tough.
	} <i>quick,</i>	{ Good, could.
	} <i>full,</i>	{ Shoe, goose, through, true, fruit.

The diphthongs commonly called proper, are of ten varieties :

1. Aa, ae, ...	as heard in	5 13 5 13	Baal, aeronaut.
2. Ea, ee, ie,		2 13 2 13 2 13	Fear, beer, fierce.
3. Oo, ou		15 13 15 13	Moor, your.
4. Ai, ei, ie, ui, } uy, ye, }	like comp. I, {		Aisle, height, lie, guile, buy, rye.
5. Eu, ue, ui, }	like comp. U, {		Neuter, hue, suit.
6. Ei, ey, ...	as heard in	3c* 9c	Eight, heydey (c means consont.)
7. Oi, oy,		9c 6c	Voice, joy.
8. Ou,		9c	Out.
9. Ua,		c4	Assuage.
10. Ou,			Our; two vowels joined by w.

The first three varieties are the only pure diphthongs in the English language: each of the rest consists of a vowel and a consonant united.

* The scholar who may be pleased to examine the table, will there find that in each of the words marked (c), the stress of the voice rests entirely on the vowel, and the other sound is a mere semi-vowel, not proceeding from pure voice, but formed by the auxiliary organs in turning from the vowel.

SOUNDS OF CONSONANTS.

The following list denotes the sounds of the consonants, being in number twenty-two:

Letters denoting the simple sounds.	Words containing the simple sounds.
<i>b</i>	as heard in <i>bay, tub.</i>
<i>d</i>	<i>day, sad.</i>
<i>f</i>	<i>off, for.</i>
<i>v</i>	<i>van, love.</i>
<i>g</i>	<i>egg, go.</i>
<i>h</i> *	<i>hop, ho.</i>
<i>k</i>	<i>kill, oak.</i>
<i>l</i>	<i>lap, all.</i>
<i>m</i>	<i>my, mum.</i>
<i>n</i>	<i>no, on.</i>
<i>p</i>	<i>pin, map.</i>
<i>r</i>	<i>rap, cry.</i>
<i>s</i>	<i>so, lass.</i>
<i>z</i>	<i>zed, buzz.</i>
<i>t</i>	<i>top, mat.</i>
<i>w</i>	<i>wo, will.</i>
<i>y</i>	<i>ye, yes.</i>
<i>ng</i>	<i>ing, sing.</i>
<i>sh</i>	<i>shy, ash.</i>
<i>th</i>	<i>thin, thick.</i>
<i>th</i>	<i>then, them.</i>
<i>zh</i>	<i>pleasure.</i>

SECTION III.—*General Observations on the Sounds of the Letters.*

A

A has four sounds; the long or slender, the broad, the short or open, and the middle.

The long; as in name, basin, creation.

The broad; as in call, wall, all.

The short; as in fancy, glass.

The middle; as in far, farm, father. This sound approaches so near the short sound of *a* as to be with difficulty distinguished from it. Many grammarians agree that *a* has only three sounds.

The diphthong *aa* mostly sounds like *a* short in proper names; as in Balaam, Canaan, Isaac; but not in Baal, Gaal.

Æ has the sound of long *e*. It is sometimes found in Latin words. Some authors retain this form; as, ænigma, æquator, &c.; but others have laid it aside, and write enigma, Cesar, Eneas, &c.

* Some grammarians suppose *h* to mark only an aspiration, or breathing; but it appears to be a distinct sound, and formed in a particular manner, by the organs of speech.
Encyclopædia Britannica.

The diphthong *ai* has exactly the long slender sound of *a*; as in *pail*, *tail*, &c. pronounced *pale*, *tale*, &c.: except *plaid*, *again*, *raillery*, *fountain*, *Britain*, and a few others.

Au is generally sounded like the broad *a*; as in *taught*, *caught*, &c. Sometimes like the short or open *a*; as in *aunt*, *flaunt*, *gauntlet*, &c. It has the sound of long *o* in *hautboy*; and that of short *o* in *laurel*, *laudanum*, &c.

Aw has always the sound of broad *a*; as in *bawl*, *scrawl*, *crawl*.

Ay, like its near relation *ai*, is pronounced like the long slender sound of *a*; as in *pay*, *day*, *delay*. *Quay* is pronounced *key*.

B

B keeps one unvaried sound, at the beginning, middle, and end of words; as in *baker*, *number*, *rhubarb*, &c.

In some words it is silent; as in *thumb*, *debtor*, *subtle*, &c. In others, besides being silent, it lengthens the syllable; as in *climb*, *comb*, *tomb*.

C

C has two different sounds.

A hard sound like *k*, before *a*, *o*, *u*, *r*, *l*, *t*; as in *cart*, *cottage*, *curious*, *craft*, *tract*, *cloth*, &c.: and when it ends a syllable; as in *victim*, *flaccid*.

A soft sound like *s*, before *e*, *i*, and *y*, generally; as in *centre*, *face*, *civil*, *cymbal*, *mercy*, &c. It has sometimes the sound of *sh*; as in *ocean*, *social*.

C is mute in *czar*, *czarina*, *victuals*, &c.

C, says Dr. Johnson, according to English orthography, never ends a word; and therefore we find in our best dictionaries, *stick*, *block*, *publick*, *politick*, &c. But many writers of latter years omit the *k* in words of two or more syllables; and this practice is gaining ground, though it is productive of irregularities; such as writing *mimic* and *mimickry*, *traffic* and *trafficking*.

Ch is commonly sounded like *tch*; as in *church*, *chin*, *chaff*, *charter*: but in words derived from the Greek, it has the sound of *k*; as in *chymist*, *scheme*, *chorus*, *chyle*, *distich*; and in foreign names; as, *Achish*, *Baruch*, *Enoch*, &c.

Ch, in some words derived from the French, takes the sound of *sh*; as in *chaise*, *chagrin*, *chevalier*, *machine*.

Ch in *arch*, before a vowel, sounds like *k*; as in *archangel*, *archives*, *Archipelago*; except in *arched*, *archery*, *archer*, and *arch-enemy*: but before a consonant it always sounds like *tch*; as in *archbishop*, *archduke*, *arch-presbyter*, &c. *Ch* is silent in *schedule*, *schism*, and *yacht*.

D

D keeps one uniform sound at the beginning, middle, and end of words; as in *death*, *verdure*, *kindred*: unless it may be said to take the sound of *t*, in *stuffed*, *tripped*, &c. *stuft*, *tript*, &c.

E

E has three different sounds.

A long sound; as in *scheme*, *glebe*, *severe*, *valley*.

A short sound; as in *men*, *bed*, *clemency*.

An obscure, and scarcely perceptible sound; as, open, lucre, participle.

It has sometimes the sound of short *a*; as in clerk, serjeant: and sometimes that of short *i*; as in England, yes, pretty.

E is always mute at the end of a word, except in monosyllables that have no other vowel; as, me, he, she: or in substantives derived from the Greek; as, catastrophe, epitome, Penelope. It is used to soften and modify the foregoing consonants; as, force, rage, since, oblige: or to lengthen the preceding vowel; as, can, cane; pin, pine; rob, robe.

The diphthong *ea* is generally sounded like *e* long; as in appear, beaver, creature, &c. It has also the sound of short *e*; as in breath, meadow, treasure. And it is sometimes pronounced like the long and slender *a*; as in bear, break, great.

Eau has the sound of long *o*; as in beau, flambeau, portmanteau. In beauty, and its compounds, it has the sound of long *u*.

Ei, in general, sounds the same as long and slender *a*; as in deign, vein, neighbour, &c. It has the sound of long *e* in seize, deceit, receive, either, neither, &c. It is sometimes pronounced like short *i*; as in foreign, forfeit, sovereign, &c.

Eo is pronounced like *e* long; as in people: and sometimes like *e* short; as in leopard, jeopardy. It has also the sound of short *u*; as in dungeon, sturgeon, puncheon, &c.

Eu is always sounded like long *u* or *ev*; as in feud, deuce.

Ev is almost always pronounced like long *u*; as in few, new, dew.

Ey, when the accent is on it, is always pronounced like *a* long; as in bey, grey, convey; except in key, ley, where it is sounded like long *e*.

When this diphthong is unaccented, it takes the sound of *e* long; as, alley, valley, barley.

F

F keeps one pure unvaried sound at the beginning, middle, and end of words; as, fancy, muffin, mischief, &c.: except in *of*, in which it has the flat sound of *ov*; but not in composition; as, whereof, thereof, &c. We should not say, a wife's jointure, a calve's head; but a wife's jointure, a calf's head.

G

G has two sounds; one hard; as in gay, go, gun: the other soft; as in gem, giant.

At the end of a word it is always hard; as in bag, snug, frog. It is hard before *a*, *o*, *u*, *l*, and *r*; as, game, gone, gull, glory, grandeur.

G, before *e*, *i*, and *y*, is soft; as in genius, gesture, ginger, Egypt; except in get, gew-gaw, finger, craggy, and some others.

G is mute before *n*; as in gnash, sign, foreign, &c.

Gn, at the end of a word, or syllable accented, gives the preceding vowel a long sound; as in resign, impugn, oppugn, impregn, impugned; pronounced impune, imprene, &c.

Gh, at the beginning of a word, has the sound of the hard *g*; as, ghost, ghastly: in the middle and sometimes at the end, it is quite silent; as in right, high, plough, mighty.

At the end it has often the sound of *f*; as in laugh, cough, tough. Sometimes only the *g* is sounded; as in burgher.

H

The sound signified by this letter is an articulate sound, and not merely an aspiration. It is heard in the words, hat, horse, Hull. It is seldom mute at the beginning of a word. It is always silent after *r*; as, rhetoric, rheum, rhubarb.

H final, preceded by a vowel, is always silent; as, ah! hah! oh! Sarah, Messiah.

From the faintness of the sound of this letter in many words, and its total silence in others, added to the negligence of tutors, and the inattention of pupils, it has happened, that many persons have become almost incapable of acquiring its just and full pronunciation. It is, therefore, incumbent on teachers to be particularly careful to inculcate a clear and distinct utterance of this sound.

I

I has a long sound; as in fine: and a short one; as in fin.

The long sound is always marked by the *e* final in monosyllables; as, thin, thine; except give, live, &c. Before *r* it is often sounded like a short *u*; as, flirt, first. In some words it has the sound of *e* long; as in machine, bombazine, magazine.

The diphthong *ia* is frequently sounded like *ya*; as in christian, filial, poniard; pronounced christ-yan, &c. It has sometimes the sound of short *i*; as in carriage, marriage, parliament.

Ie sounds in general like *e* long; as in grief, thief, grenadier. It has also the sound of long *i*; as in die, pie, lie: and sometimes that of short *i*; as in sieve.

Ieu has the sound of long *u*; as in lieu, adieu, purlieu.

Io, when the accent is upon the first vowel, forms two distinct syllables; as, priory, violet, violent. The terminations *tion* and *sion* are sounded exactly like the verb shun; except when the *t* is preceded by *s* or *x*; as in question, digestion, combustion, mixtion, &c.

The triphthong *iou* is sometimes pronounced distinctly in two syllables; as in bilious, various, abstemious. But these vowels often coalesce into one syllable; as in precious, factious, noxious.

J

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

K

K has the sound of *c* hard, and is used before *e* and *i*, where, according to English analogy, *c* would be soft; as, kept, king, skirts. It is not sounded before *n*; as in knife, knell, knocker. It is never doubled, except in the proper name Habakkuk; but *c* is used before it, to shorten the vowel by a double consonant; as, cockle, pickle, sucker.

L

L has always a soft liquid sound; as in love, billow, quarrel. It

B

is sometimes mute; as in half, talk, psalm. The custom is to double the *l* at the end of monosyllables; as, mill, will, fall: except where a diphthong precedes it; as, hail, toil, soil.

Le, at the end of words, is pronounced like a weak *el*; in which the *e* is almost mute; as, table, shuttle.

M

M has always the same sound; as, murmur, monumental; except in comptroller, which is pronounced controller.

N

N has two sounds: the one pure; as in man, net, noble: the other a ringing sound like *ng*; as in thank, banquet, &c.

N is mute when it ends a syllable, and is preceded by *m*; as, hymn, solemn, autumn.

The participial *ing* must always have its ringing sound; as, writing, reading, speaking. Some writers have supposed that when *ing* is preceded by *ing*, it should be pronounced *in*; as, singing, bringing, should be sounded *singin*, *bringin*: but as it is a good rule, with respect to pronunciation, to adhere to the written words, unless custom has clearly decided otherwise, it does not seem proper to adopt this innovation.

O

O has a long sound; as in note, bone, obedient, over: and a short one; as in not, got, lot, trot.

It has sometimes the short sound of *u*; as, son, come, attorney. And in some words it is sounded like *oo*; as in prove, move: and frequently like *au*; as in nor, for, lord.

The diphthong *oa* is regularly pronounced as the long sound of *o*; as in boat, oat, coal: except in broad, abroad, groat, where it takes the sound of broad *a*; as, abrawd, &c.

Oe has the sound of single *e*. It is sometimes long as in *fœtus*, *Antœci*: and sometimes short; as in *œconomics*, *œcumenical*. In *doe*, *foe*, *sloe*, *toe*, *throe*, *hoe*, and *bilboes*, it is sounded exactly like long *o*.

Oi has almost universally the double sound of *a* broad and *e* long united, as in *boy*; as *boil*, *toil*, *spoil*, *joint*, *point*, *anoint*: which should never be pronounced as if written *bile*, *spile*, *tile*, &c.

Oo almost always preserves its regular sound; as in *moon*, *soon*, *food*. It has a shorter sound in *wool*, *good*, *foot*, and a few others. In *blood* and *flood* it sounds like short *u*. *Door* and *floor* should always be pronounced as if written *dore* and *flore*.

The diphthong *ou* has six different sounds. The first and proper sound is equivalent to *ow* in *down*; as in *bound*, *found*, *surround*.

The second is that of short *u*; as in *enough*, *trouble*, *journey*.

The third is that of *oo*; as in *soup*, *youth*, *tournament*.

The fourth is that of long *o*; as in *though*, *mourn*, *poultice*.

The fifth is that of short *o*; as in *cough*, *trough*.

The sixth is that of *awe*; as in *ought*, *brought*, *thought*.

Ow is generally sounded like *ou* in *thou*; as in *brown*, *dowry*, *shower*. It has also the sound of long *o*; as in *snow*, *grown*, *bestow*.

The diphthong *oy* is but another form for *oi*, and is pronounced exactly like it.

P

P has always the same sound, except, perhaps, in cupboard, where it sounds like *b*. It is sometimes mute; as in psalm, psalter, Ptolemy: and between *m* and *t*; as, tempt, empty, presumptuous.

Ph is generally pronounced like *f*; as in philosophy, philanthropy, Philip.

In nephew and Stephen, it has the sound of *v*. In apophthegm, phthisis, phthisic, and phthisical, both letters are entirely dropped.

Q

Q is always followed by *u*; as, quadrant, queen, quire.

Qu is sometimes sounded like *k*; as, conquer, liquor, risque.

R

R has a rough sound; as in Rome, river, rage: and a smooth one; as in bard, card, regard.

Re, at the end of many words, is pronounced like a weak *er*; as in theatre, sepulchre, massacre.

S

S has two different sounds.

A soft and flat sound like *z*; as, besom, nasal, dismal.

A sharp hissing sound; as, saint, sister, cyprus.

It is always sharp at the beginning of words.

At the end of words it takes the soft sound; as, his, was, trees, eyes: except in the words this, thus, us, yes, rebus, surplus, &c.; and in words terminating with *ous*.

It sounds like *z* before *ion*, if a vowel goes before; as, intrusion: but like *s* sharp, if it follows a consonant; as, conversion. It also sounds like *z* before *e* mute; as, refuse; and before *y* final; as, rosy; and in the words bosom, desire, wisdom, &c.

S in such words as measure, pleasure, treasure, has the sound of *zh*.

S is mute in isle, island, demesne, viscount, viscountess.

T

T is commonly sounded as in the words take, tempter. *T* before *u*, preceded by the accent, is sounded like *tsh*; thus, nature, virtue, stature, are pronounced, natshure, virtshue, statshure. *Ti* before a vowel has the sound of *sh*; as in salvation: except in such words as tierce, tiara, &c. and unless an *s* goes before; as, question; and excepting also derivatives from words ending in *ty*; as, mighty, mightier.

Th has two sounds: the one soft and flat; as, thus, whether, heathen: the other hard and sharp; as, thing, think, breath.

Th, at the beginning of words, is sharp; as in thank, thick, thunder: except in that, then, thus, thither, and some others. *Th*, at the end of words, is also sharp; as, death, breath, mouth: except in with, booth, beneath, &c.

Th, in the middle of words, is sharp; as, panther, orthodox, misanthrope: except worthy, farthing, brethren, and a few others.

Th, between two vowels, is generally flat, in words purely English; as, father, heathen, together, neither, mother.

Th, between two vowels, in words from the learned languages, is generally sharp; as, apathy, sympathy, Athens, apothecary.

Th is sometimes pronounced like simple *t*; as, Thomas, thyme, Thames, asthma.

U

U has three sounds, viz.

A long sound; as in mule, tube, cubic.

A short sound; as in dull, gull, custard.

An obtuse sound, like *oo*; as in bull, full, bushel.

The strangest deviation of this letter from its natural sound, is in the words busy, business, bury, and burial; which are pronounced bizzzy, bizness, berry, and berrial.

A is now often used before words beginning with *u* long, and *an* always before those that begin with *u* short; as, a union, a university, a useful book; an uproar, an usher, an umbrella.

The diphthong *ua* has sometimes the sound of *va*; as in assuage, persuade, antiquary. It has also the sound of short *a*; as in guard, guardian, guarantee.

Ue is often sounded as *ve*; as in quench, querist, conquest. It has also the sound of long *u*; as in cue, hue, ague. In a few words, it is pronounced like *e* short; as in guest, guess. In some words it is entirely sunk; as in antique, oblique, prorogue, catalogue, dialogue, &c.

Ui is frequently pronounced *vi*; as in liquid, anguish, extinguish. It has sometimes the sound of *i* long; as in guide, guile, disguise: and sometimes that of *i* short; as in guilt, guinea, guildhall. In some words it is sounded like long *u*; as in juice, suit, pursuit: and in others like *oo*; as in bruise, fruit, recruit.

Uo is pronounced like *wo*; as in quote, quorum, quondam.

Uy has the sound of long *e*; as in obloquy, soliloquy; pronounced obloquee, &c. except buy, and its derivatives.

V

V has the sound of flat *f*, and bears the same relation to it as *b* does to *p*, *d* to *t*, hard *g* to *k*, and *z* to *s*. It has also one uniform sound; as, vain, vanity, love.

W

W, when a consonant, has nearly the sound of *oo*; as water resembles the sound of oater; but that it has a stronger and quicker sound than *oo*, and has a formation essentially different, will appear to any person who pronounces, with attention, the words *wo*, *woo*, *beware*; and who reflects that it will not admit the article *an* before it, which *oo* would admit. In some words it is not sounded; as in answer, sword, wholesome; it is always silent before *r*; as in wrap, wreck, wrinkle, wrist, wrong, wry, bewray, &c.

W, before *h*, is pronounced as if it were after the *h*; as, why hwy; when, hwen; what, hwat.

W is often joined to *o* at the end of a syllable, without affecting the sound of that vowel; as in crow, blow, grow, know, row, flow, &c.

When *v* is a vowel, and is distinguished in the pronunciation, it has exactly the same sound as *u* would have in the same situation; as, draw, crew, view, now, sawyer, vowel, outlaw.

X

X has three sounds, viz.

It is sounded like *z* at the beginning of proper names of Greek original; as in Xanthus, Xenophon, Xerxes.

It has a sharp sound like *ks*, when it ends a syllable with the accent upon it; as, exit, exercise, excellence: or when the accent is on the next syllable, if it begins with a consonant; as, excuse, extent, expense.

It has, generally, a flat sound like *gz*, when the accent is not on it, and the following syllable begins with a vowel; as, exert, exist, example; pronounced, egzert, egzist, egzample.

Y

Y, when a consonant, has nearly the sound of *ee*; as, youth, York, resemble the sounds of *ee*outh, *ee*ork: but that this is not its exact sound, will be clearly perceived by pronouncing the words *ye*, *yes*, *new-year*, in which its just and proper sound is ascertained. It not only requires a stronger exertion of the organs of speech to pronounce it, than is required to pronounce *ee*; but its formation is essentially different. It will not admit of *an* before it, as *ee* will in the following example; an *eel*. The opinion that *y* and *v*, when they begin a word or syllable, take exactly the sound of *ee* and *oo*, has induced some grammarians to assert, that these letters are always vowels or diphthongs.

When *y* is a vowel, it has exactly the same sound as *i* would have in the same situation; as, rhyme, system, justify, pyramid, party, fancy, hungry.

Z

Z has the sound of an *s* uttered with a closer compression of the palate by the tongue: it is the flat *s*; as, freeze, frozen, brazen.

It may be proper to remark, that the sounds of the letters vary, as they are differently associated, and that the pronunciation of these associations depends upon the position of the accent. It may also be observed, that, in order to pronounce accurately, great attention must be paid to the vowels which are not accented. There is scarcely any thing which more distinguishes a person of a bad education from a person of a good one, than the pronunciation of the *unaccented* vowels. When vowels are *under the accent*, the best speakers and the lowest of the people, with very few exceptions, pronounce them in the same manner: but the unaccented vowels in the mouths of the former, have a distinct, open, and specific sound; while the latter often totally sink them, or change them into some other sound.

SECTION IV.—*The Nature of Articulation explained.*

A CONCISE account of the origin and formation of the sounds emitted by the human voice, may, perhaps, not improperly, be here introduced. It may gratify the ingenious student, and serve to explain more fully the nature of articulation, and the radical distinction between vowels and consonants.

Human voice is air sent out from the lungs, and so agitated or modified in its passage through the windpipe and larynx, as to become distinctly audible.—The windpipe is that tube, which, on touching the forepart of our throat externally, we feel hard and uneven. It conveys air into the lungs for the purpose of breathing and speech. The top or upper part of the windpipe is called the *larynx*, consisting of four or five cartilages, that may be expanded or brought together, by the action of certain muscles which operate all at the same time. In the middle of the larynx there is a small opening, called the *glottis*, through which the breath and voice are conveyed. This opening is not wider than one tenth of an inch; and, therefore, the breath transmitted through it from the lungs, must pass with considerable velocity. The voice thus formed, is strengthened and softened by a reverberation from the palate and other hollow places in the inside of the mouth and nostrils; and as these are better or worse shaped for this reverberation, the voice is said to be more or less agreeable.

If we consider the many varieties of sound, which one and the same human voice is capable of uttering, together with the smallness of the diameter of the glottis, and reflect that the same diameter must always produce the same tone, and, consequently, that to every change of tone a corresponding change of diameter is necessary, we must be filled with admiration at the mechanism of these parts, and the fineness of the fibres that operate in producing effects so minute, so various, and in their proportions so exactly uniform. For it admits of proof, that the diameter of the human glottis is capable of more than sixty distinct degrees of contraction or enlargement, by each of which a different note is produced; and yet the greatest diameter of that aperture, as before observed, does not exceed one tenth of an inch.

Speech is made up of *articulate* voices; and what we call *articulation*, is performed, not by the lungs, windpipe, or larynx, but by the action of the throat, palate, teeth, tongue, lips, and nostrils. Articulation begins not till the breath, or voice, has passed through the larynx.

The simplest articulate voices are those which proceed from an open mouth, and are by grammarians called *vowel* sounds. In transmitting these, the aperture of the mouth may be pretty large, or somewhat smaller, or very small; which is one cause of the variety of vowels; a particular sound being produced by each particular aperture. Moreover, in passing through an open mouth, the voice may be *gently acted upon*, by the lips, or by the tongue and palate, or by the tongue and throat; whence another source of variety in vowel sounds.

Thus ten or twelve simple vowel sounds may be formed, agreeably to the plan in page 6; and the learners, by observing the position of their mouth, lips, tongue, &c. when they are uttering the sounds, will perceive that various operations of these organs of speech, are necessary to the production of the different vowel sounds; and that by minute variations they may be all distinctly pronounced.

When the voice, in its passage through the mouth, is *totally intercepted*, or *strongly compressed*, there is formed a certain modification of articulate sound, which, as expressed by a character in writing, is called a *consonant*. Silence is the effect of a total interception; and indistinct sound, of a strong compression; and therefore a consonant is not of itself a distinct articulate voice; and its influence in varying the tones of language is not clearly perceived, unless it be accompanied by an opening of the mouth, that is, by a vowel.

By making the experiment with attention, the student will perceive that each of the *mutes* is formed by the voice being *intercepted*, by the lips, by the tongue and palate, or by the tongue and throat; and that the *semi-vowels* are formed by the same organs *strongly compressing* the voice in its passage, but not totally intercepting it.

According to their organic production, whether chiefly by the *lips*, the *teeth*, the *palate*, the *nose*, or the *throat*, consonants have been divided into *labials*, as *eb, ep, ef, ev*; *dentals*, as *ed, et, eth*; *palatals*, as *eg, ek, el, er, ess, esh, ez, ej*; *nasals*, as *em, en, ing*; and into *gutturals*, now, perhaps, happily but little known in the English language. It is probable, however, that originally *k, g, j, gh*, and *ch*, had guttural sounds.

The importance of obtaining, in early life, a clear, distinct, and accurate knowledge of the sounds of the first principles of language, and a wish to lead young minds to a further consideration of a subject so curious and useful, have induced the present compiler to bestow much attention on the preceding part of the work. Some writers think that these subjects do not properly constitute any part of Grammar, and consider them as the exclusive province of the spelling-book; but if we reflect, that letters and their sounds are the constituent principles of that art, which teaches us to speak and write with propriety, and that, in general, very little knowledge of their nature is acquired by the spelling-book, we must admit, that they properly belong to Grammar; and that a rational consideration of these elementary principles of language, is an object that demands the attention of the young grammarian. The sentiments of a very judicious and eminent writer (Quintilian) respecting this part of Grammar, may, perhaps, be properly introduced on the present occasion.

“Let no person despise, as inconsiderable, the elements of Grammar, because it may seem to them a matter of small consequence, to show the distinction between vowels and consonants, and to divide the latter into liquids and mutes. But they who penetrate into the innermost parts of this temple of science, will there discover such refinement and subtlety of matter, as are not only proper to sharpen the understanding of young persons, but sufficient to give exercise for the most profound knowledge and erudition.

CHAPTER II.

Of Syllables, and the Rules for arranging them.

A SYLLABLE is a sound, either simple or compounded, pronounced by a single impulse of the voice, and which constitutes a word or part of a word; as, *man, manful.*

Spelling is the art of rightly dividing words into their syllables, or of expressing words by their proper letters.

The following are the general rules for the division of words into syllables.

1. A single consonant between two vowels, must be joined to the latter syllable; as, de-light, bri-dal, re-source: except the letter *x*; as, ex-ist, ex-amine: and except likewise words compounded; as, up-on, un-even, dis-ease.

2. Two consonants proper to begin a word, must not be separated; as fa-ble, sti-ple. But when they come between two vowels, and are such as cannot begin a word, they must be divided; as, ut-most, un-der, in-sect, er-ror, cof-fin.

3. When three consonants meet in the middle of a word, if they can begin a word, and the preceding vowel be pronounced long, they are not to be separated; as, de-throne, de-stroy. But when the vowel of the preceding syllable is pronounced short, one of the consonants always belongs to that syllable; as, dis-tract, dis-prove, dis-train.

4. When three or four consonants, which are not proper to begin a syllable, meet between two vowels, such of them as can begin a syllable belong to the latter, the rest to the former syllable; as, ab-stain, com-plete, em-broil, dan-dler, dap-ple, con-strain, hand-some, parch-ment.

5. Two consonants forming one sound are never separated; as, ech-o, bish-op, diph-thong.

6. Two vowels, not being a diphthong, must be divided into separate syllables; as, cru-el, de-ni-al, so-ci-e-ty.

7. Compounded words must be traced into the simple words of which they are composed; as, ice-house, glow-worm, over-power, never-the-less.

9. Grammatical and other particular terminations are generally separated; as, teach-est, teach-eth, teach-ing, teach-er, contend-est, great-er, wretch-ed; good-ness, free-dom, false-hood.

Some of the preceding rules may be liable to considerable exceptions; and therefore it is said by Dr. Lowth and others, that the best and easiest direction for dividing the syllables in spelling, is to divide them as they are naturally separated in a right pronunciation; without regard to the derivation of words, or the possible combination of consonants at the beginning of a syllable.

CHAPTER III.

Of Words in general, and the Rules for spelling them.

WORDS are articulate sounds, formed by the organs of speech, and used by common consent, as signs of our ideas.

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

All words are either primitive, derivative, or compound.

A primitive word is that which cannot be reduced to any simpler word in the language; as, *man, good, content*.

A derivative word is that which can be reduced to another word of greater simplicity; as, *manful, goodness, contentment*.

A compound word is that which is formed of two or more simple words joined together; as, *basket-maker, book-seller, ice-house*.

There are many English words which, though compounds in other languages, are to us primitives: thus, *circumspect, circumvent, circumstance, delude, concave, complicate, &c.* primitive words in English, will be found derivatives, when traced in the Latin tongue.

The orthography of the English language is attended with much uncertainty and perplexity. But a considerable part of this inconvenience may be remedied, by attending to the general laws of formation; and, for this end, the learner is presented with a view of such general maxims in spelling primitive, derivative, and compound words, as have been almost universally received.

RULES FOR SPELLING.

RULE I.

Monosyllables ending with *f*, *l*, or *s*, preceded by a single vowel, double the final consonant; as, staff, mill, pass, &c. The only exceptions are, of, if, as, is, has, was, yes, his, this, us, and thus.

RULE II.

Monosyllables ending with any consonant but *f*, *l*, or *s*, and preceded by a single vowel, never double the final consonant; excepting add, ebb, butt, egg, odd, err, inn, bunn, purr, and buzz.

RULE III.

Words ending with *y*, preceded by a consonant, form the plurals of nouns, the persons of verbs, verbal nouns, past participles, comparatives, and superlatives, by changing *y* into *i*; as, spy, spies; I carry, thou carriest; he carrieth, or carries; carrier, carried; happy, happier, happiest.

The present participle in *ing* retains the *y*, that *i* may not be doubled; as, carry, carrying; bury, burying, &c.

But *y*, preceded by a vowel, in such instances as the above, is not changed; as, boy, boys; I cloy, he cloy, cloyed, &c.: except in lay, pay, and say; from which are formed laid, paid, and said; and their compounds, unlaid, unpaid, unsaid, &c.

RULE IV.

Words ending with *y*, preceded by a consonant, upon assuming an additional syllable beginning with a consonant, commonly change *y* into *i*; as, happy, happily, happiness. But when *y* is preceded by a vowel, it is very rarely changed in the additional syllable; as, coy, coyly; boy, boyish, boyhood; annoy, annoyer, annoyance; joy, joyless, joyful, &c.

RULE V.

Monosyllables, and words accented on the last syllable, ending with a single consonant preceded by a single vowel, double that consonant when they take another syllable beginning with a vowel; as, wit, witty; thin, thinnish; to abet, an abettor; to begin, a beginner. But, if a diphthong precedes, or the accent is on the preceding syllable, the consonant remains single; as, to toil, toiling; to offer, an offering; maid, maiden.

RULE VI.

Words ending with any double letter but *l*, and taking *ness*, *less*, *ly*, or *ful*, after them, preserve the letter double; as, harmless, carelessness, carelessly, stiffly, successful, distressful, &c. But those

words which end with double *l*, and take *ness*, *less*, *ly*, or *ful*, after them, generally omit one *l*; as, fulness, skillless, fully, skilful, &c.

RULE VII.

Ness, *less*, *ly*, and *ful*, added to words ending with silent *e*, do not cut it off; as, paleless, guileless, closely, peaceful: except in a few words; as, duly, truly, awful.

RULE VIII.

Ment, added to words ending with silent *e*, generally preserves the *e* from elision; as, abatement, chastisement, incitement, &c. The words judgment, abridgment, acknowledgment, lodgment, and argument, are deviations from the rule.

Like other terminations, *ment* changes *y* into *i*, when preceded by a consonant; as, accompany, accompaniment; merry, merriment.

RULE IX.

Able and *ible*, when incorporated into words ending with silent *e*, almost always cut it off; as, blame, blamable; cure, curable; sense, sensible, &c.: but if *c* or *g* soft comes before *e* in the original word, the *e* is then preserved in words compounded with *able*; as, change, changeable; peace, peaceable, &c.

RULE X.

When *ing* or *ish* is added to words ending with silent *e*, the *e* is almost universally omitted; as, place, placing; lodge, lodging; slave, slavish; prude, prudish.

RULE XI.

Compound words are mostly spelled in the same manner as the simple words out of which they are formed; as, millpond, stargazer, glasshouse, whereby, herein. Many words ending with double *l* lose one of the *ls* in composition; as, handful, withal, also, chilblain, fulfil, &c.

The orthography of a great number of English words, is far from being uniform, even amongst writers of distinction. Thus, *honour* and *honor*, *inquire* and *enquire*, *negotiate* and *negociate*, *controul* and *control*, *expense* and *expencc*, *allege* and *alledge*, *surprise* and *surprize*, *complete* and *compleat*, *connection* and *connexion*, *abridgment* and *abridgement*, and many other orthographical variations, are to be met with in the best modern publications. Some authority for deciding differences of this nature, appears to be necessary; and where can we find one of equal pretensions with Dr. Johnson's Dictionary? though a few of his decisions do not appear to be warranted by the principles of etymology and analogy—the stable foundations of his improvements. “As the weight of truth and reason,” says Nares, in his *Elements of Orthoepy*, “is irresistible, Dr. Johnson's Dictionary has nearly fixed the external form of our language. Indeed, so convenient is it to have one acknow-

ledged standard to recur to; so much preferable, in matters of this nature, is a trifling degree of irregularity, to a continual change, and fruitless pursuit of unattainable perfection; that it is earnestly to be hoped, that no author will henceforth, on light grounds, be tempted to innovate."

This Dictionary, however, contains some orthographical inconsistencies, which ought to be rectified; such as, *immovable, moveable; chastely, chastness; fertility, fertily; sliness, slyly; fearlessly; fearlessness; needlessness, needlessly*. If these, and similar irregularities, were corrected by spelling the words analogically, according to the first word in each part of the series, and agreeably to the general rules of spelling, the Dictionary would, doubtless, in these respects, be improved.

Martin, in his Grammar, observes, that "Hazlitt writes *blameable* and *tameable*; but the more modern Grammars agree to elide the *e*. Indeed, Hazlitt himself has *sensible, curable, slavish, and facing*; why, therefore, not *blamable* and *tamable*? *Peaceable, changeable, outrageous*, and other words, of course retain the *e*, in order to preserve the sound of the preceding variable consonant; hence also in *singeing*, from *singe*, it is retained to distinguish the word from *singing*. When the termination begins with a consonant, the *e* is retained, as in *sameness, tastely*, &c.: for if the *e* were omitted, the syllables would become short. *Judgment, abridgment, acknowledgment, Westmorland*, leave out the *e*, because the sounds are complete without it. B. Martin has the word *truely*, but by later writers the *e* is left out; yet *rueful* is still unnecessarily retained in our dictionaries, the sound being complete without it. *Awful* is a word in which the *e* of the primitive is preceded by a consonant in character, but by a vowel in sound, and speech is regulated by the latter. *Wholly* is a deviation from all rules.

"Mr. Churchill has a note on double *l*, which deserves to be noticed: '*Illness, fellness, shrillness, and stillness*, retain the double *l*: why then should we write *chilness, dulness, fulness, talness, and smalness*?' This question is in part answered by himself. 'Before *full*, as in *skilful* and *wilful*, dropping one *l* prevents the recurrence of three very near each other.'

"With respect to *ful*, when it is a termination, it is a light syllable, and its feebleness is rendered more apparent by the omission of one *l*. This may be the reason why one of the *ls* is always omitted in derivatives or compounds of *ful*; and *dull*, from its similarity of form, is made to follow the example. *Chilness*, on the contrary, looks too bare when compared with *shrillness* and similar words; therefore the double *l* should be retained. *Talness* and *smalness* are also erroneous, because, when one *l* is elided, the syllable loses its sound: *tall* and *small* are long, but *tal* and *smal* would be short. *All*, final, should also be retained in syllables of weight: 'Lest, peradventure mischief *befall* him,' Gen. xlii. 4. *Although* and *withal* are words that have been in use from time immemorial; but both of these words are now quite useless, and the latter in particular has given rise to the modern style. *Miscal*, as Churchill observes, is calculated

to mislead the pronunciation; but if the double *l* were retained, the word would declare itself.

“Blair says, ‘Derivatives from words that end with a consonant, sometimes double that consonant, when the termination begins with a vowel; and sometimes keep the consonant single, according to the accent:’ and Hort says, ‘If a diphthong precede the final single consonant, or if the accent fall on the preceding syllable, then the consonant is not doubled:’ hence, the latter author has *worshiping*, *worshiped*, though others write *worshipping*, *worshipped*. Mavor, Hazlitt, and others, also limit the rule to accented syllables; but Allen, having found the rule to fail, says, ‘*L* final is often doubled, when the syllable is not accented; as, *duel*, *duelling*; *revel*, *reveller*.’ Churchill says that ‘*l* and *p* may be considered as exceptions; for they are commonly doubled, though the accent be not on the syllable to which they belong; as in *counselling*, *leveller*, *libelled*, *kidnapper*.’ These are not the only exceptions: for Sutcliffe has *biassed*;’ to which may be added *canvassing* from *canvas*, *trafficking* from *traffic*, &c. The fact is, that several short final syllables have their single consonants doubled, and especially such as end in *l*, *c*, *p*, or *s*; but *c* is not doubled, except before *e* and *i*.

“Mavor says, ‘All derivatives from words ending in *er*, retain the *e* before the *r*, except *hindrance* from *hinder*, *remembrance* from *remember*, *disastrous* from *disaster*, *monstrous* from *monster*.’ but the English vocabulary contains other words in which the *e* is omitted; as, *lustring* from *luster*, *suffrage* from *suffer*, *sequesterate* from *sequester*, *wondrous* from *wonder*, *foundry* from *founder*, *theatrical* from *theatre*, *fibrous* from *fibre*, *mistress* from *master* (mister). *O* is also left out in *actress*, *benefactress*, *electress*, &c. and *empress* comes from *emperor*. Most probably the elision of *e* final first occasioned that of *e* before *r* when followed by a termination beginning with a vowel.

“The orthography of terminations is one of the most disputed points in Grammar; and the reason is, that it has seldom been investigated: an examination of the principles of variable terminations cannot therefore be considered useless.

“*Able* and *Ible*.—Hazlitt informs us that *able* ‘signifies *that can*, or *is worthy to*, bear, suffer, or receive the thing expressed by the original word;’ and that *ible* ‘is merely a variation of the foregoing.’ Thus also Tooke, from whom the idea seems to have come. The truth is, that *able* implies fitness or propriety, and *ible* possibility. *Vendible may be sold*, *visible may be seen*, *tangible may be touched*, and *flexible may be bent*; and the property of being sold, seen, touched, or bent, belongs to the object: also *soluble* is *soluble*, *may be solved*. From *fallible*, *corrigible*, *miscible*, *delible*, &c. come *infallible*, *incorrigible*, *immiscible*, and *indelible*; which words imply that the objects represented by them contain something that obviates the respective acts of erring, correcting, mixing, and taking out. *Able*, on the contrary, applies to the agent or operator: *portable* is *able* or fit to be carried; *probable*, *able* to be proved; *tolerable*, *proper* to be tolerated; *tenable*, *fit* to be held; *amiable*, *fit* to be loved; *durable*, *fit* for duration; *comfortable*, *able* to give comfort; *honourable*, *proper* to be honoured. That which is *portable* by one is *not portable* by another; and that which is *comfortable* to r

may be *uncomfortable* to you; therefore the term *able* denotes a quality of the agent: but *credible*, *legible*, *possible*, admit the existing facts that *incredible*, *illegible*, *impossible*, deny to all agents whatever. The Messiah was *infallible*; that is, he *could not* err; and a man of *irascible* temper is naturally angry. Virtue is *amiable*, and learning is *honourable*, according to our ideas; but both may be *abominable* to others. *Able* yields to *ible* before *c* soft, in order to preserve the sound.

“This leads to an examination of the prefixes *un* and *in*, the former of which denies *presence*, and the latter *possibility*. Our dictionaries abound with misapplications; Dr. Johnson has *unaccurate* and *inaccurate*, *unconceivable* and *inconceivable*, *unfortunate* and *infortunate*, *unfrequent* and *infrequent*. From the connexion of *un* with *able*, and of *in* with *ible*, the learner will readily perceive the difference of sense. Dr. Johnson was *unfortunate* and *reprovable* in his observation; but now he is *infortunate*, because *irreprovable*.

“*Our, Or, Er, and Ar.*—Hazlitt says, ‘The spelling of many words is uncertain, particularly of those ending in *or* or *our*. The names of things or actions are generally spelled with *our*; those of persons, adjectives, &c. with *or*; as, *humour*, *honour*, *favour*, *odour*, *labour*,—*interrogator*, *author*, *conductor*, *protector*, *inferior*, *exterior*.’ Of these, the words ending in *our* are both substantives and verbs; and the adjectives in *or* are purely Latin. The next class of words noticed by Hazlitt are such as have long been in use, or derived originally from the French; as, *Saviour*, *behaviour*, &c. which can hardly be written otherwise: on the other hand, modern words borrowed more immediately from the Latin are generally found with *or*. Thus we have also *vigour*, *rancour*; but when we make an addition, we elide the *u*, like the Latins; as, *vigorous*, *rancorous*; also, *demeanour*, *candour*, and a few others, in imitation of the French.

“Words taking *rr* before the termination, also omit the *u*; as, *terror*, *mirror*, *error*, *horror*: hence Churchill has fallen into many ‘*errours*.’ Hazlitt, or rather his co-adjutor, says that *er* is ‘the genuine English termination of the personal substantive, and is a German pronoun answering to our *he*; as, *accuser*, *he* that accuses;’ *printer*, *he* that prints, &c. *Ar* he conceives to be a variation of *er*; as, *beggar*, *liar*, *scholar*, to which *registrar* and *friar* may be added. *Or* is, as he observes, the Latin termination: *collector*, *conductor*, *conqueror*, *preceptor*, &c. are all of Latin extraction. Adjectives in *ar* also follow the Latin; as, *singular*, *familiar*, *jocular*, *particular*, &c. are not formed from the English *single*, *family*, *joke*, and *particle*, but are abbreviations of Latin words which are of the same signification.

“*Ic, Al, and Ical.*—Hazlitt says that *ic* and *al*, like some other terminations, ‘appear uniformly to bear the meaning of, or *belonging to*, the substantive from which they are formed.’ This seems to be their general nature, though one is more weighty than the other, *ic* being rather a diminutive of *al*; indeed, the latter is commonly put after the former to give additional strength to the word, and is apparently no other than a contraction of *all*. *Partial* is *all* for

one *party* or side; *local*, all belonging to a *place*; *formal*, all *form*; *nominal*, all a *name*; and *social*, all for *society*.

"*It* may be, like the English word *icon*, a picture or representation; as *music* represents the *muses*, and *physics* represent *nature*. A poetic style is a style resembling *poetry*; but any thing poetical is *all poetry*, as musical is *all music*. 'The *Mathematical Companion*' is a book intended as a companion to *all* mathematicians. Grammatical language is something like grammar; but when it becomes *grammatical*, it is *all* grammar. A tragic scene resembles tragedy, and a comic character is humorous *like* comedy; but a *tragical* tale is *all* tragedy, and a *comical* fellow is *all* comedy. Lastly, *whimsic* is not an English word, because *whim* is of itself excess; whence *whimsical*, or *all* *whim*."

PART II.

ETYMOLOGY.

CHAPTER I.

A General View of the Parts of Speech.

THE second part of Grammar is ETYMOLOGY, which treats of the different sorts of words, their various modifications, and their derivation.

There are, in English, nine sorts of words, or, as they are commonly called, Parts of Speech: namely, the ARTICLE, the SUBSTANTIVE or NOUN, the ADJECTIVE, the PRONOUN, the VERB, the ADVERB, the PREPOSITION, the CONJUNCTION, and the INTERJECTION.

1. An Article is a word prefixed to a substantive, to point it out, and to show how far its signification extends; as, '*a* garden, *an* eagle, *the* woman.'

2. A Substantive, or Noun, is the name of any thing that exists, or of which we have any notion; as, '*man*, *virtue*, *London*.'

A Substantive may, in general, be distinguished by its taking an article before it, or by its making sense of itself; as, '*a* *book*, the *sun*, an *apple*; *temperance*, *industry*, *chastity*.'

3. An Adjective is a word added to a substantive, to express its quality; as, 'An *industrious* man, a *virtuous* woman, a *benevolent* mind.'

An Adjective may be known by its making sense with the addition of the word *thing*; as, 'A *good* thing, a *bad* thing;' or of any particular substantive; as, 'A *sweet* apple, a *pleasant* prospect.'

4. A Pronoun is a word used instead of a noun, to avoid the too frequent repetition of the noun; as, 'The man is happy; *he* is benevolent; *he* is useful.'

5. A Verb is a word which signifies to BE, to DO, or to SUFFER; as, 'I *am*, I *rule*, I *am* ruled.'

A Verb may generally be distinguished by its making sense with any of the personal pronouns, or the word *to* before it; as, 'I *walk*, he *plays*, they *write*;' or, 'to *walk*, to *play*, to *write*.'

6. An Adverb is a part of speech joined to a verb, an adjective, or sometimes to another adverb, to express some quality or circumstance respecting it; as, 'He reads *well*; a *truly* good man; he writes *very* correctly.'

An Adverb may be generally known by its answering to the question, how? how much? when? or where? as, in the phrase, 'He reads *correctly*,' the answer to the question, How does he read? is, *correctly*.

7. Prepositions serve to connect words with one another, and to show the relation between them; as, 'He went *from* London *to* York;' 'She is *above* disguise;' 'They are supported *by* industry.'

A Preposition may be known by its admitting after it a personal pronoun in the objective case; as *with*, *for*, *to*, &c. will allow the objective case after them; thus, 'with *him*, for *her*, to *them*,' &c.

8. A Conjunction is a part of speech that is chiefly used to connect sentences; so as, out of two or more sentences, to make but one: it sometimes connects only words; as, 'Thou *and* he are happy, *because* you are good;' 'Two *and* three are five.'

9. An Interjection is a word thrown in between the parts of a sentence, to express some passion or emotion of the mind; as, ‘*Oh!* I have alienated my friend;’ ‘*Alas!* I fear for life.’

The observations which have been made, to aid learners in distinguishing the parts of speech from one another, may afford them some small assistance; but it will certainly be much more instructive, to distinguish them by the definitions, and an accurate knowledge of their nature.

In the following passage, all the parts of speech are exemplified:

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

In the foregoing sentence, the words *the*, *a*, are articles; *power*, *speech*, *faculty*, *man*, *Creator*, *uses*, *purposes*, are substantives; *peculiar*, *beneficent*, *greatest*, *excellent*, *worst*, are adjectives; *him*, *his*, *we*, *it*, are pronouns; *is*, *was*, *bestowed*, *do*, *pervert*, are verbs; *most*, *how*, *often*, are adverbs; *of*, *to*, *on*, *by*, *for*, are prepositions; *and*, *but*, are conjunctions; and *alas* is an interjection.

The number of the different sorts of words, or of the parts of speech,* has been variously reckoned by different grammarians.

* Grammarians are not agreed, says Grant, concerning the number of the parts of speech. The truth is, that the grammatical distribution of words into classes is partly arbitrary, there being no definite or universally allowed principle, by which to determine, under the influence of abstraction, what discriminative circumstances are sufficient to entitle any species of words to the distinction of a separate order. The essential or necessary parts of speech are, obviously, the noun and the verb. By some, articles, definitives, and possessive pronouns, are referred to the class of adjectives, and the participle is classed either with the adjective or the verb, so as to reduce the number to eight. It would be easy, were it expedient, to reduce the number still further.

Words individually considered may be termed nouns, names of ideas or objects of thought. Regarded, however, as parts of speech or constituent parts of a sentence, the names or signs are generally accompanied with an intimation in what manner they are associated in our minds, so as to express our *ideas*, not only of *things*, but of their *attributes*, of their *connexion* or *separation*, and of their various *other relations*. Hence, the convenient and sufficiently correct distribution of words into *nouns* or *substantives*, and their substitutes, *pronouns*; *adjectives*, *definitives*, *verbs*, *adverbs*, and *participles*; *conjunctions*, and *prepositions*. The *interjection*, when it is not merely an instinctive physical emission of sound, must partake of the nature of the noun, the adjective, or the verb.

Words, then, are the elements of language, as letters are those of words; and their primary object is to represent ideas. But objects and ideas are innumerable; while words, to be *manageable*, must be limited in number; for a language of proper names, in which every individual had an appropriate distinct sign, would not be practicably

Some have enumerated ten, making the participle a distinct part; some eight, excluding the participle, and ranking the adjective under the noun; some four, and others only two, (the noun and the verb,) supposing the rest to be contained in the parts of their division. We have followed those authors, who appear to have given them the most natural and intelligible distribution.

The interjection, indeed, seems scarcely worthy of being considered as a part of artificial language or speech, being rather a branch of that natural language, which we possess in common with the brute creation, and by which we express the sudden emotions and passions that actuate our frame. But, as it is used in written as well as oral language, it may, in some measure, be deemed a part of speech. It is, with us, a virtual sentence, in which the noun and verb are concealed under an imperfect or indigested word.

It is observed by Bosworth, that, from the time of Plato to the present, the parts of speech have been variously enumerated, from two to eight, ten, or twelve. This diversity of opinion, as to the number of the parts of speech, has chiefly arisen from the propensity to judge of the character of words, more from their form, than from their import or signification. It is evident, that to give names to the objects of thought, and to express their properties and qualities, is all that in language is indispensably requisite. If this be granted, it follows that the *noun*, the name of the thing of which we speak, and the *verb*, expressing what we think of it, are the only parts of speech that are indispensably necessary.

All the eight or twelve parts of speech, enumerated by grammarians of the present day, may be reduced to the *Noun* and *Verb*, as follows :

If we had a distinct name for every object of sensation or thought, language would consist only of proper names, and would be too burdensome for the memory. Language, then, must be composed of general signs, to be remembered; and, as our sensations and perceptions are of single objects, it must be capable of denoting individuals. These general terms are rendered applicable to individuals by auxiliary or prefixed words; and the general term, with its auxiliary, must be considered as a substitute for the proper name. Thus, *boy* is a general term, to denote the whole of a species: if I say, *the boy, this boy, that boy*, it is evident that the word *boy* with the articles or definitives *the, this, and that*, are substitutes for

adapted to general utility. Hence the necessity of *general* terms. And yet, as our sensations and perceptions are of *single* objects, language must also possess *definitives*, or *individuating words*, for every occasional application, to render the general term significant of individual objects. But its great art consists in representing a number of single ideas, alike or similar, by *one* term; in representing such collections of them as commonly occur together, by *one* term; and a plurality or indefinite number of such collections, by *one* term. *Numerical definitives*, too, of every description contribute to the brevity of speech; and so do adjectives which express a quality or property not simply, but without formal affirmation *in concreto*, as *conjoined with an object*. *Adverbs* are also generally abbreviated phrases. The number of terms is further reduced by representing all *motions* and *actions* of bodies that have a near resemblance to one another by one term. By these and other means, an *infinite* variety of thoughts is denoted or conveyed with sufficient precision and perspicuity by a finite number of words.

the proper name of the individual:—definitives or articles are, therefore, not absolutely necessary.

The pronoun is a substitute for the noun, and may easily be dispensed with.

The adjective cannot be considered essential in language, since the connexions of a noun with a property or quality may be expressed by the noun and verb: thus, *a wise man* is the same as 'a man *of, with, or join* wisdom.' Dr. Jonathan Edwards affirms that the American-Indians, denominated Mohegans, have no *adjectives* in all their language.

Adverbs are only abbreviations; as, *here, for in this place; bravely, for brave-like*; and therefore they may be rejected. In a similar manner it might be shown, that all parts of speech, except the noun and verb, are either substitutes or abbreviations, convenient indeed, but not indispensably requisite.

That all language is reducible to nouns and verbs, is the doctrine of Plato, and is eloquently maintained in the *Platonicae Quaestiones* of Plutarch. Of the same opinion was Aristotle; who says, "There are two parts of speech, *nouns* and *verbs*." Varro *de Ling. Lat.* Hence the observation of Priscian: "It was a favourite idea with some philosophers, that the *noun* and *verb* were the only parts of speech; and all the other words were assistants or connectives of these two." *Lib. xi.* To this opinion, in later times, Vossius, Professor Schultens, Lennep, and others, have expressed their assent; but none so much in accordance with Mr. Tooke, as Hooegeveen in his *Dissertation on the Greek Particles*. That particles (as Mr. Tooke calls them) are abbreviations of other words, is, however, neither the discovery of Mr. Tooke, nor of Hooegeveen who preceded him. The fact is illustrated in the work of a learned German on the *Hebrew Particles*, published in 1734. "If not all separate particles, certainly the greater part are, in their nature, nouns. That this position is perfectly just, though new, you will be convinced by the following pages. For, by reading these through with care, you may very easily understand that all the separate particles of the Hebrews are either *nouns* or *verbs*." This etymological principle is thus displayed by Hooegeveen:—"Nature and reason teach us that the first origin of the Greek, as well as every other language, was most simple; and it is probable that (*ἰνομαθίας*) *nouns*, by which things, and *verbs*, by which actions were expressed, were first used, but not *particles*. However, since the whole discourse consists of *verbs* and *nouns*, the former of which denote the actions and passions, the latter the *persons* acting and suffering—it is rightly asked, whether the primitive language had particles: indeed, the particles themselves were formerly either *nouns* or *verbs*."

From what has been stated, it is evidently the opinion of most learned men, that in all languages, the essential parts of speech are the *noun* and the *verb*; but, as there is in every language a number of words which cannot be easily reduced to these primary divisions, it has been usual with grammarians to arrange words into a variety of different classes. This arrangement is partly arbitrary; for, as Horne Tooke remarks, "it has not to

this moment been settled, what sort of difference in words should entitle them to hold a separate rank by themselves." Hence the different opinions, as to the number of the parts of speech. Into whatever number of classes words may be distributed, it should always be remembered, that the only words essentially necessary, are the *Noun* and *Verb*; every other species of words being admitted solely for despatch or ornament.

Having seen that all the parts of speech may be reduced to the *Verb* and *Noun*, perhaps it may be proper to give, what may be considered, the progressive formation of the different classes into which words are divided in this Grammar.

Every abstract term in language had originally a sensible, palpable meaning;—generally a substantive meaning.

SUBSTANTIVES, or NOUNS, constitute, in general, the primitive words in all languages.

VERBS are the first-born offspring of nouns. They are nouns employed in a verbal sense;—at least, the greatest quantity of words are of this class: a few, indeed, appear to have started into being at once as verbs, without any transmigration through a previous substantive state.

ADJECTIVES spring from the two preceding classes of words; and are originally either nouns adjectived, or verbs adjectived.

PRONOUNS take their rise from Nouns, Verbs, and Numerals, which have, in many instances, passed through the adjectived state.

ARTICLES, or more properly *Definitives*, are nothing but Pronouns used in a particular sense.

ADVERBS, for the most part, originate in Adjectives and Pronouns; a few, in Verbs and Nouns.

CONNECTIVES, that is, *Conjunctions* and *Prepositions*, are generally Nouns or Verbs employed in a particular sense, and for a particular purpose: they are sometimes slightly adjectived.

INTERJECTIONS are, in most instances, Verbs; though a few are Nouns.

Hence it will be easily perceived, that the original words in a language,—that is, those which were formed when the language itself began,—are probably not numerous; the great mass of its vocabulary was produced at successive intervals, and will, in a great degree, exhibit the *distinct stages* or *progress* of its formation.



CHAPTER II.

OF THE ARTICLES.

AN Article is a word prefixed to a substantive, to point it out, and to show how far its signification extends; as, '*a* garden, *an* eagle, *the* woman.'

In English, there are but two articles, *a* and *the*: *a* becomes *an* before a vowel, and before a silent *h*; as, '*an* acorn, *an* hour.' But if the *h* be sounded, the *a* only is to be used; as, '*a* hand, *a* heart, *a* highway.'

The inattention of writers to this necessary distinction, has occasioned the frequent use of *an* before *h*, when it is to be pronounced; and this circumstance, more than any other, has probably contributed to that indistinct utterance, or total omission, of the sound signified by this letter, which very often occurs amongst readers and speakers. *An* horse, *an* husband, *an* herald, *an* heathen, and many similar associations, are frequently to be found in works of taste and merit. To remedy this evil, readers should be taught to omit, in all similar cases, the sound of the *n*, and to give the *h* its full pronunciation.

A or *an* is styled the indefinite article: it is used in a vague sense to point out one single thing of the kind, in other respects indeterminate; as, 'Give me *a* book;' 'Bring me *an* orange.'

The is called the definite* article; because it ascertains what particular thing or things are meant; as, 'Give me *the* book;' 'Bring me *the* oranges;' meaning some book, or oranges, referred to.

A substantive without any article to limit it, is generally taken in its widest sense; as, 'A candid temper is proper for man;' that is, for all mankind.

* The terms *definite* and *indefinite* are not satisfactory; for *the* is indefinite, and *a* definite, in regard to number; as we say *the* man, *the* men, *a* man, but not *a* men. Again, Mr. Harris says, "*A* respects our primary perception, and denotes individuals as *unknown*; but *the* respects our secondary perception, and denotes individuals as *known*. I see an object pass by which I never saw till then: what do I say? *There goes A* beggar with *A* long beard. The man departs, and returns a week after: what do I say then? *There goes THE* beggar with *THE* long beard." Here they are both definite, for they refer to the same particular object. The most proper distinction seems to be that *An*, as expressing unity, may be called the *inaugmentative* article; and that *The*, as being always applied to things known, may be termed *demonstrative*; and under that title it properly ranks with the demonstrative pronouns, whence it had its origin.—MARTIN.

The peculiar use and importance of the articles will be seen in the following examples: 'The son of a king—the son of the king—a son of the king.' Each of these three phrases has an entirely different meaning, through the different application of the articles *a* and *the*.

'Thou art *a* man,' is a very general and harmless position; but, 'Thou art *the* man,' (as Nathan said to David,) is an assertion capable of striking terror and remorse into the heart.

An is a Saxon article, and signifies *one*; as, 'he stopped *an* hour,' that is, *one* hour. *A* is used before *e*; as, 'a ewe:' before the long sound of *u*; as, 'a unit:' before *o* sounded as *w*; as, 'a one-pound note:' and also before *w* and *y* beginning a word; as, 'a week; a young lady.'

An, Walker says, is often used before words in which the *h* is aspirated when the accent is on the second syllable; as, '*an* heroic act, *an* historical fiction.' According to Grant, this rule appears groundless. "*An* seems," he says, "to be generally used in preference to *a*, chiefly to prevent the hiatus arising from the concurrence of two vowel sounds. But the *h* of *heroic* is sounded as clearly as that of *hero*."

An or *a*, denoting one of a class, may be joined to a noun in the singular number only; as, 'a man,' that is, *any* man. It is definite as to number, but indefinite as to the object meant; as, 'a man, a great man, a certain man.' It sometimes has the meaning of *each* or *every*; as, 'He has ten shillings *a* day,' that is, *every* day; 'She has five pounds *a* year,' that is, *every* year.

In some cases the article *a*, when placed between an adjective and a noun, conveys a different meaning from what it does when placed before the adjective; as, *half a crown* means coin to the value of the half of a crown; whereas, the expression, *a half crown*, signifies a piece of metal of a certain size and figure.

The is applied to either number, and is used to direct the attention to an individual previously ascertained, or to be circumstantially described; as, '*The* stone [what stone?] which the builders rejected.' It is numerically indefinite, but indicates that the object or objects are ascertained. Used before the comparative and superlative, it marks the degree more strongly, and defines it more precisely; as, '*The* more I examine it, *the* better I like it;' 'I like this *the* least of any.' It is repeated often before titles; as, '*The* Right Reverend *the* Bishop of London.'

The definite article is used to distinguish between things which are individually different, but have one generic name, and things which are in reality one and the same, but are characterized by several qualities. If we say, 'the ecclesiastical and secular powers concurred in this measure,' the expression is somewhat ambiguous, as far as depends upon the arrangement. Such a construction naturally suggests the idea of powers to which belong both the epithets *ecclesiastical* and *secular*. The intention, however, is to speak of distinct powers. It should, therefore, be 'the ecclesiastical and the secular powers,' or, 'the ecclesiastical powers and the secular [powers];' or if only two powers are intended, perhaps more definitively, thus, 'the ecclesiastical and the secular power,' or, 'the

ecclesiastical power and the secular.' The repetition of the article shows, that the second adjective is not merely an additional epithet to the same subject, but belongs to a subject totally different, though expressed by the same generic name. 'The lords spiritual and temporal,' is a phraseology objectionable on the same principle, although now completely sanctioned by usage.

The definite article sometimes produces a fine effect in bestowing an epithet upon some particular character; as, 'Alfred was truly *the* patriot king;' 'Henry the Fourth of France was, in his public capacity, in all respects *the* great man.'

The articles are omitted before nouns that imply the different virtues, vices, passions, qualities, sciences, arts, metals, herbs, &c.; as, 'Prudence is commendable; falsehood is odious; anger ought to be avoided,' &c. They are not prefixed to proper names; as, 'Alexander, Darius,' (because they of themselves denote determinate individuals or particular things,) except for the sake of distinguishing particular families; as, 'He is *a* Howard, or of the family of *the* Howards;' or by way of eminence; as, 'Every man is not *a* Newton;' 'He has the courage of *an* Achilles;' or when some noun is understood; as, 'He sailed down *the* [river] Thames, in *the* [ship] Britannia.'

When an adjective is used with the noun to which the article relates, it is placed between the article and the noun; as, 'a *good* man, an *agreeable* woman, *the best* friend.' On some occasions, however, the adjective precedes *a* or *an*; as, '*Such* a shame; as *great* a man as Alexander; too *careless* an author.'

The indefinite article can be joined to substantives in the singular number only: the definite article may be joined also to plurals.

But there appears to be a remarkable exception to this rule, in the use of the adjectives, *few* and *many*, (the latter chiefly with the word *great* before it,) which, though joined with plural substantives, yet admit of the singular article *a*; as, '*a few* men; *a great many* men.'

The reason of it is manifest, from the effect which the article has in these phrases; it means a small or great number collectively taken, and therefore gives the idea of a whole, that is, of unity. Thus, likewise, a dozen, a score, a hundred, or a thousand, is one whole number, an aggregate of many collectively taken; and therefore still retains the article *a*, though joined as an adjective to a plural substantive; as, 'a hundred years,' &c.

The indefinite article is sometimes placed between the adjective *many*, and a singular noun; as,

Full *many a gem* of purest ray serene,
The dark unfathom'd caves of ocean bear:
Full *many a flower* is born to blush unseen,
And waste its sweetness on the desert air.

In these lines, the phrases *many a gem* and *many a flower*, refer to *many gems* and *many flowers* separately, not collectively considered.

CHAPTER III.

OF SUBSTANTIVES.

SECTION I.—Of *Substantives in general.*

A **SUBSTANTIVE**, or **Noun**, is the name of any thing that exists, or of which we have any notion; as, ‘*London, man, virtue.*’

Substantives are either proper or common.

A *proper* name or substantive is the *name* appropriated to an individual; as, ‘*George, London, Thames.*’

A proper noun, when it has an article prefixed to it, or when it is used in the plural number, becomes *common*; as, ‘He is the *Newton* of his age;’ ‘He is reading the lives of the four *Georges.*’

Common substantives stand for *kinds* containing many sorts, or for *sorts* containing many individuals under them; as, ‘*animal, man, tree.*’

A common noun may be used to represent an individual, by having an article or a pronoun prefixed to it; as, ‘*The* man is upright;’ ‘*That* lady is charitable.’

Person, Gender, Number, and Case, belong to substantives; they are all of the third person when spoken *of*, and of the second when spoken *to*; as, ‘*Blessings* attend us on every side;’ ‘Be grateful, *ye children* of men!’

Common nouns are sometimes subdivided thus: 1st, *Collective*, which signify *many*, though used in the singular; as, *a society, a multitude, an assembly, the people.* 2d, *Natural*; as, *man, horse, tree, fountain.* 3d, *Artificial*; as, *house, ship, canal, chair, table.* 4th, *Abstract*, or the names of qualities considered apart from their substances; as, *goodness, holiness, mildness, frailty.* 5th, *Verbal*; as, *walking, writing, reading, stealth.* 6th, *Diminutive*; as, *lambkin, gosling, hillock, manikin.* 7th, *Compound*; as, *husbandman, footstool, star-gazer.*

SECTION II.—*Of Gender.*

GENDER is the distinction of nouns, with regard to sex. There are three genders, the Masculine, the Feminine, and the Neuter.

The Masculine Gender denotes animals of the male kind; as, 'a *man*, a *boy*, a *lion*.'

The Feminine Gender denotes animals of the female kind; as, 'a *woman*, a *girl*, a *lioness*.'

Such nouns as are either masculine or feminine are said to be of the *common* gender, as they apply to both sexes; as, *parent*, *child*, *scholar*, *friend*, *neighbour*.

The Neuter Gender denotes objects which are neither males nor females; as, 'a *field*, a *house*, a *tree*.'

Some substantives, naturally neuter, are, by a figure of speech, called *personification*, converted into the masculine or feminine gender; as, when we say of the sun, *he* is setting; or of a ship, *she* sails well.

There are *three methods* of distinguishing the gender.

1. By different words; as,

<i>Male.</i>	<i>Female.</i>		<i>Male.</i>	<i>Female.</i>
bachelor	maid		king	queen
beau	belly		lad	lass
boar	sow		landlord	landlady
boy	girl		lord	lady
brother	sister		man	woman
buck	doe		master	mistress, miss
bull	cow		merman	mermaid
bullock or steer	heifer		milter	spawner
cock	hen		nephew	niece
colt	filly		ram	ewe
dog	bitch		singer	{ songstress
drake	duck			{ singer
earl	countess		sir	madam
father	mother		sloven	slut
friar	nun		son	daughter
gander	goose		stag	hind
hart	roe		swain	nymph
horse	mare		uncle	aunt
husband	wife		wizard	witch

2. By a difference of termination; as,

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
abbot	abbess	inheritor	inheritrix
actor	actress	jew	jewess
adjutor	adjutrix	landgrave	landgravine
administrator	administratrix	lion	lioness
adulator	adulatress	margrave	margravine
adulterer	adulteress	marquis	marchioness
ambassador	ambassadress	master	mistress
arbiter	arbitress	mayor	mayoress
arbitrator	arbitratrix	mediator	mediatrix
author	authoress	negro	negress
baron	baroness	patron	patroness
bridegroom	bride	peer	peeress
benefactor	benefactress	poet	poetess
caterer	cateress	priest	priestess
chanter	chantress	prince	princess
coheir	coheiress	prior	prioress
conductor	conductress	procurer	procuress
count	countess	prophet	prophetess
deacon	deaconess	protector	protectress
duke	duchess	shepherd	shepherdess
elector	electress	songster	songstress
emperor	empress	sorcerer	sorceress
enchanter	enchantress	sultan	{ sultanness
executor	executrix		{ sultana
fornicator	fornicatress	testator	testatrix
giant	giantess	tiger	tigress
governor	governess	traitor	traitress
heir	heiress	tutor	tutoress
hero	heroine	viscount	viscountess
host	hostess	votary	votaress
hunter	huntress	widower	widow

3. By a noun, pronoun, or adjective, being prefixed to the substantive; as,

<i>Male.</i>	<i>Female.</i>
a cock-sparrow	a hen-sparrow
a man-servant	a maid-servant
a he-goat	a she-goat
a he-bear	a she-bear
a male-child	a female-child
male-descendants	female-descendants

In English, every substantive is either masculine or feminine, or neither the one nor the other. In this respect it follows the order of nature, and is both simple and animated. In attributing sex to inanimate objects, no general rule is adopted. Figuratively, however, nouns that convey the idea of strength, firmness, or energy, or which are conspicuous for imparting or communicating, are said to be of the masculine gender; as, *the sun, time, death, sleep, autumn, winter, revenge.*

On the contrary, those are called feminine that are conspicuous for the attributes either of receiving, of containing, or of producing and bringing forth; or which have more of the passive in their nature than of the active; or which are peculiarly beautiful or amiable; or which have respect to such qualities as are rather feminine than masculine; as, *the moon, the church; religion, nature; faith, hope, charity.*

By the figure termed *personification* (Grant says), we sometimes assign sex to things inanimate: thus, instead of saying, with logical strictness, 'virtue is *its* own reward,' we may say, 'virtue is *her* own reward.' This mode of expression affords the English language a decided advantage, with respect to vivacity, over those languages in which the gender is unalterably fixed by the word's termination. When we assign sex, we speak of the *sun, death, time*, and the names of great *rivers and mountains*, as masculine. The *moon, a ship, the sea, a city, fortune, virtue*, in all its species, are considered as feminine. In speaking of animals whose sex is unknown to us, or not regarded, we assign them gender, either masculine or feminine, according, as it would appear, to the characteristic properties of the animal itself. We generally speak of the *horse* as masculine, unless we be acquainted with the sex, and wish to discriminate it. In the same way, the *elephant* and *canine* species are regarded as masculine; the *cat* and *hare*, as feminine. The feminine terms *goose* and *duck*, too, are commonly employed to represent the *species*. It would be easy to multiply instances of the ascription either of the masculine or feminine gender to animals, when we speak of them in the species, or are not acquainted with the sex of the individual. There is, it may be added, a particular idiom in our language, noticed by Dr. Crombie, which deserves attention. Nouns having a distinct feminine termination, are often used, in their masculine form, as common. Thus, in reference merely to *office, occupation, profession*, we speak of both men and women as *poets, authors*. When we say, 'the poets of the age,' we include both the male and female; but, when the reference is chiefly to *sexual* distinction, or where the sex, rather than the general idea implied by the term, is the primary object, the feminine term must be applied to the woman: thus, if we say, 'She is the best *poetess* in the kingdom,' we assign her the superiority over those only of *her own* sex; whereas, 'She is the best poet in the kingdom' would assign her the superiority over all the other writers of poetry, whether male or female: such distinctions contribute to conciseness and perspicuity. When, however, the language supplies only one term, this is applied merely to office or character, without discrimination of sex. Although such words as *astronomer, philosopher*, may imply chiefly

the masculine gender, we must say, '*He or she is a philosopher*:' but, without a supposition of impropriety, we say, '*He or she is a student, a botanist, a witness*, because no idea of sex is annexed to words of such a termination.

SECTION III.—Of Number.

NUMBER serves to denote *one* object, or *more* objects than one.

Substantives have two numbers; the Singular and the Plural.

The singular number denotes one object; as, *a chair, a table, a horse*.

The plural number denotes more objects than one; as, *chairs, tables, horses*.

Some nouns, from the nature of the things which they express, are used only in the singular; as, *wheat, pitch, gold, sloth, pride*: others only in the plural; as, *bellows, scissors, lungs, ashes, riches*.

Some words are the same in both numbers; as, *deer, sheep, pair*.

The plural number of nouns is generally formed by adding *s* to the singular; as, *dove, doves; face, faces; thought, thoughts*.

It is probable, that the plural of all nouns was originally formed by annexing to the singular a word which signified *multitude*, &c. This is the case in Hebrew; for ים (īm) signifies a multitude, and is derived from הם (ēm), המה (ēmē), or המון (ēmūn): thus, גמל-המון or הם (gēmēl-ēmūn or ēm) *a camel multitude*, became גמלים (gēmēlim) *camels*. We know also that the Bengalese (a branch of the Sanscrit) forms the plural of nouns by the addition of 'lok,' *people*: thus *projaa, a peasant*, becomes *projaa-lok, a peasant-people*, or *projaalok, peasants*. Perhaps some other plural terminations may have originally possessed some such meaning, if it could be discovered.

In the addition of Number to a word, it is supposed that the addition does not necessarily and essentially contain the idea of Number; but that, on seeing the word in that particular form of it, the mind, for its own convenience and despatch in conversation, agrees with those to whom we are speaking, to put upon that form of it the idea of Number, which was not originally either in the noun or its termination. The distinction in the Number of things is founded in nature; but the general manner of expressing that difference in words, seems to contain no necessary implication of it. The plural

terminations appear to be only variations of the singular, not radically or numerically different in signification. There was probably no original alteration of the noun, either by termination or otherwise; but persons in speaking said indifferently, *one foot*, or *five foot*, or *twenty foot*, as the vulgar do still; always using a numeral to denote the plural, when the amount could be exactly ascertained; and a word expressive of multitude, when the number was uncertain. In time, this numeral, or word of plurality, used in many languages, coalesced with its principal; and in some instances, as it was troublesome to use different words to denote the exact number, when exactness was of no consequence, they agreed to use the same sign to express both the singular and the plural; placing it before the noun for the one purpose, and after it for the other: as if we were to say in English, Sing. *one-foot*, Plur. *foot-one*.

When the substantive singular ends in *x*, *ch* soft, *sh*, *ss*, *s*, *z*, or *o*, the plural is formed by adding *es* to the singular; as, *box*, *boxes*; *church*, *churches*; *lash*, *lashes*; *kiss*, *kisses*; *rebus*, *rebuses*; *topaz*, *topazes*; *potato*, *potatoes*.

Nouns ending in *ch* pronounced as *k*, have the regular plural; as, *monarch*, *monarchs*; *stomach*, *stomachs*.

Nouns ending in *f* or *fe* form the plural by changing those terminations into *ves*; as, *loaf*, *loaves*; *wife*, *wives*; *half*, *halves*.

Dwarf, *scarf*, *wharf*; *brief*, *chief*, *grief*, *kerchief*, *handkerchief*, *mischiefs*; *gulf*, *turf*, *surf*; *fiſe*, *strife*; *proof*, *hoof*, *roof*, *reproof*; have the regular plural.

Nouns ending in *ff* have the regular plural; as, *ruff*, *ruffs*; except the word *staff*, which has *staves*.

Nouns ending in *y* in the singular, having no other vowel in the same syllable, change it into *ies* in the plural; as, *beauty*, *beauties*; *fly*, *flies*; *lady*, *ladies*.

But the *y* is not changed when there is another vowel in the same syllable; as, *key*, *keys*; *delay*, *delays*; *attorney*, *attorneys*.

Nouns ending in *io*, with *canto*, *junto*, *grotto*, *portico*, *tyro*, *vista*, add *s* only in the plural; as, *folio*, *folios*, &c. *Wo* makes *woes* in the plural.

Names of metals, virtues, and vices, and of things that are weighed or measured,—as in them, not number, but quantity is regarded,—are in general singular; as, *gold*; *meekness*, *drunkenness*; *bread*, *beer*, *beef*, &c.: except when the different sorts are mentioned; as, ‘old *wines*, new *teas*.’

Several nouns of number or weight, such as *score*, *dozen*, *hundred*, *thousand*, *brace*, *couple*, *pair*, *stone*, &c. seem, colloquially at least, to reject their analogic plural, when numeral definitives of plurality are associated with them; as, *ten dozen*, *six pair*, *three stone*.

The words *apparatus*, *hiatus*, *series*, *brace*, *dozen*, *corps*, and *species*, are the same in both numbers. *Brace* and *dozen* sometimes admit of the plural form; as, 'He bought ducks in *braces*, and eggs in *dozens*.'

Proper names have the plural only when they refer to a race or family; as, 'the twelve *Cæsars*; the four *Georges*;' or when eminence or distinction is implied; as, '*Solomons* [wise men]; *Neros* [tyrants].' When a title is prefixed, the plural *s* is added to the proper name; as, 'the *Miss Howards*.'

Some words, derived from the learned languages, are used only in the plural number; thus, *antipodes*, *credenda*, *literati*, *minutiæ*.

The singular of *literati*, *banditti*, is made by saying *one of the literati*; *one of the banditti*. *Bandit* is sometimes used for the singular of *banditti*. Of some other nouns, the singular is distinguished by prefixing the article *a*, or a definitive adjective: thus, *a sheep*, *a swine*; *three sheep*, *three swine*; *this deer*, *those deer*; *one deer*, *twenty deer*, &c.

Horse and *foot*, meaning cavalry and infantry, are used in the singular with a plural verb; as, 'A thousand *horse* were ready;' 'Ten thousand *foot* were there.' *Men* is understood.

Means is singular when the instrumentality of *one* thing is implied; as, 'Industry is a *means* of gaining wealth.' It is plural when two or more causes are referred to; as, 'Charles was industrious and frugal, and by *these means* gained wealth.' The singular, *a mean*, is used chiefly for the middle term between two extremes.

Folk is used in both numbers. Being a collective noun, its use in the plural form is unnecessary.

Amends is singular or plural. *Premises*, whether denoting property or antecedent matter, is always used in the plural. *News* is generally used in the singular. *Riches*, *alms*, and *pains*, are generally plural. *Mackerel* is the same in both numbers.

The plural of *staff*, a stanza or set of verses, was sometime ago *staves*: *stave* is now used as the singular form. The plural of *staff*, signifying a stick or support, was formerly *staves*, now *staffs*; as, 'There followed the constables with their *staffs*.'

We use *pease* and *fish* when we mean the species or quality; but when we refer to number or quantity, we say *peas*, *fishes*. *Tench*, *carp*, &c. reject the analogical plural.

In 'abundance of *fish*,' some consider *fish* as plural. In such instances, however, *fish* is singular just as much as *flesh*, being used merely as the *specific* name. Employed as the name of the individual, the plural is *fishes*. *Flesh*, on the contrary, being always specific, has no plural.

Such words as *mathematics*, *metaphysics*, *politics*, *ethics*, *pneumatics*, though generally plural, are sometimes construed as singular; as, '*Mathematics* is a science.' The names, however, of many of the sciences, as also of abstract qualities, are used only in the singular; as, *arithmetic*, *logic*, *astronomy*, *algebra*, *patience*, *goodness*.

Many of the words which have no singular, denote things consisting of *two* parts, and therefore have a plural termination. Hence the word *pair* is used with many of them; as, 'a pair of *bellows*, a pair of *scissors*, a pair of *breeches*.' Many of them are the names of games; as, *billiards*, *fives*, &c.: of diseases; as, *measles*, *glanders*, *small-pox* (*pocks*); of festivals or stated times; as, *orgies*, *matins*, *vespers*, &c. Some of the words have a singular in use, but employed in a sense somewhat different; as, *arms*, for weapons; *colours*, for a banner; (*a colour*, is, however, sometimes employed in the same sense;) a soldier's *quarters*, &c.

Dr. Johnson says that *much* is sometimes a term of *number*, as well as of quantity; and this may account for the instances we meet with of its associating with *pains* as a plural noun. If *much* be ever found with a plural noun, it must, I apprehend, be in the same way as a singular verb is sometimes found with a plural nominative, that is, in contradiction to the rules of syntax. *Much* is never correctly joined with a plural noun; it may, however, associate with collective nouns, which denote *number in the aggregate*, as, *much company*. Bolingbroke uses the phrase *much pains*, and it appears to me correctly.—GRANT.

Ashes, *embers*, *victuals*, *goods*, *odds*, *wages*, *calends*, *nones*, *ides*, *clothes*, *oats*, *thanks*, are now always used in the plural. We read, 'What *thank* have ye?' and write *thank-less*.

Quy forms its plural by changing *y* into *ies*; as, *soliloquy*, *soliloquies*; *colloquy*, *colloquies*. Proper names ending in *y* follow the general rule; as, 'The eight *Henrys*.'

Nouns ending in *ce*, as, *convenience*, *conscience*, *excellence*, &c. in forming their plural, follow the general rule; as, *inconveniences*, &c.: but *excellency*, a term of respect, makes *excellencies* in the plural; as, 'His *Excellency* came home to-day;' 'Their *Excellencies* dine abroad to-morrow.'

The compounds of *ful* have the regular plural; as, *handful*, *handfuls*; *spoonful*, *spoonfuls*.

The following nouns thus form their plural:

<i>Singular.</i>	<i>Plural.</i>		<i>Singular.</i>	<i>Plural.</i>
alderman	aldermen		louse	lice
brother	{ brethren*		man	men
	{ brothers		mouse	mice
child	children		ox	oxen
cow	cows or kine		penny	{ pence
die, for coining	dies			{ pennies, coin
die, for gaming	dice		sow	{ sows
foot	feet			{ swine
gentleman	gentlemen		tooth	teeth
goose	geese		woman	women

* *Brethren* is generally applied to the members of the same society or church, and *brothers* to the sons of the same parents. *Brethren* is mostly used in the solemn, and *brothers* in the familiar style.

<i>Singular.</i>	<i>Plural.</i>		<i>Singular.</i>	<i>Plural.</i>
aid-de-camp	aids-de-camp		mother-in-law	mothers-in-law
court-martial	courts-martial		musselman	{ musselmans or musselmen
cousin-german	cousins-german		son-in-law	sons-in-law
daughter-in-law	daughters-in-law			

Latin nouns in *us*, in forming the plural, change the *us* into *i*; as *radius*, *radii*; *genius*, *genii*: except *bolus*, *fungus*, *isthmus*, *prospectus*, which take *es* in the plural; and *genus*, that makes *genera*. Those ending in *um* change *um* into *a*; as, *datum*, *data*; *stratum*, *strata*.

Greek nouns ending in *on*, form their plural by changing *on* into *a*; as, *automaton*, *automata*; *phenomenon*, *phenomena*.

Hebrew nouns generally form their plural by adding *im* or *s* to the singular; as, *seraph*, *seraphim* or *seraphs*; *cherub*, *cherubim* or *cherubs*.

The following words, from foreign languages, are thus distinguished with respect to number:

<i>Singular.</i>	<i>Plural.</i>		<i>Singular.</i>	<i>Plural.</i>
allantois	allantoides		genus	genera
animalculum	animalcula		hypothesis	hypotheses
antithesis	antitheses		ignis fatuus	ignes fatui [tents
apex	apices		index	{ indexes, tables of con- indices, algebr. quantities
appendix	appendixes or appendices		lamina	laminæ
apsis	apsides		legumen	legumina
arcanum	arcana		magus	magi
automaton	automata		medium	media
axis	axes		memorandum	{ memoranda or memorandums
banditto	banditti		metamorphosis	metamorphoses
basis	bases		monsieur	messieurs
calx	calces		phalanx	phalanges
cantharis	cantharides		phenomenon	phenomena
cherub	cherubim or cherubs		pyramis	pyramides
crisis	crises		radius	radii
criterion	criteria		radix	radices
datum	data		saliva	salivæ
desideratum	desiderata		scoria	scoriæ
dogma	dogmata		seraph	seraphim or seraphs
diæresis	diæreses		stamen	stamina
echinus	echini		stimulus	stimuli
effluvium	effluvia		stratum	strata
ellipsis	ellipses		thesis	theses
emphasis	emphases		tripos	tripodes
encomium	encomia or encomiums		vertex	vertices
erratum	errata		virtuoso	virtuosi
focus	foci		vortex	vortices
genius	{ genii, aerial spirits geniuses, persons of talents			

SECTION IV.—Of Case.

THE Cases of substantives signify their different terminations, which serve to express the relations of one thing to another.

Substantives have three cases; the Nominative, the Possessive or Genitive, and the Objective.

The Nominative case simply expresses the name of a thing, or the subject of a verb; as, '*The boy plays; the girls learn.*'

The Possessive or Genitive case expresses the relation of property or possession, and is generally formed by adding an apostrophe and the letter *s* to the nominative; as, '*the scholar's duty; my father's house;*' that is, '*the duty of the scholar; the house of my father.*'

When the plural ends in *s*, the possessive is formed by adding an apostrophe only; as, '*on eagles' wings; the drapers' company.*'

Sometimes also when the singular terminates in *ss*, the apostrophic *s* is not added; as, '*for goodness' sake; for righteousness' sake.*'

The Objective case expresses the object of an action or of a relation; and generally follows a verb active, an active participle, or a preposition; as, '*John assists Charles;*' '*He was instructing Jane;*' '*They live in London.*'

Substantives are thus declined :

A MOTHER—Fem. Gen.

<i>Singular.</i>			<i>Plural.</i>	
<i>Nom.</i>	a mother		<i>Nom.</i>	mothers
<i>Poss.</i>	a mother's		<i>Poss.</i>	mothers'
<i>Objec.</i>	a mother		<i>Objec.</i>	mothers

THE MAN—Mas. Gen.

<i>Singular.</i>			<i>Plural.</i>	
<i>Nom.</i>	the man		<i>Nom.</i>	the men
<i>Poss.</i>	the man's		<i>Poss.</i>	the men's
<i>Objec.</i>	the man		<i>Objec.</i>	the men

The English language, to express different connexions and relations of one thing to another, uses, for the most part, prepositions. The Greek and Latin among the ancient, and some too among the modern languages, as the German, vary the termination or ending of the substantive, to answer the same purpose; an example of which, in the Latin, is inserted, as explanatory of the nature and use of cases; namely,

Singular.			Plural.		
Nom.	<i>Dominus,</i>	A Lord.	Nom.	<i>Domini,</i>	Lords.
Gen.	<i>Domini,</i>	Lord's, of a Lord.	Gen.	<i>Dominorum,</i>	Lords', of Lords.
Dat.	<i>Domino,</i>	To a Lord.	Dat.	<i>Dominiis,</i>	To Lords.
Accus.	<i>Dominum,</i>	A Lord.	Accus.	<i>Dominos,</i>	Lords.
Voc.	<i>Domine,</i>	O Lord.	Voc.	<i>Domini,</i>	O Lords.
Abl.	<i>Domino,</i>	By a Lord.	Abl.	<i>Dominiis,</i>	By Lords.

Some writers think, that the relations signified by the addition of articles and prepositions to the noun, may properly be denominated cases, in English; and that, on this principle, there are, in our language, as many cases as in the Latin tongue. If an arrangement of this nature were to be considered as constituting cases, the English language would have a much greater number of them than the Greek or Latin; for, as every preposition has its distinct meaning and effect, every combination of a preposition and article with the noun, would form a different relation, and would constitute a distinct case.

The noun, in its ordinary form, whether singular or plural, is said to be in the *nominative* case; and the *possessive* case is formed by adding *s*, with an apostrophe preceding it, to the nominative; as, '*God's* grace;' formerly written '*Godis* (or *Godes*) grace.'

When the thing, or person, to which another is said to belong, is expressed by a circumlocution, or by many terms, the sign of the possessive case is commonly added to the last term; as, '*the king of Great Britain's* soldiers.' When it is a noun ending in *s*, sometimes the apostrophe only is added; as, '*for righteousness*' sake;' and if the noun ending in *s* be of the plural number, this is uniformly the case; as, '*on eagles*' wings.'

The possessive case may be expressed by transposing the two nouns, putting *of* between them, and the definite article before the former of the two; as, '*the wings of* eagles:' the possessive case being changed to the objective, governed by the preposition *of*.

Sometimes, though rarely, two nouns in the possessive case immediately succeed each other, in the following form; '*my friend's wife's* sister;' a sense which would be better expressed by saying, '*the sister of my friend's wife,*' or '*my friend's sister-in-law.*' Some grammarians say, that, in each of the following phrases, viz. '*a book of my brother's;*' '*a servant of the queen's;*' '*a soldier of the king's;*' there are two possessive cases: the first phrase implying, '*one of the books of my brother;*' the next, '*one of the servants of the queen;*' and the last, '*one of the soldiers of the king.*' But, as the preposition governs the objective case, and as there are not, in each of these sentences, two apostrophes with the letter *s* coming after them, we cannot with propriety say, that there are two possessive cases.

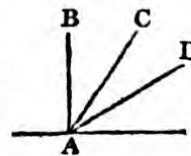
In the English language, nouns have but two different terminations for cases; that of the nominative, which simply expresses the name of the thing, and that of the possessive case. But, as there are few sentences, in which there is not, besides the subject of the verb, or agent, at least one noun, if not more, denoting the object of the action; or standing in some relation to it, indicated by a preposition; we may with as much propriety admit an objective case, though not differing in its form from the nominative, as we admit an accusative case the same with the nominative, in many instances, in Greek and Latin. This will be found at least highly convenient, if not absolutely necessary, in the resolution or parsing of sentences.

The names of *case* and *declension* do not appear to have a very striking relation to their grammatical meaning; for the word *casus*, whence the English word *case* is derived, signifies *a fall* in Latin. For the sake of the ingenious scholar, we here insert the manner the ancient grammarians placed the noun with its variations:

Singular.				Plural.				Singular.				Plural.			
Gen. Domini				Gen. Dominorum				Gen. A Lord's				Gen. Of Lords			
Dat. Domino				Dat. Dominis				Dat. To a Lord				Dat. To Lords			
Acc. Dominum				Acc. Dominos				Acc. A Lord				Acc. Lords			
Voc. Domine				Voc. Domini				Voc. O Lord				Voc. O Lords			
Abl. Domino				Abl. Dominis				Abl. With a Lord				Abl. From Lords			

The nominative was thus called the *upright* or *straight* case, as it simply presented the name of the object. The other cases were called *oblique*, as having declined from the nominative or straight case; or perhaps, more properly, *as representing the object under some other relation than that of merely its name.*

The following account of cases we copy from Rees' Encyclopædia, as throwing additional light on this interesting subject. "The Peripatetics," says Mr. Harris, "held the nominative to be no case, and likened the noun in this, its primary and original form, to a perpendicular line; such, for example, as the line AB. The variations from the nominative they considered as if AB were to fall from its perpendicular; as, for example, to AC or AD. Hence, then, they only called these variations *πτωσις*, *casus*, cases, or fallings. The Stoics, on the contrary, and the grammarians with them, made the nominative a case also. Words they considered, as it were, to fall from the mind or discursive faculty. Now, when a noun fell thence in its primary form, they then called it *πτωσις ορθη*, *casus rectus*, an erect or upright case or falling, such as AB; and by this name they distinguished the nominative. When it fell from the mind under any of its variations,—as, for example, in the form of a genitive, a dative, or the like,—such variations they called *πτωσις πλαγια*, *casus obliqui*, oblique cases, or sidelong fallings,



such as AC, AD, in opposition to the other (that is, AB), which was erect and perpendicular. Hence, too, grammarians called the method of enumerating the various cases of a noun *κλίσεις*, declination or declension, it being a sort of progressive descent from the noun's upright form, through its various declining forms, that is, a descent from AB to AC, AD."

"We copy this account," says Dr. Rees, "because it is very plausible, though we regard it as erroneous; the learned author, and Ammonius, from whom he derived it, being misled by the figurative language borrowed from geometry. We believe that the nominative is said to be in the right case, not because it is an erect or upright falling from the mind, but because the nominative, the verb, and its object, following each other in direct succession, form one simple proposition. The nominative is the leading noun or *agent*, and the accusative is the *effect*, in which the action straightway terminates; and when other nouns are introduced, they are spoken of not directly as the agent or subject, but *collaterally*, or *obliquely*, as objects to which the direct noun someway belongs. Thus the accusative, as well as the nominative, is a right case, or a direct part of a proposition; whereas, the genitive, dative, ablative, and vocative, are oblique cases, or indirect parts of a proposition." From this simple statement we infer, that a case did not at first mean a *change* in the termination of a noun, but the *position* of a noun expressing its relation to some other word in the sentence.

Mr. Webb makes the following curious observations upon the particles forming the three English cases:

"In English, there is now but one form of declension for nouns and pronouns. The elements or particles employed in effecting the alteration in our cases are of kindred origin and meaning with the *ις, ια, ιν*, (*one*) of the Greek, though in the shape of *es* or *is* and *m*; and their original signification is discoverable in each case of the declension. The English pronouns have the first three cases; but the nouns, only the nominative and the possessive. The termination of the possessive in English, and of the third declension in Latin, is *ις*, *one*, the Latin pronoun *is*. It was formerly written in our language *es* and *is*, but is now contracted into 's; as, *smithes*, now *smith's*, that is, *smith-ις*, *smith-one*, *one-smith*, or *a smith*.

"All the additional possessive or objective signification which the mind puts upon these forms of the noun or pronoun is actually *put* upon them, and superadded to them, not being in them by nature; the *inherent* signification of the variation in case being almost the simplest possible; that variation, if one may judge from its use, being only intended to signify to the mind, that it must provide for itself, from its own associations, the *unexpressed* meaning which the relation of the word to the rest of the sentence directs. An example will clearly illustrate this: '*Here is a smithes (ις) anvil*;' or, contracted to the present orthography, '*Here is a smith's anvil*;' that is, '*Here is an anvil, smith-one, one-smith, or a smith*' [being the owner of it]. '*George's hat*;' that is, '*A hat, George-one, or one-George*' [owning it]. The relation of property or possession is suggested by the appearance of the case, and *sup-*

plied or understood by the mind. *One-George* is an awkward explication, since *George* is here spoken of as a well-known person; but, the general form of declension having been introduced and found convenient, and the precise primitive signification of it being in time overlooked, it was applied to all nouns without distinction. From this instance it seems probable, that the indefinite declining particle was applied primarily to common nouns, and subsequently to proper ones; which latter, for a time, might be used without declining. Thus, a child says, '*This is brother George hat,*' without producing obscurity; but, at a more advanced age, he will of course say '*George's hat.*' We still say indifferently, '*He follows the plough-tail,*' or '*plough's tail;*' and we always say '*a shirt collar,*' which ought to be '*a shirt's collar.*' These, and many other undeclined nouns, we generally get over by saying they are employed as adjectives without any alteration of form; whereas, they appear to be properly considered as nouns in the genitive case, without the distinguishing particle of declension.

"The pronoun *he* may be adduced in illustration. *He* is a demonstrative, similar in meaning to *that*, that is, *said*, and thus declined:

Singular.

Nom. He, *that* or *said*.

Poss. His, *i. e.* He-*is*, He-es, He-is, His, *that-one*.

Objec. Him, *i. e.* He-*μια*, *that-one*.

And the meaning is easily explained, or rather *the process of the mind*, in the interpretation: thus,

Nom. '*He owns yonder house;*' *i. e.* '*That [person] owns yonder house.*'

Poss. '*Yonder is his house;*' *i. e.* '*Yonder is a house, that-one [person] belonging to it.*'

Objec. '*The house fell and hurt him;*' *i. e.* '*The house fell and hurt that-one [person].*'"

The relation which one word bears to another in inflected languages, is indicated by a change in the termination; but in the Hebrew tongue, and the modern languages, it is expressed by prefixed particles. We have only now to show that the modern languages also express the relation of one word to another by the position. '*Alexander conquered Darius.*'—Here *Alexander* is the agent, and *Darius* the object. The sense would be inverted, if we said, '*Darius conquered Alexander.*' It is the position which determines the meaning. In Latin and other languages, where the relation is denoted by the termination, the sense is the same, though the position be varied: thus, '*Alexander vicit Darium*' has the same meaning as '*Darium vicit Alexander.*'

The case of address, called the vocative in Latin and Greek, is used whenever a person or thing is spoken to; as, '*James, bring me some paper;*' '*Hear, O earth! the words of my mouth.*'

Those parts of speech whose terminations are varied, are called *declinable*; those whose terminations are not varied, are called *indeclinable*. Those changes of termination that words undergo, are called by some grammarians their *accidents*. *Gender, number, and case*, are termed the accidents of a noun; *voice, mood, tense, number* and *person*, the accidents of a verb.

CHAPTER IV.

OF ADJECTIVES.

SECTION I.—*Of the Nature of Adjectives, and the Degrees of Comparison.*

AN Adjective is a word added to a substantive, to express its quality; as, 'An *industrious* man; a *virtuous* woman; a *benevolent* mind.'

The adjective is not varied in gender, number, or case. Thus we say, 'a *careless* boy; *careless* girls.'

In some instances, adjectives appear to have the plural form; as, 'three fourths; nine tenths;' but in these expressions there is an ellipsis of a peculiar kind: a plural substantive is understood, but in part only, its plural termination being retained and appended to the adjective: 'three *fourths*' meaning, 'three *fourth* parts;' 'nine *tenths*' meaning, 'nine *tenth* parts.'

The only variation which it admits, is that of the degrees of comparison.

There are commonly reckoned three degrees of comparison; the POSITIVE,* the COMPARATIVE, and the SUPERLATIVE.

Grammarians have generally enumerated these three degrees of comparison; but the first of them has been thought by some writers to be improperly termed a degree of comparison, as it seems to be nothing more than the simple form of the adjective, and not to imply either comparison or degree. This opinion may be well founded, unless the adjective be supposed to imply comparison or degree, by containing a secret or general reference to other things; as, when we say, 'he is a *tall* man,' 'this is a *fair* day,' we make some reference to the ordinary size of man, and to different states of weather.

* Some scruple (says Churchill) to call the positive a degree of comparison, on the ground, that it does not imply either comparison or degree. But no quality can exist, without existing in some degree: and, though the positive is very often used without reference to any other degree; as it is the standard with which other degrees of the quality are compared, it is certainly the essential object of the comparison. While these critics allow only two degrees, we might in fact with more propriety say, that there are five: 1st, The quality in its standard state, or positive degree; as, *wise*: 2nd, In a higher state, or the comparative ascending; as, *more wise*: 3rd, In a lower, or comparative descending; as, *less wise*: 4th, In the highest state, or superlative ascending; as, *most wise*: 5th, In the lowest state, or superlative descending; as, *least wise*.

The Positive state expresses the quality of an object, without any increase or diminution; as, *good, wise, great.*

The Comparative degree heightens or lessens the positive in signification; as, *wiser, greater, less wise.*

The Superlative degree heightens or lessens the positive to the highest or lowest degree; as, *wisest, greatest, least wise.*

The simple word, or positive, becomes comparative by adding *r* or *er*; and superlative by adding *st* or *est*. And the adverbs *more* and *most*, *less* and *least*, placed before the adjective, have the same effect; as, *wise, more wise, most wise; idle, less idle, least idle.*

Monosyllables are generally compared by *er* or *est*; as, *mild, milder, mildest*: and dissyllables, by *more* and *most*, *less* and *least*; as, *frugal, more frugal, most frugal.*

Some words of very common use are irregularly formed; as, *good, better, best; bad, or evil, worse, worst; little, less, least; much, or many, more, most.**

* It has been asserted by some writers, that *er* and *est*, used to form comparison, are contractions of *more* and *most*. But even these seem to be formed in the usual way; thus, from ancient *mo* or *moe*, we have *mo-er* or *more*, *mo-est* or *most*, both now appropriated to *much* and *many*; for the former of which (*much*) the Spaniards use the singular *mucho*; as for the latter (*many*), the plural *muchos*. In many languages, the letters *r*, *s*, *t*, are employed in denoting comparison. The comparative in Saxon ends in *er*, *ere*, *ar*, *ære*, *ir*, *or*, *yr*; that of the Latin, in *or*; that of the Greek, in *teros*; that of the German, in *er*. The Saxon superlative ends in *st*, preceded by different vowels; the German, in *ste*; the Gothic, in *ista*; the Latin, in *simus*; the Greek, in *tatos* or *istos*. It is evidently from the Saxon that we derive our terminations. Whether these be mere terminations, or significant words, or abbreviations of words, it may be difficult to determine. The Saxon *er* or *ere* (probably from, or the same as, *ær*, morning, hence *early*), like the English *ere*, seems to denote priority of time or order; thus, *rihtwisere*, *righteous before* or *more righteous*. In German, also, *soon* seems to have been denoted by *eh* or *ehe*; *before* or *sooner*, by *ehere*; the *first*, by *erst*; the *soonest*, by *eheste*. The French, in most of their adjectives, make no other difference between the comparative and the superlative, than the addition of the definite article to the latter; as, *grand*, great; *plus grand*, greater; *le plus grand*, the greatest. In like manner, the Spaniards; as, 'El sol es mas brillante que la luna,' The sun is *brighter* than the moon; 'El sol es el mas brillante de todos los planetas,' The sun is *the brightest* of all the planets; the definite article being thus, in both languages, the sole index of exclusive superiority. The Arabians make as little difference, the comparative, when put absolutely or without the connecting particle used for *than*, serving as a superlative; thus, *hasanon*, good; *ahsano min*, better than; *ahsano*, best.—It is worthy of observation, that, in most languages, the words corresponding to several of those irregularly compared in English, are also irregular in the formation of their degrees of comparison. Thus the Greek *agathos*, good, forms, in the comparative, *ameinôn*, or *areiôn*, and, in the superlative, *aristos*. The Latin *bonus* makes *melior* and *optimus*; the French *bon*, *meilleur* and *le meilleur*; the Italian *buono*, *migliore*, *ottimo*; the Saxon *god*, *betere*, *betst*; the German *gut*, *besser*, and *beste*, &c.—GRANT.

Adjectives have sometimes been divided into the following classes: 1st, Common; as, *good, wise, amiable*. 2nd, Proper; as, *English, Irish, French*. 3rd, Participial; as, *loving, reading, esteemed*. 4th, Compound; as, *young-eyed, incense-breathing, ivy-mantled*. 5th, Numeral; which are subdivided into three classes, namely, Cardinal; as, *one, two, three, a hundred*—Ordinal; as, *first, second, third, a hundredth*—and Proportional; as, *single, double, quintuple, decuple*. 6th, Pronominal; as, *each, every, either*.

An adjective put without a substantive, having the definite article before it, is considered a substantive in sense and meaning, and construed as such; as, 'Providence rewards the *good*, and punishes the *bad*.' In this example, the words *good* and *bad* are still adjectives, having *men* or *persons* understood as their substantives.

We sometimes find the cardinal numbers employed as substantives: thus, 'He counted them by *tens, twenties,*' &c.; 'I will not destroy it for *twenty's* sake.'

Various nouns, placed before other nouns, assume the nature of adjectives; as, '*sea* fish, *wine* vessel, *corn* field, *meadow* ground.' Connected with a hyphen, the two nouns are considered as forming one compound word; as, '*land*-forces, *fellow*-creature.'

Adjectives that form their degrees of comparison by adding *r* or *er, st* or *est*, or by prefixing *more* or *most, less* or *least*; are said to be regularly compared.

Terminational comparison (Grant says), as well as that denoted by *more* and *most*, does not, as some of our grammarians teach, increase or diminish the signification: it always increases it. In *shorter* and *shortest*, the property of *shortness* is evidently increased, not made less. The property, however, is diminished by *less* and *least*.

The termination *ish* may be accounted a mode of comparison, by which the signification is diminished below the positive; as, *black, blackish*, or tending to *blackness*; *salt, saltish*, or having a slight taste of *salt*. The word *rather* is sometimes used to express a small degree or excess of a quality; as, 'She is *rather* profuse in her expenses.'

Dissyllables ending in *y* or *le* after a mute, or accented on the last syllable, easily admit of *er* and *est*; as, '*happy, happier, happiest; able, abler, ablest; polite, politer, politest*.' From the difficulty of pronunciation, words of more than two syllables seldom admit of these terminations.

Adjectives whose signification does not admit of intension or remission, cannot be compared. Among these may be reckoned, 1. Adjectives expressive of figure; as, *circular, square, perpendicular, straight*. 2. Adjectives whose signification implies the highest or lowest degree; as, *chief, supreme, universal, perfect, extreme, all, eternal, immortal*. 3. Adjectives derived from proper names; as, *Irish, English, French, Russian, Belgic*. 4. Adjectives implying matter, number, &c.; as, *golden, wooden; second, third, fourth; one, two, three; some, several*.

In all qualities susceptible of increase or diminution, the number of degrees, from the lowest to the highest, may be accounted infinite. In English, two variations only are employed; the one to denote the simple excess, or greater degree of the quality, than that which

the adjective expresses; and the other to denote the greatest excess. Thus, if we compare *wood* with *stone*, as possessing hardness, we say, 'Wood is *hard*, stone is *harder*.' if we compare these with iron, we say, 'Wood is *hard*, stone *harder*, iron the *hardest*.' Hence, the precise distinction between these two degrees is, that the *comparative* expresses mere simple excess, but never the highest or lowest degree of the quality; whereas, the *superlative* expresses the absolutely highest or lowest degree of the quality; as when we say, 'O God *most high*!' or the greatest or least degree in relation merely to the subjects of comparison, thus expressing a superiority of excess above the comparative.

Some adjectives form their superlative by adding *most* to the comparative; as, 'nether, *nethermost*; lower, *lowermost*; under, *undermost*.' Others form their superlative by adding *most* either to the positive or comparative; as, 'hind, *hindmost*, or *hindermost*; up, *upmost* or *uppermost*. From *in* we have *inmost* or *innermost*. Besides this definite and direct mode of comparison, there is another which may be called indefinite or indirect, expressed by the words, *too*, *very*, *exceedingly*, &c.; as, *too good*, *very hard*, *exceedingly great*. When the word *very*,* or any other word of the same import, is put before the positive, it is called the *superlative of eminence*, to distinguish it from the other superlative, which is called the *superlative of comparison*. Thus, *very hard* is the superlative of eminence; *most hard*, or *hardest*, the superlative of comparison.

The comparative may be so employed as to express the same pre-eminence or inferiority as the superlative. Thus the sentence, "Of all acquirements, virtue is the *most valuable*," conveys the same sentiment as the following: "Virtue is *more valuable* than every other acquirement."

It has been questioned whether *junior*, *senior*, *inferior*, *posterior*, *anterior*, and some others, be comparatives or not. They are never followed by *than*, which always accompanies the comparative. When the subjects are opposed to each other, the *interior* means simply the inside: the *anterior* means the one before, opposed to the *posterior*, the one behind.

The positive degree, though not implying an immediate comparison with the same quality in a higher or lower degree, often conveys a *relative* or *comparative* idea, and, with the assistance of a preposition, may be made to express the comparative or superlative degree; as, 'Blessed among women,' that is, *the most blessed of women*. On the other hand, the comparative and superlative are used in a positive sense, or to express a high degree without any immediate object of comparison. Thus Virgil speaks of Venus: 'Tristior et lacrymis oculos suffusa nitentes.' *Tristior*, 'more sad' than usual; that is, *very sad*. This is more common in the superlative degree; as, *vir doctissimus*, 'a very learned man.'

* *Very*, though it be used and considered as an adverb, is really an adjective, and denotes *true*, *real*; thus, 'the *very* man.' *Verily* is an adverb, regularly formed from it. *Very* makes *veriest*.—*Rather*, which has now neither positive nor superlative, is an adjective in the comparative degree, from the old *rath*, meaning *early*; and denotes *earlier*, *sooner*. It is used adverbially; and, although it has no positive, it is in construction followed by *than*.

The following adjectives are irregularly compared:

Positive.	Comparative.	Superlative.
good	better	best
bad, evil, or ill	worse	worst
much or many	more	most
little	less	least
late	later or latter *	latest or last
old	older or elder †	oldest or eldest
near	nearer	nearest or next
nigh	nigher	nighest
head	—	headmost
top	—	topmost
up	upper	uppermost or upmost
out	outer	outermost or outmost
—	utter	uttermost or utmost
far	farther	farthermost or farthest
forth	further	furthermost or furthest
hind or behind	hinder	hindermost or hindmost
fore or before	former	foremost or first
low or below	lower	lowermost or lowest
middle	—	middlemost
under	under	undermost
beneath	nether	nethermost
here	hither	hithermost
in	inner	innermost or inmost
internal	interior	intimate
external	exterior	extreme
above	superior	supreme
—	prior	prime
ultra	ulterior	ultimate

SECTION II.—Remarks on the subject of Comparison.

If we consider the subject of comparison attentively, we shall perceive that the degrees of it are infinite in number, or at least indefinite.—A mountain is larger than a mite;—by how many degrees? How much bigger is the earth than a grain of sand? By how many degrees was Socrates wiser than Alcibiades? Or by how many is snow whiter than this paper? It is plain, that to these and the like questions, no *definite* answers can be returned.

In quantities, however, that may be *exactly* measured, the degrees of excess may be exactly ascertained. A foot is just twelve times as long as an inch; and an hour is sixty times longer than a minute. But, in regard to *qualities*, and to those quantities which cannot be measured exactly, it is impossible to say how many degrees may be comprehended in the comparative excess.

But, though these degrees are infinite or indefinite in fact, they

* *Latter* refers either to time or place; *later*, to time only.

† *Elder* and *eldest* are applied only to social connexions; as, 'The *elders* of the church; an *elder* brother; the *eldest* son.' *Older* and *elder* were formerly convertible terms; as, 'Men *elder* than thy father;' 'Behold they were *elder* than he.'

cannot be so in language; nor would it be convenient, if language were to express many of them. In regard to unmeasured quantities and qualities, the degrees of more and less (besides those marked above) may be expressed intelligibly, at least, if not accurately, by certain adverbs, or words of like import; as, 'Socrates was *much* wiser than Alcibiades;' 'Snow is *a great deal* whiter than this paper;' 'Epaminondas was *by far* the most accomplished of the Thebans;' 'The evening star is a *very* splendid object; but the sun is *incomparably* more splendid;' 'The Deity is *infinitely* greater than the greatest of his creatures.' The inaccuracy of these and the like expressions, is not a material inconvenience; and, if it were, it is unavoidable; for human speech can only express human thought; and where thought is necessarily inaccurate, language must be so too.*

SECTION III.—*The Origin and Properties of Adjectives.*

THINGS, or substantives, are known and valuable on account of their qualities; the qualities of things, therefore, first engaged the attention of mankind. And as they perceived that the same quality existed in the same or in a different degree, in different things,

* The nature and usual service of the degrees of comparison being often misunderstood, we shall subjoin a few remarks:

1st. The positive not only denotes the simple quality, either *absolutely* or *relatively* to another quality, as when we say 'he is wise;—wise, not foolish,' but may also be employed so as to imply comparison or different degrees of the same quality; thus, '*too wise*,' '*anxious beyond measure*,' '*wise above all other men*.' Indeed, the other degrees seem to be only *corresponding forms* of the positive, still implying it. Even nouns may be employed so as to indicate some sort of comparison, as, when speaking of the Bible, we term it, by eminence, 'the book of books,' and colloquially say, 'he is one, or a man, of a thousand.' The superlative, too, may become a sort of positive; thus, 'God is infinitely greater than the greatest of his creatures,' *greater* denoting here simple excess over the *greatest*.

2ndly. The comparative is followed by *than*; and is employed when *two*, whether individuals or aggregates, or one of each, of the same or a different class, nature or species, are contrasted; as, 'Socrates was wiser than his judges.' If they are considered as of the same class or species, *other*, a word applied to the *second part* of a class, must be introduced before the latter term; as, 'Socrates was wiser than other Athenians.' In the former example, *other* is inadmissible, because Socrates could not be considered as one of his own judges. In the latter, it must be employed to mark *separation*, because he *was* an Athenian.

The terminations *er* and *est*, used in comparison, seem to denote priority or precedence; *than* seems to be of similar import with *then*, referring to *place* or *position*; thus, 'Socrates was *wise-before*, then, his judges were wise.' He had precedence in wisdom. On this principle, we may discover an impropriety in such colloquial phraseologies as 'he is a taller *man* than *she* is,' instead of, 'he is taller, or a talker *person* than she is.'

3rdly. The superlative is commonly followed by *of*, expressed or understood; and is employed to compare one or more with the class to which they belong, or *of* which they are esteemed a part. The second term must, therefore, be either a plural or a collective noun; and as it is supposed to be comprehensive of the first, the *comparative contradistinction* being indicated by the intervention of *of*, it does not admit the word *other* before it, as a correlative to the subject of comparison; as, 'Socrates was the wisest of the Athenians.' He *was* an Athenian, and, in the comparison, takes the precedence of his class in wisdom. But *others* may be used, when one or more of the class have been previously mentioned, to whom the *others* are opposed. 'Socrates was *wiser* than *any other* Athenian,' or 'than *the other*, or *all other* Athenians,' is regarded as equivalent to 'Socrates was the *wisest* of Athenians;' the *simple excess* of one or more, expressed as over, not *some others*, but *the others*, *the rest*, or *any other*, of the class being deemed equal to the *greatest excess*.—GRANT.

men, however rude, learned to form ideas of qualities independently of the substances to which they belonged. Hence they acquired that class of words called *adjectives*, which are only names of qualities. Now, as qualities result from things, the names of qualities are derived from the names of things; and, as qualities are constant concomitants of the things they characterize, the names of qualities are constant adjuncts of substantives, expressed or implied.

Adjectives expressing the simple qualities of natural objects, which do not imply *motion* or *action*, are derived from nouns, by the mind first abstracting the quality from the thing it qualifies, and then generalizing it so as to make it an epithet expressive of a similar quality in different things. Thus in *περηγῶν*, a *steep rock*, the quality *steep*, contemplated first as a quality of that particular thing, the mind soon learned to consider as *separate* from the rock, and hence to make it a general term of the like quality in other objects. Thus was derived the adjective *πρηνῆς* pronus, *prone*. And in the manner this single adjective is formed, are formed all the adjectives which exist in all languages.

When adjectives became numerous in any language, analogy or custom soon assigned them a particular termination. Hence, on every conversion of a noun into an adjective, that adjective immediately assumed the ending which analogy had appropriated to words of that class. Thus *φορῆν*, *food, relish*, was changed into *προβαῖς*, signifying agreeable food or wholesome relish. Thus, also, *wood, wind*, became *wooden, windy*, in our own tongue. From this, it is obvious, that in the earlier periods of human language, adjectives were fewer, and approached nearer in meaning and termination to the nouns from which they were derived.

In speaking of the qualities of things, *similitude* or *resemblance* is an idea of high importance and frequent recurrence. A person, discoursing to another of some thing *unknown*, naturally says, that it is like some other that *is* known. Thus in Greek *εἰκος*, *image*; *εἶδος*, *form*; *οἶος*, *like*; are combined with nouns in order to express *likeness*: *ανθρώπινος*, *man-like*; *Ἑκτορίδης*, *having the form of Hector, Hector-like*, that is, *the son of Hector*; *ανθρώπιος*, *man-like*. This last termination, by inserting *s*, gave birth to the Latin adjectives in *osus*, and to our adjectives in *ous*; thus, *pecunia, pecuniosus*; *glory, glorious*. The numerous adjectives and adverbs in English are formed on the same principle. *Earthly* is *earth-like*; *gladsome*, is *glad-same*, the *same* with *glad*; *some* or *same* being, we conceive, corruptions of *similis*. The termination *ish* is originally the Persian *wash*, added to a noun to express *likeness*; as, *gomer*, the moon; *gomer-wash, moonish, like the moon*; *womanish, like a woman*. The termination *en*, derived, it is allowed, from the Northern language, is borrowed by that language from the Greek participle in *on*. In the same manner we form some adjectives after the analogy of the past participle in *ed*; as, *honied, wooded*; while that of *y* is the Anglo-Saxon *ig*: but this is only the Latin termination *cus*; as, *unicus*, Anglo-Saxon *anig*, any. We have also a numerous class of adjectives derived from verbs, independently of participles.

Of this origin are all those adjectives whose qualities presuppose *motion* or *action*; and they imply greater power of abstraction than those derived from nouns.

CHAPTER V.

OF PRONOUNS.

A PRONOUN is a word used instead of a noun, to avoid the too frequent repetition of the noun; as, 'The man is happy; *he* is benevolent; *he* is useful.'

There are four kinds of pronouns; namely, the Personal, the Possessive, the Relative, and the Adjective Pronouns.

SECTION I.—Of the Personal Pronouns.

THERE are five Personal Pronouns; namely, *I*, *thou*, *he*, *she*, *it*; with their plurals, *We*, *ye* or *you*, *they*.

Personal Pronouns admit of person, number, gender, and case.

The persons of pronouns are three in each number; namely,

<i>I</i> is the first person	} Singular.
<i>Thou</i> is the second person	
<i>He, she, or it</i> , is the third person	
<i>We</i> is the first person	} Plural.
<i>Ye, or you</i> , is the second person	
<i>They</i> is the third person	

This account of persons will be very intelligible, when we reflect, that there are three persons who may be the subject of any discourse: first, the person who speaks may speak of himself; secondly, he may speak of the person to whom he addresses himself; thirdly, he may speak of some other person: and as the speakers, the persons spoken to, and the other persons spoken of, may be many, so each of these persons must have the plural number.

The Numbers of pronouns, like those of substantives, are two: the Singular; as, *I*, *thou*, *he*: and the Plural; as, *We*, *ye* or *you*, *they*.

Gender has respect only to the third person singular of the pronouns, *he*, *she*, *it*. *He* is masculine; *she* is feminine; *it* is neuter.

The persons speaking and spoken to, being at the same time the subjects of discourse, are supposed to be present; from which, and other circumstances, their sex is commonly known, and needs not to be marked by a distinction of gender in the pronouns: but the third person, or thing spoken of, being absent, and in many respects unknown, it is necessary that it should be marked by a distinction of gender; at least when some particular person or thing is spoken of, that ought to be more distinctly marked; accordingly, the pronoun singular of the third person has the three genders, *he, she, it*.

Personal pronouns have three cases, the Nominative, the Possessive, and the Objective.

The objective case of a personal pronoun has, in general, a form different from that of the nominative, or the possessive case.

The personal pronouns are thus declined:

FIRST PERSON.

<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	I	<i>Nom.</i>	We
<i>Poss.</i>	Mine	<i>Poss.</i>	Ours
<i>Objec.</i>	Me	<i>Objec.</i>	Us

SECOND PERSON.

<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	Thou	<i>Nom.</i>	Ye or You
<i>Poss.</i>	Thine	<i>Poss.</i>	Yours
<i>Objec.</i>	Thee	<i>Objec.</i>	You

THIRD PERSON, MASCULINE GENDER.

<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	He	<i>Nom.</i>	They
<i>Poss.</i>	His	<i>Poss.</i>	Theirs
<i>Objec.</i>	Him	<i>Objec.</i>	Them

THIRD PERSON, FEMININE GENDER.

<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	She	<i>Nom.</i>	They
<i>Poss.</i>	Hers	<i>Poss.</i>	Theirs
<i>Objec.</i>	Her	<i>Objec.</i>	Them

THIRD PERSON, NEUTER GENDER.

<i>Singular.</i>		<i>Plural.</i>	
<i>Nom.</i>	It	<i>Nom.</i>	They
<i>Poss.</i>	Its	<i>Poss.</i>	Theirs
<i>Objec.</i>	It	<i>Objec.</i>	Them

Substantives are said, by some writers on Grammar, to be never used in the first person. The following quotations will show, that the observation has been made without due consideration: 'I, even I *Artaxerxes*, make a decree,' Ez. vii. 'I, *Jesus*, have sent my angel to testify these things,' Rev. xxii.

Although the circumstance, of the speaker and hearer being present with each other, when the words are spoken in which the one calls himself *I*, whilst he calls the other *thou* or *you*, is thought sufficient to ascertain the individual objects denoted by them in all common instances; this ascertainment has not been thought sufficient on occasions where the utmost precision is required. Hence, in solemn contracts, oaths, &c. it has been judged expedient to direct that the name of the person speaking, and that of the person spoken to, when the contract is made with a person present, shall be added to the pronouns of the persons which they respectively support. Thus, the form of contract in the office of matrimony is, '*I, N. take thee, M.*' although both the contracting parties are present, and see, and hear each other speak. And the prescribed forms of oaths usually begin with, '*I, such a one, do swear.*'

In affairs of consequence, such as deeds for the conveyance of property; after the principal persons and things concerned, are specified by names or descriptions, or both; it is usual, upon mentioning them again, to add their names after the pronouns personal which denote them; as, '*I, the said N.*;' '*You, the said A. B.*;' '*Him, the said C. D.*;' '*Part of them, the said lands and tenements.*' This proceeding is plainly made use of, to prevent the ambiguity which might arise from the indefinite signification of the personal pronouns. These observations tend to show, incontestably, that substantives have all the persons that pronouns possibly can have.

A pronoun has been defined by Dalton, to be 'a word used instead of a noun, partly of necessity, when the noun is not known; and partly for the sake of brevity and variety, when the noun is known.'

Whether we speak of things present, or of things absent, and to whomsoever we address our discourse, the repetition of those names or things would not only be tiresome, but also be sometimes productive of ambiguity. Hence appears the utility of pronouns; words, as the meaning of the term denotes, *supplying the place of nouns.*

SECTION II.—Of the Possessive Pronouns.

POSSESSIVE Pronouns are those which relate to possession or property. There are seven of them: namely, *my, thy, his, her, our, your, their.*

Mine and *thine*, instead of *my* and *thy*, were formerly used before a substantive or adjective, beginning with a vowel, or a silent *h*; as, 'Blot out all *mine* iniquities;' '*Mine* hour is not yet come.'

The pronouns *his, mine, thine*, have the same form, whether they are considered possessive pronouns, or the possessive cases of their respective personal pronouns.

The following sentences exemplify the possessive pronouns: 'My lesson is finished;' 'Thy books are defaced;' 'He loves *his* studies;' 'She performs *her* duty;' 'We own *our* faults;' 'Your situation is distressing;' 'I admire *their* virtues.'

The following are examples of the possessive cases of the personal pronouns: 'This desk is *mine*; the other is *thine*;' 'These trinkets are *his*; those are *hers*;' 'This house is *ours*, and that is *yours*;' 'Theirs is very commodious.'

Some grammarians consider *its* as a possessive pronoun.

The two words *own* and *self* are used in conjunction with pronouns. *Own* is added to possessives, both singular and plural; as, 'My *own* hand; *our own* house.' It is emphatical, and implies a silent contrariety or opposition; as, 'I live in *my own* house;' that is, 'not in a hired house.' *Self* is added to possessives; as, *myself*, *yourselves*: and sometimes to personal pronouns; as, *himself*, *itself*, *themselves*. It then, like *own*, expresses emphasis and opposition; as, 'I did this *myself*,' that is, 'not another;' or it forms a reciprocal pronoun; as, 'We hurt *ourselves* by vain rage.'

Himself, *themselves*, are now used in the nominative case, instead of *hissself*, *theirselves*; as, 'He came *himself*;' 'He *himself* shall do this;' 'They performed it *themselves*.'

Mine, *thine*, *his*, *hers*, *theirs*, *yours*, *ours*, stand alone; as, 'Whose book is this?—*Mine*.' The corresponding words, *my*, *thy*, *her*, *their*, *our*, *your*, have their noun expressed; as, 'It is *my* book.*'

SECTION III.—Of the Relative Pronouns.

RELATIVE Pronouns are such as relate, in general, to some word or phrase going before, which is thence called the antecedent: they are *who*, *which*, and *that*; as, 'The man is happy *who* lives virtuously.'

What is a kind of compound relative, including both the antecedent and the relative, and is equivalent to *the thing which*; as, 'This is *what* I wanted;' that is to say, '*the thing which* I wanted.'

* May not *mine*, *ours*; *thine*, *yours*; and *his* (*he's*, as *whose* appears to be *who's*), *hers*, *its*, *theirs*, be regarded as genitives, in the same way as in Latin the corresponding words *mei*, *nostrī* or *nostrūm* (i. e. *nostrorum* or *nostrarum*); *tui*, *vestri* or *vestrūm* (*vestrorum* or *vestrarum*), and *sui*, are considered as the genitives of the primitive or substantive pronouns, although certainly they are forms, too, of the genitive of the adjectives. In other languages, as in Latin, a certain analogy or similitude is observable between the genitives of the primitive, and the derivative pronoun. Grammarians have long differed, and probably they will still differ, with respect to the grammatical classification of the preceding English words. It may, however, be observed, that most of them have the form of the English genitive case; and that Dr. Wallis, as already observed, considers all our genitives as possessive adjectives. Hence it would appear that neither those who consider them as genitives, nor those who consider them as possessive adjectives or pronouns, are guilty of any great impropriety. Such of them as do not admit a noun after them may be termed *absolute* pronouns.—GRANT.

Who is applied to persons, *which* to irrational animals and inanimate things; as, 'He is a *friend who* is faithful in adversity;' 'The *bird which* sung so sweetly is flown;' 'This is the *tree which* produces no fruit.'

That, as a relative, is often used to prevent the too frequent repetition of *who* and *which*. It is applied to both persons and things; as, 'He *that* acts wisely deserves praise;' 'Modesty is a *quality that* highly adorns a woman.'

Who is of both numbers, and is thus declined:

Singular.		Plural.	
Nom.	who	Nom.	who
Poss.	whose	Poss.	whose
Objec.	whom	Objec.	whom

Who, *which*, and *what*, are called *Interrogatives*, when they are used in asking questions; as, 'Who is he?' 'Which is the book?' 'What art thou doing?'

Which, *that*, and *what*, are likewise of both numbers, but they do not vary their terminations; except that *whose* is sometimes used as the possessive case of *which*; as, 'Is there any other doctrine *whose* followers are punished?'

————— 'And the fruit
Of that forbidden *tree, whose* mortal taste
Brought death.' MILTON.

————— 'Pure the joy without allay,
Whose very rapture is tranquillity.' YOUNG.

'The lights and shades, *whose* well-accorded strife
Gives all the strength and colour of our life.' POPE.

'This is one of the clearest characteristics of its being a religion *whose* origin is divine.'—DR. BLAIR.

By the use of this license, one word is substituted for three; as, 'Philosophy, *whose* end is to instruct us in the knowledge of nature,' for, 'Philosophy, *the end of which* is to instruct us,' &c.

Who, *which*, and *what*, have sometimes the words *soever* and *ever* annexed to them; as, *whosoever* or *whoever*, *whichever* or *whichever*, *whatsoever* or *whatever*: but they are seldom used in modern style, except *whoever* and *whatever*.

What sometimes expresses two nominative cases; as, 'What cannot be mended must be endured.' It sometimes expresses the agent of one verb, and the object of another; as, 'What you did gave me pleasure,' instead of, 'The *thing which* you did gave me pleasure.'

It sometimes expresses two objective cases; as, 'I found *what* you sent me very useful;' meaning, 'the *thing which* you sent,' &c.

* *Who* is sometimes applied, in fables, or in historical style, to inferior animals represented as possessing reason or speech; as, 'A stag *who* came to drink, said to himself,' &c. It is applied to things personified; as, 'The winds *who* take the ruffian billows by the top.'

The word *that* is sometimes a relative, sometimes a demonstrative pronoun, and sometimes a conjunction. It is a relative, when it may be turned into *who* or *which*, without destroying the sense; as, 'They *that* (who) reprove us, may be our best friends;' 'From every thing *that* (which) you see, derive instruction.' It is a demonstrative pronoun, when it is followed immediately by a substantive, to which it is either joined, or refers, and which it limits or qualifies; as, 'That boy is industrious;' 'That belongs to me;' meaning, that book, that thing, &c. It is a conjunction, when it joins sentences together, and cannot be turned into *who* or *which*, without destroying the sense; as, 'Take care *that* every day be well employed;' 'I hope he will believe, *that* I have not acted improperly.'

Used interrogatively, *who* and *what*, as Dr. Crombie observes, are less definite, with respect either to the existence or the presence of the object, than *which* is; thus, 'Who is the man that (or *what* man) will dare say so?' implies that he is entirely a stranger to the inquirer, or that the inquirer doubts the existence of such a person. 'Which is the man?' implies not only his existence, but also that the aggregate of individuals, whence the selection is to be made, is known to the inquirer, or is before him. The difference, undoubtedly, arises from this; that *which* not only has the general import of *who* or *what*, used in questions, but probably implies also something of *likeness, similitude, identity*; hence *existence* and *actual presence*.

* *I, thou, he, she, it, whether*, and *who*, are genuine pronouns or representatives. But, as they not only represent, but at the same time point out or define,—that is, *I*, the first person or speaker, the person who addresses, speaking of himself; *thou*, the second person, or the person addressed as subject of discourse; *he, she, it*, the third person, and generally the subject of discourse,—they may not improperly be regarded as also a species of definitives. *Whether* refers to *any one* person, thing, or class, of *any two*. *Who* is evidently the representative of any of the persons, and, like them, is definitive. *Which, what, and that*, and the pronominal adjectives,—whether considered in reference to the pronoun which in sense they imply, or to the noun with which, as adjectives, they are associated,—may, for obvious reasons, be ranked among definitives.

Usage seems divided with respect to the application of *who* and *which*, as relatives to such antecedents as *court, party, family, city*, &c. I believe, however, that *who* is generally preferred, and may be used without impropriety, when the antecedents are clearly intended to imply persons or individuals. On the contrary, although the antecedent be expressly a person, yet if the reference be not to the person, but to the mere name or character, *which* is preferred; as, 'Howard, which (name) is another name for benevolence.' We sometimes, too, find *which* employed as a relative to a *little child*, probably from the idea that infants are not persons capable of reason and reflection: indeed, Priestley objects to Cadogan's 'a child who.' I must confess, however, that I am not quite convinced by his reasoning. May we not apply *who*, not only to any animal spoken of as acting rationally, but also to every human being? When the propriety of using *who* or *which* is doubtful, *that* may generally be employed.—GRANT.

When any defining clause is subjoined, either *what* or *which* may be used; as, 'What man, or which man, having a hundred sheep, and losing one, would not leave the ninety and nine, and go in pursuit of that which is lost?'

Whether was formerly made use of to signify interrogation; as, 'Whether of these shall I choose?' but it is now seldom used, the interrogative *which* being substituted for it. Some grammarians think that the use of it should be revived, as, like *either* and *neither*, it points to the dual number; and would contribute to render our expressions concise and definite.

Some writers have classed the interrogatives as a separate kind of pronouns; but they are too nearly related to the relative pronouns, both in nature and form, to render such a division proper. They do not, in fact, lose the character of relatives when they become interrogatives. The only difference is, that *without* an interrogation the relatives have reference to a subject which is antecedent, definite, and known; *with* an interrogation, to a subject which is subsequent, indefinite, and unknown, and which it is expected that the *answer* should express and ascertain; thus, 'Who seduced them to that foul revolt?—The infernal spirit.' In the answer, we have the subject, which was before indefinite, ascertained; and thus the *who*, in the interrogation, is as much a relative, as if it had been said, without any question, 'It was the infernal spirit *who* seduced them.'

SECTION IV.—Of the Adjective Pronouns.

ADJECTIVE Pronouns are of a mixed nature, participating the properties both of the pronoun and the adjective. The following are of this class: *each, every, either, neither; this, that*, and their plurals, *these, those; some, one, other, no, none, any, all*, and *such*.

The adjective pronouns may be subdivided into three sorts; namely, the *distributive*, the *demonstrative*, and the *indefinite*.

1. The *distributive* are those which denote the persons or things that make up a number, as taken separately and singly. They are *each, every, either, neither*; as, 'Each of his brothers is in a favourable situation;' 'Every man must account for himself;' 'I have not seen *either* of them;' 'Neither of the men attended.'

Each relates to two or more persons or things, and signifies either of the two, or every one of any number taken separately.

Every relates to several persons or things, and signifies each of them all taken separately. This pronoun was formerly used apart

from its noun, but it is now constantly annexed to it, except in legal proceedings; as in the phrase, 'all and *every* of them.'

Either relates to two persons or things taken separately, and signifies the one or the other. To say, 'either of the three,' is therefore improper.

Neither imports 'not *either*;' that is, not one nor the other; as, 'Neither of my friends was there.'

2. The *demonstrative* are those which precisely point out the subjects to which they relate: *this* and *that*, *these* and *those*, are of this class; as, 'This is true charity; *that* is only its image.'

This refers to the nearer person or thing, and *that* to the more distant; as, 'This man is more intelligent than *that*.' *This* indicates the latter or last mentioned; *that*, the former or first mentioned; as, 'Both wealth and poverty are temptations: *that* tends to excite pride; *this*, discontent.'

Perhaps the words *former* and *latter* may be properly ranked amongst the demonstrative pronouns, especially in many of their applications. The following sentence may serve as an example: 'It was happy for the state that Fabius continued in the command with Minucius: the *former's* phlegm was a check upon the *latter's* vivacity.'

3. The *indefinite* are those which express their subjects in an indefinite or general manner. The following are of this kind: *some*, *one*, *other*, *no*, *none*, *any*, *all*, *such*, &c.

Of these pronouns, only the words *one* and *other* are varied. *One* forms its possessive singular and plural number in the same manner as substantives; as, *one*, *one's*. This word has a general signification, meaning people at large; and sometimes also a peculiar reference to the person who is speaking; as, 'One ought to pity the distresses of mankind;' 'One is apt to love *one's* self.' It is often used, by good writers, in the plural number, when an assemblage of units is expressed, not in the aggregate, but individually, and is then employed as a substantive; as, 'The great *ones* of the world;' 'The boy wounded the old bird, and stole the young *ones*;' 'My wife and the little *ones* are in good health.'

Other and *one* are declined in the following manner:

	<i>Singular.</i>	<i>Plural.</i>		<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	other	others		<i>Nom.</i>	one ones
<i>Poss.</i>	other's	others'		<i>Poss.</i>	one's ones'
<i>Objec.</i>	other	others		<i>Objec.</i>	one ones

The plural *others* is only used when apart from the noun to which it refers, whether expressed or understood; as, 'When thou hast perused these papers, I will send thee the *others*;' 'He pleases some, but he disgusts *others*.' When this pronoun is joined to nouns, either singular or plural, it has no variation; as, 'the *other* man;' 'the *other* men.' It is also used in the second part of a sentence, generally after *one*, *some*. It admits any numeral definitive before it; as, *an other*, *two other*. *Another* is used substantively, but only in the singular number; and is composed of the indefinite article prefixed to the word *other*.

The following phrases may serve to exemplify the indefinite pronouns: 'Some of you are wise and good;' 'A few of them were idle, the *others* industrious;' 'Neither is there *any* that is unexceptionable;' 'One ought to know *one's* own mind;' 'They were *all* present;' 'Such is the state of man, that he is never at rest;' 'Some are happy, while *others* are miserable.'

A, *an*, *any*, *none*, *alone*, *only*, originally imply unity. From expressing *one* indefinitely, *any* is said to denote whatever the person or thing may be; as, 'Any man can do so.'

None is evidently a contraction of *no one*; yet, like *any*, it is used both in the singular and the plural. In the singular it means *nobody* or *nothing*; in the plural, *no persons*, or *no things*. *None* is used for *no*, when the noun is omitted; as, 'Has he any money?—He has *none*;' but, in one word, we may answer *no*.

Alone and *only* are often used indifferently. *Alone* is a contraction of *all one*, and denotes no more than one. Used plurally, it denotes one aggregate; as, 'We were *alone*;' that is, *all one company*. It is generally placed after its noun.—The following examples will show the difference between *alone* and *only*. 'There are certain miseries which the idler *alone* feels,' implies that the idler, singly or without company, feels the miseries; but others may feel them also. 'There are certain miseries which the idler *only* feels,' implies that none but the idler feels them.

Many, *few*, *several*, *divers*, *some*, *sundry*, denote number indefinitely; as the cardinal numbers, *one*, *two*, *three*, *twenty*, &c. denote number definitely.

Many, *more*, *most*, refer in the plural to number; *much*, *more*, *most*, in the singular, to quantity.

All signifies the whole number, or the whole quantity; as, 'all the men;' 'all the money.'

Same, denoting identity, is used with the article *the*, and some other definitives, to define more particularly, and is either singular or plural; as, 'the *same* man;' 'the very *same* men.'

Both is a plural definitive, and denotes the *two* together.

Such means like, and is applied, in the singular and plural, to persons and things; as, '*such* men;' that is, men like those mentioned.

Like means *similar*, or resembling; as, 'The boy is *like* his father.' It is used as a substantive by Shakspeare; as, 'I shall not look upon his *like* again.'

We have endeavoured to explain the nature of the adjective pronouns, and to distinguish and arrange them intelligibly; but it is

difficult, perhaps impracticable, to define and divide them in a manner perfectly unexceptionable. Some of them, in particular, may seem to require a different arrangement. We presume, however, that, for every useful purpose, the present classification is sufficiently correct. All the pronouns, except the personal and relative, may, indeed, in a general view of them, be considered as *definitive* pronouns, because they define or ascertain the extent of the common name, or general term to which they refer, or are joined; but, as each class of them does this, more or less exactly, or in a manner peculiar to itself, a division adapted to this circumstance appears to be suitable to the nature of things, and the understanding of learners.

It is the opinion of some respectable grammarians, that the words *this, that, any, some, such, his, their, our, &c.* are pronouns, when they are used separately from the nouns to which they relate; but that, when they are joined to those nouns, they are not to be considered as belonging to this species of words; because, in this association, they rather ascertain a substantive, than supply the place of one. They assert that, in the phrases, 'give me *that*,' '*this* is John's,' and '*such* were some of you,' the words in Italics are pronouns, but that, in the following phrases, they are not pronouns: '*This* book is instructive,' '*some* boys are ingenious,' '*my* health is declining,' '*our* hearts are deceitful,' &c. Other grammarians think, that none of these words can properly be called pronouns, but adjectives; as the genuine pronoun stands by itself, without the aid of a noun, expressed or understood. They are of opinion, that in the expressions, 'give me *that*,' '*this* is John's,' &c. the noun is always understood, and must be supplied in the mind of the reader; as, 'give me *that book*;' '*this book* is John's;' 'and *such persons* were some persons among you.' We have distributed these parts of speech, in the mode which is generally observed by grammarians; but for the information of students, and to direct their inquiries on the subject, we state the different opinions of several judicious writers on Grammar.

SECTION V.—*On the Origin of Pronouns.*

PRONOUNS must be considered merely in the light of substitutes for other words; substitutes, not essentially necessary to the use of speech and verbal communication of knowledge, though a very great and important convenience, when once invented. It does not, therefore, follow that they are of late origin: their first rude elements began probably almost as soon as language itself, though greatly modified and extended by subsequent usage.

Pronouns are the luxury, as well as the convenience of language; and contribute much to its polish and perfection: yet, owing to that corruption and contraction to which words of the most frequent use are ever exposed, their analytical development is attended with great difficulty. This difficulty is increased in the Anglo-Saxon, from which the English is in a great measure derived,

by this circumstance;—that the primitive elements of some of its pronouns are not to be discovered either in it, or in its kindred dialects, but must be sought for in tongues of remote resemblance, and distant origin. So that an acquaintance with the articles, pronouns, and numerals of most of the leading languages of Europe and Asia, is necessary to their complete elucidation. Pronouns are derived from nouns and verbs, or adjectives and numerals; many are also formed by different combinations of these parts of speech.

The first correct notion of the etymology of pronouns was obtained from Mr. Horne Tooke's assertion, "that the pronouns are either nouns or verbs." Whether that great philologist included the numerals in either of these classes, is not certain: if he did not, his proposition requires a little enlargement, namely, that the roots of the pronouns are either nouns, verbs, or numerals.

The numerals appear to be originally pronouns. They cannot well be considered as nouns, not being names of things; or as adjectives, since they do not convey any idea of the quality or property of the things to which they refer, but simply of their number. In counting apples, we do not say, *one apple, two apples, three apples, &c.* but *one, two, three, four*; and by the words one, two, three, four, we represent the nouns or apples, without naming them. Here we use the numeral *pronomens*, before or in preference to the noun. Are not the numerals, then, in their primitive form and use, pronouns?—But in whatever way this question be answered, it will make no material difference in the present inquiry, since, at all events, they contribute their *quota* to the part of speech under discussion.

Many English Pronouns, springing from the same parent stock, afterwards branch off, and distinguish themselves from each other in three different ways:

1st. By a simple orthographical variation, by which they appear in different cases, or in different parts of speech; as, 'Thou, thy, thee; This, thus; Then, than,' &c.

2ndly. By adopting, though often with great corruption, the regular adjective terminations of the Saxon and the English language, *-en, -ed, or -t, and -ig, or -y*; as, 'Thy, thy-en, or thine.'

3rdly. By combining with other elementary words,—words which in *most instances* are pronouns in other languages, though only pronominal terminations in our own; as, 'He, Her,' *i. e.* He-er, a German personal pronoun.

The orthographical variations will explain themselves: the Saxon adjective terminations are *-en, -ed, or -t, and -ig, or -y*, which signify *add*, that is, add the noun to which the said adjective belongs; as, 'Thine, thy-en, *i. e.* thy-add (perhaps) head,' &c.

The most important of the pronominal terminations are the Greek numerals *ἓς, μία, ἑν, one*, which appear to form likewise the cases of the English pronouns. The German *Er, man, it, or that*. *Hi* is the plural of the Saxon *He, heo, hyt*. *Lic* is originally a noun meaning *body*: as an adjective, it is the root of our word *like* and termination *-ly*. *Se* is the Saxon article *Se, seo, that*, and means *said*.

It is most probable that the pronoun of what we call the third person, was employed first; but, in the present inquiry, the pronouns will be taken in their usual order.

First Person.—The numeral *one* appears to be the actual root of the pronoun *I*, of the first person, adopted into several ancient and modern languages from one common source.

The Greek and Latin *Ego*, is probably a compound word, the *o* being the masculine of the Greek article $\delta, \eta, \tau\alpha$. It exists in a simpler form in the German *Ich* and the Saxon *Ic*, and is probably derived from an ancient numeral.

The most ancient dialect now extant, in which it is to be met with, is the Hebrew, where it is the numeral *Ech*, one, Ezek. xviii. 10; and from which it may be traced into several other kindred tongues.

As a pronoun, the word *Ech*, *Eg-o*, *Ich*, *Ic*, or *I*, means *one* or *first*.

The word *Echad*, is, indeed, generally employed in the Hebrew, to signify *one*; but any person examining the structure of that venerable language, will at once perceive that *Echad* is verbalized from *Ech*, the more simple, and therefore more primitive form. Thus *Ech*, the numeral *one*, becomes the verb *Echad*, univit, he *one-ed* or united; and being again taken back to its numeral signification with this verbal ending, it nearly supplanted its parent *Ech*.

Second Person.—As the first person has been formed from the first of the numerals, the second may be easily conceived to have been the next number, or *two*; and accordingly, in a great many languages, the numeral 2, *Duo*, *du*, *tu*, &c. discovers such orthographical similarity with the pronoun *Thou* (Anglo-Saxon *Thu*), as to leave but little doubt of their original identity.

Third Person.—The third person is by far of most common occurrence, and is of verbal derivation. In Anglo-Saxon it is formed thus:

<i>Simple Verb.</i>	<i>Ancient Preterit.</i>	<i>Preterit Adjectived, or Past Participle.</i>
<i>Hætan</i> , to call, to name.	<i>He, heo</i> , called, said.	<i>Hyt</i> , i. e. <i>Hæ-ed, hæ-et, hæ-t, hit</i> , it, said or mentioned.

These three words of the third person, *He, heo, hyt*, have exactly the same signification; that is, *named, mentioned, said*; or, as we more commonly and accurately say, *aforesaid, before mentioned, before named*: a preceding substantive, distinctly implied, being essential to the existence of a pronoun. The Italian word *Ditto*, may be employed in the same manner; as, 'The man is merry, he laughs, he sings,' or 'The man is merry, *ditto* laughs, *ditto* sings.' *He, heo, hyt*, have the same signification with *Ditto*, i. e. *Dicto*, from the Latin word *Dictus*, said.

He, heo, hyt, were originally without number or gender; but, for convenience and greater precision, they were modified in the plural into *Hi* and *hig*, they; and, for the genders, *He, he*, was applied to a noun of the masculine; *heo, she*, to a noun of the feminine; and *hyt, it*, to a noun of the neuter gender.

CHAPTER VI.

OF VERBS.

SECTION I.—Of the Nature of Verbs in general.

A VERB is a word which signifies to BE, to DO, or to SUFFER; as, 'I am, I rule, I am ruled.'*

Verbs are of three kinds; Active,† Passive, and Neuter. They are also divided into Regular, Irregular, and Defective.

* In our definition of the verb, we are supported by the authority of Bishop Lowth, and most other writers on Grammar. There are, however, some grammarians, who consider *assertion* as the essence of the verb; but as the participle and the infinitive, if retained, would prove insuperable objections to their scheme, they have without hesitation denied the former a place in the verb, and declared the latter to be an abstract noun. This appears to be going rather too far in support of a system. It seems to be incumbent on these grammarians to reject also the imperative mood. What part of speech would they make the verbs in the following sentences? 'Depart instantly;' 'Improve our time;' 'Forgive us our sins.' Will it be said that the verbs in these phrases are assertions?

† When the English verb does not signify *mental* affection, the distinction of voice is often disregarded: thus we say, *actively*, 'They waste their time;' 'I smell a grateful scent;' 'They were selling fruit;' and *passively*, 'There's no time to waste;' 'This foul deed shall smell above the earth;' 'The books are now selling;' 'What pain it was to drown.' *Actively*, 'They read the lines;' 'They are reading the lines;' 'They read or have read the lines;' *passively*, 'The lines read indifferently;' 'While the lines are reading;' 'The lines are read.' *Actively*, 'They plough the fields;' 'They are ploughing the fields;' 'They ploughed or have ploughed the fields;' *passively*, 'The fields plough well;' 'The fields are ploughing;' 'The fields are ploughed.' *Actively*, 'They improve, are improving, improved, have improved, our constitution;' *passively*, 'By such means our constitution improves, is improving, is improved.' When such words as *plough, improve*, and their preterits, are thus used *passively*, the *susceptive nature* of the subject seems to be implied, rather than the *present operation of an agent*. It is to be observed, however, that the preceding assertion is applicable in its full extent only to that species of transitive verbs, which, for the want of a better appellation, may be denominated verbs of *external, material, or mechanical* action. It is not equally applicable to the other species, which we may be permitted to denominate verbs of *sensation or perception*, such as, *love, feel, see, understand, &c.* in which the subject is, at least in the active use of the words, generally a *sentient or animated* being, or an inanimate being considered as either, under the influence of personification. The tenses of these words, and the word in *ing*, are not used *passively*; and their perfect participle is employed after *am*, to denote either progression or perfection. *Action* and *passion*, then, it appears, are not enunciated by the words themselves; they are deductions chiefly from concomitant circumstances, or from the very nature of things. The only general and characteristic distinctions, therefore, that the language acknowledges in the three words significant of *action* or *passion*, are those of *definite, indefinite, imperfect, and perfect*. *Ploughing* is definite, as it denotes *progression*. *Ploughed* is definite, as it denotes *perfection*. And as *plough* denotes neither the progression nor the perfection of the action, it must be considered as *indefinite*. The words then stand thus:

Indefinite.	Definite.
Plough.	<i>Imperfect.</i> Ploughing.
	<i>Perfect.</i> Ploughed.

A Verb Active expresses an action, and necessarily implies an agent, and an object acted upon; as, to love, 'I love Penelope.'*

A Verb Passive expresses a passion or a suffering, or the receiving of an action; and necessarily implies an object acted upon, and an agent by which it is acted upon; as, to be loved, 'Penelope is loved by me.'

A Verb Neuter expresses neither action nor passion, but being, or a state of being; as, 'I am, I sleep, I sit.'†

The verb active is also called *transitive*, because the action passes over to the object, or has an effect upon some other thing; as, 'The tutor instructs his pupils;' 'I esteem the man,' &c.

Verbs neuter may properly be denominated *intransitives*, because the effect is confined within the agent, and does not pass over to any object; as, 'I sit; he lives; they sleep.'

Some of the verbs that are usually ranked among neuters, make a near approach to the nature of a verb active, but may be distinguished from it by their being intransitive; as, *to run, to walk, &c.* The rest are absolutely neuter, and expressive of a middle state between action and passion; as, *to stand, to lie, &c.*

In English, many verbs are used both in an active and a neuter signification, the construction only determining of which kind they are; as, *to flatten*, signifying to make even or level, is a verb active; but when it signifies to grow dull or insipid, it is a verb neuter.

A neuter verb, by the addition of a preposition, may become a compound active verb. *To smile* is a neuter verb: it cannot, therefore, be followed by an objective case, nor be construed as a passive verb. We cannot say, *she smiled him*, or, *he was smiled*. But

* To all verbs that imply action of any kind, a person or thing acting, an *agent*, is indispensable; and, for the most part, a person or thing acted upon, termed the *patient*, is necessary to the effect. Verbs of this kind are generally divided into *active* and *passive*: not that there is any difference implied in the nature of the act, or in what constitutes the essence of the verb; but because the expression is varied, according as we wish to turn the attention of the hearer principally to the *agent*, or to the *patient*. Whether we say 'Fuseli painted the Ghost scene in Hamlet;' or, 'The Ghost scene in Hamlet was painted by Fuseli;' the idea annexed to the verb *painted* remains unchanged; the artist painting, and the picture painted, being still the same: but by the former mode of expressing it, we call the attention of the hearer first to the artist or *agent*, and hence the verb is said to be *active*; by the latter, we call it first to the picture, or thing that underwent the action, the *patient*, and hence the verb is said to be *passive*.

† Verbs have been thus distinguished by some writers:

1st. *Active-transitive*, or those which denote an action that passes from the agent to some object; as, 'Cæsar conquered Pompey.'

2d. *Active-intransitive*, or those which express that kind of action, which has no effect upon any thing beyond the agent himself; as, 'Cæsar walked.'

3d. *Passive*, or those which express, not action, but passion, whether pleasing or painful; as, 'Portia was loved;' 'Pompey was conquered by Cæsar.'

4th. *Neuter*, or those which express an attribute that consists neither in action nor passion; as, 'Cæsar stood.'

to smile on, being a compound active verb, we properly say, *she smiled on him*; *he was smiled on* by fortune in every undertaking.

Auxiliary or helping verbs are those by the help of which the English verbs are principally conjugated. They are *do, be, have, shall, will, may, can*, with their variations; and *let* and *must*, which have no variation.

Let, as a principal verb, has *lettest* and *letteth*; but, as a helping verb, it admits of no variation.

To verbs belong Number, Person, Mood, and Tense.

SECTION II.—Of Number and Person.

VERBS have two numbers: the Singular; as, *I run, he runs*: and the Plural; as, *We run, they run*.

In each number there are three persons; as,

<i>Singular.</i>			<i>Plural.</i>	
<i>First Per.</i>	I love.		<i>First Per.</i>	We love.
<i>Second Per.</i>	Thou lovest.		<i>Second Per.</i>	Ye love.
<i>Third Per.</i>	He loves.		<i>Third Per.</i>	They love.

Thus the verb, in some parts of it, varies its endings, to express, or agree with different persons of the same number; as, 'I love, thou lovest, he loveth or loves:' and also to express different numbers of the same person; as, 'Thou lovest, ye love; he loveth, they love.' In the plural number of the verb, there is no variation of ending to express the different persons; and the verb in the three persons plural, is the same as it is in the first person singular. Yet this scanty provision of terminations is sufficient for all the purposes of discourse, and no ambiguity arises from it; the verb being always attended, either with the noun expressing the subject acting or acted upon, or with the pronoun representing it. For this reason, the plural termination in *en, they loven, they weren*, formerly in use, was laid aside as unnecessary, and has long been obsolete.

SECTION III.—Of Moods and Participles.

MOOD, or Mode, is a particular form of the verb, showing the manner in which the being, action, or passion, is represented.

The nature of a mood may be more intelligibly explained to the scholar, by observing, that it consists in the change which the verb undergoes, to signify various intentions of the mind, and various modifications and circumstances of action: which explanation, if compared with the following account and uses of the different moods, will be found to agree with, and illustrate them.

There are five moods of verbs; the Indicative, the Imperative, the Potential, the Subjunctive, and the Infinitive.

The Indicative Mood simply indicates or declares a thing; as, 'He *loves*, he is *loved*;' or it asks a question; as, 'Does he *love*?' 'Is he *loved*?'

The Imperative Mood is used for commanding, exhorting, entreating, or permitting; as, '*Depart* thou; *mind* ye; *let* us stay; *go* in peace.'

Though this mood derives its name from its intimation of command, it is used on occasions of a very opposite nature, even in the humblest supplications of an inferior being to one who is infinitely his superior; as, '*Give* us this day our daily bread; and *forgive* us our trespasses.'

This mood is said to have a present tense, because the *command* is always in present time, and addressed by the *first* to the *second* person. Hence the imperative has only the second person singular, and second person plural. The execution or thing commanded is, necessarily, contemplated in *subsequent* time, or time *relatively future*. So that *Love thou* is equivalent to 'I command thee to love,' or 'I command thy love;' or, allowing affirmation to be implied, 'I command that *thou love*;' i. e. that 'thou shalt love.' Indeed, without any express word of command, the second person of what is termed the future tense usually implies command; as, 'Thou shalt not steal.' It is easy to conceive how an authoritative assertion made by the first person, that the second shall or shall not perform a certain action, naturally, although indirectly, serves to intimate his wish or command.

The Potential Mood implies possibility or liberty, power, will, or obligation; as, 'It *may* rain; he *may* go or stay; I *can* ride; he *would* walk; they *should* learn.'

The Subjunctive Mood represents a thing as contingent or uncertain; as under a condition, motive, wish, supposition, &c.: and is preceded by a conjunction, expressed or understood, and attended by another verb; as, 'I will respect him, though he *chide* me;' '*Were* he good, he would be happy:' that is, '*if* he were good.'

In the subjunctive mood, the verb does not vary its terminations, being strictly an infinitive mood governed by the auxiliary verb, sometimes expressed, but generally understood: thus, 'If I go' is equivalent to 'If I *may*, *shall*, *can*, *might*, *would*, *should*, or *could* to go.'

Some suppose the subjunctive present to be the imperfect potential, elliptically expressed: thus, 'Though he slay me, yet will I trust in him;' that is, 'Though he *should* slay me:' 'If thy brother trespass against thee;' that is, '*should* trespass.' The auxiliary verb *should* will not suit the following example so well as *shall*; as, 'If he say so, it is well;' that is, 'If he *shall* say so:' 'If he ask a fish, will he give him a serpent?' that is, 'If he *shall* ask.' The following example may serve to elucidate this tense:

Singular.	Plural.
If I [<i>shall</i> or <i>should</i>] go.	If we [<i>shall</i> or <i>should</i>] go.
If thou [<i>shalt</i> or <i>shouldst</i>] go.	If ye [<i>shall</i> or <i>should</i>] go.
If he [<i>shall</i> or <i>should</i>] go.	If they [<i>shall</i> or <i>should</i>] go.

"The following words," says Ward, "usually precede the subjunctive, when condition, motive, wish, or supposition, is implied: *Before, ere,* (used as a kind of conjunction,) *except, howsoever* or *howsoever, if, lest, so, though* or *although, till* or *until, unless, whether, whosoever* or *whoever, whatsoever* or *whatever.*"

The Infinitive Mood expresses a thing in a general and unlimited manner, without any distinction of number or person; as, *To act; to speak; to be feared.*

The Participle is a certain form of the verb, and derives its name from its participating, not only of the properties of a verb, but also of those of an adjective; as, 'I am desirous of *knowing him*;' '*Admired* and *applauded*, he became vain;' '*Having finished* his work, he submitted it.'

There are three participles; the Present or Active, the Perfect or Passive, and the Compound Perfect; as, *loving, loved, having loved.**

* The *present participle* denotes the operation of a verb without regard to any agent; the *perfect participle* denotes the state, power, or habit, generated by that operation in a person or thing which is the object of it. If this statement be just, the participle, in its genuine state, is rather a verbal *noun*, than a verbal *adjective*, and has a close affinity to the infinitive mood. Hence, we can account for the origin and use of the participle. The Hebrew, and more especially the Arabic, form their verbal nouns by what is called *nunation*, or the syllable *on* added to the verb; and this is the Greek participle in *ων*, which the Latins have converted into *ens*; but which we, by giving *n* a nasal sound, have corrupted into *ing*.

As the participle is a verbal noun, we see in all languages it is either used as a noun, or gives birth to various classes of abstract nouns. The present participle, as expressing an operation, naturally coalesces with an agent; and this is the reason why in Hebrew, in Greek, and sometimes in Latin, it denotes a doer, or a person who acts; as, *ὁ γράφων, he writing, the writer; ἀμάνς, he loving, the lover.* From its facility to coalesce with a noun, it loses its nominal character, and becomes an *adjective*; and as it denotes an active quality, or a power in energy, it forms, with the connecting verb *to be*, the three active compound tenses, *I am writing,—He was writing,—They shall be writing.* Farther, as all operations are in *time*, and we acquire the idea of time present by reflecting on successive operations, the present participle implies *time unlimited*, and, in its associated effect, *time present*; that is,

Agreeably to the general practice of grammarians, we have represented the present participle as active, and the past as passive; but they are not uniformly so: the present is sometimes passive, and the past is frequently active. Thus, 'The youth *was consuming* by a slow malady;' 'The Indian *was burning* by the cruelty of his enemies;' appear to be instances of the present participle being used passively. 'He has *distracted* me;' 'I have gratefully *repaid* his kindness;' are examples of the past participle being applied in an active sense. We may also observe, that the present participle is sometimes associated with the past and the future tense of the verb; and the past participle, connected with the present and the future tense. The most unexceptionable distinction which grammarians make between the participles, is, that the one points to the continuation of the action, passion, or state, denoted by the verb; and the other, to the completion of it. Thus, the present participle signifies *imperfect action*, or action begun and not ended; as, 'I *am writing* a letter.' The past participle signifies action *perfected* or finished; as, 'I have *written* a letter;' 'The letter *is written*.'*

The participle is distinguished from the adjective, by the former's expressing the idea of time, and the latter's denoting only a quality. The phrases, '*loving* to give, as well as to receive,' '*moving* in haste,' '*heated* with liquor,' contain participles giving the idea of time: but the epithets contained in the expressions, 'a *loving* child,' 'a *moving* spectacle,' 'a *heated* imagination,' mark simply the qualities referred to, without any regard to time; and may properly be called participial adjectives.

Participles not only convey the notion of time; they also signify actions, and govern the cases of pronouns, in the same manner as verbs do; and therefore should be comprehended in the general name of verbs. That they are mere modes of the verb, is manifest,

time present, not absolute, but *relative*. Thus, *I am writing*, that is, I am *now* writing; I was writing, that is, I was writing *at the time then present*. And in general the participle is defined by the concomitant verb in the sentence, which may be either present, past, or future. If the verb be past, it marks the past time as then present; if future, it marks the future as hereafter present.

* When this participle is joined to the verb *to have*, it is called *perfect*; when it is joined to the verb *to be*, or understood with it, it is denominated *passive*. On this note Grant writes thus: "Murray observes, that such words as *written*, *ploughed*, &c. when joined to the verb *to have*, are called *perfect*; when joined to the verb *to be*, or understood with it, they are denominated *passive*. The truth is, that, whether associated with *have* or *be*, they are to be considered as *perfect*: *perfection* is their distinguishing characteristic. It is true, however, that, when they follow *have*, they have generally an *active* signification, that is, may admit an object after them; and that, when they follow *be*, they are generally *passive*. But whether we say, 'I have *written* a letter,' or 'the letter *is written*,' the action of writing is described as finished, as *perfect*. But in some verbs of a particular signification, the word termed the perfect participle seems to be used so as to imply present action or continuation, or almost to become an adjective, signifying a complete and present quality, as proceeding from previous action. When we say 'the letter *is written*,' we infer that the action of *writing* has ceased, and is complete. But when we say 'the man *is loved*,' we do not infer that the action of *loving* has ceased: the man continues to be loved.—Participles may be regarded as adjectives: 1. When they denote something customary or habitual, rather than a transient act; as, a *lying* rogue, i. e. one addicted to lying. 2. When they are compared; as, a *more learned* man. 3. When they are compounded with a preposition, which the verb does not admit; as, *unbecoming*, *unheard*, *unsought*."

if our definition of a verb be admitted; for they signify being, doing, or suffering, with the designation of time superadded. But if the essence of the verb be made to consist in affirmation or assertion, not only the participle will be excluded from its place in the verb, but the infinitive itself, which certain ancient grammarians of great authority held to be alone the genuine verb.

The following phrases, even when considered in themselves, show that participles include the idea of time: 'The letter *being written*, or *having been written*;' 'Charles *being writing*, *having written*, or *having been writing*.' But when arranged in an entire sentence, which they must be to make a complete sense, they show it still more evidently; as, 'Charles, *having written* the letter, sealed and despatched it.'

Participles sometimes perform the office of substantives, and are used as such; as in the following instances: 'The *beginning*;' 'a good *understanding*;' 'excellent *writing*;' 'the chancellor's *being attached* to the king, secured his crown;' 'the general's *having failed* in this enterprise, occasioned his disgrace;' 'John's *having been writing* a long time, had wearied him.'

That the words in Italics of the three latter examples, perform the office of substantives, and may be considered as such, will be evident, if we reflect, that the first of them has the same meaning and construction as, 'The chancellor's attachment to the king secured his crown;' and that the other examples will bear a similar construction. The words, *being attached*, govern the word *chancellor's* in the possessive case, in the one instance, as clearly as *attachment* governs it in that case, in the other: and it is only substantives, or words and phrases which operate as substantives, that govern the genitive or possessive case.

The following sentence is not precisely the same as the above, either in sense or construction, though, except the genitive case, the words are the same: 'The chancellor, being attached to the king, secured his crown.' In the former, the words, *being attached*, form the nominative case to the verb, and are stated as the cause of the effect; in the latter, they are not the nominative case, and make only a circumstance to *chancellor*, which is the proper nominative. It may not be improper to add another form of this sentence, by which the learner may better understand the peculiar nature and form of each of these modes of expression: 'The chancellor being attached to the king, his crown was secured.' This constitutes what is properly called the Case Absolute.

SECTION IV.—Remarks on the Potential Mood.

THAT the Potential Mood should be separated from the subjunctive, is evident, from the complexness and confusion which are produced by their being blended together, and from the distinct nature of the two moods: the former of which may be expressed without any condition, supposition, &c. as will appear from the following instances: 'They *might* have done better;' 'We *may* always act uprightly;' 'He was generous, and *would* not take re-

venge;' 'We *should* resist the allurements of vice;' 'I *could* formerly indulge myself in things, which I *cannot* now think of but with pain.'

Some grammarians have supposed that the potential mood, as distinguished above from the subjunctive, coincides with the indicative. But as the latter "simply indicates or declares a thing," it is manifest, that the former, which modifies the declaration, and introduces an idea materially distinct from it, must be considerably different. 'I *can* walk,' 'I *should* walk,' appear to be so essentially distinct from the simplicity of, 'I walk,' 'I walked,' as to warrant a correspondent distinction of moods. The imperative and the infinitive mood, which are allowed to retain their rank, do not appear to contain such strong marks of discrimination from the indicative, as are found in the potential mood.

There are other writers on this subject, who exclude the potential mood from their division, because it is formed, not by varying the principal verb, but by means of the auxiliary verbs, *may, can, might, could, would, &c.*; but if we recollect, that moods are used "to signify various intentions of the mind, and various modifications and circumstances of action," we shall perceive, that those auxiliaries, far from interfering with this design, do, in the clearest manner, support and exemplify it. On the reason alleged by these writers, the greater part of the indicative mood must also be excluded; as but a small part of it is conjugated without auxiliaries. The subjunctive too will fare no better, since it so nearly resembles the indicative, and is formed by means of conjunctions, expressed or understood, which do not more effectually show the varied intentions of the mind, than the auxiliaries do which are used to form the potential mood.

Some writers have given our moods a much greater extent than we have assigned to them. They assert, that the English language may be said, without any great impropriety, to have as many moods as it has auxiliary verbs; and they allege, in support of their opinion, that the compound expressions which they help to form, point out those various dispositions and actions, which, in other languages, are expressed by moods. But whether this be admitted or not, it cannot be denied that the conjugation or variation of verbs, in the English language, is effected, almost entirely, by the means of auxiliaries. We must, therefore, accommodate ourselves to this circumstance, and do that by their assistance, which has been done in the learned languages, (a few instances to the contrary excepted,) in another manner, namely, by varying the form of the verb itself. At the same time, it is necessary to set proper bounds to this business, so as not to occasion obscurity and perplexity, when we mean to be simple and perspicuous. Instead, therefore, of making a separate mood for every auxiliary verb, and introducing moods *Interrogative, Optative, Promissive, Hortative, Precative, &c.* we have exhibited such only as are obviously distinct; and which, whilst they are calculated to unfold and display the subject intelligibly to the learner, seem to be sufficient, and not more than sufficient, to answer all the purposes for which moods were introduced.

From grammarians who form their ideas, and make their decisions, respecting these points of English Grammar, on the principles

and construction of languages, which, in these respects, do not suit the peculiar nature of our own, but differ essentially from it, we may very naturally expect plans that are neither perspicuous nor consistent, and which will tend more to perplex than inform the learner.

The potential mood has no future tenses, though the indicative and subjunctive have. The reason is, because the auxiliary verbs of the present and the imperfect tense, by the help of adverbs or nouns, express future time with sufficient accuracy: thus, 'I *may* write *now*, *to-morrow*, or *next year*, to my friends.' In such expressions, the execution must always be subsequent, or relatively future.

SECTION V.—*Of the Tenses.*

TENSE, being the distinction of time, might seem to admit only of the present, past, and future: but, to mark it more accurately, it is made to consist of six variations; namely, the Present, the Imperfect, the Perfect, the Pluperfect, and the First and the Second Future Tense.

The Present Tense represents an action or event as passing at the time in which it is mentioned; as, 'I *rule*; I *am ruled*; I *think*; I *fear*.'

The present tense likewise expresses a character, quality, &c. at present existing; as, 'He *is* an able man;' 'She *is* an amiable woman.' It is also used in speaking of actions continued, with occasional intermissions, to the present time; as, 'He frequently *rides*;' 'He *walks* out every morning;' 'He *goes* into the country every summer.' We sometimes apply this tense even to persons long since dead: as, 'Seneca *reasons* and *moralizes* well;' 'Job *speaks* feelingly of his afflictions.'

The present tense, preceded by the words *when*, *before*, *after*, *till*, *as soon as*, &c. is sometimes used to point out the relative time of a future action; as, 'When he arrives, he will hear the news;' 'He will not hear the news *till* he arrives;' 'He will hear it *before* he arrives, or *as soon as* he arrives, or, at farthest, *soon after* he arrives.' The same analogy is preserved in a past tense preceded by *if*; as, 'If we *went* (i. e. if we *should go*) into the extreme, we should become indifferent.'—BISHOP TOMLINE. In the same manner, *were*, now confined to the dignified style, might be substituted for *would be*, and *had* for *would have*; as, 'If the whole body were an eye, where *were* the hearing?'—NEW TESTAMENT.

In animated historical narrations, this tense is sometimes substituted for the imperfect tense; as, 'He *enters* the territory of the peaceable inhabitants; he *fights* and *conquers*, *takes* an immense booty, which he *divides* among his soldiers, and *returns* home to enjoy an empty triumph.'

The Imperfect Tense represents the action or event, either as past and finished, or as remaining unfinished at a certain time past; as, 'I *loved* her for her modesty and virtue;' 'They *were* travelling post when he met them.'

The Perfect Tense not only refers to what is past, but also conveys an allusion to the present time; as, 'I *have finished* my letter;' 'I *have seen* the person that was recommended to me.'

In the former example, it is signified that the finishing of the letter, though past, was at a period immediately, or very nearly, preceding the present time. In the latter instance, it is uncertain whether the person mentioned was seen by the speaker a long or short time before. The meaning is, 'I have seen him some time in the course of a period which includes, or comes to, the present time.' When the particular time of any occurrence is specified, as prior to the present time, this tense is not used; for it would be improper to say, 'I *have seen* him yesterday,' or, 'I *have finished* my work last week.' In these cases the imperfect is necessary; as, 'I *saw* him yesterday;' 'I *finished* my work last week.' But when we speak indefinitely of any thing past, as happening or not happening in the day, year, or age, in which we mention it, the perfect must be employed; as, 'I *have been* there this morning;' 'I *have travelled* much this year;' 'We *have escaped* many dangers through life.' In referring, however, to such a division of the day as is past before the time of our speaking, we use the imperfect; as, 'They *came* home early this morning;' 'He *was* with them at three o'clock this afternoon.'

The perfect and the imperfect tense both denote a thing that is past; but the former denotes it in such a manner, that there is still actually remaining some part of the time to slide away, wherein we declare the thing has been done; whereas, the imperfect denotes the thing or action past, in such a manner, that nothing remains of that time in which it was done. If we speak of the present century, we say, 'Philosophers *have made* great discoveries in the present century;' but if we speak of the last century, we say, 'Philosophers *made* great discoveries in the last century;' 'He *has been* much afflicted this year;' 'I *have* this week *read* the king's proclamation;' 'I *have heard* great news this morning.' In these instances, 'He *has been*,' 'I *have read*,' and 'heard,' denote things that are past; but they occurred in this year, in this week, and to-day; and still there remains a part of this year, week, and day, whereof we speak.

In general, the perfect tense may be applied wherever the action is connected with the present time, by the actual existence, either of the author or of the work, though it may have been performed many centuries ago; but if neither the author nor the work now remains, it cannot be used. We may say, 'Cicero *has written* orations;' but we cannot say, 'Cicero *has written* poems;' because the orations

are in being, but the poems are lost. Speaking of priests in general, we may say, 'They *have* in all ages *claimed* great powers;' because the general order of the priesthood still exists; but if we speak of the Druids, or any particular order of priests which does not now exist, we cannot use this tense. We cannot say, 'The Druid priests *have claimed* great powers;' but must say, 'The Druid priests *claimed* great powers;' because that order is now totally extinct.

The Pluperfect Tense represents a thing, not only as past, but also as prior to some other point of time specified in the sentence; as, 'I *had finished* my letter before he arrived.'

The First Future tense represents the action as yet to come, either with or without respect to the precise time when; as, 'The sun *will rise* to-morrow;' 'I *shall see* them again.'

The Second Future intimates that the action will be fully accomplished, at or before the time of another future action or event; as, 'I *shall have dined* at (or before) one o'clock;' 'The two houses *will have finished* their business when (or before) the king comes to prorogue them.'

It is to be observed, that in the subjunctive mood, the event being spoken of under a condition or supposition, or in the form of a wish, and therefore as doubtful and contingent, the verb itself in the present, and the auxiliary both of the present and past imperfect tense, often carry with them somewhat of a future sense; as, 'If he *come* to-morrow, I may speak to him;' 'If he *should*, or *would* come to-morrow, I might, would, could, or should speak to him.' Observe also, that the auxiliaries *should* and *would*, in the imperfect tenses, are used to express the present and future, as well as the past; as, 'It is my desire, that he *should*, or *would*, come now or to-morrow;' as well as, 'It was my desire, that he *should*, or *would*, come yesterday.' So that, in this mood, the precise time of the verb is very much determined by the nature and drift of the sentence.

From the preceding representation of the different tenses, it appears, that each of them has its peculiar and distinct province; and that though some of them may sometimes be used promiscuously, or substituted one for another, in cases where great accuracy is not required, yet there is a real and essential difference in their meaning. It is also evident, that the English language contains the six tenses which we have enumerated. Grammarians who limit the number to two, or at most to three, namely, the present, the imperfect, and the future, do not reflect that the English verb is mostly composed of principal and auxiliary; and that these several parts constitute one verb. Either the English language has no

regular future tense, or its future is composed of the auxiliary and the principal verb. If the latter be admitted, then the auxiliary and principal united, constitute a tense, in one instance; and, from reason and analogy, may doubtless do so in others, in which minuter divisions of time are necessary or useful.

The present, past, and the future tense, may be used either *definitely* or *indefinitely*, both with respect to *time* and *action*. When they denote customs or habits, and not individual acts, they are applied indefinitely; as, 'Virtue *promotes* happiness;' 'The old Romans *governed* by benefits more than by fear;' 'I *shall* hereafter *employ* my time more usefully.' In these examples, the words, *promotes*, *governed*, and *shall employ*, are used indefinitely, both in regard to action and time; for they are not confined to individual actions, nor to any precise points of present, past, or future time. When they are applied to signify particular actions, and to ascertain the precise points of time to which they are confined, they are used definitely; as in the following instances: 'My brother *is writing*;' 'He *built* the house last summer, but did not *inhabit* it till yesterday;' 'He *will write* another letter to-morrow.'

The different tenses also represent an action as *complete* or *perfect*, or as *incomplete* or *imperfect*. When I say, 'A merry heart *maketh* a cheerful countenance,' I express by the word *maketh* an incomplete action or operation, which is always *doing*, and can never be said to be *done* and *over*. So in the phrases, 'I was writing;' 'I shall be writing;' imperfect, unfinished actions are signified. But the following examples; 'I wrote;' 'I have written;' 'I had written;' 'I shall have written;' all denote complete, perfect action.

These remarks are subjoined, with a view to show the scholar the powers of the tenses, and some of the various purposes to which they may be applied. *Harris's Hermes*, *Beattie's Theory of Language*, and *Pickburn's Dissertation on the English Verb*, contain ingenious representations of verbs and their tenses; which, with the books at large, the author recommends to the attentive perusal of inquisitive students, when they shall have acquired a general knowledge of English Grammar.

SECTION VI.—*The Conjugation of the Auxiliary Verbs TO HAVE and TO BE.*

THE Conjugation of a verb is the regular combination and arrangement of its several numbers, persons, moods, and tenses.

The Conjugation of an active verb is styled the ACTIVE VOICE; and that of a passive verb, the PASSIVE VOICE.

The auxiliary and active verb TO HAVE is conjugated in the following manner.

To Have.

INDICATIVE MOOD.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 <i>Pers.</i> I have.	1 <i>Pers.</i> We have.
2 <i>Pers.</i> Thou hast.	2 <i>Pers.</i> Ye or you have.
3 <i>Pers.</i> He, she, or it hath or has.	3 <i>Pers.</i> They have.

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I had.	1 We had.
2 Thou hadst.	2 Ye or you had.
3 He, she, &c. had.	3 They had.

PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I have had.	1 We have had.
2 Thou hast had.	2 Ye or you have had.
3 He hath or has had.	3 They have had.

PLUPERFECT TENSE.*

<i>Singular.</i>	<i>Plural.</i>
1 I had had.	1 We had had.
2 Thou hadst had.	2 Ye or you had had.
3 He had had.	3 They had had.

FIRST FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I shall or will have.	1 We shall or will have.
2 Thou shalt or wilt have.	2 Ye or you shall or will have.
3 He shall or will have.	3 They shall or will have.

SECOND FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I shall or will have had.	1 We shall or will have had.
2 Thou shalt or wilt have had.	2 Ye or you shall or will have had.
3 He shall or will have had.	3 They shall or will have had.

* Some grammarians distinguish the three past tenses, by the names of the *first preterit*, the *second preterit*, the *third preterit*.

IMPERATIVE MOOD.

*Singular.**Plural.*

- 2 Have thou, *or* do thou have. 2 Have ye, *or* do ye *or* you have.

We have omitted, in this edition, the first and third person singular, and the same persons in the plural of this mood, because these persons do not, according to the analogy of the language, seem to exist in this mood. The imperative mood, as Murray himself observes, is not strictly entitled to *three* persons. The command is always addressed to the *second* person, not to the first or third. For when we say, 'Let me have;' 'Let him, or let them have;' the meaning and construction are, 'Do thou, or do ye, let me, him, or or them have.'

POTENTIAL MOOD.

PRESENT TENSE.

*Singular.**Plural.*

- 1 I may *or* can have. 1 We may *or* can have.
 2 Thou mayst *or* canst have. 2 Ye *or* you may *or* can have.
 3 He may *or* can have. 3 They may *or* can have.

IMPERFECT TENSE.

*Singular.**Plural.*

- 1 I might, could, would, *or* should have. 1 We might, could, would, *or* should have.
 2 Thou mightst, couldst, wouldst, *or* shouldst have. 2 Ye *or* you might, could, would, *or* should have.
 3 He might, could, would, *or* should have. 3 They might, could, would, *or* should have.

PERFECT TENSE.

*Singular.**Plural.*

- 1 I may *or* can have had. 1 We may *or* can have had.
 2 Thou mayst *or* canst have had. 2 Ye *or* you may *or* can have had.
 3 He may *or* can have had. 3 They may *or* can have had.

PLUPERFECT TENSE.

*Singular.**Plural.*

- 1 I might, could, would, *or* should have had. 1 We might, could, would, *or* should have had.
 2 Thou mightst, couldst, wouldst, *or* shouldst have had. 2 Ye *or* you might, could, would, *or* should have had.
 3 He might, could, would, *or* should have had. 3 They might, could, would, *or* should have had.

SUBJUNCTIVE MOOD.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I have.	1 If we have.
2 If thou have.	2 If ye <i>or</i> you have.
3 If he have.	3 If they have.

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I had.	1 If we had.
2 If thou had.	2 If ye <i>or</i> you had.
3 If he had.	3 If they had.

PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I have had.	1 If we have had.
2 If thou have had.	2 If ye <i>or</i> you have had.
3 If he have had.	3 If they have had.

PLUPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I had had.	1 If we had had.
2 If thou had had.	2 If ye <i>or</i> you had had.
3 If he had had.	3 If they had had.

FIRST FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I shall <i>or</i> will have.	1 If we shall <i>or</i> will have.
2 If thou shall <i>or</i> will have.	2 If ye <i>or</i> you shall <i>or</i> will have.
3 If he shall <i>or</i> will have.	3 If they shall <i>or</i> will have.

SECOND FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I shall <i>or</i> will have had.	1 If we shall <i>or</i> will have had.
2 If thou shall <i>or</i> will have had.	2 If ye <i>or</i> you shall <i>or</i> will have had.
3 If he shall <i>or</i> will have had.	3 If they shall <i>or</i> will have had.

INFINITIVE MOOD.

PRESENT TENSE. To have. PERFECT TENSE. To have had.

PARTICIPLES.

PRESENT <i>or</i> ACTIVE.	Having.
PERFECT <i>or</i> PASSIVE.	Had.
COMPOUND PERFECT.	Having had.

It may not be generally proper for young persons beginning the study of Grammar, to commit to memory all the tenses of the verbs. If the *simple* tenses, namely, the *present* and the *imperfect*, together with the *first future tense*, should, in the first instance, be committed to memory, and the rest carefully perused and explained, the business will not be tedious to the scholars, and their progress will be rendered more obvious and pleasing. The general view of the subject, thus acquired and impressed, may be afterwards extended with ease and advantage.

It appears to be proper, for the information of learners, to make a few observations, in this place, on some of the tenses. The first is, that some grammarians confound the present with the imperfect tense, and the perfect tense of the potential mood with the pluperfect. But that they are really distinct, and have an appropriate reference to time corresponding to the definitions of those tenses, will appear from a few examples: 'I wished him to stay, but he *would* not;' 'I *could* not accomplish the business in time;' 'It was my direction, that he *should* submit;' 'He was ill, but I thought he *might* live;' 'I *may* have misunderstood him;' 'He *may* have deceived me;' 'I *cannot* have dreamed it;' 'He *cannot* have obtained it by force;' 'Can we have been deceived in him?'—It must, however, be admitted, that, on some occasions, the auxiliaries *might*, *could*, *would*, and *should*, refer also to present and to future time.

These examples show, that the imperfect and the perfect tense of the potential mood, are essentially distinct from the pluperfect tense of that mood, as well as from the present.

The next remark is, that the auxiliary *will*, in the first person singular and plural of the second future tense, and the auxiliary *shall*, in the second and the third person of that tense, in the indicative mood, appear to be incorrectly applied. The impropriety of such associations may be inferred from a few examples: 'I *will* have had previous notice whenever the event happens;' 'Thou *shalt* have served thy apprenticeship before the end of the year;' 'He *shall* have completed his business, when the messenger arrives;' 'I *shall* have had; thou *wilt* have served; he *will* have completed, &c. would have been correct and applicable.

Some writers on Grammar object to the propriety of admitting the second future, in both the indicative and the subjunctive mood; but that this tense is applicable in both moods, will be manifest from the following examples: 'John *will* have earned his wages the next new year's day,' is a simple declaration, and therefore in the indicative mood. 'If he *shall* have finished his work when the bell rings, he will be entitled to the reward,' is conditional and contingent, and is therefore in the subjunctive mood.

We shall conclude these detached observations, with one remark, which may be useful to the young scholar; namely, that as the indicative mood is converted into a subjunctive, by the expression of a condition, supposition, wish, or motive, being superadded to it; so the potential mood may, in like manner, be turned into the subjunctive; as will be seen by the following examples: 'If I could deceive him, I should abhor it;' 'Though he should increase in wealth, he will not be charitable;' 'Unless he should conduct himself better, he will gain no esteem.'

The auxiliary and neuter verb **To BE** is conjugated as follows:

*To Be.**

INDICATIVE MOOD.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 <i>Pers.</i> I am.	1 <i>Pers.</i> We are.
2 <i>Pers.</i> Thou art.	2 <i>Pers.</i> Ye or you are.
3 <i>Pers.</i> He, she, or it is.	3 <i>Pers.</i> They are.

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I was.	1 We were.
2 Thou wast.	2 Ye or you were.
3 He was.	3 They were.

* The verb *to be*, says Mr. Webb, is in most languages defective, being composed of distinct elements; as, *be, am, are, was, &c.*; and the question is, what is their etymological origin and primitive meaning? Does the neuter verb, in all the forms it assumes in different languages, inherently signify *to be*? Does it contain the abstract idea of *being* or *existence* in itself, and separately from the subject that is said to be, or to exist? Or is that abstract idea produced by the association of ideas?

The result of a patient investigation of the subject leads to the belief, that the different roots of the neuter verb *to be*, originally signify *to live, to grow, to dwell, to stand*. The first idea of the primitive meaning of any part of the neuter verb arose from the Italian past participle *Stato, been*; which is evidently derived from the Latin *Status, stood*,—the past participle of the verb *Sto, I stand*. That circumstance led to the notice of one similar in the imperative of the Latin *Sum, I am*, which is *Sis, Es, Esto*; *Sit, Esto, &c.*; where *Esto, Este, Estote*, are evidently derived from the Latin preposition *è out, from*, and *Sto, I stand*. So that the Latin imperative is either *Be thou, or Stand thou*; let him be, or let him *stand*; according to the pleasure of the speaker. It was next remarked, that the Spanish verb *Estar, Latin Stare, to stand*, may be used in all its moods and tenses indifferently with the verb *Ser, to be*. Thus, a Spaniard may say either *I am, or I stand*; *I was, or I stood*; *being* convicted, or *standing* convicted. These few plain instances, in which *Being* and *Standing* are convertible terms, suggested the idea that some parts of what is used as the substantive in different languages, did not originally convey the meaning of abstract *Being*, but of some more sensible attribute; as, *standing, living, growing*.

The Latin indicative preterperfect *Fui, I have been*, is from the verb *Fuo, I am*, which, though now become obsolete, was once in good and general use, and evidently derived from the Greek verb $\varphi\upsilon\omega$, *I grow*: thus, the Latin *Fui* means *I grew, or I have grown*: the potential imperfect, *Forem, I might be*, is also from $\varphi\upsilon\omega$, and signifies *I might grow, or become*: hence, also, the infinitive *Fore, to grow, or to become*. Thus another portion of the neuter verb signifies, *I grow, and to grow*.

The Anglo-Saxon *Beo*, was another fragment which came early under consideration, as offering the immediate derivation of our verb *to be*. The accidental pronunciation of the word **BEOGRAPHY**, (biography, the history of the *life* of a person,) gave the first intimation of its probable meaning; the consequent reference to the Greek $\beta\iota\omicron\varsigma$, *life*, and $\beta\iota\omicron\omega$, *I live*, confirmed the conjecture.

It has been further illustrated since by the Gaelic *Beo, alive*; *Beothail, lively*; and Psalm cxviii. 17, 'Ni fuigham bàs, ach mairfam beo,' *I shall not die, but live*. The Gaelic verb *Bi, to be*, is plainly of similar origin and signification. *ic beo* is, therefore, *I live*; and *Beon, to live*.

The Franco-Theotisc *Bim, Pim*, which at first seemed to invalidate this derivation, on more mature inspection added its own suffrage in its favour; for what is *Bim* but a derivative from $\beta\iota\omicron\omega$ when turned into a verb in $\mu\epsilon\iota$, namely $\beta\iota\omicron\mu\epsilon\iota$? which

PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I have been.	1 We have been.
2 Thou hast been.	2 Ye or you have been.
3 He hath or has been.	3 They have been.

PLUPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I had been.	1 We had been.
2 Thou hadst been.	2 Ye or you had been.
3 He had been.	3 They had been.

FIRST FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I shall or will be.	1 We shall or will be.
2 Thou shalt or wilt be.	2 Ye or you shall or will be.
3 He shall or will be.	3 They shall or will be.

SECOND FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I shall or will have been.	1 We shall or will have been.
2 Thou shalt or wilt have been.	2 Ye or you shall or will have been.
3 He shall or will have been.	3 They shall or will have been.

is easily analysed into βίος, *life*, and μοι, *to me*, compounded into βίσημοι, βίσημοι, *life to me*; that is, by association of ideas, and adapted to a verbal signification, *I live*. The Hebrew Hajah, fuit, *he was*, suggested a similar explication by its near resemblance to CHajah, vixit, *he lived*.

The Greek ζωω regularly changes into a verb in μοι; as, ζωη, *life*, μοι, *to me*, make ζωημοι, *life to me*, *I live*; which, contracted for greater facility of pronunciation, may become ζωμι or ζημι: the latter is its present actual form, and points at once to the Latin Sim and Essem, *I may be*, *I should be*; whilst, in the form of ζωμι, it as readily directs to Sum, Sumus, *I am*, *we are*, in the same language, which were anciently written Som, Somos. The Spanish Somos, the French Sommes, and the Italian Siamo, *we are*, with their immediate dependents, hence date their commencement. Thus the Latin Sum, in its primitive signification, means *I live*, and consequently the same original idea pervades its compounds and derivatives.

The English word *am* was at once admitted to descend either in a direct line from the Greek εμι, *I am*, or from a kindred stock; the analysis of εμι was then necessary to develop the primitive meaning of both: αι, *always*, *ever*, though now only used as an adverb, must once have had a substantive meaning, which was most probably *time*, *life*, or something equivalent; and on this supposition the whole is intelligible: αι, *time*, μοι, *to me*, make, when combined, αιμοι, *time to me*, *life to me*; which, adapted to a verbal signification, means *I live*; that is, in modern philosophical language, *I am*. The English word *is* comes from ες, *thou art*, the second person of εμι, which is compounded in a similar manner: αι, *time*, ζω, μοι, *to thee*, form αιζωμοι, *time to thee*, *life to thee*; that is, with a verbalized signification, *thou livest*; which, written with the uniform orthographical abbreviation, becomes ες, the parent of our word *is*, the Latin Es, est, &c. and signifies *thou livest*, *he lives*; that is, in modern usage, *Thou is*, *he is*.

The participles, Eté, *been*, Etant, *being*, indicate their connexion with the Latin Ætas (from the Greek ητες, *a year*), *age*, *time*, *life*, and naturally take the verbalized meaning *lived*, *living*. Etois, *I was*, and Etre, *to be*, are evidently scions of the same stock.

The investigation has been conducted no further; no decisive conclusion having hitherto been attained, as to the etymology of the words *was*, *are*, and *were*.

IMPERATIVE MOOD.

- | | |
|----------------------------------|--|
| <i>Singular.</i> | <i>Plural.</i> |
| 2 Be thou, <i>or</i> do thou be. | 2 Be ye <i>or</i> you, <i>or</i> do ye be. |

POTENTIAL MOOD.

PRESENT TENSE.

- | | |
|----------------------------------|--|
| <i>Singular.</i> | <i>Plural.</i> |
| 1 I may <i>or</i> can be. | 1 We may <i>or</i> can be. |
| 2 Thou mayst <i>or</i> canst be. | 2 Ye <i>or</i> you may <i>or</i> can be. |
| 3 He may <i>or</i> can be. | 3 They may <i>or</i> can be. |

IMPERFECT TENSE.

- | | |
|--|--|
| <i>Singular.</i> | <i>Plural.</i> |
| 1 I might, could, would, <i>or</i> should be. | 1 We might, could, would, <i>or</i> should be. |
| 2 Thou mightst, couldst, wouldst, <i>or</i> shouldst be. | 2 Ye <i>or</i> you might, could, would, <i>or</i> should be. |
| 3 He might, could, would, <i>or</i> should be. | 3 They might, could, would, <i>or</i> should be. |

PERFECT TENSE.

- | | |
|---|---|
| <i>Singular.</i> | <i>Plural.</i> |
| 1 I may <i>or</i> can have been. | 1 We may <i>or</i> can have been. |
| 2 Thou mayst <i>or</i> canst have been. | 2 Ye <i>or</i> you may <i>or</i> can have been. |
| 3 He may <i>or</i> can have been. | 3 They may <i>or</i> can have been. |

PLUPERFECT TENSE.

- | | |
|---|---|
| <i>Singular.</i> | <i>Plural.</i> |
| 1 I might, could, would, <i>or</i> should have been. | 1 We might, could, would, <i>or</i> should have been. |
| 2 Thou mightst, couldst, wouldst, <i>or</i> shouldst have been. | 2 Ye <i>or</i> you might, could, would, <i>or</i> should have been. |
| 3 He might, could, would, <i>or</i> should have been. | 3 They might, could, would, <i>or</i> should have been. |

SUBJUNCTIVE MOOD.

PRESENT TENSE.

- | | |
|------------------|---------------------------|
| <i>Singular.</i> | <i>Plural.</i> |
| 1 If I be. | 1 If we be. |
| 2 If thou be. | 2 If ye <i>or</i> you be. |
| 3 If he be. | 3 If they be. |

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I were.	1 If we were.
2 If thou wert.	2 If ye or you were.
3 If he were.	3 If they were.

PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I have been.	1 If we have been.
2 If thou have been.	2 If ye or you have been.
3 If he have been.	3 If they have been.

PLUPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I had been.	1 If we had been.
2 If thou had been.	2 If ye or you had been.
3 If he had been.	3 If they had been.

FIRST FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I shall or will be.	1 If we shall or will be.
2 If thou shall or will be.	2 If ye or you shall or will be.
3 If he shall or will be.	3 If they shall or will be.

SECOND FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 If I shall or will have been.	1 If we shall or will have been.
2 If thou shall or will have been.	2 If ye or you shall or will have been.
3 If he shall or will have been.	3 If they shall or will have been.

INFINITIVE MOOD.

PRESENT TENSE. To be. PERFECT TENSE. To have been.

PARTICIPLES.

PRESENT.	Being.
PERFECT.	Been.
COMPOUND PERFECT.	Having been.

The verb TO BE is called the *verb substantive*, because of its peculiar power to denote being or existence; as, *I am*. 'And the Lord said unto Moses, I AM that I AM;' 'Thus shalt thou say unto the children of Israel, I AM hath sent me unto you.' It associates with the other parts of speech, as an auxiliary, in all its softness and beauty, and in every variation of person, mood, and tense. It expresses the attribute of existence of itself; whilst all other verbs, except *may*, *can*, *must*, *ought*, and *shall*, *will*, and *do*, used as auxiliaries, express it in connexion with some state or condition.

SECTION VII.—*The Auxiliary Verbs conjugated in their simple form; with Observations on their peculiar nature and force.*

THE learner will perceive, that the preceding auxiliary verbs, TO HAVE and TO BE, could not be conjugated through all the moods and tenses, without the help of other auxiliary verbs; namely, *may, can, will, shall,* and their variations.

That auxiliary verbs, in their simple state, and unassisted by others, are of a very limited extent, and chiefly useful from the aid which they afford in conjugating other verbs, will clearly appear to the scholar, by a distinct conjugation of each of them, uncombined with any other. They are exhibited for his inspection; not to be committed to memory.

To Have.

PRESENT TENSE.

<i>Sing.</i> 1 I have.	2 Thou hast.	3 He hath <i>or</i> has.
<i>Plur.</i> 1 We have.	2 Ye <i>or</i> you have.	3 They have.

IMPERFECT TENSE.

<i>Sing.</i> 1 I had.	2 Thou hadst.	3 He had.
<i>Plur.</i> 1 We had.	2 Ye <i>or</i> you had.	3 They had.

PARTICIPLES.

PRESENT.	Having.	PERFECT.	Had.
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To Be.

PRESENT TENSE.

<i>Sing.</i> 1 I am.	2 Thou art.	3 He is.
<i>Plur.</i> 1 We are.	2 Ye <i>or</i> you are.	3 They are.

IMPERFECT TENSE.

<i>Sing.</i> 1 I was.	2 Thou wast.	3 He was.
<i>Plur.</i> 1 We were.	2 Ye <i>or</i> you were.	3 They were.

PARTICIPLES.

PRESENT.	Being.	PERFECT.	Been.
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Shall.

PRESENT TENSE.

<i>Sing.</i> 1 I shall.	2 Thou shalt.	3 He shall.
<i>Plur.</i> 1 We shall.	2 Ye <i>or</i> you shall.	3 They shall.

IMPERFECT TENSE.

<i>Sing.</i> 1 I should.	2 Thou shouldst.	3 He should.
<i>Plur.</i> 1 We should.	2 Ye <i>or</i> you should.	3 They should.

Will.

PRESENT TENSE.

<i>Sing.</i> 1 I will.	2 Thou wilt.	3 He will.
<i>Plur.</i> 1 We will.	2 Ye or you will.	3 They will.

IMPERFECT TENSE.

<i>Sing.</i> 1 I would.	2 Thou wouldst.	3 He would.
<i>Plur.</i> 1 We would.	2 Ye or you would.	3 They would.

May.

PRESENT TENSE.

<i>Sing.</i> 1 I may.	2 Thou mayst.	3 He may.
<i>Plur.</i> 1 We may.	2 Ye or you may.	3 They may.

IMPERFECT TENSE.

<i>Sing.</i> 1 I might.	2 Thou mightst.	3 He might.
<i>Plur.</i> 1 We might.	2 Ye or you might.	3 They might.

Can.

PRESENT TENSE.

<i>Sing.</i> 1 I can.	2 Thou canst.	3 He can.
<i>Plur.</i> 1 We can.	2 Ye or you can.	3 They can.

IMPERFECT TENSE.

<i>Sing.</i> 1 I could.	2 Thou couldst.	3 He could.
<i>Plur.</i> 1 We could.	2 Ye or you could.	3 They could.

To Do.

PRESENT TENSE.

<i>Sing.</i> 1 I do.	2 Thou dost.	3 He doth or does.
<i>Plur.</i> 1 We do.	2 Ye or you do.	3 They do.

IMPERFECT TENSE.

<i>Sing.</i> 1 I did.	2 Thou didst.	3 He did.
<i>Plur.</i> 1 We did.	2 Ye or you did.	3 They did.

PARTICIPLES.

PRESENT. Doing. PERFECT. Done.

SECTION VIII.—*Of the Signs of the Moods and Tenses.*

Do, in the indicative and the subjunctive mood, denotes the present tense; *did*, the imperfect; *have*, the perfect; *had*, the pluperfect; *shall* or *will*, the first future; and *shall* or *will have*, the second future.

May, *can*, or *must*, in the potential mood, denotes the present tense; *might*, *could*, *would*, or *should*, the imperfect; *may*, *can*, or *must have*, the perfect; and *might*, *could*, *would*, or *should have*, the pluperfect.

The verbs *have*, *be*, *will*, and *do*, when they are unconnected with a principal verb, expressed or understood, are not auxiliary, but principal verbs; and as such are conjugated through all the moods and tenses; as, 'We *have* enough;' 'I *am* grateful;' 'He wills it to *be* so;' 'They *do* as they please.' In this view, they have also their auxiliaries; as, 'I *shall have* enough;' 'I *will be* grateful.'

The auxiliary verbs are in reality distinct verbs, and were originally used as such, having after them the infinitive mood with the particle *to* suppressed, for the sake of sound, as it is after *bid*, *dare*, &c.; as, 'We *may (to)* love; he *will (to)* speak; I *do (to)* write; I *may (to)* have loved; I *shall (to)* stop; I *can (to)* go.'

Do and *did* mark the action itself, or the time of it, with greater energy and positiveness; as, 'I *do* speak truth;' 'I *did* respect him;' 'Here am I, for thou *didst* call me.' They are of great use in negative sentences; as, 'I *do not* fear;' 'I *did not* write.' They are generally employed in asking questions; as 'Does he learn?' 'Did he not write?' They sometimes, also, supply the place of other verbs, and make the repetition of them in the same or subsequent sentence unnecessary; as, 'Ye attend not to your studies as he *does*;' that is, 'as he *does attend*.'

Let not only expresses permission, but entreating, exhorting, commanding. This verb should not be accounted an *auxiliary* in the imperative mood, but a *principal* verb, and having the second person singular or plural for its nominative; the verb following being in the infinitive mood, without the sign *to*; as, 'Let me love;' that is, 'Let thou me *to love*.'

May and *might* express the possibility or liberty of doing an action; *can* and *could*, the power or ability. *Could* naturally denotes past power absolutely; as, 'Can you do so?—No, but once I *could*;' that is, 'once I was able.' But, from the preterit implying present time, some such words as *once*, *formerly*, *lately*, must be associated with it, to show clearly that past time is intended.

Might, *would*, *could*, *should*, though verbs of the preterit tense, are frequently employed to denote present time; but the subsequent verb must be expressed in the same tense with the antecedent verb; as, 'I *may* go if I choose;' or, 'I *might* go if I chose.'

Must denotes present necessity; as, 'We *must* speak the truth, and we *must not* prevaricate.' It is frequently used in the perfect tense; as, 'I *must have written* that letter.' *Ought* implies present duty; as, 'I *ought to* write.' When past duty or obligation is to

be expressed, it is denoted by the perfect tense of the following verb; as, 'I *ought to have written.*'

May, can, ought, must, with might, could, would, should, merely express liberty, ability, will, duty, or necessity, with very little reference to time. The adverbs or participles, expressed or understood, and not the auxiliaries, are the true criterions by which we can determine the precise time intended.

Present time is expressed in the following sentence, not by the auxiliaries, but by means of the adverbs of time that accompany them; as, 'I wish he could or would write *just now.*' Past time is expressed by an adverb of time accompanying the same auxiliaries; as, 'It was my desire that he would or should write *yesterday.*'

The original meaning of *may* (from the Anglo-Saxon *Mæg*) is *to be able*; as, 'They shall *may* do it.'—FORTESCUE. It was formerly used in the sense in which *can* is now used; as, 'We *may* not see the man's face, except our brother be with us.'

Can, originally the same as *ken* and *con*, (whence the participle *cunning*,) is the Anglo-Saxon *cunnan*, to know; as, 'Though I nought *can*, I wold be called wise.'—BARCLAY'S FOOLS. 'They *cunnen* not the ten commandments.'—WICLIFFE. 'In evil, the best condition is not to *will*, the second not to *can.*'—BACON. That a verb which signifies *knowledge*, may also signify *power*, appears from these examples: thus, *Je ne saurois*, 'I should not *know* how;' that is, *could* not. *Nescio mentiri*, 'I *know* not how to—that is, I *cannot*—lie.' 'Ασφαλίσαθε ὡς οἶδατε, 'Strengthen it as you *know* how;' that is, 'as you *can.*'

SHALL AND WILL.

To form a correct idea of the meaning and proper mode of using these words, we must consider that *shall* is the Saxon *scealan*,—Gothic *skallan*, (*scealc* denoting a servant,) which signifies *to owe*, and consequently implies *duty*. The original meaning of *shall* is plainly apparent from these lines from Chaucer:

For, by the faith I *shall* to God, I wene,
Was neuer straungir none in hir degre.

As a sign of the future, it is equivalent to the Latin *debere*, and the French *devoir*.

Shall, in the first person singular or plural, foretells; as, 'We *shall* go abroad;' 'I *shall* dine at home.' In the second or third person, *shall* promises, commands, or threatens; as, 'They *shall* be rewarded;' 'The soul that sinneth *shall* die;' 'Thou *shalt* not steal.'

Will is the Saxon *willan*, to resolve, to determine; the preterit of which is *Ic wold*, I would, I willed.

Will, in the first person singular and plural, intimates resolution or promising; as, 'I *will* not let thee go, except thou bless me;' 'I *will* make of thee a great nation.' In the second and third person, it commonly foretells; as, 'He *will* reward the righteous;' 'You *will* be happy at home.'

But this must be understood of *explicative* sentences only; for, when the sentence is *interrogative*, the reverse for the most part takes place. Thus, 'I *shall* go; ye *will* go,' express event only; but

'Will ye go?' imports intention; and, 'Shall I go?' refers to the will of another. Again—'He shall go,' and 'Shall he go?' both imply *will*, expressing or referring to command.

When the second and third person are represented as the subjects of their own expressions, or their own thoughts, *shall* foretells, as in the first person; as, 'He says he shall purchase that house;' 'Do you think you shall come?' *Will* promises, as in the first person; as, 'He will come;'—he is resolved to come; or it must be that he must come.

Shall and *will*, as now applied, thus vary in signification:

SHALL, in the		<i>Singular.</i>	<i>Plural.</i>
1	<i>Pers.</i> foretells; as,	I shall go.	We shall go.
2	} commands, promises, or	{ Thou shalt go.	Ye shall go.
3		{ He shall go.	They shall go.
WILL, in the			
1	<i>Pers.</i> promises or threatens; as,	I will go.	We will go.
2	} foretells; as,	{ Thou wilt go.	Ye will go.
3		{ He will go.	They will go.

Till the end of the seventeenth century, *shall*, in all the persons, was used simply to denote futurity; as, 'Ye shall bring down my grey hairs with sorrow to the grave;' 'The Lord shall come; he shall not keep silence;'—OLD TESTAMENT. 'A certain reason there is of every finite work of God: inasmuch as there is a law imposed upon it; which, if it were not, it *should* be infinite, even as the worker himself is.'—HOOKER.

The auxiliary *shall* is sometimes elegantly redundant; as,

Men *shall* deal unadvisedly sometimes,
Which after-hours give leisure to repent of.

In familiar language, *will* represents the present tense of the principal verb, and *would* the past; as,

The isle is full of noises;
Sometimes a thousand twanging instruments
Will hum about mine ears.

'In their evening sports he *would* steal in amongst them;' 'His listless length at noontide he *would* stretch.'

Shall, from its derivation, always implies necessity, duty, &c. and as being acted upon by some other person or thing: thus,

I shall love. 'It must be so that I must love—it must be my duty to love—I am resolved to love.'

Shall I love? 'Will it be permitted me to love?—will it be that I must love?'

Thou shalt love. 'I command thee to love—it is permitted thee to love—it will be that thou must love.'

Shalt thou love? 'Will it be that thou must love?—will it be permitted thee to love?'

He shall love. 'It will be that he must love—it is commanded that he must love.'

Shall he love? 'Is it permitted him to love?'

Will, from its derivation, implies resolution, choice, or volition, without being acted upon by any other person or thing: thus,

I will come. 'I am willing to come—I am determined to come.'

Thou wilt come. 'It must be that thou must come,' importing necessity; or, 'It shall be that thou shalt come,' importing choice.

He will come. 'He is resolved to come,' or, 'It must be that he must come,' importing choice or necessity.

Brightland's short rule may be of some service in assisting foreigners to distinguish the use of these verbs. It is this:

In the first person, simply *shall* foretells;

In *will*, a threat, or else a promise dwells:

Shall, in the second and the third does threat;

Will simply then foretells the future feat.

When the verb is put in the subjunctive mood, the meaning of these auxiliaries likewise undergoes some alteration; as the learner will readily perceive by a few examples: 'If he *shall* proceed;' 'If he *will* not desist;' 'Unless he *shall* acknowledge;' 'If ye *shall* consent;' 'If ye *will* persist.'

Should, in the first person, generally foretells; as, 'I *should* be fatigued, if I walked so far.' In the second and the third person, it denotes obligation, and is equivalent to *ought*; as, 'You *should* not presume too much on your natural endowments.' *Should*, in the third person, with a conjunction, often foretells; as, 'If it *should* happen, he has himself to blame.'

Would, in the first person, implies an inclination or willingness in the speaker; as, 'I *would* write if I *could*.' In the second and the third person, it simply foretells; as, 'You *would* be surprised, were you to hear the whole affair;' 'Such accidents *would* not happen, if proper measures were adopted.' *Would* sometimes indicates a wish; as,

Would I could answer

This comfort with the like!—SHAKESPEARE.

Those verbs usually called auxiliary, are used in conjugating verbs in all the languages of Europe: at least, verbs equivalent to *have*, *had*, and *having*, are used as auxiliary verbs in the French language; and M. Du Marsais is of opinion, that they have been introduced into that language from a corruption of the Latin. "For," says he, "the following phrases, translated literally, will show the verbs *have* and *had* applied exactly as these auxiliaries are in French." 'Quæ nos nostramque adolescentiam habent despiciatam,' *Who us and our youth have despised.* 'Cæsar præmisit equitatum omnem quem ex omni provinciâ coactum habebat,' *Cæsar sent before, all the horse which he had gathered from the whole province.* Now, the first of these expressions really signifies *Who hold us and our youth in contempt*; and the second, *Cæsar sent all the horse gathered from the whole province which he had, that is, which horse he had.* The verbs *habent* and *habebant* are used in the signification of *holding* or *having* in these examples, and *us and our youth* are the objects held in the first example; and *the horse gathered from the whole province* is the object *had* or *possessed* in the second. In

process of time, the notion of *having* or *possessing* was transferred, by an abuse, or metaphor, to such states, denoted by verbs, as are completed or past; so that a person was considered as *having* any state which he had actually passed through, in the same manner as he possesses his watch, or any thing else which is secured to him as his property.

Now, it seems to be evident, that the notion of being secured to an object, in the nature of a fixed possession, first occasioned the verbs *have*, *had*, and *having*, to be applied, as signs, to past verbal states. For no part of these states can be conceived as secured to any object, till that object has actually passed through such part; because these states are occasional, and whatever part or period of such a state is not actually concluded, is insecure. Whereas, such parts or periods as are to come to an end in any object, are experienced fully, or *had*, by such object.

By whatever way this application of the verb *to have* came into the French language, it is clear that it came into English from the form of conjugation of the Saxon verb, which form the English verb imitates in all its parts. As the framers of the Saxon language applied, by an easy metaphor, the present tense of the verb *Habban*, *to have*, in order to denote a verbal state finished at the present time, and the first preterit of the same verb to denote a verbal state finished at some time past; by the like kind of metaphor, they proceed to apply the same two tenses of the verbs *Sceoldan*, *to owe*, or *to stand obliged*; *Willan*, *to will* or *resolve*; and *Magan*, *to be able*; to express future states, considered either as under some present obligation to come to pass in time to come, or as the result of the present determination, or of the present ability of some agent, as is done by our auxiliary verbs *shall*, *will*, *may*: or, if they chose to express future states as less certain of coming to pass, they used the imperfect tenses, or first preterits, as they are called, of the same verbs, which answer to our auxiliary verbs, *should*, *would*, *might*. The prosecution of analogy has extended the application of these signs to objects which cannot be in the state denoted by the literal meaning of each; as when we say, *The work shall stop—a stone will fall—iron may break*, we do not mean, that the work is under an obligation to stop, of the same nature with that in which a debtor stands to his creditor; or that the stone is determined to fall, as a man determines his will, or forms a resolution; or that the iron is in a state of ability to break, as a man, or a living creature, has the ability to do, or not to do, a thing at pleasure. Nevertheless, there is an analogy between the states of *obligation*, and of *resolution*, and of *capacity* in men; and the states in which *the work—the stone—and the iron*, are. And this analogy is sufficient to warrant the application of the signs in the large extent of acceptation in which they are generally used.

Have, as well as its past tense *had*, takes after it the past participle. It implies the completion of the action expressed by the verb. The French idiom is perfectly similar; as, *J'ai vu*. In Greek this mode of expression is elegant; as, *εἶδον ἔχω*. It is imitated in Latin, by such phrases as *Compertum habeo*, *ea res falsum me habuit*.

SECTION IX.—*The Conjugation of Regular Verbs.*

ACTIVE.

A VERB Active is called Regular, when it forms its imperfect tense of the indicative mood, and its perfect participle, by the addition of *ed*, or *d* only when it ends in *e*; as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Participle.</i>
I favour.	I favoured.	Favoured.
I love.	I loved.	Loved.

The second person singular of the present tense indicative mood is formed by adding *est* to the first, or *st* only when the verb ends in *e*; as, 'I go, thou *goest*;' 'I love, thou *lovest*.'

The third person singular of the present is formed by adding *s* or *es*, *th* or *eth*, to the first person; as, 'I go, he *goes* or *goeth*;' 'I plant, he *plants* or *planteth*.' The termination *th* seldom occurs, except in the antiquated or solemn style.

The second person plural is generally employed instead of the second person singular.

We formerly observed, that *y* preceded by a consonant, in forming the persons of verbs, is changed into *i*; as, 'I cry, thou *criest*, he *cries*.' *Saith* seems a contraction of *sayeth*, as *said* does of *sayed*.

Words ending in a single consonant, preceded by one vowel, or, if consisting of more than one syllable, having the syllabic emphasis on the last, double the consonant before an additional syllable; as, *wet*, *wettest*, *wetted*, *wetting*; *remit*, *remitteth*, *remitted*, *remitting*, &c. Contrary to analogy, the same rule is applied to many words ending in *l*, and to some others, when the emphasis is *not* on the last syllable; as, *travel*, *travelled*, *travelling*, *traveller*, &c. The compounds of *parallel* and *enamel* have one *l*, with a few other words.

A Regular Active Verb is conjugated in the following manner:

To Love.

INDICATIVE MOOD.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I love.	1 We love.
2 Thou lovest.	2 Ye or you love.
3 He, she, or it loveth or loves.	3 They love.

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I loved.	1 We loved.
2 Thou lovedst.	2 Ye or you loved.
3 He loved.	3 They loved.

PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I have loved.	1 We have loved.
2 Thou hast loved.	2 Ye or you have loved.
3 He hath or has loved.	3 They have loved.

PLUPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I had loved.	1 We had loved.
2 Thou hadst loved.	2 Ye or you had loved.
3 He had loved.	3 They had loved.

FIRST FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I shall or will love.	1 We shall or will love.
2 Thou shalt or wilt love.	2 Ye or you shall or will love.
3 He shall or will love.	3 They shall or will love.

SECOND FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I shall or will have loved.	1 We shall or will have loved.
2 Thou shalt or wilt have loved.	2 Ye or you shall or will have loved.
3 He shall or will have loved.	3 They shall or will have loved.

IMPERATIVE MOOD.

<i>Singular.</i>	<i>Plural.</i>
2 Love thou, or do thou love.	2 Love ye or you, or do ye love.

POTENTIAL MOOD.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I may or can love.	1 We may or can love.
2 Thou mayst or canst love.	2 Ye or you may or can love.
3 He may or can love.	3 They may or can love.

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I might, could, would, or should love.	1 We might, could, would, or should love.
2 Thou mightst, couldst, wouldst, or shouldst love.	2 Ye or you might, could, would, or should love.
3 He might, could, would, or should love.	3 They might, could, would, or should love.

PERFECT TENSE.*

*Singular.**Plural.*

- | | |
|--|--|
| 1 I may <i>or</i> can have loved. | 1 We may <i>or</i> can have loved. |
| 2 Thou mayst <i>or</i> canst have loved. | 2 Ye <i>or</i> you may <i>or</i> can have loved. |
| 3 He may <i>or</i> can have loved. | 3 They may <i>or</i> can have loved. |

PLUPERFECT TENSE.

*Singular.**Plural.*

- | | |
|--|--|
| 1 I might, could, would, <i>or</i> should have loved. | 1 We might, could, would, <i>or</i> should have loved. |
| 2 Thou mightst, couldst, wouldst, <i>or</i> shouldst have loved. | 2 Ye <i>or</i> you might, could, would, <i>or</i> should have loved. |
| 3 He might, could, would, <i>or</i> should have loved. | 3 They might, could, would, <i>or</i> should have loved. |

SUBJUNCTIVE MOOD.

PRESENT TENSE.

*Singular.**Plural.*

- | | |
|-----------------|-----------------------------|
| 1 If I love. | 1 If we love. |
| 2 If thou love. | 2 If ye <i>or</i> you love. |
| 3 If he love. | 3 If they love. |

IMPERFECT TENSE.

*Singular.**Plural.*

- | | |
|------------------|------------------------------|
| 1 If I loved. | 1 If we loved. |
| 2 If thou loved. | 2 If ye <i>or</i> you loved. |
| 3 If he loved. | 3 If they loved. |

PERFECT TENSE.

*Singular.**Plural.*

- | | |
|-----------------------|-----------------------------------|
| 1 If I have loved. | 1 If we have loved. |
| 2 If thou have loved. | 2 If ye <i>or</i> you have loved. |
| 3 If he have loved. | 3 If they have loved. |

PLUPERFECT TENSE.

*Singular.**Plural.*

- | | |
|----------------------|----------------------------------|
| 1 If I had loved. | 1 If we had loved. |
| 2 If thou had loved. | 2 If ye <i>or</i> you had loved. |
| 3 If he had loved. | 3 If they had loved. |

FIRST FUTURE TENSE.

*Singular.**Plural.*

- | | |
|--------------------------------------|--|
| 1 If I shall <i>or</i> will love. | 1 If we shall <i>or</i> will love. |
| 2 If thou shall <i>or</i> will love. | 2 If ye <i>or</i> you shall <i>or</i> will love. |
| 3 If he shall <i>or</i> will love. | 3 If they shall <i>or</i> will love. |

SECOND FUTURE TENSE.

Singular.

Plural.

- | | |
|--|--|
| 1 If I shall <i>or</i> will have loved. | 1 If we shall <i>or</i> will have loved. |
| 2 If thou shall <i>or</i> will have loved. | 2 If ye <i>or</i> you shall <i>or</i> will have loved. |
| 3 If he shall <i>or</i> will have loved. | 3 If they shall <i>or</i> will have loved. |

INFINITIVE MOOD.

PRESENT TENSE. To love. PERFECT. To have loved.

PARTICIPLES.

PRESENT, *or* ACTIVE.* Loving.
 PERFECT, *or* PASSIVE. Loved.
 COMPOUND PERFECT. Having loved.

Those tenses are called simple tenses which are formed of the principal, without an auxiliary verb; as, 'I love, I loved.' The compound tenses are such as cannot be formed without an auxiliary verb; as, 'I *have* loved; I *had* loved; I *shall* *or* *will* love; I *may* love; I *may be* loved; I *may have been* loved;' &c. These compounds are, however, to be considered as only different forms of the same verb.

The present and the imperfect tense are sometimes conjugated with the auxiliary verbs *do* and *did*. This has been called the *emphatic* form, because, by means of these auxiliaries, we assert a thing with the highest degree of positiveness and energy: thus,

PRESENT TENSE.

Singular.

Plural.

- | | |
|--------------------------|------------------------------------|
| 1 I <i>do</i> love. | 1 We <i>do</i> love. |
| 2 Thou <i>dost</i> love. | 2 Ye <i>or</i> you <i>do</i> love. |
| 3 He <i>does</i> love. | 3 They <i>do</i> love. |

IMPERFECT TENSE.

Singular.

Plural.

- | | |
|---------------------------|-------------------------------------|
| 1 I <i>did</i> love. | 1 We <i>did</i> love. |
| 2 Thou <i>didst</i> love. | 2 Ye <i>or</i> you <i>did</i> love. |
| 3 He <i>did</i> love. | 3 They <i>did</i> love. |

* The *e* of the present participle is sometimes preserved for the sake of distinction. Thus we write *singeing* from *singe*, *singing* from *sing*. *Y* final is retained before *i*. But if any other letter follow, *y* is generally changed into *i*; as, *cry*, *criest*, *crying*, *cried*; but *buy*, *buyest*, &c. *Ie* before *i* is changed into *y*; as, *die*, *dying*. *Die*, used for to *tinge*, sometimes makes *dyeing*. *Y* is commonly retained after a vowel; as, *pray*, *praying*, *prayed*.

The *continuative* or *progressive* mode of conjugating a verb is done by adding the present or active participle to the verb *To be*, throughout all its changes of number, person, mood, and tense: thus,

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I <i>am</i> loving.	1 We <i>are</i> loving.
2 Thou <i>art</i> loving.	2 Ye or you <i>are</i> loving.
3 He <i>is</i> loving.	3 They <i>are</i> loving.

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I <i>was</i> loving.	1 We <i>were</i> loving.
2 Thou <i>wast</i> loving.	2 Ye or you <i>were</i> loving.
3 He <i>was</i> loving.	3 They <i>were</i> loving.

PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I <i>have been</i> loving, &c.	1 We <i>have been</i> loving, &c.

This mode of conjugation has, on particular occasions, a peculiar propriety; and contributes to the harmony and precision of the language. These forms of expression are adapted to particular acts, not to general habits, or affections of the mind. They are very frequently applied to neuter verbs; as, 'I *am* musing, he *is* sleeping.'

As the participle, in this mode of conjugation, performs the office of a verb, through all the moods and tenses; and as it implies the idea of time, and governs the objective case of nouns and pronouns in the same manner as verbs do; is it not manifest, that it is a species or form of the verb, and that it cannot be properly considered as a distinct part of speech?

In conformity to the general practice of grammarians, we have applied what is called the conjunctive termination to the second person singular of the verb *to love*, and its auxiliaries, through all the tenses of the subjunctive mood; but whether this is founded in strict propriety, and consonant to the usage of the best writers, may justly be doubted. Johnson, Lowth, and Priestley, represent the subject variously. Johnson applies this termination to the present and perfect tense only. Lowth appears to restrict it entirely to the present tense; and Priestley confines it to the present and the imperfect. This difference of opinion amongst such writers, may have contributed, in part, to that diversity of practice, so observable in the use of the subjunctive mood.

It may be of use to the scholar to remark, in this place, that though only the conjunction *if* is affixed to the verb, any other conjunction, proper for the subjunctive mood, may, with equal propriety, be occasionally annexed. The instance given is sufficient to explain the subject: more would be tedious, and tend to embarrass the learner.

PASSIVE.

A Verb Passive is called regular, when it forms its perfect participle by the addition of *d* or *ed* to the verb; as, from the verb 'To love,' is formed the passive, 'I am loved, I was loved, I shall be loved,' &c.

A regular passive verb is conjugated by adding the perfect participle to the auxiliary *to be*, through all its changes of number, person, mood, and tense, in the following manner:

To be Loved.

INDICATIVE MOOD.

PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I am loved.	1 We are loved.
2 Thou art loved.	2 Ye <i>or</i> you are loved.
3 He is loved.	3 They are loved.

IMPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I was loved.	1 We were loved.
2 Thou wast loved.	2 Ye <i>or</i> you were loved.
3 He was loved.	3 They were loved.

PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I have been loved.	1 We have been loved.
2 Thou hast been loved.	2 Ye <i>or</i> you have been loved.
3 He hath <i>or</i> has been loved.	3 They have been loved.

PLUPERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I had been loved.	1 We had been loved.
2 Thou hadst been loved.	2 Ye <i>or</i> you had been loved.
3 He had been loved.	3 They had been loved.

FIRST FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1 I shall <i>or</i> will be loved.	1 We shall <i>or</i> will be loved.
2 Thou shalt <i>or</i> wilt be loved.	2 Ye <i>or</i> you shall <i>or</i> will be loved.
3 He shall <i>or</i> will be loved.	3 They shall <i>or</i> will be loved.

SECOND FUTURE TENSE.

*Singular.**Plural.*

- | | |
|--|--|
| 1 I shall <i>or</i> will have been loved. | 1 We shall <i>or</i> will have been loved. |
| 2 Thou shalt <i>or</i> wilt have been loved. | 2 Ye <i>or</i> you shall <i>or</i> will have been loved. |
| 3 He shall <i>or</i> will have been loved. | 3 They shall <i>or</i> will have been loved. |

IMPERATIVE MOOD.

*Singular.**Plural.*

- | | |
|--|--|
| 2 Be thou, <i>or</i> do thou be loved. | 2 Be ye <i>or</i> you, <i>or</i> do ye be loved. |
|--|--|

POTENTIAL MOOD.

PRESENT TENSE.

*Singular.**Plural.*

- | | |
|--|--|
| 1 I may <i>or</i> can be loved. | 1 We may <i>or</i> can be loved. |
| 2 Thou mayst <i>or</i> canst be loved. | 2 Ye <i>or</i> you may <i>or</i> can be loved. |
| 3 He may <i>or</i> can be loved. | 3 They may <i>or</i> can be loved. |

IMPERFECT TENSE.

*Singular.**Plural.*

- | | |
|--|--|
| 1 I might, could, would, <i>or</i> should be loved. | 1 We might, could, would, <i>or</i> should be loved. |
| 2 Thou mightst, couldst, wouldst, <i>or</i> shouldst be loved. | 2 Ye <i>or</i> you might, could, would, <i>or</i> should be loved. |
| 3 He might, could, would, <i>or</i> should be loved. | 3 They might, could, would, <i>or</i> should be loved. |

PERFECT TENSE.

*Singular.**Plural.*

- | | |
|---|---|
| 1 I may <i>or</i> can have been loved. | 1 We may <i>or</i> can have been loved. |
| 2 Thou mayst <i>or</i> canst have been loved. | 2 Ye <i>or</i> you may <i>or</i> can have been loved. |
| 3 He may <i>or</i> can have been loved. | 3 They may <i>or</i> can have been loved. |

PLUPERFECT TENSE.

*Singular.**Plural.*

- | | |
|---|---|
| 1 I might, could, would, <i>or</i> should have been loved. | 1 We might, could, would, <i>or</i> should have been loved. |
| 2 Thou mightst, couldst, wouldst, <i>or</i> shouldst have been loved. | 2 Ye <i>or</i> you might, could, would, <i>or</i> should have been loved. |
| 3 He might, could, would, <i>or</i> should have been loved. | 3 They might, could, would, <i>or</i> should have been loved. |

SUBJUNCTIVE MOOD.

PRESENT TENSE.

Singular.

- 1 If I be loved.
- 2 If thou be loved.
- 3 If he be loved.

Plural.

- 1 If we be loved.
- 2 If ye *or* you be loved.
- 3 If they be loved.

IMPERFECT TENSE.

Singular.

- 1 If I were loved.
- 2 If thou wert loved.
- 3 If he were loved.

Plural.

- 1 If we were loved.
- 2 If ye *or* you were loved.
- 3 If they were loved.

PERFECT TENSE.

Singular.

- 1 If I have been loved.
- 2 If thou have been loved.
- 3 If he have been loved.

Plural.

- 1 If we have been loved.
- 2 If ye *or* you have been loved.
- 3 If they have been loved.

PLUPERFECT TENSE.

Singular.

- 1 If I had been loved.
- 2 If thou had been loved.
- 3 If he had been loved.

Plural.

- 1 If we had been loved.
- 2 If ye *or* you had been loved.
- 3 If they had been loved.

FIRST FUTURE TENSE.

Singular.

- 1 If I shall *or* will be loved.
- 2 If thou shall *or* will be loved.
- 3 If he shall *or* will be loved.

Plural.

- 1 If we shall *or* will be loved.
- 2 If ye *or* you shall *or* will be loved.
- 3 If they shall *or* will be loved.

SECOND FUTURE TENSE.

Singular.

- 1 If I shall *or* will have been loved.
- 2 If thou shall *or* will have been loved.
- 3 If he shall *or* will have been loved.

Plural.

- 1 If we shall *or* will have been loved.
- 2 If ye *or* you shall *or* will have been loved.
- 3 If they shall *or* will have been loved.

INFINITIVE MOOD.

PRESENT. To be loved.

PERFECT. To have been loved.

PARTICIPLES.

PRESENT.

Being loved.

PERFECT, *or* PASSIVE. Loved.

COMPOUND PERFECT. Having been loved.

When an auxiliary is joined to the participle of the principal verb, the auxiliary goes through all the variations of person and number, and the participle itself continues invariably the same. When there are two or more auxiliaries joined to the participle, the first of them only is varied according to person and number. The auxiliary *must* admits of no variation.

The neuter verb is conjugated like the active; but, as it partakes somewhat of the nature of the passive, it admits, in many instances, of the passive form, retaining still the neuter signification; as, 'I am arrived;' 'I was gone;' 'I am grown.' The auxiliary verb *am, was*, in this case, precisely defines the time of the action or event, but does not change the nature of it; the passive form still expressing, not properly a passion, but only a state or condition of being.

SECTION X.—*Observations on Passive Verbs.*

SOME writers on Grammar assert, that there are no passive verbs in the English language, because we have no verbs of this kind with a particular termination, all of them being formed by the different tenses of the auxiliary *to be*, joined to the passive participle of the verb. This is, however, to mistake the true nature of the English verb; and to regulate it, not on the principles of our own tongue, but on those of foreign languages. The conjugation, or, if we must speak otherwise, the variations of the English verb, to answer all the purposes of verbs, is accomplished by the means of auxiliaries: and if it be alleged that we have no passive verbs, because we cannot exhibit them without having recourse to helping verbs, it may with equal truth be said, that we have no *perfect, pluperfect, or future tense*, in the indicative or subjunctive mood; since these, as well as some other parts of the verb active, are formed by auxiliaries.

Even the Greek and Latin passive verbs require an auxiliary to conjugate some of their tenses; namely, the former, in the preterit of the optative and subjunctive mood; and the latter, in the perfect and pluperfect of the indicative, with the addition of the future in the subjunctive. This proves that the idea of conjugation is not exclusively applied to the circumstances of varying the form of the original verb. The difference is, that what these languages require to be done, in a few instances, the peculiar genius of our own obliges us to do, in active verbs, principally, and in passive ones, universally. In short, the variation of the verb in the former, is generally accomplished by prefixes or terminations added to the verb itself; that of the latter, by the addition of auxiliaries.

The English tongue is, in many respects, materially different from the learned languages; and it is necessary to regard those peculiarities, when we are forming a system for English Grammar. It is therefore very possible to be mistaken ourselves, and to mislead and perplex others, by an undistinguishing attachment to the principles and arrangement of the Greek and Latin grammarians. Much of the confusion and perplexity which we meet with in the writings of some English grammarians, on the subject of verbs,

moods, and conjugations, has arisen from the misapplication of names. We are apt to think that the old names must precisely stand for the things which they anciently signified. But if we rectify this mistake, and adjust the names to the peculiar nature of the things in our own language, (which we may properly do,) we shall be clear and consistent in our own ideas; and, consequently, better able to represent them intelligibly to those whom we wish to inform.

The observations which we have made under this head, and on the subject of the moods in another place, will not apply to the declension and cases of nouns, so as to require us to adopt names and divisions similar to those of the Greek and the Latin language: for we should then have more cases than there are prepositions in connexion with the article and noun; and, after all, it would be a useless, as well as an unwieldy apparatus; since every English preposition points to and governs but one case, namely, the objective; which is also true with respect to our governing verbs and participles. But the conjugation of an English verb in form, through all its moods and tenses, by means of auxiliaries, so far from being useless or intricate, is a beautiful and regular display of it, and indispensably necessary to the language.

The importance of giving the ingenious student clear and just ideas of the nature of *our* verbs, moods, and tenses, will apologize for the extent of the Author's remarks on these subjects here, and for his solicitude to simplify and explain them.

SECTION XI.—*Of Irregular Verbs.*

IRREGULAR Verbs are those which do not form their imperfect tenses, and their perfect participles, by the addition of *d* or *ed* to the verb; as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Participle.</i>
I begin	I began	begun
I know	I knew	known

IRREGULAR VERBS ARE OF VARIOUS SORTS.

1. Such as have the present and imperfect tenses, and perfect participles, the same; as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Participle.</i>
Cost	cost	cost
Put	put	put

2. Such as have the imperfect tenses and perfect participles the same; as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Participle.</i>
Abide	abode	abode
Sell	sold	sold

3. Such as have the imperfect tenses and perfect participles different; as,

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Participle.</i>
Arise	arose	arisen
Blow	blew	blown

Many verbs become irregular by contraction; as, 'feed, fed; leave, left:' others, by the termination *en*; as, 'fall, fell, fallen:' others, by the termination *ght*; as, 'buy, bought; teach, taught,' &c.

The following is a pretty accurate list of the irregular verbs:

<i>Present.</i>	<i>Imperfect.</i>	<i>Perf. Part.</i>	<i>Pres. Part.</i>
Abide	abode	abode	abiding
Am	was	been	being
Arise	arose	arisen	arising
Awake	awoke, r.	awaked	awaking
Bear, to bring forth	bare, bore	born	bearing
Bear, to carry	bare, bore	borne	bearing
Beat	beat	beaten	beating
Become	became	become	becoming
Begin	began	begun	beginning
Behold	beheld	beheld	beholding
Bend	bent, r.	bent, r.	bending
Bereave	bereft, r.	bereft, r.	bereaving
Beseech	besought	besought	beseeching
Bid	bade, bid	bidden	bidding
Bind	bound	bound	binding
Bite	bit	bitten, bit	biting
Bleed	bled	bled	bleeding
Blow	blew	blown	blowing
Break	brake, broke	broken	breaking
Breed	bred	bred	breeding
Bring	brought	brought	bringing
Build	built, r.	built	building
Burst	burst	burst	bursting
Buy	bought	bought	buying
Cast	cast	cast	casting
Catch	caught, r.	caught, r.	catching
Chide	chid	chidden	chiding
Choose	chose	chosen	choosing
Cleave, to adhere, to stick	} clave, r.	cleaved	cleaving

<i>Present.</i>	<i>Imperfect.</i>	<i>Perf. Part.</i>	<i>Pres. Part.</i>
Cleave, <i>to split</i>	clove, cleft	cleft, cloven	cleaving
Cling	clung	clung	clinging
Clothe	clothed	clad, R.	clothing
Come	came	come	coming
Cost	cost	cost	costing
Crow	crew, R.	crowed	crowing
Creep	crept	crept	creeping
Cut	cut	cut	cutting
Dare, <i>to venture</i>	durst, R.	dared	daring
Deal	dealt, R.	dealt, R.	dealing
Dig	dug, R.	dug, R.	digging
Do	did	done	doing
Draw	drew	drawn	drawing
Drive	drove	driven	driving
Drink	drank	drunk	drinking
Dwell	dwelt, R.	dwelt, R.	dwelling
Eat	ate	eaten	eating
Fall	fell	fallen	falling
Feed	fed	fed	feeding
Feel	felt	felt	feeling
Fight	fought	fought	fighting
Find	found	found	finding
Flee	fled	fled	fleeing
Fling	flung	flung	flinging
Fly, <i>as a bird</i>	flew	flown	flying
Forsake	forsook	forsaken	forsaking
Freeze	froze	frozen	freezing
Get	got	got, gotten	getting
Gild	gilt, R.	gilt, R.	gilding
Gird	girt, R.	girt, R.	girding
Give	gave	given	giving
Go	went	gone	going
Grave	graved	graven, R.	graving
Grind	ground	ground	grinding
Grow	grew	grown	growing
Have	had	had	having
Hang	hung, R.	hung, hanged	hanging
Hear	heard	heard	hearing
Heave	hove	hoven	heaving
Hew	hewed	hewn, R.	hewing
Hide	hid	hidden, hid	hiding

<i>Present.</i>	<i>Imperfect.</i>	<i>Perf. Part.</i>	<i>Pres. Part.</i>
Hit	hit	hit	hitting
Hold	held	held, holden	holding
Hurt	hurt	hurt	hurting
Keep	kept	kept	keeping
Knit	knit, R.	knit, knitted	knitting
Know	knew	known	knowing
Lade	laded	laden	lading
Lay	laid	laid	laying
Lead	led	led	leading
Leave	left	left	leaving
Lend	lent	lent	lending
Let	let	let	letting
Lie, <i>to lie down</i>	lay	lain	lying
Light	lit, R.	lit, R.	lighting
Load	loaded	laden, R.	loading
Lose	lost	lost	losing
Make	made	made	making
Meet	met	met	meeting
Mow	mowed	mown, R.	mowing
Pay	paid	paid	paying
Pen, <i>to shut up</i>	penned	pent	penning
Put	put	put	putting
Read	read	read	reading
Rend	rent	rent	rending
Rid	rid	rid	riding
Ride	rode	ridden	riding
Ring	rang, rung	rung	ringing
Rise	rose	risen	rising
Rive	rived	riven	riving
Run	ran	run	running
Saw	sawed	sawn, R.	sawing
Say	said	said	saying
See	saw	seen	seeing
Seek	sought	sought	seeking
Seethe	seethed	sodden	seething
Sell	sold	sold	selling
Send	sent	sent	sending
Set	set	set	setting
Shake	shook	shaken	shaking
Shape	shaped	shapen, R.	shaping
Shave	shaved	shaven, R.	shaving

<i>Present.</i>	<i>Imperfect.</i>	<i>Perf. Part.</i>	<i>Pres. Part.</i>
Shear	shore, R.	shorn	shearing
Shed	shed	shed	shedding
Shine	shone, R.	shone, R.	shining
Show	showed	shown	showing
Shoe	shod	shod	shoeing
Shoot	shot	shot	shooting
Shrink	shrank, shrunk	shrunk	shrinking
Shred	shred	shred	shredding
Shut	shut	shut	shutting
Sing	sang	sung	singing
Sink	sank, sunk	sunk	sinking
Sit	sat	sat, sitten	sitting
Slay	slew	slain	slaying
Sleep	slept	slept	sleeping
Slide	slid	slidden	sliding
Sling	slung	slung	slinging
Slink	slunk	slunk	slinking
Slit	slit, R.	slit, slitted	slitting
Smite	smote	smitten	smiting
Sow	sowed	sown, R.	sowing
Speak	spake, spoke	spoken	speaking
Speed	sped	sped	speeding
Spend	spent	spent	spending
Spill	spilt, R.	spilt, R.	spilling
Spin	spun	spun	spinning
Spit	spat	spitten, spit	spitting
Split	split	split	splitting
Spread	spread	spread	spreading
Spring	sprang, sprung	sprung	springing
Stand	stood	stood	standing
Steal	stole	stolen	stealing
Stick	stuck	stuck	sticking
Sting	stung	stung	stinging
Stride	strode	stridden	striding
Strike	struck	struck, stricken	striking
String	strung	strung	stringing
Strive	strove	striven	striving
Strow, strew	strowed, strewed	{ strown, strowed, } strewed	strewing
Swear	swore, sware	sworn	swearing
Sweat	sweat	sweat	sweating

<i>Present.</i>	<i>Imperfect.</i>	<i>Perf. Part.</i>	<i>Pres. Part.</i>
Swell	swelled	swollen, R.	swelling
Swim	swam, swum	swum	swimming
Swing	swung	swung	swinging
Take	took	taken	taking
Teach	taught	taught	teaching
Tear	tore	torn	tearing
Tell	told	told	telling
Think	thought	thought	thinking
Thrive	throve, R.	thriven	thriying
Throw	threw	thrown	throwing
Thrust	thrust	thrust	thrusting
Tread	trod	trodden	treading
Wax	waxed	waxen, R.	waxing
Wear	wore	worn	wearing
Weave	wove	woven	weaving
Weep	wept	wept	weeping
Win	won	won	winning
Wind	wound	wound	winding
Work	wrought, R.	wrought, R.	working
Wring	wrung, R.	wrung, R.	wringing
Write	wrote	written	writing

In the preceding list, some of the verbs will be found to be conjugated regularly, as well as irregularly; and those which admit of the regular form are marked with an R. There is a preference to be given to some of these, which custom and judgment must determine. The Compiler has not inserted such as are irregular only in familiar writing or discourse, and which are improperly terminated by *t*, instead of *ed*; as, learnt, spelt, spilt, &c. These should be avoided in every sort of composition, and even in pronunciation. It is, however, proper to observe, that some contractions of *ed* into *t*, are unexceptionable; and others, the only established forms of expression; as, crept, dwelt, gilt, &c. and cost, felt, slept, &c. These allowable and necessary contractions must therefore be carefully distinguished by the learner, from those that are exceptionable. The words which are obsolete have also been omitted, that the learner might not be induced to mistake them for words in present use. Such are, wreathen, drunken, holpen, molten, holden, bounden, &c.; and swang, rang, slank, strawed, gat, brake, tare, ware, &c.

SECTION XIII.—*Of the Formation of Irregular Verbs.*

It is generally believed, that the irregular verbs are mostly the oldest verbs in every language; and are irregular, because they either did not or would not take the more modern improvements.

“Our ancestors did not deal so copiously in adjectives and participles as we, their descendants, now do. The only method they had to make a past participle was by adding *ed* or *en* to the verb; and they added either the one or the other indifferently, as they pleased (the one being as regular as the other), to any verb which they employed; and they added them either to the indicative mood of the verb, or to the past tense. *Shak-ed* or *shaken*, *growed* or *grow-en*, &c. were used by them indifferently. But their most usual method of speech was to employ the past tense itself, without participializing it, or making a participle of it, by the addition of *ed* or *en*. So likewise they commonly used their substantives without adjectiving them.”—HORNE TOOKE.

Mr. Tyrwhitt says, “that English verbs about the time of Chaucer, in 1350, were very nearly reduced to the simple state in which they are at present.”

They had only two expressions of time, the present and the past. All the other varieties of time were expressed by auxiliary verbs.

In the inflexions of their verbs, they differed very little from us in the singular number; *I love, thou lovest, he loveth*. But in the plural they were not agreed among themselves; some adhering to the old Saxon form; *We loveth, ye loveth, they loveth*: and others adopting what seems to have been the Teutonic; *We loven, ye loven, they loven*. In the plural of the past tense, the latter form universally prevailed. *I loved, thou lovedst, he loved; We loveden, ye loveden, they loveden*.

In the quotation from Trevisa (see the history of the English language in Introduction to Todd's *Johnson*, p. 62.) it may be observed, that all his plural verbs of the present tense terminate in *eth*; whereas, in Sir John Mandeville and Chaucer, they terminate almost as constantly in *en*.

The second person plural in the imperative mood regularly terminated in *eth*; as, *loveth ye*. The final consonants, however, according to the genius of the language, were frequently omitted, especially in verse. “The Saxon termination of the infinitive in *an* had been long changed into *en*; *To loven, to liven*, &c. and they were beginning to drop the *n*; *To love, to live*.”

The participle of the present time began to be generally terminated in *ing*; as, *loving*: though the old form, which terminated in *ende* or *ande*, was still in use; as, *lovende, or lovande*. The participle of the past time continued to be formed as the past time itself was, in *ed*; as, *loved*; or in some contraction of *ed*: except among the irregular verbs, where for the most part it terminated in *en*; as, *bounden, founden*.

The methods by which the final *ed* of the past tense, and its participle, was contracted or abbreviated, were chiefly the following:

1. By throwing away the *d*.

This method took place in verbs whose last consonant was *t* preceded by a consonant. Thus, *caste*, *coste*, *hurte*, *putte*, *slitte*, were used instead of *casted*, *costed*, *hurted*, *putted*, *slitted*.

2. By transposing the *d*.

This was very generally done in verbs, when the last consonant was *d* preceded by a vowel. Thus instead of *reded*, *leded*, *spreded*, *bleded*, *feded*, it was usual to write *redde*, *ledde*, *spredde*, *bledde*, *fedde*.—And this same method of transposition, I apprehend, was originally applied to shorten those words which we now contract by Syncope; as, *lov'd*, *liv'd*, *smil'd*, *hear'd*, *fear'd*, which were anciently written, *lovde*, *livde*, *smilde*, *herde*, *ferde*.

3. By transposing the *d*, and changing it into *t*.

This method was used, 1st, in verbs the last consonant of which was *t*, preceded by a vowel. Thus, *leted*, *sweted*, *meted*, were changed into *lette*, *swette*, *mette*. 2nd, in verbs the last consonant of which was *d* preceded by a consonant. Thus, *bended*, *bided*, *girded*, were changed into *bente*, *bilte*, *girte*. And generally in verbs in which *d* is changed into *t*, I conceive that *d* was first transposed; so that *dwelled*, *passed*, *dremed*, *feled*, *heped*, should be supposed to have been first changed into *dwelld*, *passd*, *dremde*, *felde*, *kepde*, and then into *dwelte*, *paste*, *dremte*, *felte*, *kepte*.

4. The last method, together with a change of the radical vowel, will account for the analogy of a species of verbs generally reputed anomalous, which form their past time and its participle, according to modern orthography, in *ght*. The process seems to have been thus: *Bring*, *bringed*, *brongde*, *brogde*, *brogte*; *Think*, *thinked*, *thonkde*, *thokde*, *thokte*; *Teche*, *teched*, *tachde*, *tachte*, &c. Only *fought*, from *fighded*, seems to have been formed by throwing away the *d* (according to method 1), and changing the radical vowel.

SECTION XII.—Of Defective Verbs; and of the different ways in which Verbs are conjugated.

DEFECTIVE Verbs are those which are used only in some of the moods and tenses.

The principal of them are these:

<i>Present.</i>	<i>Imperfect.</i>	<i>Perfect Part.</i>
Can	could	———
May	might	———
Shall	should	———
Will	would	———
Must	must	———
Ought	ought	———
———	quoth	———

That the verbs *must* and *ought* have both a present and past signification, appears from the following sentences: 'I *must* own that I am to blame;' 'He *must* have been mistaken;' 'Speaking things which they *ought* not;' 'These *ought* ye to have done.'

In most languages there are some verbs which are defective with respect to persons. These are denominated *impersonal* verbs. They are used only in the third person, because they refer to a subject peculiarly appropriated to that person; as, 'It rains, it snows, it hails, it lightens, it thunders.' But as the word *impersonal* implies a total absence of persons, it is improperly applied to those verbs which have a person; and hence it is manifest, that there is no such thing in English, nor indeed in any language, as a sort of verbs really impersonal.

The whole number of verbs in the English language, regular and irregular, simple and compounded, taken together, is about 4300. The number of irregular verbs, the defective included, is about 177.

Some grammarians have thought that the English verbs, as well as those of the Greek, Latin, French, and other languages, might be classed into several conjugations; and that the three different terminations of the participle might be the distinguishing characteristics. They have accordingly proposed three conjugations: namely, the first to consist of verbs, the participles of which end in *ed*, or its contraction *t*; the second, of those ending in *ght*; and the third, of those in *en*. But as the verbs of the first conjugation would so greatly exceed in number those of both the others, as may be seen by the preceding account of them; and as those of the third conjugation are so various in their form, and incapable of being reduced to one plain rule; it seems better in practice, as Dr. Lowth justly observes, to consider the first in *ed* as the only regular form, and the other as deviations from it, after the example of the Saxon and German grammarians.

Before we close the account of the verbs, it may afford instruction to the learners, to be informed more particularly than they have been, that different nations have made use of different contrivances for marking the tenses and moods of their verbs. The Greeks and Latins distinguish them, as well as the cases of their nouns, adjectives, and participles, by varying the termination, or otherwise changing the form of the word; retaining, however, those radical letters which prove the inflection to be of the same kindred with its root. The modern languages, particularly the English, abound in auxiliary words, which vary the meaning of the noun or the verb, without requiring any considerable varieties of inflection. Thus, *I do love, I did love, I have loved, I had loved, I shall love*, have the same import with *amo, amabam, amavi, amaveram, amabo*. It is obvious, that a language like the Greek and Latin, which can thus comprehend in one word the meaning of two or three, must have some advantages over those which cannot. Perhaps, indeed, it may not be more perspicuous; but, in the arrangement of words, and consequently in harmony and energy, as well as in conciseness, it may be much more elegant.

SECTION XIV.—*Observations on the Nature and Origin of Verbs.*

THE essence of the verb, whatever Murray may say to the contrary, is allowed by our best grammarians, to consist in affirmation; and by this property it is distinguished from every other part of speech. An adjective expresses an accident, quality, or property of a thing, as conjoined with a noun: thus when we say, 'a wise man,' *wisdom* is the name of the quality, and *wise* is the adjective expressing that quality, as joined with the subject *man*. Accordingly, every adjective is resolvable into the name of the thing implied, and any term of reference or conjunction, as *of*, *with*; but it affirms nothing. Thus, if we say 'a wise man,'—which is equivalent to 'a man *with*, or *join* wisdom or, 'a man of wisdom,'—there is no affirmation. If we say 'the man is wise,' there is something affirmed of the man, and that affirmation is expressed by the word *is*. If wisdom, the thing attributed, and the assertion *is*, be combined in the expression, as in the Latin *vir sapit*, it is obvious that the essence of the verb consists, not in denoting the attribute of wisdom, but in affirming that quality as belonging to the subject *vir*, or man.

As nouns denote the subjects of our discourse, so verbs affirm their accidents or properties. The former are the names of things; the latter, what we say concerning them. These two, therefore, must be the only essential parts of speech; for, to mental communication nothing else can be indispensably requisite, than to name the subject of our thoughts, and to express our sentiments of its attributes or properties. As the verb essentially expresses affirmation, without which there could be no communication of sentiment, it has been hence considered as the principal part of speech; and was, therefore, called by the ancient grammarians ΤΟ ΠΡΗΜΑ, VERBUM, *verb*, or the WORD, by way of eminence. The noun, however, is unquestionably of earlier origin. To assign names to surrounding objects would be the first care of barbarous nations; their next attempt would be to express their most common actions, or states of being. This, indeed, is the order of nature, the progress of intellect. Hence, the verb, in order and in importance, forms the second class of words in human speech; and, like the noun, is the fruitful parent of a great part of every vocabulary.—BOSWORTH.

Rees thus opposes the opinion that *assertion* is that which constitutes verbs. According to Mr. Harris, *existence* is the primary idea of *is*; and he is little consistent with himself, when, in resolving active verbs into this and another attributive, he supposes it to mean *assertion*. But let us deduce a more adequate idea of it from examples: *God is good*; *His food was locusts and wild honey*. In the first example, *is* connects *good* with *God*; so, in the second, *was* connects *locusts and wild honey* with *food*, and asserts, that with regard to John they were the same. For this reason, the following terms would be more appropriate than any other. The leading noun the *subject*, the thing connected the *predicate*, and the verb connecting them the *connecting verb*. Thus, *God* is the subject, *is* the connecting verb, and *good* the predicate; and so in all other instances.

If, then, *is* be the characteristic or essential idea of every verb, and if farther, as appears from fact, the primary idea of *is* denotes *connexion*, it follows that not *assertion*, as grammarians have hitherto supposed, but *connexion*, is that which constitutes verbs, or that which distinguishes them from other species of words. But the connecting verb will not appear *necessary*, if we judge of its use in ancient languages, the juxtaposition of the subject and predicate being sufficient to supply its place; thus, μακαριοι δι ελεημονες, *blessed the merciful*. Here μακαριοι, being placed by the side of δι ελεημονες, suggests that it belongs to it; and, by virtue of this suggestion, conveys to the mind as full and complete a proposition as though the connecting verb had been inserted. Thus too in Latin, *Homo precipuum opus Dei*, 'man the principal work of God,' meaning, man is the principal work of God. Thus also in Hebrew, 'And Moses said unto the Lord, I not eloquent;' that is, 'I *am* not eloquent.' Mr. Harris and other grammarians, overlooking the force of juxtaposition, and judging of the importance of the substantive verb from its frequent use in modern speech, have hence supposed that it is absolutely necessary to the existence of language, and that no proposition can be communicated without it.

Verbs express the operations or the active qualities of things; and, as the growth of words corresponds to the growth of our ideas, it follows that verbs were originally the names of things: but, by combining them with the personal pronouns, they became, in consequence of the association of ideas, to express, not *things*, but their *operations*. The extension of the names of things to signify the actions which those things have been observed to perform, is, it is obvious, founded on the law of association, and may be illustrated by many instances in all languages. But the principle is not so clear in any tongue as it is in the Hebrew, where the personal pronouns annexed to the verb are preserved with little variation from what they are in their independent or separate state. In many instances, the agent, and that which is the effect or object of the action, combine to express that action; but in other instances, the name of the agent alone is sufficient to express its operation. Thus, 'The ladies *fan* themselves;' 'The plummy people *eye* the falling verdure.' Now, having previously observed the use or action of the *fan*, and learned in ourselves the *effect* of the eye, being previously aware, that in a simple direct proposition, the second usually denotes operation, we should immediately infer that *fan* and *eye* here express, not the things meant by them, but their active qualities; in other words, our previous associations would instantly convert those nouns into verbs, though we had never seen them so used before.

From this account of the deduction of verbs from *nouns* and *pronouns*, we may readily ascertain their nature and properties. A verb is a word borrowed from a thing to express the action of that thing. It implies *connexion*, the connexion of an agent and its object; or, more generally, the connexion of cause and its effect. But this connexion is not expressed by an independent word, but by the juxtaposition, or the combination into one word of the agent and its object. On the other hand, it does not imply *affirmation*

or *assertion*, as grammarians have hitherto supposed, because no word expressive of this enters into its composition. The operation of a verb is, indeed, positive; and therefore that implication which writers on this subject call *assertion*, may be considered to belong to it; but this is rather an inference formed by the mind, than a property inherent in the verb; and is confined to a certain mood, or form of it. We understand the *indicative* to assert; but this assertion is lost in the *imperative*, the *subjunctive*, and the *infinitive*. So that, if *assertion* be essential to a verb, a verb ceases to be a verb in these moods.

A verb implying an abstract idea, and therefore often indefinite and obscure, may be ascertained in regard to its meaning by recurring to the noun from which it has been derived. This noun, which probably is the name of some sensible object, suggests its *primary sense*, a circumstance of great importance in the construction of a *Philosophical Dictionary*, a work existing in no tongue, and much wanted in every language. "The most necessary verbs," Crombie observes, "in every language, are those, the signification of which is most extensive, and which would originally be of most general use; such as verbs denoting existence, possession, acting, and being acted upon. Of this kind, in our language, are the verbs *to be, to do, to have.*"

We will take these, which this grammarian has cited, as examples to illustrate our theory. In the Great Indian language, *baa-o* is *air*, and *air* is the medium of existence: it gave birth to the verbs of *being* in most languages. Hence *bodan* in Persian; *be* in Anglo-Saxon and English; *βιωω* in Greek, and the digammated *vivo* in Latin, and *bwy* in Celtic. On the same principle, the Hebrew אור, *avr*, *light, air*, are the parents of our words *are, were, was*, and of the Latin *ero, eram*. *To do* is to put forth power; and this, with other verbs of the same kind, are borrowed from such objects as put forth their fruits, such as herbs, trees, the earth. Thus, *grass*, the *grass*, gave birth to *ποιωω, to produce*. Hence such phrases as *ποιωω καρπον, to produce fruit*: *δενς* is the *oak*; and hence *δραωω, to bring forth as the oak*: *φαιγος*, the *beech*; hence *facio, to yield fruit as the beech*: פרח, *pharag*, means *a flower*; hence *פראגו* or *פראגוω, to effloresce, or fructify*. In Chaldee ארק, *aruk*, is the *earth*; hence in Greek, *εργον, εργαζω*, and our verb *to work*. In the same way, *δωω do, to give, to yield*, is the real source of the English verb *to do*. Now, it is very evident that the principle which converted one of these nouns into a verb, is that which converts all other nouns into verbs.—REES' CYCLOPÆDIA.

The observations of the same writer on the division of verbs into *active, passive, and neuter*, though not exactly in their place, are too interesting to be omitted. "We now proceed," says this writer, "to consider briefly the usual divisions of verbs into *active, passive, and neuter*; and this division of verbs we pronounce to be extremely unphilosophical. And first, as the expression of active qualities is essential to verbs, there is no such thing as a *neuter* verb. There are, indeed, verbs which denote *rest*, or the cessation of motion; but we cannot use even these, without connecting with them positive

ideas: and as action is necessary to destroy or support action, we can resolve all apparently *neuter*, into *active* verbs. Thus, *to stand*, is *to cause to stop*; *to sleep*, is *to enjoy repose*; *to sit*, is *to hold one's seat*. Secondly, the division of verbs into active and passive, though convenient in some languages, is incorrect, and even absurd, in our tongue. For all active verbs imply passion; while all passive verbs, on the other hand, imply action. Hence, the one may assume the form of the other, without altering its nature. Thus, 'Ille amat parentes,' *he loves his parents*, is the same in sense as 'Parentes amantur ab illo,' *his parents are loved by him*. The only difference is, that, in the first instance, the agent is the nominative, and the object accusative: in the second, the object, becoming the subject of the verb, is put in the nominative, and the agent in the objective in English, and the ablative in Latin. An agent, while it acts, is acted upon. Every active verb, therefore, has the compound sense of active and passive. Thus, in the above sentence, *he loves his parents*, the first part, *he loves*, is active; the last, *loves his parents*, is passive. In the same sentence, converted into the passive form, *his parents are loved by him*, the first is passive, and the last active. In the infancy of language, the distinction of active and passive was, in all probability, not known. In Hebrew, the difference but imperfectly exists; and, in the early periods of it, probably did not exist at all. In Arabic, the only distinction which obtains, arises from the vowel points, a late invention, compared with the antiquity of that language. And in our own tongue the names of active and passive would have been unknown, if they had not been introduced from the Greek and the Latin Grammar.

"In English, the passive form of the verb is expressed by the connecting verb *to be*, and the perfect participle; and in converting an active into a passive proposition, we need only change the verb to its perfect participle, and subjoin it to the connecting verb in the same mood and tense, and annexing the agent with its corresponding preposition in the objective case. Thus, *We worship God*, becomes, *God is worshipped by us*. Hence it appears that verbs which are transitively active can be used in the passive voice, because they have an object, which, in the passive form, is made the subject of discourse; and that verbs intransitively active cannot have a passive form, because they have no object.

"The passive voice, in all languages, is expressed by the connecting verb, and the perfect participle for its predicate; and it is curious to observe, that this combination is its origin in the Greek tongue, the subject of discourse being combined with the personal pronouns in the dative case. Thus, οἶκος μοι, *house for me*, which do not, as before, coalesce as a subject with an agent; but as a subject with the person to whom it belongs, and for whom it was intended. Hence their combination came to convey the idea, *I am housed, I am built*; for the auxiliary *am* serves only to assert that *housed, or built*, belongs to the pronoun preceding it, and to cement their union in the mind as subject and predicate. In the same manner, if σοι, τῷ, be annexed to the word οἶκος, we have οἶκος σοι, οἶκος τῷ, *house for thee, house for him*. And these contractions, by slight changes, became οἰκίζομαι, οἰκίζῃσαι οἰκίζῃται, *I am built, thou art built, he is built.*"

CHAPTER VII.

OF ADVERBS.

AN Adverb is a part of speech joined to a verb, an adjective, or sometimes to another adverb, to express some quality or circumstance respecting it; as, 'He reads *well*;' 'A *truly* good man;' 'He writes *very correctly*.'

Some adverbs are compared; namely, 'soon, sooner, soonest; often, oftener, oftenest.' And those ending in *ly* are compared by *more* and *most*; as, 'wisely, more wisely, most wisely.'

Adverbs seem originally to have been contrived to express compendiously in one word what must otherwise have required two or more; as, 'He acted *wisely*,' for 'He acted *with wisdom*;' *prudently*, for *with prudence*; 'He did it *here*,' for 'He did it *in this place*;' *exceedingly*, for *to a great degree*; *often* and *seldom*, for *many* and for *few times*; *very*, for *in an eminent degree*, &c.

There are many words in the English language that are sometimes used as adjectives and sometimes as adverbs; as, 'More men than women were there;' or, 'I am more diligent than he.' In the former sentence *more* is evidently an adjective; and in the latter, an adverb. There are others that are sometimes used as substantives, and sometimes as adverbs; as, 'To-day's lesson is longer than yesterday's:' here *to-day* and *yesterday* are substantives, because they are words that make sense of themselves, and admit besides of a genitive case; but in the phrase, 'He came home yesterday, and sets out again to-day,' they are adverbs of time, because they answer to the question *when*. The word *much* is used as all three; as, 'Where much is given, much is required;' 'Much money has been expended;' 'It is much better to go than to stay.' In the first of these sentences, *much* is a substantive; in the second, it is an adjective; and in the third, an adverb. In short, nothing but the sense can determine what they are.

Adverbs, though very numerous, may be reduced to certain classes, the chief of which are those of Number, Order, Place, Time, Quantity, Manner or Quality, Doubt, Affirmation, Negation, Interrogation, and Comparison.

1. Of *number*; as, 'Once, twice, thrice,' &c.
2. Of *order*; as, 'First, secondly, thirdly, fourthly, fifthly, lastly, finally,' &c.
3. Of *place*; as, 'Here, there, where, elsewhere, anywhere, everywhere, somewhere, nowhere, herein, whither, hither, thither, up-

ward, downward, forward, backward, whence, hence, thence, whithersoever,' &c.

4. Of *time present*; as, 'Now, to-day,' &c.

Of *time past*; as, 'Already, before, lately, yesterday, heretofore, hitherto, long since, long ago,' &c.

Of *time to come*; as, 'To-morrow, not yet, hereafter, henceforth, henceforward, by and by, instantly, immediately, straightways,' &c.

Of *time indefinite*; as, 'Oft, often, oft-times, oftentimes, sometimes, soon, seldom, daily, weekly, monthly, yearly, always, when, then, ever, never, again,' &c.

5. Of *quantity*; as, 'Much, little, sufficiently, how much, how great, enough, abundantly,' &c.

6. Of *manner or quality*; as, 'Wisely, foolishly, justly, unjustly, quickly, slowly,' &c. Adverbs of quality are the most numerous kind, and they are generally formed by adding the termination *ly* to an adjective or participle, or changing *le* into *ly*; as, 'Bad, badly; cheerful, cheerfully; able, ably; admirable, admirably.'

7. Of *doubt*; as, 'Perhaps, peradventure, possibly, perchance.'

8. Of *affirmation*; as, 'Verily, truly, undoubtedly, doubtless, certainly, yea, yes, surely, indeed, really,' &c.

9. Of *negation*; as, 'Nay, no, not, by no means, not at all, in no wise, &c.'

10. Of *interrogation*; as, 'How, why, wherefore, whether.'

11. Of *comparison*; as, 'More, most, better, best, worse, worst, less, least, very, almost, little, alike,' &c.

Besides the adverbs already mentioned, there are many which are formed by a combination of several of the prepositions with the adverbs of place, *here, there, and where*; as, 'Hereof, thereof, whereof; hereto, thereto, whereto; hereby, thereby, whereby; herewith, therewith, wherewith; herein, therein, wherein; therefore, (i. e. there-for,) wherefore, (i. e. where-for,) hereupon or hereon, thereupon or thereon, whereupon or whereon,' &c. Except *therefore*, these are seldom used.

In some instances the preposition suffers no changes, but becomes an adverb by nothing more than its application; as when we say, 'He rides *about*;' 'He was *near* falling;' 'But do not *after* lay the blame on me.'

There are also some adverbs which are composed of nouns and the article *a*; as, 'Aside, athirst, afoot, ahead, asleep, abroad, ashore, abed, aground, afloat,' &c.

The words *when* and *where*, and all others of the same nature, such as, *whence, whither, whenever, wherever*, &c. may be properly called *adverbial conjunctions*, because they participate the nature both of adverbs and conjunctions; of conjunctions, as they conjoin sentences; of adverbs, as they denote the attributes either of *time* or of *place*.

It may be particularly observed, with respect to the word *therefore*, that it is an adverb, when, without joining sentences, it only gives the sense of, *for that reason*. When it gives that sense, and also connects, it is a conjunction; as, 'He is good, *therefore* he is happy.' The same observation may be extended to the words *consequently*, *accordingly*, and the like. When these are subjoined to *and*, or joined to *if*, *since*, &c. they are adverbs, the connexion being made without their help. When they appear single, and unsupported by any other connective, they may be called conjunctions.

The inquisitive scholar may naturally ask, what necessity there is for *adverbs of time*, when verbs are provided with *tenses* to show that circumstance. The answer is, though tenses may be sufficient to denote the greater distinctions of time, yet to denote them all by tenses, would be a perplexity without end. What a variety of forms must be given to the verb to denote *yesterday*, *to-day*, *to-morrow*, *formerly*, *lately*, *just now*, *now*, *immediately*, *presently*, *soon*, *hereafter*, &c.! It was this consideration that made the adverbs of time necessary, over and above the tenses.

Many are adjectives, definitives, or compounds; as, 'Very, only, soon, much, further, instead, likewise, nevertheless, perhaps, sometimes, withal, awhile, thereof, whereupon.' In the sentences, 'He rides *about*;' 'Do not *after* lay the blame on me;' the words *about* and *after* are not adverbs, but prepositions; the words *the country* or *neighbourhood* being understood in the first sentence, and the words *this time* in the second.

Sometimes several words are used as adverbs, and are called *adverbial phrases*; as, 'by no means, by all possible means, by little and little, in general, upon the whole, in the very worst manner possible, with great difficulty.' In parsing such sentences, it is better to construe each word according to its etymological class, noting, however, its adverbial character.

The following analogy among certain adverbs of place, deserves notice:

<i>In</i>	<i>From</i>	<i>To</i>	<i>Towards</i>	
Where	whence	whither	whitherward	<i>what place</i>
Here	hence	hither	hitherward	<i>this place</i>
There	thence	thither	thitherward	<i>that place</i>

Where, *here*, and *there*, are now often used for *whither* and *thither*. Adverbs, like adjectives, cannot be compared, unless the attribute which they denote admits of intension or remission.

Adverbs of quality are the most numerous kind; and are generally formed by adding *ly* to an adjective or participle, or by changing *le* into *ly*. The general rule is, or ought to be, simply to add *ly*; as, *vile*, *vilely*; *servile*, *servilely*; *sole*, *solely*; *pale*, *palely*; *fertile*, *fertilely*, not *fertily*, as I believe Johnson has it. We find, however, many unanalogical formations, such as *able*, *ab-ly*; *simple*, *simp-ly*; *whole*, *whol-ly*; *single*, *sing-ly*.*

* As, in the nature of things, nouns and verbs are essentially the same, so are their attributives, adjectives, and adverbs, in essence, identical. The adjective is

CHAPTER VIII.

OF PREPOSITIONS.

PREPOSITIONS serve to connect words with one another, and to show the relation between them. They are, for the most part, set before nouns and pronouns; as, 'He went *from* London *to* York;' 'She is *above* disguise;' 'They are supported *by* industry.'

Prepositions are separable or inseparable.

The separable prepositions are those which may be used separately from other words; as, 'Above, about, over, under, at, after, with,' &c.

Some of these are sometimes conjoined with other words; as, 'Overtake, undertake, afterwards.'

The inseparable prepositions are used only in the composition of words; such as, *be, fore, mis, &c.*; as, 'Betimes, foretell, misconduct.'

The following is a list of the principal prepositions:

above	before	down	off	towards
about	behind	for	on	under
after	below	from	over	underneath
against	beneath	in	round	until
amidst	beside	into	through	with
among	between	near	throughout	within
around	beyond	nigh	till	without
at	by	of	to	

employed to qualify the noun; the adverb is merely the form of the attributive, applied to limit or qualify other attributives. But the adverb, if it be not a simple definitive, is either a compound adjective, or an adjective, or a definitive and a noun. Taking it for granted that *ly* denotes *like*, if we say, 'He loves *sincerely*,' the meaning is, 'He loves *sincere-like*, his love is *sincere-like*.' If we say, 'They live *godly*,' the meaning is, 'They live *god-like*, their life is *god-like*.' If, using a definitive, we say, 'He speaks *often*,' the meaning is, 'He speaks *oft-times*, his speech is *frequent*.' Even the adjective or the definitive is in essence a name. The grammatical denomination resulting from its usual employment or service, is a different consideration.—Although perspicuity generally requires that the word which is employed to limit or qualify another attributive, should be different in grammatical kind from that attributive; yet we have an example of a common definitive or adjective thus employed in the use of the word *very*; as, 'a *very* good man;' which denotes, 'a *truly* good man;' in which, common analogy would require *verily*. Participles, too, are often employed without the adverbial *ly*, to qualify other attributives; as, '*passing* strange; *seeming* virtuous; *exceeding* great.'

The prepositions which are prefixed to words, generally impart something of their own meaning to the word with which they are compounded; as will readily be perceived in the following words: 'Overvalue, undergo, undervalue.' Some English prepositions change the meaning of verbs by being put after them. Thus, to *cast* is to throw; but to *cast up*, is to compute: to *give* is to bestow; but to *give over*, is to cease or abandon.

One great use of prepositions in English, is to express those relations which, in some languages, are chiefly marked by cases, or the different endings of nouns. (See page 46.) The necessity and use of them will appear from the following examples. If we say, 'He writes a pen,' 'they ran the river,' 'the tower fell the Greeks,' there is observable, in each of these expressions, either a total want of connexion, or such a connexion as produces falsehood or nonsense; and it is evident, that, before they can be turned into sense, the vacancy must be filled by some connecting word: as thus, 'He writes *with* a pen;' 'they ran *towards* the river;' 'the tower fell *upon* the Greeks.'

The importance of the prepositions will be further perceived by the explanation of a few of them.

Of denotes possession or belonging, an effect or consequence, and other relations connected with these; as, 'The house *of* my friend;' that is, 'the house belonging to my friend.'

To, or *unto*, is opposed to *from*; as, 'He rode *from* Hull *to* York.'

For indicates the cause or motive of any action or circumstance; as, 'He loves her *for* (that is, on account of) her amiable qualities.'

By is generally used with reference to the cause, agent, means; as, 'He was killed *by* a fall;' i.e. 'a fall was the cause of his being killed;' 'This house was built *by* him;' i.e. 'he was the builder of it.'

With denotes the act of accompanying, uniting, &c.; as, 'We will go *with* you;' 'They are on good terms *with* each other.'—*With* also alludes to the instrument or means; as, 'He was cut *with* a knife.'

In relates to time, place, the state or manner of being or acting, &c.; as, 'He was born *in* (that is, during) the year 1720;' 'He dwells *in* the city;' 'She lives *in* affluence.'

Into is used after verbs that imply motion of any kind; as, 'He retired *into* the country;' 'Copper is converted *into* brass.'

Within relates to something comprehended in any place or time; as, 'They are *within* the house;' 'He began and finished his work *within* the limited time.'

The signification of *without* is opposite to that of *within*; as, 'She stands *without* the gate.' But it is more frequently opposed to *with*; as, 'You may go *without* me.'

We shall merely observe here, that there is a peculiar propriety in distinguishing the use of the prepositions *by* and *with*; which is observable in sentences like the following: 'He walks *with* a staff *by* moonlight;' 'He was taken *by* stratagem, and killed *with* a sword.' Put the one preposition for the other, and say, 'he walks *by* a staff *with* moonlight;' 'he was taken *with* stratagem, and killed *by* a sword;' and it will appear, that they differ in signification more than one, at first view, would be apt to imagine.

Some of the prepositions have the appearance and effect of con-

OF INSEPARABLE PREPOSITIONS.

There are certain particles and prepositions which are never employed singly, and which have, therefore, been termed *inseparable* prepositions. The import of these, and of a few *separable* prepositions, when prefixed to other words, is as follows:

A signifies *on* or *in*; as, *a-foot, a-shore*, that is, 'on foot, on shore.' Webster contends that it was originally the same with *one*.

Be signifies *about*; as, *bestir, besprinkle*, that is, 'stir about:' also, *for* or *before*; as, *bespeak*, that is, 'speak for or before.'

For denies; as, *forbid, forsake*, that is, 'not bid, not seek.'

Fore signifies *before*; as, *foresee*, that is, 'see beforehand.'

Mis denotes *defect* or *error*; as, *mistake*, or 'take wrongly;' *misdeed*, 'a wrong or evil deed.'

Over denotes *eminence* or *superiority*; as, *overcome*: also *excess*; as, *overhasty*, or 'too hasty.'

Out signifies *excess* or *superiority*; as, *outdo, outrun*, that is, 'to surpass in running.'

Un, before an adjective, denotes *negation* or *privation*; as, *unworthy*, or 'not worthy.' Before verbs, it denotes the undoing or the destroying of the energy or act expressed by the verb; as, *unsay*, that is, 'retract what you have said.'

Up denotes *motion* upwards; as, *upstart*: rest in a higher place; as, *uphold*: sometimes *subversion*; as, *upset*.

With signifies *against*; as, *stand, withstand*, that is, 'stand against, or resist.'

The Latin prepositions used in the composition of English words, are these: *Ab* or *abs*, *ad*, *ante*, *con*, *circum*, *contra*, *de*, *di*, *dis*, *e* or *ex*, *extra*, *in*, *inter*, *intro*, *ob*, *per*, *post*, *præ*, *pro*, *præter*, *re*, *retro*, *se*, *sub*, *subter*, *super*, *trans*.

A, ab, abs, signify *from* or *away*; as, *abstract*, or 'to draw away.'

Ad signifies *to* or *at*; as, *adhere*, that is, 'to stick to.'

Ante means *before*; as, *antecedent*, that is, 'going before.'

Circum denotes *about*; as, *circumnavigate*, 'to sail round, or about.'

Con, com, co, col, signify *together*; as, *convoke*, or 'call together;' *co-operate*, or 'work together;' *colleague*, or 'joined together.'

Contra means *against*; as, *contradict*, that is, 'speak against.'

De signifies *down*; as, *deject*, that is, 'throw down.'

Di, dis, denote *asunder*; as, *distract*, that is, 'draw asunder.'

E, ex, mean *out of*; as, *egress*, or 'going out;' *eject*, or 'throw out;' *exclude*, or 'shut out.'

Extra means *beyond*; as, *extraordinary*, or 'beyond the ordinary or usual course.'

In, before an adjective, like *un*, denotes *privation*; as, *active, inactive*, or 'not active.' Before a verb it has its simple meaning.

Inter denotes *between*; as, *intervene*, or 'come between;' *interpose*, or 'put between.'

Intro denotes *to within*; as, *introduce*, or 'lead in.'

Ob denotes *opposition*; as, *obstacle*, that is, 'something standing in opposition; an impediment.'

Per means *through* or *thoroughly*; as, *perfect*, or 'thoroughly done;' *perforate*, that is, 'to bore through.'

Post denotes *after*; as, *postscript*, or 'written after,' that is, 'after the letter.'

Præ means *before*; as, *prefix*, or 'fix before.'

Pro means *forth* or *forwards*; as, *promote*, or 'move forwards.'

Præter means *past* or *beyond*; as, *preternatural*, or 'beyond the course of nature.'

Re denotes *again* or *back*; as, *retake*, or 'take back.'

Retro denotes *backwards*; as, *retrograde*, or 'going backward.'

Se signifies *apart* or *without*; as, *secrete*, 'to put aside,' or 'to hide;' *secure*, 'without care or apprehension.'

Sub signifies *under*; as, *subscribe*, to 'write under.'

Subter means *under*; as, *subterfluous*, or 'flowing under.'

Super means *above* or *over*; as, *superscribe*, or 'write above or over.'

Trans signifies *over*, *from one place to another*; as, *transport*, that is, 'carry over.'

The Greek prepositions, compounded with English words, are, *a*, *amphi*, *anti*, *apo*, *dia*, *epi*, *hyper*, *hypo*, *meta*, *para*, *peri*, *syn*.

A signifies *privation*; as, *anonymous*, or 'without a name.'

Amphi means *both*, or *the two*; as, *amphibious*, *having both lives*, that is, 'on land and on water.'

Anti, *against*; as, *anti-covenanter*, *anti-jacobin*, that is, 'an opponent of the covenanters; an enemy to the jacobins.'

Apo means *from*; as, *apogee*, or 'from the earth.'

Dia signifies *through*; as, *diaphoretic*, or 'a bearing through, perspiring.'

Epi signifies *upon*; as, *epidemic*, or 'upon the people.'

Hyper, *over and above*; as, *hypercritical*, or *over*; that is, 'too critical.'

Hypo signifies *under*, implying *concealment* or *disguise*; as, *hypocrite*, or 'one dissembling his real character.'

Meta denotes *change* or *transmutation*; as, *to metamorphose*, or 'to change the shape.'

Para denotes *beyond*, or *on one side*; thus, *paragraph*, that is, 'a writing by the side,' originally used to mean a marginal note; *paradox*, that is, 'an opinion beyond, or on one side; an extraordinary opinion;' *paraphrase*, that is, 'a phrase that may be placed by the side; an equivalent phrase.'

Peri signifies *round about*; as, *periphrasis*, that is, 'circumlocution.'

Syn signifies *together*; as, *synod*, that is, 'a meeting coming together;' *sympathy*, that is, 'feeling together.'

To these may be added *hemi*, which, as well as *demi* and *semi*, signifies *half*; as, *hemisphere*, or 'half a sphere;' *demigod*, or 'half a god;' *semicircle*, or 'half a circle.'

The French prepositions, employed in English words, are, *avant*, *en*, and *sur*.

Avant denotes *before*; as, *avant-guard*, that is, 'the front or first line of the army.'

En signifies *in*; as, *encompass*, or 'close in.'

Sur denotes *over*, *above*, *beyond*; as, *surcharge*, or 'overburden;' *surmount*, or 'rise above;' *surpass*, or 'go beyond.'

CHAPTER IX.

OF CONJUNCTIONS.

A CONJUNCTION is a part of speech that is chiefly used to connect sentences; so as, out of two, to make one sentence. It sometimes connects only words.

Conjunctions are principally divided into two sorts, the COPULATIVE and DISJUNCTIVE.

The Conjunction Copulative serves to connect or to continue a sentence, by expressing an addition, a supposition, a cause, &c.; as, 'He *and* his brother reside in London;' 'I will go *if* he will accompany me;' 'You are happy, *because* you are good.'

The Conjunction Disjunctive serves not only to connect and continue a sentence, but also to express opposition of meaning in different degrees; as, ' *Though* he was frequently reproved, *yet* he did not reform;' 'They came with her, *but* went away without her.'

The following is a list of the principal Conjunctions:

The *Copulative*. And, if, that, both, then, since, for, because, therefore, wherefore.

The *Disjunctive*. But, or, nor, as, than, lest, though, unless, either, neither, yet, notwithstanding.

The common division of the words termed conjunctions, into Copulative; as, *and*: Disjunctive; as, *either, or, neither, nor, &c.*: Concessive; as, *though, although, yet*: Adversative; as, *but, however*: Causal; as, *for, because, since*: Illative; as, *therefore, wherefore, then*: Conditional; as, *if*: Exceptive; as, *unless*: deserves little consideration. To say the least, a *disjunctive conjunction*, though it admits interpretation, appears a contradiction in terms.

The same word is occasionally used both as a conjunction and as an adverb, and sometimes as a preposition. 'I rest, *then*, upon this argument;' *then* is here a conjunction: in the following phrase, it is an adverb: 'He arrived *then*, and not before.' 'I submitted; *for* it was vain to resist;' in this sentence, *for* is a conjunction: in the next, it is a preposition: 'He contended *for* victory only.' In the first of the following sentences, *since* is a conjunction; in the second, it is a preposition; and in the third, an adverb: ' *Since* we must part, let us do it peaceably;' 'I have not seen him *since* that time;' 'Our friendship commenced long *since*.'

Prepositions and conjunctions are alike verbs, or nouns, or compounds of these: in point of meaning, several words of both classes are identical; and several, as just observed, are employed either as prepositions or conjunctions. The chief grounds of distinction between them, in modern use, seems to be this; that the former are commonly prefixed to single words, as nouns and pronouns, or to the name of a verb, and have a regimen; while the latter are commonly prefixed to clauses, and have no regimen.

Several words of a definitive or relative nature, as *then, therefore*, may be found classed either among adverbs or conjunctions.

Without, as a conjunction, is now generally confined to colloquial language.

Relative pronouns, as well as conjunctions, serve to connect sentences; as, 'Blessed is the man *who* feareth the Lord, *and* keepeth his commandments.'

A relative pronoun possesses the force both of a pronoun and a connective. Nay, the union by relatives is rather closer, than that by mere conjunctions. The latter may form two or more sentences into one; but, by the former, several sentences may incorporate in one and the same *clause* of a sentence. Thus, 'Thou seest a man, *and* he is called Peter,' is a sentence consisting of two distinct clauses, united by the copulative *and*: but 'The man *whom* thou seest is called Peter,' is a sentence of one clause, and not less comprehensive than the other.

Conjunctions very often unite sentences, when they appear to unite only words; as in the following instances: 'Duty *and* interest forbid vicious indulgences;' 'Wisdom *or* folly governs us.' Each of these forms of expression contains two sentences, namely, 'Duty forbids vicious indulgences; interest forbids vicious indulgences;' 'Wisdom governs us, or folly governs us.'

Though the conjunction is commonly used to connect sentences together, yet, on some occasions, it merely connects words, not sentences; as, 'The king *and* queen are an amiable pair:' where the affirmation cannot refer to each, it being absurd to say, that the *king* or the *queen only* is an amiable pair. So in the instances, 'two *and* two are four;' 'the fifth *and* sixth volume will complete the set of books.' Prepositions also, as before observed, connect words: but they do it to show the relation which the connected words have to each other: conjunctions, when they unite words only, are designed to show the relations which those words, so united, have to other parts of the sentence.

Grammarians have variously divided and subdivided the conjunctions. The following distributions of them, taken from Harris's *Hermes*, is presented to the reader as one of the most judicious and comprehensive. It will convey an idea of the various uses to which the conjunction may be applied.

Conjunctions are of two kinds; the *Conjunctive*, which join sentences, and also connect their meanings; and the *Disjunctive*, which, while they connect sentences, disjoin their meaning, or set them as it were in opposition.

These two kinds of conjunctions are subdivided in the manner following:

1. The conjunctions that unite both sentences and their meanings, are either *copulative* or *continuative*. The copulative may join all sentences, however incongruous in signification; as, 'Alexander was a conqueror, *and* the loadstone is useful.' The continuative join those sentences only, which have a natural connexion; as, 'Alexander was a conqueror, *because* he was valiant.'

Continuatives are of two sorts, *suppositive* and *positive*. The former denote connexion, but not actual existence; as, 'He will be happy, *if* ye be good.' The latter imply connexion, and actual existence too; as, 'Ye are happy, *because* ye are good.'

Again, positive continuatives are either *causal* or *collective*: those subjoin causes to effects; as, 'He is unhappy, *because* he is wicked:' these subjoin effects to causes; as, 'He is wicked, *therefore* unhappy.'

2. Disjunctive conjunctions, which unite sentences, while they disjoin their meaning, are either *simple*, which merely disjoin; as, 'It is *either* John or James;' or *adversative*, which both disjoin, and mark an opposition; as, 'It is not John, *but* it is James.'

Adversative conjunctions are divided into *absolute* and *comparative*: absolute, as when I say, 'Socrates was wise, *but* Alexander was not;' comparative, as in this example; 'Socrates was wiser *than* Alexander.'

Adversative disjunctives are farther divided into *adequate* and *inadequate*: adequate, as when it is said, 'He will come, *unless* he is sick;' that is, his sickness only will be an adequate cause to prevent his coming: inadequate, as if it were said, 'He will come, *although* he is sick;' that is, his sickness will not be a sufficient or adequate cause to prevent his coming.

As there are many conjunctions and connective phrases appropriated to the coupling of sentences, that are never employed in joining the members of a sentence; so there are several conjunctions appropriated to the latter use, which are never employed in the former, and some that are equally adapted to both those purposes; as, *again, further, besides, &c.* of the first kind; *than, lest, unless, that, so that, &c.* of the second; *and, but, for, therefore, &c.* of the last.*

* Whether, in a strictly grammatical point of view, the words termed *conjunctions* affect, like *prepositions*, words only, and not words or sentences, their office being to combine or separate the words preceding and the words following them, that is, a verb going before, and a verb following, instead of one sentence and another, the noun or adjective going before, and the noun or adjective coming after; or whether, sententially considered, they also combine or separate members of sentences, may admit a question: their general import seems to be, to serve to propose, or compare, separate, or combine our ideas, whether these be severally denoted by one or more terms. The copulative connects either verbs (affirmatives) or other words; the others seem to connect or refer to verbs.

Both parts of speech being grammatical connectives, it is not always easy to discriminate them. We have several instances in which the same word is said to be used at one time as a preposition, and at another as a conjunction. Prepositions are termed conjunctions when employed before members of a sentence; as, 'He cannot go, *for* he is sick:' but here *for* denotes precisely the relation of a preposition; 'he cannot go *for* sickness,' sickness being the *cause*. Thus also '*till* he arrives,' '*till* his arrival.' *Ere*, denoting before, seems in like manner to be employed as a conjunction before a verb: otherwise, as a preposition; as, '*Ere* (before) he shall arrive;' '*ere* now,' i. e. before this time. It may be added, too, that a preposition, *ex. gr.* *nith*, whilst it denotes one of the common relations of things, may also have a conjunctive sense.

Before the conclusion of this article, we may remark, that conjunctions and prepositions are words essential to discourse, and more so than the greater part of adverbs. They form a class of words, without which there could be no language; and serve to express the relations which things bear to one another, their mutual influence, dependencies, and coherence; thereby joining words together into intelligible and significant propositions.

The conjunction, according to Tooke, is not in reality a distinct part of speech. Such words as *either, or, neither, nor, whether, both*, are definitives of number. *And* denotes *add*, and is said to be originally an imperative. *Though* is said to be originally the same as *thought, allow, or give*; *although*, as *all thought, &c.*: thus, '*Although* he be wise and prudent;' i. e. 'He may be wise and prudent, *all that considered, or give or allow all that.*' *Except*, sometimes considered as a preposition or a conjunction, is evidently an English imperative; and *if* was originally a word of the same description, equivalent to *give*.

CHAPTER X.

OF INTERJECTIONS.

INTERJECTIONS are words thrown in between the parts of a sentence, to express the passions or emotions of the speaker; as, '*Oh!* I have alienated my friend;' '*Alas!* I fear for life;' '*O* virtue! how amiable thou art!'

The English interjections, as well as those of other languages, are comprised within a small compass. They are of different sorts, according to the different passions which they serve to express. Those which intimate earnestness or grief, are, *O! oh! ah! alas!* Such as are expressive of contempt, are, *pish! tush!* Of wonder, *heigh! really! strange!* Of calling, *hem! ho! soho!* Of aversion or disgust, *foh! fie! away!* Of a call of the attention, *lo! behold! hark!* Of requesting silence, *hush! hist!* Of salutation, *welcome! hail! all hail!* Besides these, several others, frequent in the mouths of the multitude, might be enumerated; but in a grammar of a cultivated tongue, it is unnecessary to expatiate on such expressions of passion, as are scarcely worthy of being ranked among the branches of artificial language.

An interjection is a word *thrown between* the parts of a sentence. According to Tooke, "it has nothing to do with speech, and is only the miserable refuge of the speechless." He, however, afterwards contradicts himself; for he admits, that it is useful in rhetoric and poetry, in plays, novels, and romances. Crombie also says, that it is clearly not a necessary part of speech. "These physical emissions of sound have no more claim to be called parts of speech, than

the neighing of a horse, or the lowing of a cow." These authors, and those who follow them, assert that interjections are never used in books of history, philosophy, or religion; yet the Bible, which combines these three subjects, abounds with words of this kind:—"Then said I, *Lo*, I come,' PSALM xl. 'Let them be desolate for a reward of their shame, that say unto me, Aha, aha,' *Ibid.* 'O Lord, hear; O Lord, forgive; O Lord, hearken and do; defer not, for thine own sake, O my God, DAN. ix. 'Hail, king of the Jews!'

"Since there are passions," says Symes, "and these must be represented in discourse, the interjection has as good a foundation in nature, and is as necessary as any of them."—"So far from not conveying any meaning," says Hazlitt, "they have the meaning of whole sentences; the mind, as it were, hurrying on to the object of its wishes or admiration, and not staying formally to explain what it feels, as if there could be no doubt with respect to the latter, when the objects themselves are named."

As this part of speech usually expresses some sudden emotion of the mind of the speaker, or his intention when in a situation in which he cannot hold connected conversation with the hearer; so this class of words may be either nouns, verbs, or adverbs, used to express in one or two words, what would otherwise require several; as, *farewell*, for 'may you fare well;' *silence*, for 'I command silence.'

In writing, the interjections *O* and *oh* are sometimes improperly used the one for the other. When a person, place, or thing, is spoken to, the interjection *O* ought to be used; as in our Saviour's emphatic address to Jerusalem, '*O* Jerusalem, Jerusalem, thou that killest the prophets, and stonest them that are sent unto thee,' &c. But when an emotion of the mind is expressed, *oh* ought to be used; as, 'I'll call thee Hamlet, king, father, royal Dane; *oh!* *oh!* answer me.'

CHAPTER XI.

OF DERIVATION.

SECTION I.—*Of the various ways in which Words are derived from one another.*

HAVING treated of the different sorts of words, and their various modifications, which is the first part of Etymology, it is now proper to explain the methods by which one word is derived from another.

Words are derived from one another in various ways; namely,

1. Substantives are derived from verbs.
2. Verbs are derived from substantives, adjectives, and sometimes from adverbs.
3. Adjectives are derived from substantives.
4. Substantives are derived from adjectives.
5. Adverbs are derived from adjectives.

1. Substantives are derived from verbs; as, from to love, comes *lover*; from to visit, *visiter*; from to survive, *surviver*; &c.

In the following instances, and in many others, it is difficult to determine whether the verb was deduced from the noun, or the noun from the verb; namely, Love, *to love*; hate, *to hate*; fear, *to fear*; sleep, *to sleep*; walk, *to walk*; ride, *to ride*; act, *to act*, &c.

2. Verbs are derived from substantives, adjectives, and sometimes from adverbs; as, from the substantive salt, comes *to salt*; from the adjective warm, *to warm*; and from the adverb forward, *to forward*. Sometimes they are formed by lengthening the vowel, or softening the consonant; as, from grass, *to graze*: sometimes by adding *en*, especially to adjectives; as, from length, *to lengthen*; short, *to shorten*.

3. Adjectives are derived from substantives, in the following manner: Adjectives denoting plenty, are derived from substantives by adding *y*; as, from health, *healthy*; wealth, *wealthy*; might, *mighty*; &c.

Adjectives denoting the matter out of which any thing is made, are derived from substantives, by adding *en*; as, from Oak, *oaken*; wood, *wooden*; wool, *woollen*; &c.

Adjectives denoting abundance are derived from substantives, by adding *ful*; as, from Joy, *joyful*; sin, *sinful*; fruit, *fruitful*, &c.

Adjectives denoting plenty, but with some kind of diminution, are derived from substantives, by adding *some*; as, from Light, *lightsome*; trouble, *troublesome*; toil, *toilsome*, &c.

Adjectives denoting want are derived from substantives, by adding *less*; as, from Worth, *worthless*; care, *careless*; joy, *joyless*, &c.

Adjectives denoting likeness are derived from substantives, by adding *ly*; as, from Man, *manly*; earth, *earthly*; court, *courtly*, &c.

Some adjectives are derived from other adjectives, or from substantives, by adding *ish* to them; which termination, when added to adjectives, imports diminution, or lessening the quality; as, White, *whitish*; i. e. somewhat white. When added to substantives, it signifies similitude or tendency to a character; as, Child, *childish*; thief, *thievish*.

Some adjectives are formed from substantives or verbs, by adding the termination *able*; and those adjectives signify capacity; as, Answer, *answerable*; to move, *moveable*.

4. Substantives are derived from adjectives, sometimes by adding the termination *ness*; as, White, *whiteness*; swift, *swiftness*: sometimes by adding *th* or *t*, and making a small change in some of the letters; as, Long, *length*; high, *height*.

5. Adverbs of quality are derived from adjectives, by adding *ly*, or changing *le* into *ly*; and denote the same quality as the adjectives from which they are derived; as, from base comes *basely*; from slow, *slowly*; from able, *ably*.

There are so many other ways of deriving words from one another, that it would be extremely difficult, and nearly impossible, to enumerate them. The primitive words of any language are very few; the derivatives form much the greater number. A few more instances only can be given here.

Some substantives are derived from other substantives, by adding the terminations *hood* or *head*, *ship*, *ery*, *wick*, *rick*, *dom*, *ian*, *ment*, and *age*.

Substantives ending in *hood* or *head*, are such as signify character or qualities; as, Manhood, knighthood, falsehood, &c.

Substantives ending in *ship*, are those that signify office, employment, state, or condition; as, Lordship, stewardship, partnership, &c. Some substantives in *ship*, are derived from adjectives; as, Hard, *hardship*, &c.

Substantives which end in *ery*, signify action or habit; as, Slavery, foolery, prudery, &c. Some substantives of this sort come from adjectives; as, Brave, *bravery*, &c.

Substantives ending in *wick*, *rick*, and *dom*, denote dominion, jurisdiction, or condition; as, Bailiwick, bishoprick, kingdom, dukedom, freedom, &c.

Substantives which end in *ian*, are those that signify profession; as, Physician, musician, &c. Those that end in *ment* and *age* come generally from the French, and commonly signify the act or habit; as, Commandment, usage.

Some substantives ending in *ard*, are derived from verbs or adjectives, and denote character or habit; as, Drunk, *drunkard*; dote, *dotard*.

Some substantives have the form of diminutives; but these are not many. They are formed by adding the terminations, *kin*, *ling*, *ing*, *ock*, *en*, *el*, and the like; as, Lamb, *lambkin*; goose, *gosling*; duck, *duckling*; hill, *hillock*; chick, *chicken*; cock, *cockerel*, &c.

The learned Horne Tooke, in his *Diversions of Purley*, has given an ingenious account of the derivation and meaning of many of the adverbs, conjunctions, and prepositions; some of which we here subjoin, with the observations of Grant and Rees.

And, of, from, for. *And*, according to Tooke, is the imperative *anad*, of the Saxon verb *anandad*, to add, or heap together. But Hickes observes, that although, among the Saxons, this word is used only as a copulative conjunction; yet, among the Goths, it is a preposition, denoting *in*, *coram*, *contra*, *adversus*. Hence its use, in many Saxon words, as a prefix: thus, *andweard*, præsens, from the Gothic *and*, *anti*, *contra*, and *wairthan*, hence *weorthan*, *esse*; because those that are *present*, stand *before* each other, or, as it were, *opposite*. In the same manner, *andwyrð*, from the Gothic *and*, and *naud*, *verbum*, denotes *responsum*. According to the same analogy are formed the ancient Cimbric words, *andvidre*, *ventus contrarius*; *andtof*, *remigatio in adversum*; *andsælis*, *contra solem*; *andhæris*, *adverso crine*. To which add the English *answer*, *respondere*, compounded of *and*, and the Cimbric *suara*, *respondere*. Its connexion with the Greek *ant'* or *anti*, a preposition similarly employed, is evident. In some ancient books, we find *ant* instead of *and*; 'Olde *ant* yonge I priet (direct, advise) ou, our follies for to lete.' LIFE OF ST. MARGARET, a Norman-Saxon poem.—*Of*, Horne Tooke derives from the Gothic and Anglo-Saxon *afara* or *afora*, offspring; and says it denotes *consequence*. Now, as Rees observes, *aphora* is nothing but the Greek *phoron*, produce, from *fero*; and the meaning of *of* is quite the reverse of consequence. It denotes

source, origin; and its derivation is the Hebrew *ab*, root, stem; hence the Greek *apo*, *aph*, and Latin *ab*. On the contrary, not *of*, but *after*, comes from *afara*; because this, meaning offspring, came also to denote *succession*, or that which comes after those who gave it birth.—As *of* means beginning, it has the same sense with *from*; which last Horne Tooke derives from the Gothic and Anglo-Saxon *frum*, meaning first, beginning. This may be admitted: but whence did *frum* originate? The Latins, it is well known, converted the Greek termination *n* into *m*; hence the Greek *prin* is the parent of *primus*. This last the Goths of Wallachia have borrowed, and corrupted into *frum*, which retains the original sense of *initium, principium*. But we are not yet arrived at the origin. The Arabic *phra*, among other meanings, denotes *the head of a family*; which, being rendered more general and abstract, gave birth to the Greek *prin*, *prōi*, to the Latin *præ*, to *fra* in the Icelandic, Norse, Danish, Swedish, to *fry* in Frisch, and *frae* in Scotch. Mr. Tooke derives *for* from the Gothic substantive *fairina*, and observes that it denotes *cause*, as opposed to *of*. The other philologist observes, that the matter is just the reverse of what he represents. *Of* means *cause* or *origin*; and *for* means *consequence* or *end*. ‘She is sick *of* her husband;’ she is sick, her husband is the source of it; ‘She is sick *for* another,’ and the object or end to which she looks with desire is the other. Accordingly, he observes, *for* always supposes the intention not directed *backwards*, as to the cause, but *forwards*, as to the end; and its etymology is this: the Greek *perao*, to pass over, the Greek and Latin *per*, the medium of passing to an object; the French *pour*, *for*, the object or end to which passage is made. Thus, ‘To fight *for* the public good,’ the public good being the end or object of fighting. Hence it would appear, according to this writer, that Horne Tooke has mistaken one sort of cause for another, the *primary* or the *impelling* for the *final*.

Unless, lest, else.—These, according to Mr. Tooke, seem to be kindred words, denoting *dismission*. *Unless*, or as formerly written *onles*, he conceives to be *onles*, the imperative of the Anglo-Saxon *onlesan*, to dismiss. Thus, ‘Troy will be taken, *unless* the Palladium be preserved;’ i. e. *dismiss* the Palladium, &c. The said author, however, would interpret the verb differently; *onlesan*, *un-loose, solve*; observing that it has no other meaning; and that, in this sense, it is incapable of solving the difficulty. This we doubt. *Lease*, he adds, is a security by law; and *unless*, he conceives to be a corruption of *unleased*, unprovided, unsecured. Here we apprehend the Cyclopædist is in an error. We are inclined to think that the original meaning of *lease* is not *security*, but *permission*. It seems to be the Anglo-Saxon *letan*, the French *laisser*, the German *lassen*, denoting to let; a word which denoted formerly to *dismiss*, as well as to *permit* or *allow*. *Lease* was afterwards employed in a secondary sense, to denote the legal instrument which *secured* the permission. In German, *lass-gut* denotes land *let* upon lease; *ein lass* denotes the holder, whether upon lease or at will, and sometimes even a mere predial slave. The French word *bailler*, to lease, is explained by Richelet thus: “Ce mot se dit de terres qu’on *laisse* (i. e. lets) à ferme.” Hence, if we are correct, *unleased* would denote *unpermitted*.—*Lest*,

Horne Tooke supposes to be the perfect participle *lesed* of *lesan*, to dismiss. This author, however, considers *lest*, or *least*, to be a contraction of *lessest*, the analogical superlative of *less*, denoting the least degree of some consequence that follows the preceding clause; as, 'Let those who stand take heed, *least* they fall;' that is, if not, they will fall, and that is the least that may happen. *Less*, which was formerly sometimes used for *unless*, he conceives to be the offspring of the Greek *lis*, as *little* is of *litos*.—*Else*, according to Horne Tooke, is *ales*, the imperative of *alesan*, to dismiss; thus, 'Repent, *else* (*dismiss* that) I will come.'

But.—Tooke derives this from two different words: *botan*, to boot, to superadd; and *butan*, or *be-utan*, to be out, to except; and accordingly assigns the word two different senses, as it is taken from the one or the other. In opposition to this, the other writer maintains, and I think with truth, that *but* is the Anglo-Saxon *buton* or *butan*, and has the sense which it bears in that language of *except*, *without*, and no other but this, or one resolvable into it. *Buton*, he adds, is the Arabic and Hebrew *bata*, to cut; which, as it exists in the former with the *nunnation*, is *button*; and the principal idea in it is *separation*. With *but* have flowed from the same source *bit* and *bite*. 'I saw none *but* two plants:' two plants being separated, I saw none; or, two plants being excepted or taken away, I saw none. In such instances as these, the negative is often omitted; but it must be supplied before the sentence can be resolved. Again, 'I have much to say on this subject, *but* I must proceed to another.' Here, according to Tooke, *but* intimates *more* or *addition*. This our author denies: I have much to say on this subject, *let that however be separated*, or *that being separated*, or *laid aside*, I proceed to another.—In old authors, *but* and *bot* appear to have been used indifferently.

To the prepositions *of* and *from*, stand opposed *to*, *till*, and *for*. Mr. Tooke might, with equal propriety, derive *to* from his own name, as derive it from the Gothic *tangan*, to act, which is the Greek $\tau\upsilon\chi\omega$, to fabricate. Equally absurd is it to say, that the Latin *ad* is from *actum*. The parent word is the Arabic *ata*, to move to a thing. In Celtic the word has preserved its original form (*atto*) in the exact sense of *to*. But in Persian, losing the initial vowel, it became *taa*; whereas in Latin, retaining the first and dropping the last, it exists under the form of *ad*, and in English under that of *at*. *To* and *at* have a signification corresponding to their kindred origin: the former denoting the object of motion; the latter, coalescence with that object after its reaching it. That *till* should be opposed to *from*, says he, only when we are talking of time, and upon no other occasion, is evident for this reason, namely, that *till* is compounded of *to* and *while*, that is, *time*. So that when we say, 'From morn *till* night,' it is no more than if we said, 'From morn *to time* night.' When we say, 'From morn *to* night,' the word *time* is omitted as unnecessary. But *while*, as Rees observes, or, as it is in the Anglo-Saxon, *hwile*, does not mean time, but a *period*, or *revolution* of time, such as a day, a week, &c. and is derived from the Hebrew גל , *gul*, or *geel*, to revolve; and *year*, or, as our ances-

tors spelled it, *gear*, is derived from גור, *gure*, or in Greek γυρω. The Hebrew *geel* is the parent of our *wheel*. *To* points to a final object, either in place or time; while *till*, in strict propriety, is applied to time only, and is derived from στείλλω, *to rise*, and was expressive of the rising sun. Thus, 'I will wait *till* morning,' that is, 'I will wait the rising morning.' As *till* denotes time, rising, or alternation of time, the word is always understood to be followed by some change implied in the context, but never expressed; thus, 'We are always insensible of a blessing, *till* (or until) we lose it:' then 'we are sensible of it,' is a clause implied. *Till* exists in the Cimbric, and is another proof, that the uncouth composite, *to while*, is a mere fiction of Mr. Tooke.

By (in the Anglo-Saxon *bi*, *be*, *big*) is the imperative of *byth*, of the Anglo-Saxon verb *beon*, to be. And our ancestors wrote it *be* or *by*. So then, according to this, our auxiliary *be*, and the preposition *by*, are of the same origin: and what analogy is there between them, except the accidental resemblance of sound? Let us apply this etymology to the solution of some example; 'He was slain *by* the sword,' that is, 'He was slain *be* a sword, or, let a sword *be*.' We might ask, let a sword be what? Mr. Tooke has anticipated the question by saying, this preposition is frequently, but not always, used with an abbreviation of construction; subauditur, *instrument*, *cause*, *agent*. Really, it appears to us surprising, that a man of taste and understanding should write thus.

In Hebrew, בא, *baa*, is *to pass*, and is the parent of βω in Greek. In Arabic and Persian it became a preposition, signifying the medium of motion. In this sense, it gave birth also to the Latin *via*, to the English *way*, *bye*, and also to the Anglo-Saxon preposition *bi* or *be*, and the English *by*, which last was used by our old writers to signify the interval of time during which motion is continued; as, '*By* so long a time,' that is, 'for so long a time;' '*By* his life,' that is, 'during his life.' Then it came to signify the medium or instrument by which an action in general is performed. 'He was slain *by* a sword.' He was slain, the sword being the medium or instrument of his slaughter.

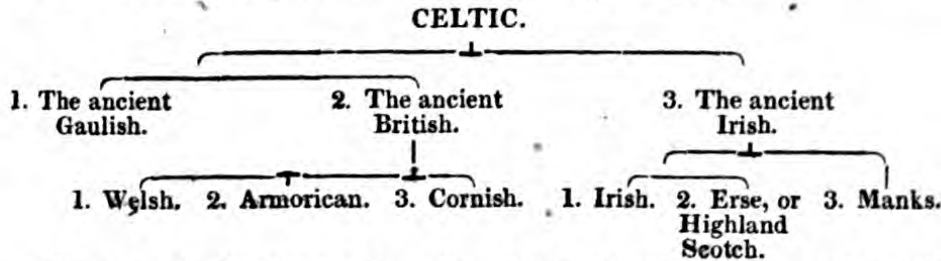
With.—To derive *with* from *wyrthan* is no less absurd. What has *with* to do with *wyr*, or as we have it, *were*? The parent of this verb, which signifies *to exist*, is the Hebrew אור, *awar*, *light*, *air*, the medium of existence. The Greek μετα, denoting *connexion*, *concomitance*, *instrumentality*, has passed into the Anglo-Saxon in the form of *mid*, where it is corrupted into *with*, and exists in the same sense in both forms. The letters *m*, *v*, *w*, are of the same organs, and often change one for another. Many Greek words are borrowed from the Hebrew, by changing מ into β; as, מושל, *masal*, is βασιλευς, *to rule*; and all the Welsh words borrowed from Latin have *m* corrupted into *v*; as, *arma*, *arve*; *mare*, *voer*; *me*, *ver*. Instances of this species of corruption occur in Anglo-Saxon and Gothic. Thus, the Gothic *weis* is the Greek ήμεις; and hence the Anglo-Saxon and the English *we*. Even *withan*, from which Mr. Tooke also derives *with*, is only the Latin *mitto*, *to seat*, *to put*; and not *withan*, as he says, but *ga withan*, signifies *to join*, or *put together*.

The verbal terminations, ing, ed.—We have formerly observed, that the three words descriptive of the different sorts of an action, or a state, are such as *love, loving, loved*. The first is the mere name of the action. The second denotes progression or imperfection. The third denotes the close or perfection. The last two are obviously not simple words, but consist of the simple word with certain additions. Now, of what do these additions consist? Whatever we state respecting their origin, is offered, and is to be received, as mere conjecture. The author of the article *Grammar* in Rees's Cyclopædia, observes, that the Hebrew, and more especially the Arabic, form their verbal nouns by what is called *numnation*, or the syllable *on* added to the verb; and this is the Greek participle in *ον*, which the Latins have converted into *ens*; but which we, by giving *n* a nasal sound, have corrupted into *ing*. We would observe, however, that the verbal noun, or gerund, in a great many languages, has a *d* or a *t* in it; thus, *monendo*, in Latin, denotes in advice, or advising; *vendendo*, in Portuguese, in sale, or selling; *durmiendo*, in Spanish, in sleep, or sleeping; *werkende*, in Dutch, in work, or working; *agissant (t)*, in French, in act, or acting; *elsfonde*, in Islandic, loving; *lobend*, in German, in love, or loving; *lufigende*, in Anglo-Saxon, loving; and similar instances might be adduced from other languages. May not this circumstance suggest an idea, that the ancient preposition *endo*, denoting action or motion, has some affinity to this termination? The *e* is used in the Greek *en* and *endon*; and, in the French, *en* in preference to *i*. The *i* is used in Latin and English, in preference to *e*. That the termination *nd* or *nde*, instead of *ng*—as, *blowend* and *blowende*, for *blowing*—does occur in very old English authors, will not, I believe, be doubted. Is it probable, then, that from *endo*, corrupted by the Normans, we derive the termination of our imperfect participle? *D* and *t* are convertible letters; and it may be observed, that, in pronouncing, the French sound *t* after *n*, like a *g*; thus, *parlant, parlang*. Hence, probably, the substitution in writing, of the *g* for the *d* of our Saxon ancestors. Etymologically considered, *errand* and *errant* are not different from *erring*. Whether the *do* of *endo* be considered as *do* or *to*, (*in-do* or *in-to*,) the analysis will, we apprehend, comport with the signification of *ing*.—The *ed* of the perfect participle is not, perhaps, essentially different from *ad, at*, denoting the *effect, attainment, termination, or completion*.

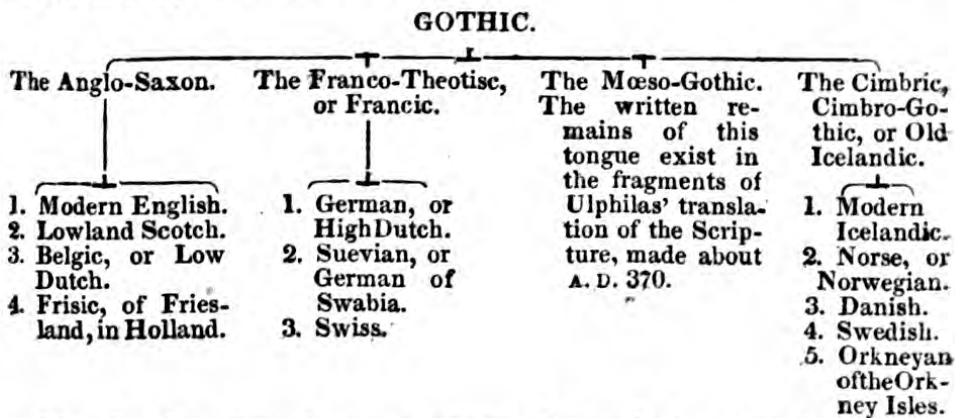
SECTION II.—*A short Account of the Rise and Progress of the English Language.*

EUROPE, like other parts of the world, seems to have been peopled from Asia. The Western regions most probably received their inhabitants by three distinct streams of population, at distant periods, over the Kimmerian Bosphorus, between the Black Sea and the Sea of Azoph. Ancient historians concur with the most probable traditions respecting these three streams. This is corroborated by the fact, that there are three different families of languages: two of these distinct tongues pervade the Western regions of Europe, and the third species prevails on the Eastern frontiers.

The earliest stream we shall find to carry with it the Gomerian, Kimmerian or Keltic race, that spread itself over a considerable part of Europe, particularly towards the South and West, and from Gaul entered the British Isles. From the Kimmerian, Keltic, or Celtic source have proceeded the following languages:



The second distinct emigration from the East, about the 7th century before the Christian era, contained the Scythian, Teutonic, or Gothic tribes, from which most of the modern nations of Europe have descended. The following languages have flowed from the original tongues of these tribes:



The third and most recent stream of population that flowed into Europe, conveyed the Slavonian or Sarmatian nations. These, coming last, occupied the most eastern parts, as Russia, Poland, Eastern Prussia, Moravia, Bohemia, and their vicinity; from these Slavonic tribes, a third genus of European languages arose, as the Russian, Polish, Bohemian, Livonian, Lusatian, Moravian, Dalmatian, &c.

The three stocks just mentioned were the chief sources of the ancient population of Europe, especially in the Northern and Western regions. Ionia, Greece, and the Southern parts, however, received colonies by sea from the Phœnician Pelasgi, who spread over Europe, the literature of the Southern parts of Asia.

Though at a very early period Britain was most likely visited by the Phœnician and Carthaginian navigators, from whom the island is said to have received the name of Britain, yet the first inhabitants were probably from Gaul or France, and were a part of the Kimmerian or Keltic tribes. These remained in possession of the country, till the coming of the Romans under Julius Cæsar, about fifty-five years before the Christian era. The Romans were in Britain till A. D. 409. After their departure, the Britons were independent for about forty-eight years. The Saxons then conquered the island; and their power existed for nearly six hundred years.

from A.D. 457 till 1066, with the intermission of twenty-six years, when Danish kings reigned. In 1066, this country was again conquered by the Normans, under William the First.

"The great mass of the people," says Mr. Turner, "notwithstanding the predatory incursions of the Danes, the successful invasion of the Normans, and the occasional introduction of foreign families into the kingdom at different times, continue at this day to be of Saxon origin: whence it follows, that the present language of Englishmen is not that heterogeneous compound which some imagine, compiled from the jarring and corrupted elements of Hebrew, Greek, Latin, French, Spanish, and Italian; but completely Anglo-Saxon in its whole idiom and construction."—BOSWORTH.

The language which is at present spoken throughout Great Britain, is neither the ancient primitive speech of the island, nor derived from it; but is altogether of foreign origin. The language of the first inhabitants of our island, beyond doubt, was the Celtic or Gaelic; common to them with Gaul; from which country, it appears, by many circumstances, that Great Britain was peopled.

This Celtic tongue, which is said to be very expressive and copious, and is, probably, one of the most ancient languages in the world, prevailed once in most of the Western regions of Europe. It was the language of Gaul, of Great Britain, of Ireland, and very probably of Spain also; till, in the course of those revolutions, which, by means of the conquests, first, of the Romans, and afterwards of the Northern nations, changed the government, speech, and, in a manner, the whole face of Europe, this tongue was gradually obliterated; and now subsists only in the mountains of Wales, in the Highlands of Scotland, and among the Irish. For the Irish, Welsh, and Erse, are no other than different dialects of the same tongue, the ancient Celtic. This, then, was the language of the primitive Britons, the first inhabitants that we know of in our island; and continued so till the arrival of the Saxons, in the year of our Lord 450; who, having conquered the Britons, did not intermix with them, but expelled them from their habitations, and drove them, together with their language, into the mountains of Wales. The Saxons were one of those Northern nations that overran Europe; and their tongue, a dialect of the Gothic or Teutonic, altogether distinct from the Celtic, laid the foundation of the present English language. With some intermixture of Danish, it continued to be spoken throughout the southern part of the island, till the time of William the Conqueror. He introduced his Norman or French, as the language of the court, which made a considerable change in the speech of the nation; and the English, which was spoken afterwards, and continues to be spoken now, is a mixture of the ancient Saxon and this Norman French, together with such new and foreign words as commerce and learning have, in progress of time, gradually introduced.

The history of the English language can, in this manner, be clearly traced. The language spoken in the low countries of Scotland, is now, and has been for many centuries, no other than a dialect of the English. From what has been said, it appears that the Teutonic dialect is the basis of our present speech. It has been

imported among us in three different forms; the Saxon, the Danish, and the Norman, all which have mingled together in our language. A very great number of our words, too, are plainly derived from the Latin. These, we had not directly from the Latin; but most of them, it is probable, entered into our tongue through the channel of that Norman French which William the Conqueror introduced. For, as the Romans had long been in full possession of Gaul, the language spoken in that country, when it was invaded by the Franks and Normans, was a sort of corrupted Latin, mingled with Celtic, to which was given the name of Romanshe: and as the Franks and Normans did not, like the Saxons in England, expel the inhabitants, but, after their victories, mingled with them, the language of the country became a compound of the Teutonic dialect imported by those conquerors, and of the former corrupted Latin. Hence the French language has always continued to have a considerable affinity with the Latin; and hence a great number of words of Latin origin, which were in use among the Normans in France, were introduced into our tongue at the conquest; to which, indeed, many have, since, been added directly from the Latin, in consequence of the great diffusion of Roman literature, throughout all Europe.

From the influx of so many streams, from the junction of so many dissimilar parts, it naturally follows that the English, like every compounded language, must needs be somewhat irregular. Hence, it has but small remains of conjugation or declension, and its Syntax is narrow; as there are few marks in the words themselves, that can show their relation to one another, or, in the grammatical style, point out either their concordance, or their government in the sentence. But these disadvantages, if they be such, of a compound language, are balanced by other advantages that attend it; particularly by the number and variety of words, with which such a language is likely to be enriched. Few languages are, in fact, more copious than the English. In all grave subjects, especially historical, critical, political, and moral, no writer has the least reason to complain of the barrenness of our tongue. Our poetical style differs widely from prose, not in point of numbers only, but in the very words themselves; which shows what a stock of words we have it in our power to select and employ, suited to those different occasions. It is said that we have thirty words for denoting all the varieties of the passion of anger. For instance: anger, wrath, passion, rage, fury, outrage, fierceness, sharpness, animosity, choler, resentment, heart-burning, heat. To fume, storm, inflame, be incensed; to vex, kindle, irritate, enrage, exasperate, provoke, fret; to be sullen, hasty, hot, rough, sour, peevish. The English language possesses great strength and energy. It is, indeed, naturally prolix; owing to the great number of particles and auxiliary verbs which it is obliged constantly to employ; and this prolixity must, in some degree, enfeeble it. We seldom can express so much by one word as was done by the verbs and nouns in the Greek and the Roman language. Our style is less compact: our conceptions being spread out among more words, and split, as it were, into more parts, make a fainter impression when we utter them. Notwithstanding this defect, by our abounding in terms for expressing all the strong emotions of the mind, and by the liberty which we enjoy, in a greater degree

than most nations, of compounding words, our language may be esteemed to possess considerable force of expression; comparatively, at least, with the other modern tongues, though much below the ancient. The style of Milton alone, both in poetry and prose, is a sufficient proof, that the English tongue is far from being destitute of nerve and energy.—BLAIR.

Grant observes, that the affinity subsisting among languages may be discovered, even in a cursory inspection of the following names of *Numerals*, which seem pretty correct:

HEBREW.	Arabic.	Persian.	Sanscrit.	GAELIC.*	Welsh.	Irish.*
Ahəd	ahəd	yek	ec.	Aon, aen	ün	aon.
Sənim	athənan	du	dwau.	Da, dha	dau	do.
Sələs	thələth	seh	traya.	Tri, triuir	trair	teora.
Arəbo	arəbo	chehar	chatur.	Ceithre	pedair	kethra.
Həmēs	khəmēs	penge	pancha.	Coig	pump	kuig.
Səs	sət	shesh	shat.	Se, sea	chwech	seishear.
Səbo	səbo	heft	sapta.	Secht	saith	sheaxd.
Səmēne	thamanit	hesht	ashta.	Ocht	wyth	ocht.
Təso	təso	nuh	nova.	Noi, naoi	naw	niji.
Osər	oshər	deh	dasa.	Deich	deg	deix.

GREEK.	Mod. Gr.	Latin.	Italian.	Spanish.	Portug.	French.	Norman.
Heis, hen	ena	unus	uno	uno	hum	un	ung.
Duo	duo	duo	due	dos	dous	deux	diaulx.
Treis	treis	tres	tre	tres	tres	trois	treies.
Tessares	tessares	quatuor	quattro	quatro	quatro	quatre	quater.
Pente	pente	quinque	cinque	cinco	cinco	cinq	cink.
Hex	exi	sex	sei	seis	seis	six	siex.
Hepta	epta	septem	sette	siete	sete	sept	seit.
Okto	ochto	octo	otto	ocho	oito	huit	hoict.
Ennea	ennea	novem	nove	nueve	nove	neuf	neof.
Deka	deka	decem	dieci	diez	dez	diç	deze.

CIMBRIC.	MÆSO-GOTH.	Iceland.	Dan.	Dutch.	Germ.	A. Saxon.	English.
Att	ains	eyrn	een	een	ein	an	one(an).
Tu	twai	tveir	to	twee	zwey	twa	two.
Thry	thrije	thryr	tre	drie	drey	thry	three.
Fiuhur.	fidwor	fioorer	fire	vier	vier	feower	four.
Fem	fimf	fimm	fem	vyf	funf	fif	five.
Siax	saihs	sex	sex	ses	sechs	six	six.
Siau	sibun	sive	syv	seven	sieven	seofon	seven.
Atta	ahtau	aatta	aatte	aat	acht	eahta	eight.
Niu	niun	nyu	ni	negen	neun	nigon	nine.
Tiù	taihun	tyu	ti	tien	zehen	tya	ten.

* The Irish and Erse are both *Galic* or *Gaelic*; and their numerals, notwithstanding a little difference in the mode of representing them, may be accounted as the same words. The *x* occurring in what has been given as a representation of the Irish numerals, appears to represent *ch*; and the *j* in *niji* seems also intended to represent a guttural sound. The Gaelic forms seem the more correct representation.

PART III.

SYNTAX.

THE third part of Grammar is SYNTAX, which treats of the agreement and right disposition of words in a sentence.

A sentence is an assemblage of words, ranged in proper order, and concurring to make complete sense.

Sentences are of two kinds, simple and compound.

A *simple* sentence has in it but one subject, and one finite* verb; as, 'Life is short.'

A *compound* sentence consists of two or more simple sentences, joined together by one or more connective words; as, 'Life is short, and art is long.'

Complex sentences are divided into members, and these members, if complex, are subdivided into clauses; as, 'The ox knoweth his owner, [and the ass his master's crib: || but Israel doth not know; | my people do not consider.' In this sentence, there are two members, each containing two clauses. When a member of a compound sentence is simple, it is called either a *member* or a *clause*; thus, 'I have called, but ye have refused.' Each of the two parts of this sentence is termed either a *member* or a *clause*.

There are three sorts of simple sentences: the *explicative*, or explaining; the *interrogative*, or asking; the *imperative*, or commanding.

An *explicative* sentence is, when a thing is said to be or not to be, to do or not to do, to suffer or not to suffer, in a direct manner; as, 'I am; thou writest; Thomas is loved.' If the sentence be negative, the adverb *not* is placed after the auxiliary, or after the verb itself when it has no auxiliary; as, 'I did not touch him;' or 'I touched him not.'

In an *interrogative* sentence, or when a question is asked, the nominative case follows the principal verb, or the auxiliary; as, 'Was it he?' 'Did Alexander conquer the Persians?'

In an *imperative* sentence, or when a thing is commanded to be, to do, to suffer, or not, the nominative case likewise follows the verb or the auxiliary; as, 'Go, thou traitor!' 'Do thou go;' 'Haste ye away;' unless the verb *let* be used; as, 'Let us be gone.'

* Finite verbs are those to which number and person appertain. Verbs in the *infinitive* mood have no respect to number or person.

A phrase is two or more words rightly put together, in order to make part of a sentence, and sometimes a whole sentence.

The principal parts of a simple sentence are, the *agent* or *subject*, the *attribute*, and the *object*.

The *agent*, or *subject*, is the thing chiefly spoken of; the *attribute* is the thing or action affirmed or denied of it; and the *object* is the thing affected by such action.

The nominative denotes the agent or subject, and usually goes before the verb or attribute; and the word or phrase denoting the object follows the verb; as, 'A wise man governs his passions.' Here, *a wise man* is the agent; *governs*, the attribute, or thing affirmed; and *his passions*, the object.

Syntax principally consists of two parts, *Concord* and *Government*.

Concord is the agreement which one word has with another, in gender, number, case, or person.

Government is that power which one part of speech has over another, in directing its mood, tense, or case.

RULE I.

A verb must agree with its nominative case, in number and person; as,

'I learn;' 'Thou art improved;' 'The birds sing.'*

The following are a few instances of the violation of this rule: 'There are a variety of virtues to be exercised;' 'there is.' 'What signifies good opinions when our practice is bad?' 'what signify.' 'The Normans, under which general term is comprehended the Danes, Norwegians, and Swedes, were a people accustomed to slaughter and rapine;' 'are comprehended.' 'If thou would be easy and happy in thy family, be careful to observe discipline;' 'If thou *wouldst*.' 'Gold, whence came thou? whither goes thou? when will thou come again?' *comest, goest, wilt*. 'But thou, false promiser, never shall obtain thy purpose;' it ought to be *shalt*. 'And whereso'er thou cast thy view;' 'dost cast.' 'There's two or three of us have seen the work;' 'there are.' 'Great pains has been taken;' 'have been.' 'I have considered what have been

* The nominative is known by putting the question, Who? or What? with the verb; as, 'John reads. *Quest.* Who reads? *Answ.* John.

said on both sides in this controversy; 'what *has* been said.' 'One would think there was more sophists than one;' 'there *were* more.' 'The number of the names together were about one hundred and twenty;' '*was* about.' 'He whom ye pretend, reigns in the kingdom,' &c.: it ought to be *who*, the nominative case to *reigns*, not *whom*, as if it were the objective case governed by *pretend*. 'If you were here, you would find three or four, whom you would say passed their time agreeably;' '*who* you would say.' 'Scotland and thee did each in other live.' 'We are alone: here's no person but thee and I.' 'It ought in both places to be *thou*, the nominative case to the verb expressed or understood: and *here are* instead of *here's*.'

1. The infinitive mood, or part of a sentence, is sometimes put as the nominative case to the verb; as, 'To see the sun *is* pleasant;' 'To be good *is* to be happy;' 'A desire to excel others in learning and virtue, *is* commendable;' 'That warm climates should accelerate the growth of the human body, and shorten its duration, *is* very reasonable to believe.'

2. Every verb, except in the infinitive mood, or the participle, ought to have a nominative case, either expressed or implied; as, 'Awake, arise;' that is, 'Awake ye, arise ye.'

We shall here add some examples of inaccuracy, in the use of the verb without its nominative case. 'As it hath pleased him of his goodness to give you safe deliverance, and hath preserved you in the great danger,' &c. The verb *hath preserved* has here no nominative case, for it cannot be properly supplied by the preceding word *him*, which is in the objective case. It ought to be, 'and as *he hath* preserved you;' or rather, 'and *to preserve* you.' If the calm in which he was born, and lasted so long, had continued;' 'and *which* lasted,' &c. 'These we have extracted from an historian of undoubted credit, and are the same that were practised,' &c.; 'and *they are* the same.' 'A man whose inclinations led him to be corrupt, and had great abilities to manage the business;' 'and *who* had,' &c. 'A cloud gathering in the north; which we have helped to raise, and may quickly break in a storm upon our heads;' 'and *which* may quickly.'

3. Every nominative case, except the case absolute, and when an address is made to a person, should belong to some verb either expressed or implied; as, 'Who wrote this book?' 'James;' that is, 'James wrote it;' 'To whom thus Adam;' that is, 'spoke.'

One or two instances of the improper use of the nominative case without any verb, expressed or implied, to answer it, may be sufficient to illustrate the usefulness of the preceding observation.

'*Which rule*, if it had been observed, a neighbouring prince would have wanted a great deal of that incense which hath been offered up to him.' The pronoun *it* is here the nominative case to the verb *observed*; and *which rule* is left by itself, a nominative case without any verb following it. This form of expression, though improper, is very common. It ought to be, 'If *this rule* had been observed,' &c. 'Man, though he has great variety of thoughts, and such from which others as well as himself might receive profit and

delight, yet they are all within his own breast.' In this sentence, the nominative *man* stands alone and unconnected with any verb, either expressed or implied. It should be, '*Though man* has great variety,' &c.

4. When a verb comes between two nouns, either of which may be understood as the subject of the affirmation, it may agree with either of them; but some regard must be had to that which is more naturally the subject of it, as also to that which stands next to the verb; as, '*His meat was* locusts and wild honey.' '*A great cause of the low state of industry were* the restraints put upon it;' '*The wages of sin is* death.'

5. When the nominative case has no personal tense of a verb, but is set before a participle, independently of the rest of the sentence, it is called the case absolute; as, '*Shame being* lost, all virtue is lost;' '*That having been* discussed long ago, there is no occasion to resume it.'

As, in the use of the case absolute, the case is in English always the nominative, the following example is erroneous, in making it the objective. '*Solomon was* of this mind; and I have no doubt he made as wise and true proverbs, as any body has done since; *him* only excepted, who was a much greater and wiser man than Solomon.' It should be, '*he* only excepted.'

The nominative case is commonly set before the verb: but sometimes it is put after the verb, if it is a simple tense; and between the auxiliary, and the verb or participle, if a compound tense; as,

1st. When a question is asked, a command given, or a wish expressed; as, '*Confidest thou* in me?' '*Read thou*;' '*Mayst thou* be happy!' '*Long live the king*!'

2nd. When a supposition is made without the conjunction *if*; as, '*Were it not* for this;' '*Had I been* there.'

3rd. When a verb neuter is used; as, '*On a sudden* appeared the king.'

4th. When the verb is preceded by the adverbs *here, there, then, thence, hence, thus, &c.*; as, '*Here am* I;' '*There was* he slain;' '*Hence proceeds* his manner;' '*Thus was* the affair settled.'

5th. When the sentence depends on *neither* or *nor*, so as to be coupled with another sentence; as, '*Ye shall not eat* of it, neither shall ye touch it, lest ye die.'

6th. When the intention is to impart strength or vivacity to the expression; as, '*Great was* Diana of the Ephesians.'

In many instances, the situation of the noun depends upon its connexion with other parts of the sentence.

Some grammarians have approved of the following phraseology: '*The circumstances were as follows.*' To justify this mode of expression, the verb must be considered as impersonal. It is, however, generally agreed upon by grammarians, that we have no impersonal verbs but such as are preceded by *it*. Where verbs occur without a nominative case, it is to be supposed that one of the preceding words, now considered as conjunctions, adverbs, or participles, was the original nominative; and that it is only since these have lost their primitive character, that we look for any other

nominative. Thus if the word *as* be equivalent to *it*, *that*, or *which*, then it is obvious, that when we say, 'The circumstances were *as follows*,' there is no ellipsis of the nominative, nor any ground for asserting the impersonality of the verb, because *as* is the true nominative to the verb. If *as* be the nominative to the verb, the only thing necessary to determine is its number. That it is used in the singular, there can be no doubt; as, 'His insensibility is such as excites our detestation.' That it is joined to a plural verb, is equally certain; thus, 'His manners are such as are universally pleasing.' In the former example, *such as* is equivalent to *that which*, and in the latter to *those which*. If *as*, then, be either singular or plural, and synonymous with *it*, *that*, or *which*, it is evident that, when it refers to a plural antecedent, it must, like *which*, be considered as plural, and joined to a plural verb. Hence, it is more consonant with analogy to say, 'The circumstances were which follow,' than *it follows*, or *that follows*. Besides, when the demonstrative *such* precedes and is joined to a plural noun, it is universally admitted, that *as* must then be followed by a plural verb. If so, the construction of the word *as* cannot in the least be affected by the correlative term. Dr. Campbell, considering the verb to be impersonal, contends that the following sentence is strictly grammatical: *I shall consider his censures so far only as concerns my friend's conduct*. To show the extreme inaccuracy of this assertion, let us change the correlative terms, and say, 'I will consider those censures only which concern my friend.' In this sentence it will not be questioned, that *those* and *censures* are in the objective case; and can it be doubted if we say, 'I will consider such censures,' that *censures*, with its concordant adjective, are in the same case? If we say, 'I will consider such of his censures as concern my friend,' by what rule of Grammar can we suppose *such* to be the nominative to the verb? For, let me ask, what are we to consider? Is it not *such censures*? Are we then to consider the object of an active verb as the nominative case? If it be asked, how *as*, an adverb or conjunctive particle, can be a nominative to a verb; we answer, that, to whatever class of words we now reduce this term, it was originally what we call a pronoun, and that it still so far retains its primitive character as to be a nominative to a verb. It may therefore be considered an invariable rule, that *as*, used relatively for *it*, *that*, or *which*, must be followed by a verb in the same number with the antecedent.

RULE II.

Two or more nouns or pronouns, in the singular number, joined by a copulative conjunction, expressed or understood, must have verbs, nouns, and pronouns, agreeing with them in the plural number; as,

'Socrates and Plato *were* wise; *they were* the most eminent philosophers of Greece;' 'The sun that rolls over our heads, the food that we receive, and the rest that we enjoy, daily *admonish* us of a superior and superintending Power.'

This rule is often violated; some instances of which are annexed. 'And so was also James and John, the sons of Zebedee, who were partners with Simon;' 'and so *were* also.' All joy, tranquillity, and peace, even for ever and ever, doth dwell;' '*dwell* for ever.' 'By whose power all good and evil is distributed;' '*are* distributed.' 'Their love, and their hatred, and their envy, is now perished;' '*are* perished.' 'The thoughtless and intemperate enjoyment of pleasure, the criminal abuse of it, and the forgetfulness of our being accountable creatures, obliterates every serious thought of the proper business of life, and effaces the sense of religion and of God:' it ought to be, '*obliterate*' and '*efface*.'

1. When the nouns are nearly related, or scarcely distinguishable in sense, and sometimes when they are very different, some authors have thought it allowable to put the verbs, nouns, and pronouns, in the singular number; as, 'Ignorance and negligence has produced the effect;' 'Tranquillity and peace dwells there;' 'The discomfiture and slaughter was very great.' But it is evidently contrary to the first principles of Grammar, to consider two distinct ideas as one, however nice may be their shades of difference; and if there be no difference, one of them must be superfluous, and ought to be rejected.

In support of the above construction, it is said, that the verb may be understood as applied to each of the preceding terms; as in the following example: 'Sand, and salt, and a mass of iron, *is* easier to bear than a man without understanding.' But, besides the confusion, and the latitude of application, which such a construction would introduce, it appears to be more proper and analogical, in cases where the verb is intended to be applied to any one of the terms, to make use of the disjunctive conjunction, which grammatically refers the verb to one or other of the preceding terms, in a separate view. To preserve the distinctive uses of the copulative and disjunctive conjunctions, would render the rules precise, consistent, and intelligible. Dr. Blair very justly observes, that two or more substantives, joined by a copulative, must *always* require the verb or pronoun to which they refer, to be placed in the plural number.

2. In many complex sentences, it is difficult for learners to determine, whether one or more of the clauses are to be considered as the nominative case; and, consequently, whether the verb should be in the singular or the plural number. We shall, therefore, set down a number of varied examples of this nature, which may serve as some direction to the scholar, with respect to sentences of a similar construction. 'Prosperity, with humility, *renders* its possessor truly amiable;' 'The ship, with all her furniture, *was* destroyed;' 'Not only his estate, his reputation too, *has* suffered by his misconduct;' 'The general also, in conjunction with the officers, *has* applied for redress;' 'He cannot be justified; for it is true that the prince, as well as the people, *was* blameworthy;' 'The king with his life-guard, *has* just passed through the village;' 'In the mutual influence of body and soul, there *is* a wisdom, a wonderful wisdom, which we cannot fathom;' 'Virtue, honour, nay, even self-interest, *conspire* to recommend the measure;' 'Patriotism, mo-

rality, every public and private consideration, *demand* our submission to just and lawful government.'

In support of such forms of expression as the following, we see the authority of Hume, Priestley, and other writers; and we annex them for the reader's consideration. 'A long course of time, with a variety of accidents and circumstances, *are* requisite to produce those revolutions;' 'The king, with the lords and commons, *form* an excellent frame of government;' 'The side A, with the sides B and C, *compose* the triangle;' 'The fire communicated itself to the bed, which, with the furniture of the room, and a valuable library, *were* all entirely consumed.' It is, however, proper to observe, that these modes of expression do not appear to be warranted by the just principles of construction. The words, 'A long course of time,' 'The king,' 'The side A,' and 'which,' are the true nominatives to the respective verbs. In the last example, the word *all* should be expunged.*

3. If the singular nouns and pronouns which are joined together by a copulative conjunction, be of several persons, in making the plural pronoun agree with them in person, the second person takes place of the third, and the first of both; as, 'James, and thou, and I, *are* attached to *our* country;' 'Thou and he shared it between *you*.'

4. Two or more verbs in the infinitive mood, joined together by copulative conjunctions, have also verbs, nouns, and pronouns,

* A singular noun (Grant observes), having another joined to it by *with*, may often be found as the subject of a plural verb; thus, 'The man *with* (and) his whole family *are* dead.' When the conjunction is omitted, the verb is still plural, if the terms are regarded as constituting a plurality of subjects to *one common predicate*; as, 'Honour, justice, religion itself, *were* derided.' Nevertheless, a singular verb is frequently found; as, 'No talent, no virtue, *belongs* to him;' in which the sentence is elliptical, and the subjects are *regarded* separately or disjunctively. 'No talent (belongs to him); no virtue *belongs* to him.' 'Neither talent nor virtue *belongs* to him.' When comparison, rather than combination, is intended, the verb should be singular; thus, 'Cæsar, as well as Cicero, *was* eloquent;' that is, 'Cæsar was eloquent, as well as Cicero.' We say too, 'That superficial scholar and critic *was* among his admirers,' in which *scholar* and *critic* are both but parts of the same character, the sentence being equivalent to 'That man, a superficial scholar and also superficial critic, was among his admirers.'—Dr. Priestley observes, that if the subjects of the affirmation be nearly related, the verb is rather better in the singular number. The following is his first example: 'Nothing but the marvellous and supernatural *hath* any charms for them.' Now this may be very correct, since, according to the construction, the two epithets belong to *one and the same thing*: but, here, *nothing* is the real nominative. The subjects of an affirmation, however, must be either synonymous or different. If synonymous, one of them is superfluous. If different, even although nearly related, they convey distinct ideas, and the verb must be plural. Hence Johnson's 'Idleness and ignorance, if *it* be suffered,' &c. which he approves, is incorrect; and Hume's 'His politeness and obliging behaviour *were* changed,' which he condemns, is perfectly correct. But it was customary with the writers of antiquity to employ a singular verb, when the substantives were nearly synonymous: hence, in similar instances, some English writers also employ a singular construction; thus, 'The very *head* and *front* of my offending *hath* this extent.'—SHAKESPEARE. It is rather surprising, however, that so acute a grammarian as Priestley should observe, that "also when the particle *there* is prefixed to a verb singular, a plural nominative may follow without a very sensible impropriety; as, 'There necessarily *follows* from thence, these plain and unquestionable consequences.'" It ought to be '*follow*.' *There* cannot be regarded as a nominative; nor can we ascribe to it the same influence that *it* possesses, in such examples as '*It* was they;' '*It* was these reasons that,' &c.

agreeing with them in the plural; as, 'To advise the ignorant, relieve the needy, and comfort the afflicted, *are duties* that often fall to *our* lot.'

RULE III.

Two or more nouns or pronouns, in the singular number, joined together by one or more disjunctive conjunctions, must have verbs, nouns, and pronouns, agreeing with them in the singular number; as,

'Ignorance or negligence *has* caused this mistake;' 'John, James, or Joseph, *intends* to accompany me;' 'There *is*, in many minds, neither knowledge nor understanding.'

The following sentences are variations from this rule: 'A man may see a metaphor or an allegory in a picture, as well as read them in a description;' 'read *it*.' 'Neither character nor dialogue were yet understood;' '*was* yet.' 'It must indeed be confessed, that a lampoon or a satire do not carry in them robbery or murder;' '*does* not carry in *it*.' 'Death, or some worse misfortune, soon divide them;' it ought to be *divides*.

1. When singular pronouns of different persons are disjunctively connected, the verb must agree with that person which is placed nearest to it; as 'I or thou *art* to blame;' 'Thou or I *am* in fault;' 'I, or thou, or he, *is* the author of it.' But it would be better to say, 'Either I am to blame, or thou art;' &c.

2. When a disjunctive occurs between a singular noun or pronoun and a plural one, the verb is made to agree with the plural noun and pronoun; as, 'Neither poverty nor riches *were* injurious to him;' 'I or they *were* offended by it.' But, in this case, the plural noun or pronoun, when it can conveniently be done, should be placed next the verb.

RULE IV.

A noun of multitude, or a collective noun, according as it signifies unity or plurality of idea, may have a verb or pronoun agreeing with it, either in the singular or plural number; as,

'The meeting *was* large;' 'The parliament *is* dissolved;' 'My people *do* not consider: *they* have not known me;' 'The multitude eagerly *pursue* pleasure as their chief good;' 'The council *were* divided in their sentiments.'

We ought to consider whether the term will immediately suggest the idea of the number it represents, or whether it exhibits to the mind the idea of the whole as one thing. In the former case, the verb ought to be plural; in the latter, it ought to be singular.

Thus, it seems improper to say, 'The peasantry *goes* barefoot, and the middle sort *makes* use of wooden shoes.' It would be better to say, 'The peasantry *go* barefoot, and the middle sort *make* use,' &c.; because the idea, in both these cases, is that of a number. On the contrary, there is a harshness in the following sentences, in which nouns of number have verbs plural; because the ideas they represent seem not to be sufficiently divided in the mind. 'The court of Rome *were* not without solicitude.' 'The house of commons *were* of a small weight.' 'The house of lords *were* so much influenced by these reasons.' 'Stephen's party *were* entirely broken up by the captivity of their leader.' 'An army of twenty-four thousand *were* assembled.' 'What reason *have* the church of Rome to talk of modesty in this case?' 'There is, indeed, no constitution so tame and careless of *their* own defence.' 'All the virtues of mankind are to be counted upon a few fingers; but *his* follies and vices are innumerable.' Is not *mankind*, in this place, a noun of multitude, and such as requires the pronoun referring to it to be in the plural number, *their*?

RULE V.

Pronouns must always agree with their antecedents, and the nouns for which they stand, in gender, number, and person; as,

'This is the friend *whom* I love;' 'That is the vice *which* I hate;' 'The king and the queen have put on *their* robes;' 'The moon appears, and *she* shines; but the light is not *her* own.'

The relative is of the same person as the antecedent, and the verb agrees with it accordingly; as,

'Thou *who* lovest wisdom;' 'I *who* speak from experience.'

Of this rule there are many violations to be met with; a few of which may be sufficient to put the learner on his guard. 'Each of the sexes should keep within *its* particular bounds, and content *themselves* with the advantages of *their* particular districts:' better thus; 'The sexes should keep within *their* particular bounds,' &c. 'Can any one, on *their* entrance into the world, be fully secure that *they* shall not be deceived?' 'on *his* entrance,' and 'that *he* shall.' 'One should not think too favourably of *ourselves*;' 'of *one's self*.' 'He had one acquaintance *which* poisoned his principles;' '*who* poisoned.'

Every relative must have an antecedent to which it refers, either expressed or implied; as, 'Who is fatal to others is so to himself;' that is, 'the *man who* is fatal to others.'

Who, *which*, *what*, and the relative *that*, though in the objective case, are always placed before the verb; as are also their compounds, *whoever*, *whosoever*, &c.; as, 'He *whom* ye seek;' 'This is *what*, or the thing *which*, or that, you want;' 'Whomsoever you please to appoint.'

What is sometimes applied in a manner which appears to be exceptionable; as, 'All fevers except what are called nervous,' &c. It would be better to say, 'except *those which* are called nervous.'

1. Personal pronouns, being used to supply the place of nouns, are not employed in the same part of a sentence as the nouns which they represent; for it would be improper to say, 'The king *he* is just;' 'I saw *her* the queen;' 'Many words *they* darken speech;' 'My banks *they* are furnished with bees.' These personals are superfluous, as there is not the least occasion for a substitute in the same part where the principal word is present. The nominative case *they*, in the following sentence, is also superfluous: 'Who, instead of going about doing good, *they* are perpetually intent upon doing mischief.'

2. The pronoun *that* is frequently applied to persons, as well as to things; but after an adjective in the superlative degree, and after the pronominal adjective *same*, it is generally used in preference to *who* or *which*; as, 'Charles XII. king of Sweden, was one of the greatest madmen *that* the world ever saw;' 'Catiline's followers were the most profligate *that* could be found in any city;' 'He is the same man *that* we saw before.' There are cases wherein we cannot conveniently dispense with this relative as applied to persons; as first, after *who* the interrogative; 'Who *that* has any sense of religion would have argued thus?' Secondly, when persons make but a part of the antecedent; 'The woman, and the estate *that* became his portion, were too much for his moderation.' In neither of these examples could any other relative have been used.

3. The pronouns *whichever*, *whosoever*, and the like, are elegantly divided by the interposition of the corresponding substantives; thus, 'On *whichever* side the king cast his eyes,' would have sounded better, if written, 'On *which* side soever,' &c.

4. Many persons are apt, in conversation, to put the objective case of the personal pronouns, in the place of *these* and *those*; as, 'Give me *them* books,' instead of '*those* books.' We may sometimes find this fault even in writing; as, 'Observe *them* three there.' We also frequently meet with *those* instead of *they*, at the beginning of a sentence, and where there is no particular reference to an antecedent; as, '*Those* that sow in tears sometimes reap in joy.' '*They* that, or *they* who, sow in tears.'

It is not, however, always easy to say whether a personal pronoun or a demonstrative is preferable, in certain constructions. 'We are not unacquainted with the calumny of *them* (or *those*) who openly make use of the warmest professions.'

5. In some dialects, the word *what* is improperly used for *that*, and sometimes we find it in this sense in writing: 'They will never believe but *what* I have been entirely to blame;' 'I am not satisfied but *what*,' &c. Instead of, 'but *that*.' The word *somewhat*, in the following sentence, seems to be used improperly. 'These punishments seem to have been exercised in somewhat an arbitrary manner.' Sometimes we read, 'In somewhat of.' The meaning is, 'In a manner which is in some respects arbitrary.'

6. The pronoun relative *who* is so much appropriated to persons, that there is generally harshness in the application of it, except to the proper names of persons, or the general terms *man*, *woman*, &c. A term which only implies the idea of persons, and expresses them by some circumstance or epithet, will hardly authorize the use of it; as, 'That faction in England, *who* most powerfully opposed his arbitrary pretensions.' 'That faction *which*,' would have been better; and the same remark will serve for the following examples: 'France *who* was in alliance with Sweden.' 'The court *who*,' &c. 'The cavalry *who*,' &c. 'The cities *who* aspired at liberty.' 'That party among us *who*,' &c. 'The family *whom* they consider as usurpers.'

In some cases it may be doubtful, whether this pronoun be properly applied or not; as, 'The number of substantial inhabitants with *whom* some cities abound.' For, when a term directly and necessarily implies persons, it may, in many cases, claim the personal relative. 'None of the company *whom* he most affected, could cure him of the melancholy under which he laboured. The word *acquaintance* may have the same construction.

7. We hardly consider little children as persons, because that term gives us the idea of reason and reflection; and therefore the application of the personal relative *who*, in this case, seems to be harsh: 'A child *who*.' It is still more improperly applied to animals: 'A lake frequented by that fowl *whom* nature has taught to dip the wing in water.'

8. When the name of a person is used merely as a name, and it does not refer to the person, the pronoun *which* ought to be used, and not *who*; as, 'It is no wonder if such a man did not shine at the court of queen Elizabeth, *who* was but another name for prudence and economy.' The word *whose* begins likewise to be restricted to persons; yet it is not done so generally, but that good writers, even in prose, use it when speaking of things. The construction is not, however, generally pleasing, as we may see in the following instances: 'Pleasure, *whose* nature,' &c. 'Call every production, *whose* parts and *whose* nature,' &c.

In one case, however, custom authorizes us to use *which* with respect to persons; and that is when we want to distinguish one person of two, or a particular person among a number of others. We should then say, '*Which* of the two?' or, '*Which* of them is he or she?'

9. As the pronoun relative has no distinction of number, we sometimes find an ambiguity in the use of it; as when we say, 'The disciples of Christ, *whom* we imitate,' we may mean the imitation either of Christ or of his disciples. The accuracy and clearness of the sentence, depend very much upon the proper and determinate use of the relative, so that it may readily present its antecedent to the mind of the hearer or reader, without any obscurity or ambiguity.

The relative, instead of referring to any particular word as its antecedent, sometimes refers to a whole clause; thus, '*The bill was*

rejected by the lords, which excited no small degree of jealousy and discontent.'

10. *It is* and *it was* are often, after the manner of the French, used in a plural construction, and by some of our best writers; as, '*It is* either a few great men who decide for the whole, or *it is* the rabble that follow a seditious ringleader;' '*It is* they that are the real authors, though the soldiers are the actors of the revolutions;' '*It was* the heretics that first began to rail,' &c. '*'Tis these* that early taint the female mind.' This license in the construction of *it is*, (if it be proper to admit it at all,) has, however, been certainly abused in the following sentence, which is thereby made a very awkward one. '*'Tis wonderful* the very few trifling accidents which happen not once, perhaps in several years.'

11. The interjections *O! oh!* and *ah!* require the objective case of a pronoun in the first person after them; as, 'Oh me! Ah me!' But the nominative case in the second person; as, 'O thou persecutor!' 'Oh! hypocrites!'

When it is necessary to use a pronoun as the substitute of a noun whose gender is not expressed, the masculine is always employed; as, 'Can any one, on *his* entrance into the world, be fully secure that he shall not to be deceived?'

The neuter pronoun, by an idiom peculiar to the English language, is frequently joined in explanatory sentences, with a noun or pronoun of the masculine or feminine gender; as, 'It was I;' 'It was the man or woman that did it.'

The neuter pronoun *it* is sometimes omitted and understood: thus we say, 'As appears, as follows;' for, 'As *it* appears, as it follows;' and 'May be,' for, 'It may be.'

The neuter pronoun *it* is sometimes employed to express,

1st, The subject of any discourse or inquiry; as, '*It* happened on a summer's day;' 'Who is *it* that calls on me?'

2nd, The state or condition of any person or thing; as, 'How is *it* with thee?'

3d, The thing, whatever it be, that is the cause of any effect or event, or any person considered merely as a cause; as, 'We heard her say *it* was not he;' 'The truth is, *it* was I that helped her.'

RULE VI.

The relative is the nominative case to the verb, when no other nominative comes between it and the verb; but when a nominative comes between the relative and the verb, the relative is governed by some word in its own member of the sentence; as,

The master *who* taught us;' 'The trees *which* were planted;' 'He *who* preserves me, to *whom* I owe my being, *whose* I am, and *whom* I serve, is eternal.'

In the several members of the last sentence, the relative performs a different office. In the first member, it marks the agent; in the second, it submits to the government of the preposition; in the third, it represents the possessor; and in the fourth, the object of an action: and therefore it must be in the three different cases correspondent to those offices.

When both the antecedent and relative become nominatives, each to different verbs, the relative is the nominative to the former, and the antecedent to the latter verb; as, '*True philosophy, which is the ornament of our nature, consists more in the love of our duty, and the practice of virtue, than in great talents and extensive knowledge.*'

1. The relative, used interrogatively, is always of the same case with the person or thing expressed in the answer; thus, '*Who saw it?*' 'I;' that is, '*I saw it.*' '*To whom did he speak?*' '*To me;*' that is, '*He spoke to me.*' '*Whose books are these?*' '*Anna's;*' that is, '*They are Anna's books.*'

RULE VII.

When the relative is preceded by two nominatives of different persons, the relative and the verb may agree in person with either; but care should be taken to make the relative agree with its proper antecedent; as,

'I am the man *who commands* you;' or, 'I am the man *who command* you.'

When the relative and the verb have been determined to agree with either of the preceding nominatives, that agreement must be preserved throughout the sentence, as in the following instance; '*I am the Lord, that maketh all things, that stretcheth forth the heavens alone;*' ISAIAH, xliv. 24. Thus far is right: the *Lord*, in the third person, is the antecedent, and the verb agrees with the relative in the third person; '*I am the Lord, which Lord, or he that maketh all things.*' It would have been also right if *I* had been made the antecedent, and the relative and the verb had agreed with it in the first person; as, '*I am the Lord that make all things, that stretch forth the heavens alone.*' But when it follows, '*That spreadeth abroad the earth by himself;*' there arises a confusion of persons, and a manifest solecism.

RULE VIII.

Every adjective belongs to a substantive, expressed or understood; as,

'He is a good, as well as a *wise* man;' '*Few are happy,*' that is, '*few persons,*' &c.

tioned, are to be considered as strictly proper and justifiable. Of this kind are the following: 'None of them *are* varied to express the gender;' and yet *none* originally signified *no one*. 'He *himself* shall do the work:' here, what was at first appropriated to the objective, is now properly used as the nominative case. 'You have behaved yourselves well:' in this example, the word *you* is put in the nominative case plural, with strict propriety; though formerly it was confined to the objective case, and *ye* exclusively used for the nominative.

With respect to anomalies and variations of language, thus established, it is the grammarian's business to submit, not to remonstrate. In pertinaciously opposing the decision of proper authority, and contending for obsolete modes of expression, he may, indeed, display learning and critical sagacity; and, in some degree, obscure points that are sufficiently clear and decided: but he cannot reasonably hope either to succeed in his aims, or to assist the learner, in discovering and respecting the true standard and principles of language.

Cases which custom has left dubious, are certainly within the grammarian's province. Here he may reason and remonstrate on the ground of derivation, analogy, and propriety; and his reasonings may refine and improve the language: but when authority speaks out, and decides the point, it were perpetually to unsettle the language, to admit of cavil and debate. Anomalies, then, under the limitations mentioned, become the law, as clearly as the plainest analogies.

The reader will perceive, that, in the following sentence, the use of the word *mean*, in the old form, has a very uncouth appearance: 'By the *mean* of adversity we are often instructed;' 'He preserved his health by *mean* of exercise;' 'Frugality is one *mean* of acquiring a competency.' They should be, 'By *means* of adversity,' &c.; 'By *means* of exercise,' &c.; 'Frugality is one *means*,' &c.

Good writers do, indeed, make use of the substantive *mean* in the singular number, and in that number only to signify mediocrity, middle rates, &c.; as, 'This is a *mean* between the two extremes.' But in the sense of instrumentality, it has been long disused by the best authors, and almost every writer.

This means and *that means* should be used only when they refer to what is singular; *these means* and *those means*, when they respect plurals; as, 'He lived temperately, and by *this means* preserved his health;' 'The scholars were attentive, industrious, and obedient to their tutors; and by *these means* acquired knowledge.'

We have enlarged on this article, that the young student may be led to reflect on a point so important, as that of ascertaining the standard of propriety in the use of language.

2. When two persons or things are spoken of in a sentence, and there is occasion to mention them again for the sake of distinction, *that* is used in reference to the former, and *this* in reference to the latter; as, 'Self-love, which is the spring of action in the soul, is ruled by reason: but for *that*, man would be inactive; and but for *this*, he would be active to no end.'

3. The distributive pronominal adjectives, *each*, *every*, *either*, agree

with the nouns, pronouns, and verbs, of the singular number only; as, 'The king of Israel, and Jehoshaphat, the king of Judah, sat *each* on his throne;' 'Every tree is known by *its* fruit:' unless the plural noun convey a collective idea; as, 'Every six months;' every hundred years.'—The following phrases are exceptionable: 'Let *each* esteem others better than themselves:' it ought to be '*himself*.' 'It is requisite that the language should be both perspicuous and correct; in proportion as *either* of these two qualities are wanting, the language is imperfect:' it should be '*is*.' 'Tis observable, that *every* one of the letters bear date after his banishment, and contain a complete narrative of all his story afterwards:' it ought to be '*bears*,' and '*contains*.'

Either is often used improperly, instead of *each*; as, 'The king of Israel, and Jehoshaphat, the king of Judah, sat *either* of them on his throne;' 'Nadab and Abihu, the sons of Aaron, took *either* of them his censer.' *Each* signifies both of them taken distinctly or separately; *either* properly signifies only the one or the other of them taken disjunctively.

In the course of this work, some examples will appear of erroneous translation from the Holy Scriptures, with respect to grammatical construction; but it may be proper to remark, that, notwithstanding these verbal mistakes, the Bible, for the size of it, is the most accurate grammatical composition that we have in the English language. The authority of several eminent grammarians might be adduced in support of this assertion; but it may be sufficient to mention only that of Dr. Lowth, who says, "The present translation of the Bible, is the best standard of the English language."

4. Adjectives are sometimes improperly applied as adverbs: thus, 'Indifferent honest; excellent well; miserable poor;' instead of 'Indifferently honest; excellently well; miserably poor.' 'He behaved himself conformable to that great example;' '*conformably*.' 'Endeavour to live hereafter suitable to a person in thy station;' '*suitably*.' 'I can never think so very mean of him;' '*meanly*.' 'He describes this river agreeable to the common reading;' '*agreeably*.' 'Agreeable hereunto, it may not be amiss,' &c.; '*agreeably*.' 'Thy exceeding great reward.' When united to an adjective or adverb not ending in *ly*, the word *exceeding* has *ly* added to it; as, 'exceedingly dreadful; exceedingly great; exceedingly well; exceedingly more active:' but, when it is joined to an adverb or adjective having that termination, the *ly* is omitted; as, 'Some men think exceeding clearly, and reason exceeding forcibly;' 'She appeared, on this occasion, exceeding lovely.'

Adverbs are likewise improperly used as adjectives: thus, 'He acted in this business *bolder* than was expected;' 'They behaved the *noblest*, because they were disinterested.' These should be, '*more boldly*,' '*most nobly*.'

5. Double comparatives and superlatives ought to be avoided; such as, 'A worsed conduct;' 'On lesser hopes;' 'A more serener temper;' 'The most straitest sect;' 'A more superior work.' They should be, 'worse conduct;' 'less hopes;' 'a more serene temper;' 'the straitest sect;' 'a superior work.'

6. Adjectives that have in themselves a superlative signification, do not properly admit of the superlative form superadded; such as, 'Chief, extreme, perfect, right, universal,' &c.; which are sometimes improperly written, 'Chiefest, extremest, perfectest, rightest, most universal,' &c. The following expressions are therefore improper: 'He sometimes claims admission to the chiefest offices.' 'The quarrel was become so universal and national;' '*become universal.*' 'A method of attaining the *rightest* and greatest happiness.'

7. Inaccuracies are often found in the way wherein the degrees of comparison are applied and constructed. The following are examples of wrong construction in this respect: 'This noble nation hath, of all others, admitted fewer corruptions:'. the word *fewer* is here constructed precisely as if it were the superlative: it should be, 'This noble nation hath admitted fewer corruptions than any other.' We commonly say, 'This is the weaker of the two;' or, 'the weakest of the two:' but the former is the regular mode of expression, because there are only two things compared. 'The vice of covetousness is what enters deepest into the soul of any other;' 'He celebrates the church of England as the most perfect of all others.' Both these modes of expression are faulty. We should not say, 'The best of any man,' or, 'The best of any other man,' for 'The best of men.' The sentences may be corrected by substituting the comparative in the room of the superlative: 'The vice, &c. is what enters deeper into the soul than any other;' 'He celebrates, &c. as more perfect than any other.' It is also possible to retain the superlative, and render the expression grammatical: 'Covetousness, of all vices, enters the deepest into the soul;' 'He celebrates, &c. as the most perfect of all churches.' These sentences contain other errors against which it is proper to caution the learner. The words *deeper* and *deepest*, being intended for adverbs, should have been *more deeply*, *most deeply*. The phrases *more perfect*, and *most perfect*, are improper; because perfection admits of no degrees of comparison. We may say, *nearer* or *nearest* to perfection, or more or less imperfect.

8. In some cases, adjectives should not be separated from their substantives, even by words which modify their meaning, and make but one sense with them; as, 'A large enough number surely:' it should be, 'A number large enough.' 'The lower sort of people are good enough judges of one not very distant from them.'

The adjective is usually placed before its substantive; as, 'A generous man;' 'How amiable a woman!' The instances in which it comes after the substantive, are the following:

1st, When something depends upon the adjectives; and when it gives a better sound, especially in poetry; as, 'A man generous to his enemies;' 'Feed me with food convenient for me;' 'A tree three feet thick;' 'A body of troops fifty thousand strong;' 'The torrent tumbling through the rocks abrupt.'

2nd, When the adjective is emphatical; as, 'Alexander the Great;' 'Lewis the Bold;' 'Goodness infinite;' 'Wisdom unsearchable.'

3rd, When several adjectives belong to one substantive; as, 'A

man, just, wise, and charitable;' 'A woman, modest, sensible, and virtuous.'

4th, When the adjective is preceded by an adverb; as, 'A boy generally diligent;' 'A girl unaffectedly modest.'

5th, When the verb *to be*, in any of its variations, comes between a substantive and an adjective, the adjective may frequently either precede or follow it; as, 'The man is *happy*;' or, '*Happy* is the man who makes virtue his choice;' 'The interview was *delightful*;' or, '*Delightful* was the interview.'

6th, When the adjective expresses some circumstance of a substantive placed after an active verb; as, 'Vanity often renders its possessor *despicable*.' In an exclamatory sentence, the adjective generally precedes the substantive; as, 'How *despicable* does vanity often render its possessor!'

There is sometimes great beauty, as well as force, in placing the adjective before the verb, and the substantive immediately after it; as, 'Great is the Lord! just and true are thy ways, thou King of saints!'

Sometimes the word *all* is emphatically put after a number of particulars comprehended under it; as, 'Ambition, interest, honour, *all* concurred. Sometimes a substantive, which likewise comprehends the preceding particulars, is used in conjunction with this adjective; as, 'Royalists, republicans, churchmen, sectaries, courtiers, patriots, *all parties* concurred in the illusion.'

A substantive with its adjective is reckoned as one compounded word, whence they often take another adjective, and sometimes a third, and so on; as, 'An old man; a good old man; a very learned, judicious, good old man.'

Every adjective, adjective pronoun, and participle, relate to some substantive; and are in many instances put absolutely, especially where the noun has been mentioned before, or is easily understood, though not expressed; as, 'I often survey the green fields, as I am very fond of *green*;' 'The wise, the virtuous, the honoured, famed, and great,' that is, 'persons;' 'The twelve,' that is, 'apostles;' 'Have compassion on the *poor*; be feet to the *lame*, and eyes to the *blind*.'

Sometimes the substantive becomes a kind of adjective, and has another substantive joined to it by a hyphen; as, 'A sea-fish; a silver-tankard; a mahogany-table; an adjective-pronoun.' The hyphen is not always used, but may be dispensed with, in cases where the association has been long established, and is become familiar. In some of these instances, the two words coalesce; as, 'Icehouse, inkhorn, Yorkshire,' &c.

The adjective is sometimes considered as a substantive, and frequently has another adjective joined to it; as, 'A great *good*; an intolerable *evil*.'

In the expressions *in general*, *in particular*, *in common*, the words *general*, *particular*, *common*, are to be construed as adjectives, having the nouns *way*, *manner*, *affairs*, or some such words, understood as their substantives; thus, 'In a general *way*; in a particular *manner*; in common *affairs*.'

Of numerals, the word *million* is always a substantive: thus we say, 'A *million* of men; six *millions* of inhabitants.' The others,

when not confined to a definite number, become substantives; as, 'Hundreds, thousands; *some* hundreds; *several* thousands.' But when the precise number is mentioned, they are adjectives; as, 'Three hundred horse; *five* thousand foot.*'

RULE IX.

The article *a* or *an* agrees with nouns in the singular number only, individually or collectively; as,

'A Christian; an infidel; a score; a thousand.'

The definite article *the* may agree with nouns in the singular or plural number; as,

'The garden; the houses; the stars.'

The articles are often properly omitted: when used, they should be justly applied, according to their distinct nature; as,

'Gold is corrupting; the sea is green; a lion is bold.'

It is the nature of both the articles to determine or limit the thing spoken of. *A* determines it to be one single thing of the kind, leaving it still uncertain which; *the* determines which it is, or of many, which they are.

The following passage will serve as an example of the different uses of *a* and *the*, and of the force of the substantive without any article: '*Man* was made for society, and ought to extend his good will to all men: but *a man* will naturally entertain a more particular kindness for *the men* with whom he has the most frequent intercourse; and enter into a still closer union with *the man* whose temper and disposition suit best with his own.'

As the articles are sometimes misapplied, it may be of some use to exhibit a few instances: 'And I persecuted this way unto *the* death.' The apostle does not mean any particular sort of death, but death in general; the definite article, therefore, is improperly used: it ought to be 'unto death,' without any article.

* Some critics object to such phraseologies as 'The *three last* years;' 'The *three first* years;' because, they observe, there cannot be *three last*, or *three first*; there are only *one last*, *one first*. They prefer 'the first three,' 'the last three.' I would observe, in turn, that even according to their own principle, allowing the individuals to be successive, there cannot be 'a *first three*,' 'a *last three*.' Surely, if there can be only 'one last,' 'one first,' there can be only 'a *last one*,' 'a *first one*.' I need only observe, that usage is decidedly in favour of the former phraseology. Perhaps, however, there may be a distinction in import between the two phraseologies. Speaking of the verses of a psalm, in their usual or successive order, I would say 'the three first,' and 'the three last;' but were they arranged collaterally in *threes*, I should be inclined to say 'the first three,' 'the last three.'—We find both 'They were jealous of *one another*,' and '*one of another*.' The former is the usual arrangement.—'Such a man as this,' and the like, may be inversions for 'A man such as this.' 'All the men,' may be either 'all (of) the men,' or 'the men all,' as we say, 'all of them,' or 'they all.'—GRANT.

‘When he, the Spirit of Truth, is come, he will guide you into all truth;’ that is, according to this translation, ‘into all truth whatsoever, into truth of all kinds;’ very different from the meaning of the evangelist, and from the original, ‘into all *the* truth;’ that is, ‘into all the evangelical truth, all truth necessary for you to know.’

‘Who breaks a butterfly upon *a* wheel?’ it ought to be, ‘*the* wheel,’ used as an instrument for the particular purpose of torturing criminals. ‘The Almighty hath given reason to *a* man to be light unto him;’ it should rather be, ‘to *man*,’ in general. ‘This day is salvation come to this house, forasmuch as he also is the son of Abraham;’ it ought to be ‘*a* son of Abraham.’

These remarks may serve to show the great importance of the proper use of the article, and the excellence of the English language in this respect; which, by means of its two articles, does most precisely determine the extent of signification of common names.

1. A nice distinction of the sense is sometimes made by the use or omission of the article *a*. If I say, ‘He behaved with *a* little reverence,’ my meaning is positive. If I say, ‘He behaved with little reverence,’ my meaning is negative. And these two are by no means the same, or to be used in the same cases. By the former, I rather praise a person; by the latter, I dispraise him. For the sake of this distinction, which is a very useful one, we may better bear the seeming impropriety of the article *a* before nouns of number. When I say, ‘There were few men with him,’ I speak diminutively, and mean to represent them as inconsiderable; whereas, when I say, ‘There were *a* few men with him,’ I evidently intend to make the most of them.

The article *the* has sometimes a good effect in distinguishing a person by an epithet. ‘In the history of Henry the Fourth, by Father Daniel, we are surprised at not finding him *the* great man.’ ‘I own I am often surprised, that he should have treated so coldly a man so much *the* gentleman.’

This article is often elegantly put, after the manner of the French, for the pronoun possessive; as, ‘He looks him full in *the* face;’ that is, ‘in *his* face.’ ‘In his presence they were to strike *the* forehead on the ground;’ that is, ‘*their* foreheads.’

2. In general, it may be sufficient to prefix the article to the former of two words in the same construction, though the French never fail to repeat it in this case. ‘There were many hours, both of the night and day, which he could spend, without suspicion, in solitary thought. It might have been, ‘of *the* night and of *the* day.’ And for the sake of emphasis, we often repeat the article in a series of epithets. ‘He hoped that this title would secure him *a* perpetual and *an* independent authority.’

We sometimes, after the manner of the French, repeat the same article, when the adjective, on account of any clause depending upon it, is put after the substantive. ‘Of all the considerable governments among the Alps, a commonwealth is a constitution *the* most adapted of any to the poverty of those countries.’ ‘With such a specious title as that of blood, which, with the multitude is always the claim *the* strongest and *the* most easily compre-

hended. 'They are not the men in the nation *the* most difficult to be replaced.'

3. In common conversation, and in familiar style, we frequently omit the articles, which might be inserted with propriety in writing, especially in a grave style. 'At worst, time might be gained by this expedient.' 'At *the* worst,' would have been better in this place. 'Give me here John Baptist's head.' There would have been more dignity in saying, 'John *the* Baptist's head;' or, 'The head of John *the* Baptist.'

The adjective is generally placed after the articles; but *all*, *such*, *what*, and *many*; and adjectives following *as*, *so*, *too*, and *how*, have the articles after them; as, 'All *the* people; such *a* man; what *a* crime! so good *a* man.'

When we speak of different things of the same kind, different species of one genus, it is usual to employ the noun, or generic name, but once; and to distinguish the several individuals or species, by adjectives with an article preceding them; and this insertion of the article before each is essentially necessary, otherwise the different adjectives would only be so many epithets applied to one thing. Thus, by 'a tall, a stout, and a young man,' we understand three different men, distinguished by these qualities respectively: by 'a tall, stout, and young man,' we understand one individual possessing all these qualities. 'The black and the white flycatcher' are two species of a genus of birds, neither of which is found in this country; but 'the black and white flycatcher,' is a species distinct from these. On the same principle we say, 'He would make a better soldier than scholar;' meaning, 'than he would make a scholar:' and, 'He would make a better soldier than *a* scholar;' meaning, 'than a scholar would make.' In the first example, the omission of the article before the second term indicates, that both relate to the same individual; in the second, its insertion shows, that they refer to different persons.

It has been well observed by a writer on Grammar, "that no law of ellipsis, nor any license of transposition, is allowed to vary the general rules with regard to the concord and government of words." As to variation through ellipsis, we find a considerable one in polished writers, which might originate at first through inattention. Some, after the ellipsis of a singular noun after an adjective, use a plural noun after a second adjective; thus, 'Hence the manifold beauties of the Greek and Latin tongues.'—KAMES. On supplying the ellipsis, the sentence must read, 'the Greek *tongue*, and the Latin *tongue*.' 'The ecclesiastical and secular *powers* concurred in the measure.'—CAMPBELL. That is, 'the secular *power*, and the ecclesiastical *power*.' 'John's, William's, and Richard's houses.'—CROMBIE. That is, 'John's house, William's house, Richard's house.' To say, 'Richard's houses,' when he has but one house, obtrudes a false idea upon the mind.

Another class of writers adopt the contrary method, which has the advantage of harmonizing the rules of concord. Thus, 'I, the Lord thy God, am a jealous God, visiting the iniquities, &c. unto the third and fourth *generation*.'—EXOD. xx. 'He went out about the sixth

and ninth *hour*, and did likewise.'—MATT. xx. 'When they were passed the first and the second *ward*, they came to the iron gate that leadeth to the city.'—ACTS, xii. 'During the unsettled *reign* of Charles and (of) James.'—HUME. 'The Duke of Rochefoucault's and the Archbishop of Aix's letter.'—BURKE. Had the noun been plural, *letters*, we might have supposed that each of those emigrants had written a series of letters. 'In modern ages, when the extension of mathematical, and the improvements of philosophical *science*, have produced new combinations of language.'—VALPY'S GREEK GRAMMAR.

The first class of authors would write the words *generation*, *hour*, *ward*, *reign*, *letter*, *science*, in the plural number, because the two preceding circumstances are joined by the conjunction *and*; but their method is attended with many difficulties. It deviates from ancient and from modern example; as all the versions read in the singular number *generation* (EXOD. xx.) and *ward* (ACTS, xii.) In the next place, it deprives us of the power of supplying the ellipsis, without altering the number; for we cannot say, 'the Greek *tongues*, and the Latin *tongues*.' Further, though the conjunction *and* has a power, as per RULE II. to unite two singular nominatives, and require a plural verb; yet it has no power to require a plural noun. In the next place, it injures brevity, by requiring us, when the number is plural, to express that number at full length. Thus, 'The French and English frigates met and fought off Scilly.' Does this mean one French and one English frigate, or does it mean two or more of each nation? If more than one of each nation, we ought to say so. 'My right and left-hand *men* were killed in the battle.' It should be *man*, unless the whole, or some limited number, were killed. On this subject, Murray discovers a weakness in compounding with this difficulty, instead of meeting it. He seems to think, we may write in either way. Perhaps he derived this maxim from the Compiler of the Eton Latin Grammar, who has written both ways in the same sentence. "Nouns of the neuter gender," he writes, "are generally of the second and third *declension*; and make the nominative, the accusative, and the vocative *cases* alike in both numbers." Whilst the mind is carrying forward the neuter gender, second and third declension, nominative case, accusative case, vocative case, it all at once stumbles on the plural number *cases*; and must consequently feel a degree of confusion, as though till then it had been in error.

We have heard it observed by an intelligent grammarian, that we may, in all cases, use the plural number whenever its being used cannot mislead the reader: to this we submit the following pertinent observations of Crombie. "Were apologies for the violation of rules admissible, there is no rule which might not be violated, or rather no rule could possibly be established. Without precision, language, even in its most improved state defective, can never be rendered a fit instrument of invention, or a sure and faithful vehicle of thought; and, though a deviation from established and correct phraseology may, *in some cases*, be productive of neither *ambiguity* nor *obscurity*, the same deviation, admitted by such precedent in other examples, may be productive of both. It is not our business to prescribe what is *perspicuous* in some cases, but

what must be *intelligible* in all; not what arrangement of words may, by the help of the context, or the reader's sagacity, be understood, but what cannot in any instance be *misapprehended*."

RULE X.

One substantive governs another, signifying a different thing, in the possessive or genitive case; as,

'My father's house;' 'Man's happiness;' 'Virtue's reward.'

When the annexed substantive signifies the same thing as the first, there is no variation of case; as, 'George, King of Great Britain, Elector of Hanover,' &c.; 'Pompey contended with Cæsar, the greatest general of his time;' 'Religion, the support of adversity, adorns prosperity.' Nouns thus circumstanced are said to be *in apposition* to one another; and will admit a relative and verb to be inserted between them; as we may say, 'George, *who is* king,' &c. 'Cæsar, *who was* the greatest;' 'Religion, *which is* the support of adversity,' &c.

The possessive case and the preposition *of*, are not always of the same import. We can say, 'He treats *of* Grammar;' but not, 'He treats Grammar's.'

Substantives govern pronouns, as well as nouns, in the genitive case; as, 'Every tree is known by *its* fruit;' 'Goodness brings *its* reward.'

The genitive *it's* is often improperly used for *'tis* or *it is*; as, 'It's my book.'

The pronoun *his*, when detached from the noun to which it relates, is to be considered, not as a possessive pronoun, but as the genitive case of the personal pronoun; as, 'This composition is *his*;' 'Whose book is that?' *His*. If we used the noun itself, we should say, 'This composition is John's.' 'Whose book is that?' 'Eliza's.' The position will be still more evident, when we consider, that both the pronouns in the following sentence must have a similar construction: 'Is it *her* or *his* honour that is tarnished?' 'It is not *her's*, but *his*.'

Sometimes a substantive in the genitive or possessive case stands alone, the latter one by which it is governed being understood; as, 'I called at the bookseller's,' that is, 'at the bookseller's *shop*.'

1. If several nouns come together in the genitive case, the apostrophe with *s* is annexed to the last, and understood to the rest; as, 'This was my father, mother, and uncle's advice.' But when any words intervene, perhaps on account of the increased pause, the sign of the possessive should be annexed to each; as, 'I had the physician's, the surgeon's, and the apothecary's assistance.'

In philosophical writings, and in poetry, the apostrophe accompanies each of the genitives; as, 'Add nature's, custom's, passion's strife;' 'His action's, passion's, being's use and end.'

2. In poetry, the additional *s* is frequently omitted, but the apostrophe retained, as in substantives in the plural number ending in *s*; as, 'The wrath of Peleus' son.' This seems not so allowable

in prose; which the following examples will demonstrate: 'Moses' minister;' 'Phinehas' wife;' 'Festus came into Felix' room;' 'These answers were made to the witness' questions.' But in cases which would give too much of the hissing sound, or increase the difficulty of pronunciation, the omission takes place even in prose; as, 'For righteousness' sake;' 'For conscience' sake.'

3. Little explanatory circumstances are particularly awkward between a genitive case, and the word which usually follows it; as, 'She began to extol the farmer's, as she called him, excellent understanding:' it ought to be, 'the excellent understanding of the farmer, as she called him.'

4. When a sentence consists of terms signifying a name and an office, or of any expressions by which one part is descriptive or explanatory of the other, it may occasion some doubt to which of them the sign of the genitive case should be annexed; or whether it should be subjoined to them both: thus, some would say, 'I left the parcel at Smith's the bookseller;' others, 'At Smith the bookseller's; and perhaps others, 'At Smith's the bookseller's. The first of these forms is most agreeable to the English idiom; and if the addition consists of two or more words, the case seems to be less dubious; as, 'I left the parcel at Smith's, the bookseller and stationer.' But, as the subject requires a little further explanation to make it intelligible to learners, we shall add a few observations tending to unfold its principles.

A phrase in which the words are so connected and dependent, as to admit of no pause before the conclusion, necessarily requires the genitive sign at or near the end of the phrase; as, 'Whose prerogative is it? It is the king of Great Britain's;' 'That is the Duke of Bridgewater's canal;' 'The Bishop of Landaff's excellent book;' 'The Lord Mayor of London's authority;' 'The captain of the guard's house.'

When words in apposition follow each other in quick succession, it seems also most agreeable to our idiom, to give the sign of the genitive a similar situation, especially if the noun which governs the genitive be expressed; as, 'The Emperor Leopold's;' 'Dionysius the tyrant's;' 'For David my *servant's* sake;' 'Give me John the *Baptist's* head;' 'Paul the *apostle's* advice.' But when a pause is proper, and the governing noun not expressed, and when the latter part of the sentence is extended, it appears to be requisite that the sign should be applied to the first genitive, and understood to the other; as, 'I reside at Lord Stormount's, my old patron and benefactor;' 'Whose glory did he emulate?' 'He emulated Cæsar's, the greatest general of antiquity.' In the following sentences, it would be very awkward to place the sign either at the end of each of the clauses, or at the end of the latter one alone: 'These psalms are David's, the king, priest, and prophet of the Jewish people;' 'We stayed a month at Lord Lyttleton's, the ornament of his country, and the friend of every virtue.' The sign of the genitive case may very properly be understood at the end of these numbers, an ellipsis at the latter part of sentences being a common construction in our language; as the learner will see by one or two examples: 'They wished to submit, but he did not;' that is, 'he did'

not *wish to submit*;' 'He said it was their concern, but not his;' that is, 'not his *concern*.'

If we annex the sign of the genitive to the end of the last clause only, we shall perceive that a resting-place is wanted, and that the connecting circumstance is placed too remotely to be either perspicuous or agreeable; as, 'Whose glory did he emulate?' 'He emulated Cæsar, the greatest general of *antiquity's*;' 'These psalms are David, the king, priest, and prophet of the Jewish *people's*.' It is much better to say, 'This is *Paul's* advice, the christian hero, and the great apostle of the Gentiles,' than, 'This is Paul, the christian hero, and great apostle of the *Gentiles'* advice.' On the other hand, the application of the genitive sign to both, or all the nouns in apposition, would be generally harsh and displeasing, and perhaps in some cases incorrect; as, 'The Emperor's Leopold's,' 'King's George's,' 'Charles's the Second's,' 'The parcel was left at Smith's, the bookseller's and stationer's.' The rules which we have endeavoured to elucidate, will prevent the inconvenience of both these modes of expression; and they appear to be simple, perspicuous, and consistent with the idiom of the language.

5. The English genitive has often an unpleasant sound; so that we daily make more use of the particle *of* to express the same relation. There is something awkward in the following sentences, in which this method has not been taken: 'The general, in the army's name, published a declaration;' 'The commons' vote;' 'The lords' house;' 'Unless he is very ignorant of the kingdom's condition.' It were certainly better to say, 'In the name of the army;' 'The votes of the commons;' 'The house of lords;' 'The condition of the kingdom.' It is also rather harsh to use two English genitives with the same substantive; as, 'Whom he acquainted with the pope's and the king's pleasure;' 'The pleasure of the pope and the king,' would have been better.

We sometimes meet with three substantives dependent on one another, and connected by the preposition *of* applied to each of them; as, 'The severity of the distress of the son of the king, touched the nation;' but this mode of expression is not to be recommended. It would be better to say, 'The severe distress of the king's son, touched the nation.' We have a striking instance of this laborious mode of expression, in the following sentence: 'Of some of the books of each of these classes of literature, a catalogue will be given at the end of the work.'

6. In some cases, we use both the genitive termination and the preposition *of*; as, 'It is a discovery of Sir Isaac Newton's.' Sometimes, indeed, unless we throw the sentence into another form, this method is absolutely necessary, in order to distinguish the sense, and to give the idea of property, strictly so called, which is the most important of the relations expressed by the genitive case; for the expressions, 'This picture of my friend,' and 'This picture of my friend's,' suggest very different ideas. The latter only is that of property, in the strictest sense. The idea would, doubtless, be conveyed in a better manner, by saying, 'This picture belonging to my friend.'

When this double genitive, as it may be called, is not necessary to

distinguish the sense, and especially in a grave style, it is generally omitted. Except to prevent ambiguity, it seems to be allowable only in cases which suppose the existence of a plurality of subjects of the same kind. In the expressions, 'A subject of the emperor's;' 'A sentiment of my brother's;' more than one subject, and one sentiment, are supposed to belong to the possessor. But when this plurality is neither intimated nor necessarily supposed, the double genitive, except as before mentioned, should not be used; as, 'This house of the governor is very commodious;' 'The crown of the king was stolen;' 'That privilege of the scholar was never abused.' (See page 46.) But, after all that can be said for this double genitive, some grammarians think that it would be better to avoid the use of it altogether, and to give the sentiment another form of expression.

7. When an entire clause of a sentence, beginning with a participle of the present tense, is used as one name, or to express one idea or circumstance, the noun on which it depends may be put in the genitive case: thus, instead of saying, 'What is the reason of this person dismissing his servant so hastily?' that is, 'What is the reason of this person in dismissing his servant so hastily?' we may say, and perhaps ought to say, 'What is the reason of this person's dismissing of his servant so hastily?' just as we say, 'What is the reason of this person's hasty dismissal of his servant?' So also we say, 'I remember it being reckoned a great exploit;' or, more properly, 'I remember its being reckoned,' &c. The following sentence is correct and proper: 'Much will depend on the *pupil's composing*, but more on *his reading* frequently.' It would not be accurate to say, 'Much will depend on the *pupil composing*,' &c. We also properly say, 'This will be the effect of *the pupil's composing* frequently;' instead of, 'of *the pupil composing* frequently.'

It is generally observed, that the Saxon genitive—as, *the king's crown*—is convertible into the Norman; as, *the crown of the king*. When the general relation of simple possession is intended, either may be used: the latter, however, most commonly when the possessor is inanimate; as, *the feet of the chair*. When the one substantive signifies the substance or matter, or some quality of the other, the Norman genitive is used; as, *a crown of gold, a man of virtue*.

Two or more substantives in concordance, and forming one complex name, or a name and title, have the plural termination annexed to the last only; as, *The two Miss Louisa Howards; The two Miss Thomsons*. Analogy, Priestley observes, would lead us to say, *The two Misses Thomson; The two Misses Louisa Howard*: for, if the ellipsis were supplied, we should say, 'The two young ladies of the name of Thomson;' and this construction, he adds, he has somewhere met with. The latter form of expression, it is true, occasionally occurs; but general usage, and analogy likewise, decide in favour of the former: for, with a few exceptions, and these not parallel to the examples now given, we almost uniformly, in complex terms, confine the inflexion to the last substantive. We say, indeed,

Messrs. Thomson; but we seldom or never say, *The two Messrs. Thomson*, but *The two Mr. Thomsons*.—CROMBIE.

When the appellation is complex, the genitive singular and the nominative plural are formed by adding *s* to the last of the words; as, '*His brother John's wife*;' '*The two Dr. Smiths*;' '*The Miss Smiths*;' (much preferable to '*The Misses Smith*;') '*The two Mr. Thomsons*;' but we say '*Messrs. Thomson*.'—GRANT.

RULE XI.

Active verbs govern the objective case; as,

'*Truth ennobles her*;' '*She comforts me*;' '*They support us*;' '*Virtue rewards them that follow her*.'

In English, the nominative case, denoting the agent, usually goes before the verb; and the objective case, denoting the object, follows the verb active; and it is the order that determines the case in nouns; as, '*Alexander conquered the Persians*.' But the pronoun, having a proper form for each of these cases, sometimes when it is the objective case, is placed before the verb; and when it is the nominative case, follows the object and verb; as, '*Whom ye ignorantly worship, him declare I unto you*.'

This position of the pronoun sometimes occasions its proper case and government to be neglected; as in the following instances: '*Who should I esteem more than the wise and good?*' '*By the character of those who you choose for your friends, your own is likely to be formed*;' '*Those are the persons who he thought true to his interest*;' '*Who should I see the other day but my old friend?*' '*Whosoever the court favours*.' In all these places, it ought to be *whom*, the relative being governed in the objective case by the verb '*esteem, choose, thought*,' &c. '*He who, under all proper circumstances, has the boldness to speak the truth, choose for thy friend*;' it should be '*him who*,' &c.

Verbs neuter do not act upon or govern nouns and pronouns. '*He sleeps*;' they *muse*,' &c. are not transitive. They are, therefore, not followed by an objective case, specifying the object of an action. But when this case, or an object of action, comes after such verbs, though it may carry the appearance of being governed by them, it is affected by a preposition, or some other word understood; as, '*He resided many years (that is, for or during many years) in that street*;' '*He rode several miles (that is, for or through the space of several miles) on that day*;' '*He lay an hour (that is, during an hour) in great torture*.' In the phrases, '*To dream a dream*,' '*To live a virtuous life*,' &c. the verbs assume something of the nature of transitive verbs; and may, in similar phrases, not improperly be called transitive verbs.

1. Some writers, however, use certain neuter verbs as if they were transitive, putting after them the objective case of the pronoun which was the nominative case to it, agreeably to the French construction of the reciprocal verbs; but this custom is so foreign to the idiom of the English tongue, that it ought not to be adopted

or imitated. The following are some instances of this practice: 'Repenting him of his design;' 'The king soon found reason to repent him of his provoking such dangerous enemies;' 'The popular lords did not fail to enlarge themselves on the subject;' 'The nearer his success approached him to the throne;' 'Go flee thee away into the land of Judah;' 'I think it by no means a fit and decent thing to vie charities,' &c.; 'They have spent their whole time and pains to agree the sacred with the profane chronology.'

2. Active verbs are sometimes as improperly made neuter; thus, 'I must premise with three circumstances;' 'Those that think to ingratiate with him by calumniating me.'

3. The neuter verb is varied like the active; but, having somewhat of the nature of the passive, it admits, in many instances, of the passive form, retaining still the neuter signification, chiefly in such verbs as signify some sort of emotion, or change of place or condition; as, 'I am come; I was gone; I am grown; I was fallen.' The following examples, however, appear to be erroneous, in giving the neuter verbs a passive form, instead of an active one: 'The rule of our holy religion from which we are infinitely swerved;' 'The whole obligation of that law and covenant was also ceased;' 'This mareschal, upon some discontent, was entered into a conspiracy against his master;' 'At the end of a campaign, when half the men are deserted or killed:' it should be, 'have swerved,' 'had ceased,' &c.

4. The verb *to be*, through all its variations, has the same case after it, as that which next precedes it; as, 'I am he whom they invited;' 'It may be (or might have been) he; but it cannot be (or could not have been) I;' 'It is impossible to be they;' 'It seems to have been he, who conducted himself so wisely;' 'It appeared to be she that transacted the business;' 'I understood it to be him;' 'I believe it to have been them;' 'We at first took it to be her, but were afterwards convinced that it was not she;' 'He is not the person who it seemed he was;' 'He is really the person who he appeared to be;' 'She is not now the woman whom they represented her to have been;' 'Whom do you fancy him to be?' By these examples, it appears that this substantive verb has no government of case, but serves, in all its forms, as a conductor to the cases; so that the two cases which, in the construction of the sentence, are the next before and after it, must always be alike.

The following sentences contain deviations from the rule, and exhibit the pronoun in a wrong case: 'It might have been him, but there is no proof of it;' 'Though I was blamed, it could not have been me;' 'I saw one whom I took to be she;' 'She is the person who I understood it to have been;' 'Who do you think me to be?' 'Whom do men say that I am?' 'And whom think ye that I am?'

5. The auxiliary *let* governs the objective case; as, 'Let him beware;' 'Let us judge candidly;' 'Let them not presume;' 'Let me die the death of the righteous.'

As a part of a sentence, or the infinitive, may be a nominative to a verb, so also may a part of a sentence, or the infinitive mood, be the object of an active verb; as, 'You see how few of those men are returned;' 'Boys love to play often.'

RULE XII.

One verb governs another that follows it, or depends upon it, in the infinitive mood; as,

'Cease *to do* evil;' 'Learn *to do* well;' 'We should be prepared *to render* an account of our actions.'

The word *to*, though generally used before the latter verb, is sometimes properly omitted; as,

'I heard him *say* it,' instead of '*to say* it.'

The verbs which have commonly other verbs following them in the infinitive mood, without the sign *to*, are 'Bid, dare, need, make, see, hear, feel;' and also 'let,' not used as an auxiliary; and perhaps a few others; as, 'I bade him do it;' 'Ye dare not do it;' 'I saw him do it;' 'I heard him say it;' 'Thou lettest him go.'

1. In the following passages, the word *to*, the sign of the infinitive mood, where it is distinguished by Italic characters, is superfluous and improper: 'I have observed some satirists *to use*,' &c. 'To see so many *to* make so little conscience of so great a sin.' 'It cannot but be a delightful spectacle to God and angels, to see a young person besieged by powerful temptations on every side, *to* acquit himself gloriously, and resolutely *to* hold out against the most violent assaults; to behold one in the prime and flower of his age, that is courted by pleasures and honours, by the devil, and all the bewitching vanities of the world, *to* reject all these, and *to* cleave steadfastly unto God.'

This mood has also been improperly used in the following places: 'I am not like other men, *to* envy the talents I cannot reach;' 'Grammarians have denied, or at least doubted, them *to* be genuine;' 'That all our doings may be ordered by thy governance, *to do* always what is righteous in thy sight.'

Adjectives, substantives, and participles, frequently govern the infinitive mood; as, 'He is eager *to* learn;' 'She is worthy *to* be loved;' 'They have a desire *to* improve;' 'Endeavouring *to* persuade.'

The infinitive mood has much of the nature of a substantive, expressing the action itself which the verb signifies, as the participle has the nature of an adjective. Thus the infinitive mood does the office of a substantive in different cases: in the nominative; as, '*To play* is pleasant;' in the objective; as, 'Boys love *to play*;' 'For *to will* is present with me; but *to perform* that which is good, I find not.'

The infinitive mood is often made absolute, or used independently of the rest of the sentence, supplying the place of the conjunction *that*, with the potential mood; as, 'To confess the truth, I was in fault;' 'To begin with the first;' 'To proceed;' 'To conclude;' that is, 'That I may confess,' &c.

A noun limiting the meaning of the infinitive mood, is put in the accusative, and is often preceded by *for*; as, 'They are by no means points of equal importance, *for me to be deprived of your affections, and for him to be defeated in his prosecution.*'

To supply the place of *that*, and a finite verb with its nominative, an accusative often precedes infinitives that follow verbs of *discovering, knowing, believing, thinking, wishing, offering, and denying*, and those which signify the senses; as, 'I discovered *him to be a scholar*;' 'We knew it *to be an imposition.*'

RULE XIII.

In the use of words and phrases, which, in point of time, relate to one another, the order of time must be observed.

Instead of saying, 'The Lord *hath* given, and the Lord *hath* taken away,' we should say, 'The Lord *gave*,' &c. Instead of, 'I *remember* him these many years,' it should be, 'I *have remembered* him,' &c.

It is not easy to give particular rules for the management of the moods and tenses of verbs with respect to one another, so that they may be proper and consistent. The best rule that can be given, is this very general one: "To observe what the sense necessarily requires." It may, however, be of use to give a few examples that seem faulty in these respects. 'The last week I intended *to have written*,' is a very common phrase; the infinitive being in the past time, as well as the verb which it follows. But it is certainly wrong; for how long soever it now is since I thought of writing, *to write* was then present to me, and must still be considered as present when I bring back that time, and the thoughts of it. It ought, therefore, to be, 'The last week I intended *to write*.' The following sentences are also erroneous: 'I cannot excuse the remissness of those whose business it should have been, as it certainly was their interest, *to have interposed* their good offices;' 'There were two circumstances which made it necessary for them *to have lost* no time;' 'History painters would have found it difficult *to have invented* such a species of beings.' They ought to be, '*to interpose, to lose, to invent*.' 'On the morrow, because he should *have* known the certainty, wherefore he was accused of the Jews, he loosed him:' it ought to be, 'because he *would know*,' or rather, '*being willing to know*.' 'The blind man said unto him, Lord, that I *might* receive my sight;' 'If by any means I *might* attain unto the resurrection of the dead:' '*may*,' in both places, would have been better.' 'From his biblical knowledge he appears to study the Scriptures with great attention;' '*to have studied*,' &c. 'I feared that I should have lost it, before I arrived at the city;' '*should lose it*.' 'I had rather walk:' it should be, 'I *would* rather walk.' 'It would have afforded me no satisfaction, if I could perform it:' it should be, 'if I *could have performed* it;' or, 'It *would afford* me no satisfaction, if I *could perform* it.'

To preserve consistency in the time of verbs, we must recollect that, in the subjunctive mood, the present and the imperfect tense often carry with them a future sense; and that the auxiliaries *should* and *would*, in the imperfect tenses, are used to express the present and future as well as the past.

1. It is proper further to observe, that verbs of the infinitive mood in the following form; 'to write,' 'to be writing,' and 'to be written,' always denote something *contemporary with* the time of the governing verb, or *subsequent to it*: but when verbs of that mood are expressed as follows; 'To have been writing,' 'to have written,' and 'to have been written,' they always denote something *antecedent* to the time of the governing verb. This remark is thought to be of importance; for, if duly attended to, it will, in most cases, be sufficient to direct us in the relative application of these tenses.

The following sentence is properly and analogically expressed: 'I found him better than I expected to find him.' 'Expected to have found him,' is irreconcilable alike to grammar and to sense. Indeed, all verbs expressive of hope, desire, intention, or command, must invariably be followed by the present, and not the perfect of the infinitive. Every person would perceive an error in this expression; 'It is long since I commanded him *to have done* it:' yet 'expected *to have found*' is no better. It is as clear that the *finding* must be posterior to the expectation, as that the *obedience* must be posterior to the command.

In the sentence which follows, the latter verb is with propriety put in the perfect tense of the infinitive mood: 'It would have afforded me great pleasure, *to have been* the messenger of such intelligence.' As the message must have preceded the pleasure, the infinitive which expresses it, must also be precedent in time. But in this sentence; 'It was truly comfortable *to see* him so affectionate and dutiful to his parents,' the verb is properly put in the present of the infinitive; because the *comfort* and the *seeing* were contemporary.

Before we quit this subject, we must inform the learner, that, in order to express the past time with the defective verb *ought*, the perfect of the infinitive must always be used; as, 'He ought *to have done* it.' When we use that verb, this is the only possible way to distinguish the past from the present.

A proposition which is *at all times* true, must, though quoted from past observation, be expressed in the present tense; as, 'The Pythagoreans believed that the soul *passes* [not *passed*] from one individual to another.'

RULE XIV.

Participles govern words in the same manner as the verbs do from which they are derived; as,

'I am weary with hearing *him*;' 'She was instructing *us*;' 'He was wishing *them*.'

1. Participles are sometimes governed by the article; for the present participle, with the definite article *the* before it, becomes a substantive, and must have the preposition *of* after it; as, 'These are the rules of grammar, by the observing of which, you may avoid mistakes.' It would not be proper to say, 'by the observing which,' nor, 'by observing of which;' but the phrase, without either article or preposition, would be right; as, 'by observing which.' The article *a* or *an* has the same effect; as, 'This was a betraying of the trust reposed in him.'

This rule arises from the nature and idiom of our language, and from as plain a principle as any on which it is founded; namely, that a word which has the article before it, and the possessive preposition *of* after it, must be a noun; and, if a noun, it ought to follow the construction of a noun, and not to have the regimen of a verb. It is the participial termination of this sort of words that is apt to deceive us, and make us treat them as if they were of an amphibious species, partly nouns and partly verbs.

The following are a few examples of the violation of this rule: 'He was sent to prepare the way, by preaching of repentance:' it ought to be, 'by the preaching of repentance;' or, 'by preaching repentance.' 'By the continual mortifying our corrupt affections:' it should be, 'by the continual mortifying of;' or, 'by continually mortifying our corrupt affections.' 'They laid out themselves towards *the* advancing and promoting the good of it:' 'towards advancing and promoting the good.' 'It is *an* overvaluing ourselves, to reduce every thing to the narrow measure of our capacities:' 'it is overvaluing ourselves;' or, '*an* overvaluing of ourselves.' 'Keeping of one day in seven,' &c.: it ought to be, '*the* keeping of one day;' or, 'keeping one day.'

2. The same observations which have been made respecting the effect of the article and participle, appear to be applicable to the pronoun and participle, when they are similarly associated; as, 'Much depends on *their* observing of the rule, and error will be the consequence of *their* neglecting of it;' instead of '*their* observing the rule, and *their* neglecting it.' We shall perceive this more clearly, if we substitute a noun for the pronoun; as, 'Much depends upon *Tyro's* observing of the rule,' &c. But, as this construction sounds very harshly, it would, in general, be better to express the sentiment in the following, or some other form: 'Much depends on the *rule's* being observed; and error will be the consequence of *its* being neglected.' This remark may be applied to several other modes of expression to be found in this work; which, though they are contended for as strictly correct, are not always the most eligible, on account of their unpleasant sound.—See pages 46, 75, 165, 166.

We sometimes meet with expressions like the following: '*In* forming of his sentences, he was very exact;' '*From* calling of names, he proceeded to blows.' But this is incorrect language; for prepositions do not, like articles and pronouns, convert the participle into the nature of a substantive; as we have shown above in the phrase, 'by observing which.'

3. As the perfect participle and the imperfect tense are sometimes different in their form, care must be taken that they be not

indiscriminately used. It is frequently said, 'He begun,' for 'he began;' 'he run,' for 'he ran;' 'he drunk,' for 'he drank:' the participle being here used instead of the imperfect tense; and much more frequently the imperfect tense instead of the participle; as, 'I had wrote,' for 'I had written;' 'I was chose,' for 'I was chosen;' 'I have ate,' for 'I have eaten.' 'His words were interwove with sighs;' 'were interwoven.' 'He would have spoke;' 'spoken.' 'He hath bore witness to his faithful servants;' 'borne.' 'By this means he over-run his guide;' 'over-ran.' 'The sun has rose;' 'risen.' 'His constitution has been greatly shook, but his mind is too strong to be shook by such causes;' 'shaken,' in both places. 'They were verses wrote on glass;' 'written.' 'Philosophers have often mistook the source of true happiness;' it ought to be 'mistaken.'

The participle ending in *ed* is often improperly contracted by changing *ed* into *t*; as, 'In good behaviour, he is not *surpast* by any pupil of the school;' it ought to be, 'surpassed.'

Present participles are often construed as substantives; thus, 'Early *rising* is conducive to health;' 'He loves early *rising* more than any one I know.' To participles thus used, many of our best authors prefix the definite article; as, '*The* being chosen did not prevent disorderly behaviour.'—BISHOP POMLINE. '*The* not knowing how to pass our vacant hours.'—SEED.

The participle is sometimes taken absolutely; as, '*Properly speaking*, there is no such thing as chance.' The participle may often be varied by the infinitive, when it is the nominative to a verb; as, '*Omitting* a good action is *committing* a bad one:' when it is governed by *for*, *in*, *of*, or *to*; as, 'Men fit *for sailing*, practised *in sailing*, accustomed *to sailing*, proud *of sailing*:' or when it follows verbs signifying to *persevere*, to *desist*, or the *senses*; as, 'They continued *fighting*;' 'I heard it *howling*.'*

RULE XV.

Adverbs, though they have no government of case, tense, &c. require an appropriate situation in the sentence; namely, for the most part, before adjectives, after verbs active or neuter, and frequently between the auxiliary and the verb; as,

'He made a *very sensible* discourse; he *spoke unaffectedly* and *forcibly*, and *was attentively heard* by the whole assembly.'

* It ought to be strictly observed, that there is an evident difference in *sense* between 'hearing the philosopher,' or 'the hearing the philosopher,' and 'the hearing of the philosopher;' between 'preaching Christ,' or 'the preaching Christ,' and 'the preaching of Christ;' between 'understanding the man,' or 'the understanding the man,' and 'the understanding of the man.' In the forms which do not contain *of*, the nouns *philosopher*, *Christ*, *man*, are *passive*; in the forms containing *of*, these words would generally be considered as *active*. Still, however, in this sense the substitution of the Saxon for the Norman genitive would render the meaning

A few instances of erroneous positions of adverbs may serve to illustrate the rule. He must not expect to find study agreeable always; 'always agreeable.' 'We always find them ready when we want them;' 'we find them *always* ready,' &c. 'Dissertations which have remarkably been fulfilled;' 'which have been *remarkably*.' 'Instead of looking contemptuously down on the crooked in mind or in body, we should look up thankfully to God, who hath made us better;' 'instead of looking down *contemptuously*, &c. we should *thankfully look up*,' &c. 'If thou art blessed naturally with a good memory, continually exercise it;' '*naturally blessed*,' 'exercise it *continually*.'

Sometimes the adverb is placed with propriety before the verb, or at some distance after it, and sometimes between the two auxiliaries; as in the following examples: 'Vice *always* creeps by degrees, and *insensibly* twines around us those concealed fetters, by which we are at last *completely* bound;' 'He encouraged the English barons to carry their opposition still *farther*;' 'They compelled him to declare, that he would abjure the realm *for ever*:' instead of, 'to carry farther their opposition,' &c. and 'to abjure for ever the realm.' 'He has *generally* been reckoned an honest man;' 'The book may *always* be had at such a place;' are preferable to, 'has been generally,' and 'may be always.'

From the preceding remarks and examples, it appears that no exact and determinate rule can be given for the placing of adverbs on all occasions. The general rule may be of considerable use; but the easy flow and perspicuity of the phrase, are the things which ought to be chiefly regarded.

The adverb *there* is often used as an expletive, or as a word that adds nothing to the sense; in which case it precedes the verb and the nominative noun; as, 'There is a person at the door;' 'There are some thieves in the house;' which would be as well, or better, expressed by saying, 'A person is at the door;' 'Some thieves are in the house.' Sometimes it is made use of to give a small degree of emphasis to the sentence; as, '*There* was a man sent from God, whose name was John.' When it is applied in its strict sense, it principally follows the verb and the nominative case; as, 'The man stands *there*.'

1. The adverb *never* generally precedes the verb; as, 'I never was there;' 'He never comes at a proper time.' When an auxiliary is used, it is placed indifferently, either before or after the adverb; as, 'He was never seen (or never was seen) to laugh from that time.' *Never* seems to be improperly used in the following

clearer; thus, 'the philosopher's hearing;' 'Christ's preaching;' 'the man's understanding.' In the course of a trial, Lord Ellenborough used the following words: 'I think the plea does not justify *the killing of the gamekeeper*.' Now, I do allow that here the gamekeeper *may be supposed* to be either active or passive. According to the meaning intended, he was active; the trial being for '*a gamekeeper's killing a gentleman's dog*;' which last phraseology evidently removes the ambiguity.

The participle or word in *ing*, belonging to a certain class of verbs, having either an active or a passive signification, we sometimes find the same word denoting either the *doing* or the *thing done*: thus, *building* denotes either the *progressive action*, or the *thing built*, the *edifice*; *undertaking* denotes either the *taking*, or the *thing taken*.

—GRANT.

passages: 'Ask me never so much dowry and gift;' 'If I make my hands never so clean;' 'Charm he never so wisely.' The word *ever* would be more suitable to the sense.

2. In imitation of the French idiom, the adverb of place, *where*, is often used instead of the pronoun relative and a preposition. 'They framed a protestation, *where* they repeated all their former claims;' that is, '*in which* they repeated.' 'The king was still determined to run forwards in the same course *where* he was already, by his precipitate career, too fatally advanced;' that is, '*in which* he was.' But it would be better to avoid this mode of expression.

The adverbs *hence*, *thence*, and *whence*, imply a preposition; for they signify, 'from this place, from that place, from what place.' It seems, therefore, strictly speaking, to be improper to join a preposition with them, because it is superfluous; as, 'This is the leviathan, from whence the wits of our age are said to borrow their weapons;' 'An ancient author prophesies from hence.' But the origin of these words is little attended to, and the preposition *from* so often used in construction with them, that the omission of it, in many cases, would seem stiff, and be disagreeable.

The adverbs *here*, *there*, *where*, are often improperly applied to verbs signifying motion, instead of the adverbs *hither*, *thither*, *whither*; as, 'He came *here* hastily;' 'They rode *there* with speed.' They should be, 'He came *hither*;' 'They rode *thither*;' &c.

3. We have some examples of adverbs being used for substantives: 'In 1687, he erected it into a community of regulars, since *when*, it has begun to increase in those countries as a religious order;' i.e. 'since *which time*.' 'A little while, and I shall not see you;' i.e. 'a *short time*.' 'It is worth their while;' i.e. 'it deserves their time and pains.' But this use of the word rather suits familiar than grave style. The same may be said of the phrase, 'To do a thing *anyhow*;' i.e. 'in any manner;' or *somehow*, i.e. 'in some manner.' 'Somehow, worthy as these people are, they look upon public penance as disreputable.'

In no case (Grant observes) are writers so apt to err, as in the position of the adverb *only*, and some others of a similar description.

1st, It usually follows nouns and pronouns; as, 'He *only* was lost;' 'The man *only* was found.' When a negative is used, it precedes; as, 'Not *only* the boy, but also the girl came.'

2nd, It precedes adjectives, participles, and definitives; as, 'He is *only* poor;' 'I met *only* three persons.' When the noun is understood, it follows; as, 'Five *only*;' that *only*;' the upright *only*.'

3rd, When it is placed before the verb, it *may* refer to the nominative; when after the verb, it *may*, in some instances, refer to the following words; as, 'We *only* discharge our duty;' 'We discharge *only* our duty.' By placing it after the auxiliary, we avoid ambiguity; as, 'We do *only* discharge our duty;' 'We discharge *only* our duty.' With a negative, it precedes; as, 'He not *only* rose, but also walked.'

4th, It precedes an adverb; as, 'She acted *only* unthinkingly.' But it follows adverbs of place; as, 'There *only*;' here *only*.'

5th, When it refers generally to a clause, or to several words, it precedes; as, 'By greatness, I do not mean *only* the bulk of any single object, but the largeness of a whole view.' Thus, also, when it refers indifferently to one of two words; as, 'Theism can be opposed *only* to polytheism or atheism;' it represents or introduces a clause; as, 'For as yet, he was fallen upon none of them; *only* they were baptized in the name of the Lord.'

6th, It generally precedes a preposition; as, 'It was true *only* in this respect;' 'It was given *only* to him.' We also find, 'It is true in *only* this respect;' 'It was given to him *only*.'

These rules will apply generally to such words as *merely, solely, chiefly, first, &c.*

Formerly *not* might be found before the verb; as, 'Whereof the ewe *not* bites.' Its general position is after the auxiliary; as, 'They have *not* finished their work.'

Adverbs are sometimes inelegantly used as adjectives; as, 'The *then* ministry;' 'The *above* discourse;' 'Thine *often* infirmities.'

An adverb is sometimes put emphatically at the beginning of a sentence; as, '*Never* was a man so used.'*

RULE XVI.

Two negatives, in English, generally destroy each other, or are equivalent to an affirmative; as,

'*Nor* did they *not* perceive him;' that is, 'they *did* perceive him;' 'His language though inelegant, is *not ungrammatical*;' that is, 'it *is* grammatical.'

It is generally better to express an affirmation by a regular affirmative than by two separate negatives, as in the former sentence; but, when one of the negatives is joined to another word, as in the latter sentence, the two negatives form a pleasing and delicate variety of expression.

1. Some writers have improperly employed two negatives instead of one; as in the following instances: 'I never did repent for doing good, nor shall not now;' '*nor shall I now*.' 'Never no imitator ever grew up to his author;' '*never did any*,' &c. 'I cannot by no means allow him what his argument must prove;' 'I cannot by *any* means,' &c. or, 'I *can by no means*.' Nor let no comforter approach me;' 'nor let *any* comforter,' &c. Nor is danger ever apprehended in such a government, no more than we commonly apprehend danger from thunder or earthquakes;' it should be '*any more*.'

* In such instances, it is observable, that the nominative generally follows the verb. Hence Hume's 'Never sovereign was blessed with more moderation,' would be better, 'Never was sovereign,' &c. In interrogative sentences, the adverb generally follows the nominative. Hence Addison's 'May not we here say with Lucretius,' would be better, 'May we not,' &c. Negative particles are seldom well placed between the progressive and the perfect participle. Hence, 'Which being not admitted,' would be much better, 'Which not being admitted;' since it is the *existence* of the admission that is intended to be negated.—GRANT.

'Ariosto, Tasso, Galileo, *no more* than Raphael, were *not* born in republics.'

Grant well observes, that the intervention of *only* preserves the negation; thus, 'He was *not only not* liberal, but he would not allow his wife to be so.' *Double-negative* expressions often imply some degree of reluctance or caution. To assert the absence of one quality does not, where intermediate gradations may exist, necessarily imply the full and absolute presence of its opposite. Three negatives in different clauses are sometimes used for particular emphasis; as, 'I have *not* found so great faith; *no, not* in Israel.'

Sutcliffe says, that Lowth has made a remark, which, if applied to all cases, is more brilliant than true, that two negatives in English destroy one another, or are equivalent to an affirmative; as, 'I *cannot* by *no* means allow it.' This does not fully prove his assertion; but merely that *not* is redundant, or that *any* should be substituted for *no*.

Our earlier English writers frequently employed two or more negatives for one; as, 'I *never* did repent for doing good, *nor* shall *not* now.'—SHAKESPEARE. The Anglo-Saxons employed two negatives in negation; as, '*Ne om ic na* Crist,' 'I am not the Christ.'

RULE XVII.

Prepositions govern the objective case; as,

'I have heard a good character *of her*;' 'From *him* that is needy turn not away;' 'A word to the wise is sufficient *for them*;' 'Strength of mind is *with them* that are pure *in heart*.'

The prepositions *to* and *for* are often understood, chiefly before the pronouns; as, 'Give me the book;' 'Get me some paper;' that is, '*to me*,' '*for me*.' 'Who is me;' that is, '*to me*.' 'He was banished England;' that is, '*from* England.'

The following are examples of the nominative case being used instead of the objective: 'Who servest thou under?' 'Who do you speak to;' 'We are still much at a loss who civil power belongs to;' 'Who dost thou ask for?' 'Associate not with those who none can speak well of.' In all these places it ought to be '*whom*.'

1. The preposition is often separated from the relative which it governs; as, 'Whom wilt thou give it to?' instead of, '*To whom* wilt thou give it?' 'He is an author whom I am much delighted with;' 'The world is too polite to shock authors with a truth, which generally their booksellers are the first that inform them of.' This is an idiom to which our language is strongly inclined: it prevails in common conversation, and suits very well with a familiar style in writing; but the placing of the preposition before the relative is more graceful, as well as more perspicuous, and agrees much better with the solemn and elevated style.

2. Some writers separate the preposition from its noun, in order to connect different prepositions with the same noun; as, 'To sup-

pose the zodiac and planets to be efficient *of*, and antecedent *to*, themselves.' This, whether in the familiar or the solemn style, is always inelegant, and should generally be avoided. In forms of law, and the like, where fulness and exactness of expression must take place of every other consideration, it may be admitted.

3. Different relations, and different senses, must be expressed by different prepositions, though in conjunction with the same verb or adjective. Thus we say, 'To converse *with* a person, *upon* a subject, *in* a house,' &c. We also say, 'We are disappointed *of* a thing,' when we cannot get it; and 'disappointed *in* it,' when we have it, and find it does not answer our expectations. But two different prepositions must be improper in the same construction, and in the same sentence; as, 'The combat *between* thirty French *against* twenty English.'

In some cases, it is difficult to say to which of two prepositions the preference is to be given, as both are used promiscuously, and custom has not decided in favour of either of them. We say, 'expert *at*,' and 'expert *in* a thing.' 'Expert *at* finding a remedy for his mistakes;' 'Expert *in* deception.'

When prepositions are subjoined to nouns, they are generally the same that are subjoined to the verbs from which the nouns are derived; as, 'A compliance *with*,' 'to comply *with*;' 'A disposition *to* tyranny,' 'disposed *to* tyrannise.'

4. As an accurate and appropriate use of the preposition is of great importance, we shall select a considerable number of examples of impropriety, in the application of this part of speech.

1st, With respect to the preposition *of*.—'He is resolved of going to the Persian court;' 'on going,' &c. 'He was totally dependent of the Papal crown;' 'on the Papal,' &c. 'To call of a person,' and 'to wait of him;' 'on a person,' &c. 'He was eager of recommending it to his fellow-citizens;' 'in recommending,' &c. *Of* is sometimes omitted, and sometimes inserted, after *worthy*; as, 'It is worthy observation,' or, 'of observation.' But it would have been better omitted in the following sentences: 'The emulation, who should serve their country best, no longer subsists among them, but of who should obtain the most lucrative command.' 'The rain hath been falling of a long time;' 'falling a long time.' 'It is situation chiefly which decides of the fortune and characters of men;' 'decides the fortune,' or, 'concerning the fortune.' 'He found the greatest difficulty of writing;' 'in writing.' 'It might have given me a greater taste of its antiquities.' A taste *of* a thing implies actual enjoyment of it; but a taste *for* it, implies only a capacity for enjoyment. 'This had a much greater share of inciting him, than any regard after his father's commands;' 'share *in* inciting,' and 'regard *to* his father's,' &c.

2nd, With respect to the prepositions *to* and *for*.—'You have bestowed your favours to the most deserving persons;' 'upon the most deserving,' &c. 'He accused the ministers for betraying the Dutch;' 'of having betrayed.' 'His abhorrence to that superstitious figure;' 'of that,' &c. 'A greater change to the better;' 'for the better.' 'Thy prejudice to my cause;' 'against.' 'The English

were very different people than to what they are at present;' '*from* what,' &c. 'In compliance to the declaration;' '*with*,' &c. It is more than they thought for;' '*thought of*.' 'There is no need for it;' '*of it*.' *For* is superfluous in the phrases, 'More than he knows for;' 'No discouragement for the authors to proceed;' '*to* the authors,' &c. 'It was perfectly in compliance to some persons;' '*with*.' 'The wisest princes need not think it any diminution to their greatness, or derogation to their sufficiency, to rely upon counsel;' '*diminution of*,' and '*derogation from*.'

3rd, With respect to the prepositions *with* and *upon*.—'Reconciling himself with the king;' 'Those things which have the greatest resemblance with each other, frequently differ the most;' 'That such rejection should be consonant with our common nature;' 'Conformable with,' &c. 'The history of Peter is agreeable with the sacred texts.' In all the above instances, it should be '*to*,' instead of '*with*.' 'It is a use that perhaps I should not have thought on;' '*thought of*.' 'A greater quantity may be taken from the heap, without making any sensible alteration upon it;' '*in it*.' 'Intrusted to persons on whom the parliament could confide;' '*in whom*.' 'He was made much on at Argos;' '*much of*.' 'If policy can prevail upon force;' '*over force*.' 'I do likewise dissent with the examiner;' '*from*.'

4th, With respect to the prepositions *in*, *from*, &c.—'They should be informed in some parts of his character;' '*about*' or '*concerning*.' 'Upon such occasions as fell into their cognizance;' '*under*.' 'That variety of factions into which we are still engaged;' '*in which*.' 'To restore myself into the favour;' '*to* the favour.' 'Could he have profited from repeated experiences;' '*by*.' *From* seems to be superfluous after *forbear*; as, 'He could not forbear from appointing the pope,' &c. 'A strict observance after times and fashions;' '*of times*.' 'The character which we may now value ourselves by drawing;' '*upon drawing*.' 'Neither of them shall make me swerve out of the path;' '*from the path*.' 'Ye blind guides, which strain at a gnat, and swallow a camel:' it ought to be, 'which strain out a gnat;' or, 'take a gnat out of the liquor by straining it.' The impropriety of the preposition has wholly destroyed the meaning of the phrase.

The preposition *between* is applied to words expressing only two things; *amidst* and *among*, to those which signify more than two. *Among* always implies a number of things; and therefore cannot be used in conjunction with the word *every*, which is in the singular number; as, 'Which is found among every species of liberty;' 'The opinion seems to gain ground among every body.'

5. The preposition *to* is made use of before nouns of place, when they follow verbs and particles of motion; as, 'I went to London;' 'I am going to town.' But the preposition *at* is used after the neuter verb *to be*; as, 'I have been at London;' 'I was at the place appointed;' 'I shall be at Paris.' We likewise say; 'He touched, arrived at any place.' The preposition *in* is set before countries, cities, and large towns; as, 'He lives in France, in London, or in Birmingham.' But before villages, single houses, and cities which are in distant countries, *at* is used; as, 'He lives at Hackney;' 'He resides at Montpellier.'

It is laid down as a general rule, that Greek, Latin, and French derivatives are followed by a preposition corresponding with that which is used in composition; as, 'To sympathize with; to condole with; to correspond with; to expel from; to adapt to; to adhere to; to derogate from; to intervene between; to dissent from; to depend on; to arrive at.' But to this rule there are innumerable exceptions. 'We submit, prefer, prefix, condescend, object, &c. to.' We find 'correspond with or to;' and *conformable* and *consonant* are similarly construed. 'He accused them *for* betraying the Dutch.' *For*, in this example, has been often condemned, and *of* has been substituted for it; a correction not without reason, if *for* was originally intended to express the relation of the preposition *of*, and to refer to 'the betraying' as the crime or subject of accusation. But we may say, 'He accused them *of* treachery, *for* betraying the Dutch;' in which *of* refers to the charge or accusation, and *for* to the cause or motive. 'You bestowed your favours *to* unworthy persons;' *upon*. 'We give, grant, and concede, *to*; but we devolve, confer, and bestow, *upon*.' In general, however, the proper preposition may, with a little experience and attention, be easily ascertained by considering the nature of the relation to be expressed.*

The preposition *into* follows words signifying motion; *in*, those signifying rest. It is proper to say, 'a prejudice against a thing; an

* Concerning the preposition that should follow *averse* and *aversion*, there have been various disputes. Bishop Lowth says, "that the noun *aversion* requires *from* after it, and does not properly admit *to*, *for*, or *towards*." Dr. Johnson is of the same opinion. On the contrary, we maintain that *to* is used by the best writers, and that its use is consistent both with analogy and the nature of things. It is true that the verb *avert* is properly followed by *from*; but then it is generally employed without figure, in the simple sense of *turn*. *Averse*, on the contrary, is nearly equivalent to *reluctant* or *contrary*, and *aversion* to *dislike*. Now, according to analogy, there is no greater impropriety in saying 'averse *to*;' than in using such expressions as 'prejudicial *to*, subservient *to*, prefer *to*;' &c. in which the respective significations of the prepositions in composition, and that of *to*, have as little tendency to correspond or coalesce. 'I am *averse* (turned-*from*) *to* such a purpose;' 'I am prejudicial (or judging-*before*) *to* such a purpose;' 'I have an *aversion* (*i. e.* turning *from*, that is, putting the effect for the cause, or the sign for the thing signified, a *dislike*) *to* such a thing.' Doubtless, the particle *to* indicates the *direction* of the feeling, with more propriety and perspicuity than *from*. Indeed, 'I have an *aversion from* (*i. e.* a turning-*from from*, or a *dislike from*) this man,' seems to me to convey no clear meaning. In 'From what is your aversion,' and 'To what is your aversion,' we may certainly perceive different or opposite kinds of relation denoted by the two prepositions. The fact is, that *to* is the word usually employed to indicate the object to which any thing *tends*, or is *directed*. By means of it, we may be either *adverse to*, or have an *aversion to*, a person or thing. As to *for*:—we are allowed to entertain *esteem*, *regard*, and *affection*, and why not *aversion*? *for* a person. A similar phraseology obtains also in other languages which receive this word from the Latin. Thus, the French say, 'J'ai une grande aversion pour ou à (*for* or *to*) cette manière de vivre.' The Spaniards say, 'Tengo una aversion grande a (*to*) este modo de vivir.' And in Latin, although the usual construction of *aversus* may be an ablative with *a* or *ab*, it is found followed by the dative, which denotes a similar relation to that denoted by *to*; and Cicero, I believe, uses the expression, 'Aversissimo *in* me (*to* or *towards*) animo fuit.' Upon the whole, then, I infer, that it is not consistent, either with analogy or the nature of things, 'to show an aversion *from* a person or thing,' if by *aversion* we mean an operation of the mind; that *to* does denote the relation which we intend to express; and that *from* either destroys the meaning altogether, or denotes a different relation from what is usually intended by such phrases. As *from* denotes the origin, source, or cause; so *to* denotes the destination, or the object of feeling or motion. We may, properly, 'have an aversion *to* a man, (arising) *from* his bad conduct.'—GRANT.

alteration in; a difficulty in; to confide in; to profit by; to comply with; a discouragement to; a resemblance to; a regard to; agreeable to; conformable to; consonant to; to reconcile to; to restore to; need of; an abhorrence of; a diminution of; an observance of; to inform of; to accuse of; to make much of.

These verbs are followed by *from*: 'To derogate; to differ; to dissent; to swerve.'

The following, with many others, are followed by *on* or *upon*: 'To bestow; to call; to found; to wait; to depend; to resolve.'

It is a matter of indifference with respect to the pronoun *one another*, whether the preposition *of* be placed between the two parts of it, or before them both. We may say, 'They were jealous of one another;' or, 'They were jealous one of another:' but perhaps the former is better.

In the following examples, the preposition is superfluous. 'He could not forbear *from* appointing the Pope.' 'These laws distress *upon* the people.'—GOLDSMITH. 'We made sure of our dinner, if we missed *of* his.'—CUMBERLAND. 'We attempt a thing,' or 'we attempt to do it,' or 'we make an attempt *at* it;' but we do not commonly 'attempt *at* it;' yet Cumberland writes, 'To attempt *at* hedging in those persons, is labour lost.'

The preposition is sometimes improperly omitted, as in the following: 'In the temper of mind he was then' (*in*). 'In the posture I lay' (*in*); *i. e.* 'in the temper of mind *which* he was then *in*, or *in which* he then was; in the posture *which* I lay *in*, or *in which* I lay.' The relative would scarcely be omitted, unless in the abbreviated or elliptical language of common conversation.

Participles are frequently used as prepositions; as, excepting, respecting, touching, concerning, according. 'They were all in fault, *except* or *excepting* him.'

RULE XVIII.

Conjunctions connect the same moods and tenses of verbs, and cases of nouns and pronouns; as,

'Candour is *to be approved and practised*;' 'Deliberate slowly, *and execute promptly*;' 'He and she were school-fellows.'

A few examples of inaccuracy respecting this rule may further display its utility. 'If thou bring thy gift to the altar, and there rememberest that thy brother hath ought against thee;' it ought to be, 'and there *remember*.' 'If he prefer a virtuous life, and is sincere in his professions, he will succeed:' 'and *be sincere*.' 'To deride the miseries of the unhappy, is inhuman; and wanting compassion towards them, is unchristian:' 'and *to want compassion*.' 'The parliament addressed the king, and has been prorogued the same day:' 'and *was prorogued*.' 'Anger glances into the breast of a wise man, but will rest only in the bosom of fools:' 'but *rests only*;' or, 'but *it will rest only*.' 'His wealth and him bid adieu

to each other:' 'and *he*.' 'He entreated us, my comrade and I, to live harmoniously:' 'comrade and *me*.' 'My sister and her were on good terms:' 'and *she*.' 'Virtue is praised by many, and would be desired also, if her worth were really known:' 'and *she* would.' 'The world recedes, and will soon disappear:' 'and *it* will.' 'We often overlook the blessings which are in our possession, and are searching after those which are out of our reach:' it ought to be, 'and search after.'

1. Conjunctions are, indeed, frequently made to connect different moods and tenses of verbs; but in these instances the nominative must be repeated, which is not necessary, though it may be done, under the construction to which the rule refers. We may say, 'He *lives* temperately, and he *has* long *lived* temperately;' 'He *may* return, but he *will* not continue;' 'She *was* proud, though she *is* now humble.' But it is obvious, that the repetition of the nominative, in such cases, is indispensable; and that, by this means, the latter members of these sentences are rendered not so strictly dependent on the preceding, as those are which come under the rule. When, in the progress of a sentence, we pass from the affirmative to the negative form, or from the negative to the affirmative, the subject or nominative is always resumed; as, 'He is rich, but he is not respectable;' 'He is not rich, but he is respectable.' And is there not equal reason for repeating the nominative, and resuming the subject, when the course of the sentence is diverted by a change of the mood or tense?

RULE XIX.

Some conjunctions require the indicative, some the subjunctive mood after them. It is a general rule, that when something contingent or doubtful is implied, the subjunctive ought to be used; as,

'*If I were* to write, he would not regard it;' 'He will not be pardoned, *unless he repent*.'

Conjunctions that are of a positive and absolute nature, require the indicative mood; thus,

'*As* virtue advances, so vice recedes;' 'He is healthy, *because* he is temperate.'

The conjunctions, *if*, *though*, *unless*, *except*, *whether*, &c. generally require the subjunctive mood after them; as, '*If* thou be afflicted, repine not;' '*Though* he slay me, yet will I trust in him;' 'He cannot be clean, *unless* he wash himself;' 'No power, *except* it were given from above;' '*Whether* it were I or they, so we preach.' But even these conjunctions, when the sentence does not imply doubt, admit of the indicative; as, '*Though* he is poor, he is contented.'

The following example may, in some measure, serve to illustrate

the distinct and proper use of the subjunctive and indicative mood: 'Though he *were* divinely inspired, and spoke therefore as the oracles of God, with supreme authority; though he *were* endued with supernatural powers, and could therefore have confirmed the truth of what he uttered by miracles; yet, in compliance with the way in which human nature and reasonable creatures are usually wrought upon, he reasoned.' That our Saviour was divinely inspired, and endued with supernatural powers, are positions that are here taken for granted, as not admitting the least doubt; they would therefore have been better expressed in the indicative mood: 'Though he *was* divinely inspired; though he *was* endued with supernatural powers.' The subjunctive is used in the like improper manner in the following example: 'Though he *were* a son, yet learned he obedience by the things which he suffered.' But, in a similar passage, the indicative, with great propriety, is employed to the same purpose: 'Though he *was* rich, yet for your sakes he became poor.'

1. *Lest* and *that*, annexed to a command preceding, and *if*, with *but* following, necessarily require the subjunctive mood; as, 'Let him that standeth take heed *lest* he fall;' 'Take heed *that* thou speak not to Jacob;' 'If he do *but* touch the hills, they shall smoke.'

2. In the following instances, the conjunction *that*, expressed or understood, seems to be improperly accompanied with the subjunctive mood. 'So much she dreaded his tyranny, *that* the fate of her friend she *dare* not lament.' 'He reasoned so artfully, *that* his friends would listen, and think he *were* not wrong.'

3. The same conjunction governing both the indicative and subjunctive mood, in the same sentence, and in the same circumstances, seems to be a great impropriety; as in these sentences: 'If there *be* but one body of legislators, it is no better than a tyranny; *if* there *are* only two, there will want a casting voice.' 'If a man *have* a hundred sheep, and one of them *is* gone astray,' &c.

4. Almost all the irregularities in the construction of any language, have arisen from the ellipsis of some words, which were originally inserted in the sentence, and made it regular; and it is probable, that this has been the case with respect to the conjunctive form of words now in use; which will appear from the following examples: 'We shall overtake him, though he *run*;' that is, 'though he *should* run.' 'Unless he *act* prudently, he will not accomplish his purpose;' that is, 'unless he *shall* act prudently.' 'If he *succeed* and *obtain* his end, he will not be the happier for it;' that is, 'if he *should* succeed, and *should* obtain his end.' These remarks and examples are designed to show the original state of our present conjunctive forms of expression; and to enable the student, in many instances, to examine the propriety of using them, by tracing the words in question to their proper origin and ancient connexions. But it is necessary to be more particular on this subject, and therefore we shall add a few observations respecting it.

The verb of the present tense in the subjunctive mood, is made to have a future signification, by varying the terminations of the

second and third person singular; as will be evident from the following examples: 'If thou *prosper*, thou shouldst be thankful;' 'Unless he *study* more closely, he will never be learned.' Some writers, however, would express these sentiments without those variations: 'If thou *prosperest*,' &c.; 'Unless he *studies*,' &c. And, as there is great diversity of practice in this point, it is proper to offer learners a few remarks, to assist them in distinguishing the right application of these different forms of expression. It may be considered as a rule, that the changes of termination are necessary when the three following circumstances concur: 1st, When the subject is of a dubious and contingent nature; 2nd, When the verb will properly admit an auxiliary to be inserted before it; and 3rd, When the verb has reference to future time. In the following sentences, these three circumstances will be found to unite: 'If thou *injure* another, thou wilt hurt thyself;' 'He has a hard heart; and, if he *continue* impenitent, he must suffer;' 'He will maintain his principles, though he *lose* his estate;' 'Whether he *succeed* or not, his intention is laudable;' 'If a man *smite* his servant, and he *die*,' &c.—EXOD. xxi. 20. In all these examples, we may properly say, 'shouldst injure; shall or should continue; should lose; will succeed; and shall or should smite,' &c.; and the things signified by the verbs are uncertain, and refer to future time. But, in the instances which follow, an auxiliary cannot be inserted, nor is future time referred to; and therefore a different construction takes place: 'If thou *livest* virtuously, thou art happy;' 'Unless he *means* what he says, he is doubly faithless;' 'If he *allows* the excellence of virtue, he does not regard her precepts;' 'Though he *seems* to be simple and artless, he has deceived us;' 'Whether virtue *is* better than rank and wealth, admits not of any dispute;' 'If thou *believest* with all thy heart, thou mayst,' &c.—ACTS viii. 37.

It appears, from the latter examples, that the rule just mentioned might be extended to assert, that in cases wherein those three circumstances do *not* concur, it is *not* proper to turn the verb from its signification of present time, nor to vary its form or termination. This has been asserted by some writers on Grammar; and, if it were adopted and established in practice, we should have on this subject a principle of distinction, which would be simple and precise, and readily applicable to every case that may occur.

5. On the form of the auxiliaries in the compound tenses of the subjunctive mood, it seems proper to make a few observations. Some writers express themselves in the perfect tense, as follows: 'If thou *have* determined, we must submit;' 'Unless he *have* consented, the writings will be void:' but we believe no authors of critical sagacity write in this manner. The proper form seems to be, 'If thou *hast* determined; unless he *has* consented,' &c. conformably to what we meet with in the Bible. 'I have surnamed thee, though thou *hast* not known me.'—ISA. xiv. 4. 5. 'What is the hope of the hypocrite, though he *hath* gained,' &c.—JOB, xxvii. 8. See also ACTS, xxviii. 4.

6. In the pluperfect and future tense, we sometimes meet with such expressions as these: 'If thou *had* applied thyself diligently, thou wouldst have reaped the advantage;' 'Unless thou *shall* speak

truly that scarecrow, as he is now commonly painted;' 'such a scarecrow,' &c. 'I wish I could do that justice to his memory, to oblige the painters,' &c.; 'do *such* justice as to oblige,' &c.

There is a peculiar neatness in a sentence beginning with the conjunctive form of the verb; as, 'Were there no difference, there would be no choice.'

This elegant rose, *had* I shaken it less,
Might have bloom'd with its owner a while.

A double conjunctive, in two correspondent clauses of a sentence, is sometimes made use of; as, '*Had* he done this, he *had* escaped;' '*Had* the limitations on the prerogative been, in his time, quite fixed and certain, his integrity *had* made him regard as sacred, the boundaries of the constitution.' This sentence in the common form would have read thus: 'If the limitations on the prerogative had been, &c. his integrity would have made him regard,' &c.

In some instances, the word *as* is used as a relative pronoun; as, 'Let *such as* presume to advise others, look well to their own conduct;' which is precisely equivalent to, 'Let *them who* presume.'

Our language wants a conjunction adapted to familiar style, equivalent to *notwithstanding*. The words, *for all that*, seem to be too low. 'The word was in the mouth of every one; but, for all that, the subject may still be a secret.'

In regard that is solemn and antiquated; *because* would do much better in the following sentence: 'It cannot be otherwise, in regard that the French prosody differs from that of every other,' &c.

The word *except* is far preferable to *other than*. 'It admitted of no effectual cure other than amputation.' *Except* is also to be preferred to *all but*. 'They were happy, all but the stranger.'

In the following phrases, the conjunction *as* is improperly omitted: 'Which nobody presumes, or is so sanguine Δ to hope;' 'I must, however, be so just Δ to own.'

The conjunction *that* is often properly omitted, and understood; as, 'I beg you would come to me;' 'See thou do it not;' instead of, 'that you would,' 'that thou do.' But in the following, and many similar phrases, this conjunction would be much better inserted: 'Yet it is reason the memory of their virtues remain to posterity;' it should be, 'Yet it is *just that* the memory.'

When we intend (Grant observes) to express our sentiments contingently, dubitatively, or hypothetically, or otherwise, it is the sense alone, or intended import of the thought, that influences us either in the adoption or rejection of the indicative mood, or the elliptical phraseology. The conjunction itself has no more regulation of the mood, or the form of expression, than it has of the tense or the person.

RULE XX.

When the qualities of different things are compared, the latter noun or pronoun is not governed by the

conjunction *than** or *as*, but is the nominative to the verb, or is governed by the verb or the preposition, expressed or understood; as,

'Thou art wiser than *I*;' that is, 'than *I am*.' 'They loved him more than *me*;' that is, 'more than *they loved me*.' 'The sentiment is well expressed by Plato, but much better by Solomon than *him*;' that is, 'than *by him*.'

The propriety or impropriety of many phrases, in the preceding, as well as in some other forms, may be discovered by supplying the words that are not expressed; which will be evident from the following instances of erroneous construction: 'He can read better than *me*.' 'He is as good as *her*.' 'Whether I be present or no.' 'Who did this? *Me*.' By supplying the words understood in each of these phrases, their impropriety and governing rule will appear; as, 'Better than I can read;' 'As good as she is;' 'Present or not present;' 'I did it.'

1. By not attending to this rule, many errors have been committed; a number of which is subjoined, as a further caution and direction to the learner. 'Thou art a much greater loser than *me* by his death.' 'She suffers hourly more than *me*.' 'We contributed a third more than the Dutch, who were obliged to the same proportion more than *us*.' 'King Charles, and more than *him*, the duke and the popish faction, were at liberty to form new schemes.' 'The drift of all his sermons was, to prepare the Jews for the reception of a prophet mightier than *him*, and whose shoes he was not worthy to bear.' 'It was not the work of so eminent an author, as *him* to whom it was first imputed.' 'A stone is heavy, and the sand weighty; but a fool's wrath is heavier than *them both*.' 'If the king give us leave, we may perform the office as well as *them* that do.' In these passages it ought to be, '*I, we, he, they*,' respectively.

* The word *than* is derived from the Saxon *thonne*, used for both *than* and *then*; in Gothic, *thana*. In the same way, the Dutch use *dan* in these two senses. It is remarkable, that in many languages, the word corresponding to *than* is extended to several other significations. The French *que* denotes *than, as, that, what, &c.*; the Spanish *que* implies *than, what, &c.*; the German *als* signifies *as* and *than*; the Latin *quam* is used for *than, as, how*; and the Hebrew or Arabic *min*, for *than* or *from*. The author of the article *Grammar*, in Rees's Cyclopædia, considers our *than* as the imperative of the Hebrew *nattan*, which is *than*, and denotes *give, put, place*. Thus, 'His face was brighter than the sun.' *Put* the sun (by the side) his face was brighter. He adds, that *von*, from, of the Germans, is a corruption of the Hebrew *min* or *mon*; *m, b, v*, being interchangeable letters. Accordingly, the Germans say, in the superlative, 'Der beste *von* seinen brudern,' 'the best *from* his brothers,' 'the best *of* his brothers.' In Hebrew, 'tub *min* kherust,' denotes 'good *from* gold,' that is, 'better *than* gold.' The Arabs borrowed the Hebrew *min* to express their comparative; and the Persians denote it by *az*, a word of the same import. The French *de*, and the Italian *di*, are taken from the Latin *de*; and as the use of cases in these languages has generally given way to prepositions, they express their degrees of comparison by these particles, in the sense of *from*. Anciently, *nor* was used instead of *than*; as, 'This is lighter *nor* (that is, *not the other*) gold,' a mode of speaking still existing in many parts of the United Kingdom.

When the relative *who* immediately follows *than*, it seems to form an exception to the twentieth Rule; for, in that connexion, the relative must be in the objective case; as, 'Alfred, *than whom* a greater king never reigned,' &c. 'Beelzebub, *than whom*, Satan excepted, none higher sat.' It is remarkable that, in such instances, if the personal pronoun were used, it would be in the nominative case; as, 'A greater king never reigned *than he*;' that is, '*than he was*.' 'Beelzebub, *than he*,' &c.; that is, '*than he sat*.' The phrase *than whom* is, however, avoided by the best modern writers.

RULE XXI.

To avoid disagreeable repetitions, and to express our ideas in few words, an *ellipsis*, or omission of some word or words, is frequently admitted; but when this would obscure the sentence, weaken its force, or be attended with an impropriety, the elliptical word or words must be supplied: thus,

Instead of saying, 'He was a learned man, he was a wise man, and he was a good man,' we make use of the ellipsis, and say, 'He was a learned, wise, and good man.' In the phrase, 'Any two men used to think with freedom,' the words *who are* should have been supplied. 'A beautiful field and trees' is not proper language: it should be, 'beautiful fields and trees;' or, 'a beautiful field and fine trees.'

Almost all compounded sentences are more or less elliptical; some examples of which may be seen under the different parts of speech.

1. The ellipsis of the *Article* is thus used: 'A man, woman, and child;' that is, 'a man, a woman, and a child.' 'A house and garden;' that is, 'a house and a garden.' 'The sun and moon;' that is, 'the sun and the moon.' 'The day and hour;' that is, 'the day and the hour.' In all these instances, the article being once expressed, the repetition of it becomes unnecessary. There is, however, an exception to this observation, when some peculiar emphasis requires a repetition; as in the following sentence: 'Not only the year, but the day and the hour.' In this case, the ellipsis of the last article would be improper.

2. The *Noun* is frequently omitted in the following manner: 'The laws of God and man;' that is, 'the laws of God and the laws of man.' In some very emphatical expressions, the ellipsis should not be used; as, 'Christ, the power of God, and the wisdom of God;' which is more emphatical than, 'Christ, the power and wisdom of God.'

3. The ellipsis of the *Adjective* is used in the following manner: 'A delightful garden and orchard;' that is, 'a delightful garden

and a delightful orchard.' 'A little man and woman;' that is, 'a little man and a little woman.' In such elliptical expressions as these, the adjective ought to have exactly the same signification, and to be quite as proper, when joined to the latter substantive as to the former; otherwise, the ellipsis should not be admitted.

Sometimes the ellipsis is improperly applied to nouns of different numbers; as, 'A magnificent house and gardens.' In this case, it is better to use another adjective; as, 'A magnificent house and fine gardens.'

4. The following is the ellipsis of the *Pronoun*: 'I love and fear him;' that is, 'I love him, and I fear him.' 'My house and lands;' that is, 'my house and my lands.' In these instances, the ellipsis may take place with propriety: but if we would be more express and emphatical, it must not be used; as, 'His friends and his foes;' 'My sons and my daughters.'

In some of the common forms of speech, the relative pronoun is usually omitted; as, 'This is the man they love;' instead of, 'This is the man *whom* they love.' 'These are the goods they bought;' for, 'These are the goods *which* they bought.'

In complex sentences, it is much better to have the relative pronoun expressed: as it is more proper to say, 'The posture in which I lay;' than, 'In the posture I lay:;' 'The horse on which I rode, fell down;' than, 'The horse I rode, fell down.'

The antecedent and the relative connect the parts of a sentence together; and, to prevent obscurity and confusion, should answer each other with great exactness. 'We speak that we do know, and testify that we have seen.' Here the ellipsis is manifestly improper, and ought to be supplied: 'We speak that *which* we do know, and testify that *which* we have seen.'

5. The ellipsis of the *Verb* is used in the following instances: 'The man was old and crafty;' that is, 'the man was old, and the man was crafty.' 'She was young, and beautiful, and good;' that is, 'She was young, she was beautiful, and she was good.' 'Thou art poor, and wretched, and miserable, and blind, and naked.' If we would fill up the ellipsis in the last sentence, *thou art* ought to be repeated before each of the adjectives.

If, in such enumeration, we choose to point out one property above the rest, that property must be placed last, and the ellipsis supplied; as, 'She is young and beautiful, and she is good.'

'I went to see and hear him;' that is, 'I went to see him, and I went to hear him.' In this sentence, there is not only an ellipsis of the governing verb *I went*, but likewise of the sign of the infinitive mood, which is governed by it.

Do, did, have, had, will, may, might, and the rest of the auxiliaries of the compound tenses, are frequently used alone, to spare the repetition of the verb; as, 'He regards his word, but thou dost not;' that is, 'dost not regard it.' 'We succeeded, but they did not;' 'did not succeed.' 'I have learned my task, but thou hast not;' 'hast not learned.' 'They must and shall be punished;' that is, 'they must be punished.'

6. The ellipsis of the *Adverb* is used in the following manner:

'He spoke and acted wisely;' that is, 'He spoke wisely, and he acted wisely.' 'Thrice I went and offered my service;' 'that is, 'Thrice I went, and thrice I offered my service.'

7. The ellipsis of the *Preposition*, as well as of the verb, is seen in the following instances. 'He went into the abbeys, halls, and public buildings;' that is, 'He went into the abbeys, he went into the halls, and he went into the public buildings.' 'He also went through all the streets and lanes of the city;' that is, 'through all the streets, and through all the lanes,' &c. 'He spoke to every man and woman there;' that is, 'to every man and every woman.' 'This day, next month, last year;' that is, 'on this day, in the next month, in the last year.' 'The Lord do that which seemeth him good;' that is, 'which seemeth to him.'

8. The ellipsis of the *Conjunction* is as follows: 'They confess the power, wisdom, goodness, and love of their Creator;' that is, 'the power, and wisdom, and goodness, and love of,' &c. 'Though I love him, I do not flatter him;' that is, 'Though I love him, yet I do not flatter him.'

9. The ellipsis of the *Interjection* is not very common: it, however, is sometimes used; as, 'Oh pity and shame;' that is, 'Oh pity! oh shame!'

As the ellipsis occurs in almost every sentence in the English language, numerous examples of it might be given; but only a few more can be admitted here.

In the following instance, there is a very considerable one: 'He will often argue, that if this part of our trade were well cultivated, we should gain from one nation; and if another, from another;' that is, 'He will often argue, that if this part of our trade were well cultivated, we should gain from one nation; and if another part of our trade were well cultivated, we should gain from another nation.'

The following instances, though short, contain much of the ellipsis: 'Well is him;' that is, 'well is it for him.' 'Woe is me;' that is, 'woe is to me;' 'To let blood;' that is, 'to let out blood.' 'To let down;' that is, 'to let it fall or slide down.' 'To walk a mile;' that is, 'to walk through the space of a mile.' 'To sleep all night;' that is, 'to sleep through all the night.' 'To go a fishing;' 'To go a hunting;' that is, 'to go on a fishing voyage or business;' 'to go on a hunting party.' 'I dine at two o'clock;' that is, 'at two of the clock.' 'By sea, by land, on shore;' that is, 'by the sea, by the land, on the shore.'

10. The examples that follow are introduced to show the impropriety of ellipsis in some particular cases. 'The land was always possessed, during pleasure, by those intrusted with the command.' it should be, 'those persons intrusted;' or, 'those who were intrusted.' 'If he had read further, he would have found several of his objections might have been spared;' that is, 'he would have found that several of his objections,' &c. 'There is nothing men are deficient in, than knowing their own characters;' it ought to be, 'nothing in which men;' and, 'than in knowing.' 'I scarcely

know any part of natural philosophy would yield more variety and use; it should be, 'which *would* yield,' &c. 'In the temper of mind he was then;' that is, 'in *which* he then was.' 'The little satisfaction and consistency to be found in most of the systems of divinity I have met with, made me betake myself to the sole reading of the Scriptures;' it ought to be, 'which *are* to be found,' and 'which I have met with.' 'He desired they might go to the altar together, and jointly return their thanks, to whom only they were due;' that is, 'to *him* to whom,' &c.

RULE XXII.

All the parts of a sentence should correspond to one another, and a regular and dependent construction throughout be carefully preserved. The following sentence is therefore inaccurate:

'He was more beloved, but not so much admired as Cinthio.' Here *more* requires *than* after it, which is no where found in the sentence. It should be, 'He was more beloved than Cinthio, but not so much admired.'

This rule may be considered as comprehending all the preceding ones; and it will also apply to many forms of sentences, which none of those rules can be brought to bear upon. Its generality may seem to render it useless; but, when a number of varied examples are ranged under it, perhaps it will afford some useful direction, and serve as a principle to prove the propriety of many modes of expression, which cannot be determined by any of the less general rules. All the following sentences appear to be, in some respect or other, faulty in their construction.

'This dedication may serve for almost any book, that has, is, or shall be published;' it ought to be, 'that has been, or shall be published.' 'He was guided by interests always different, sometimes contrary to, those of the community;' 'different *from*;' or, 'always different from those of the community, and sometimes contrary to them.' 'Will it be urged that these books are as old, or even older than tradition?' The words, 'as old,' and 'older,' cannot have a common regimen; it should be, 'as old as tradition, and even older.' 'It requires few talents to which most men are not born, or at least may not acquire;' 'or which, at least, they may not acquire.' 'The court of chancery frequently mitigates and breaks the teeth of the common law.' In this construction, the first verb is said 'to mitigate the teeth of the common law;' which is an evident solecism. 'Mitigates the common law, and breaks the teeth of it,' would have been grammatical.

'They presently grow into good humour and good language towards the crown;' 'grow into good language' is very improper. 'There is never wanting a set of evil instruments, who, either out of mad zeal, private hatred, or filthy lucre, are always ready,' &c.

We say properly, 'A man acts out of mad zeal,' or, 'out of private hatred;' but we cannot say, if we would speak English, 'he acts out of filthy lucre.' 'To double her kindness and caresses of me;' the word *kindness* requires to be followed by either *to* or *for*, and cannot be construed with the preposition *of*. 'Never was man so teased, or suffered half the uneasiness, as I have done this evening.' The first and third clause, namely, 'Never was man so teased as I have done this evening,' cannot be joined without an impropriety; and to connect the second and third, the word *that* must be substituted for *as*; 'or suffered half the uneasiness that I have done.'

The first part of the following sentence abounds with adverbs, and those such as are hardly consistent with one another: '*How much soever* the reformation of this degenerate age is *almost utterly* to be despaired of, we may yet have a more comfortable prospect of future times.' The sentence would be more correct in the following form: '*Though* the reformation of this degenerate age is *nearly* to be despaired of,' &c.

'Oh! shut not up my soul with the sinners, nor my life with the blood-thirsty; in whose hands is wickedness, and *their* right hand is full of gifts.' As the passage produced by the copulative conjunction *and* was not intended as a continuation of the principal and independent part of the sentence, but of the dependent part, the relative *whose* should have been used instead of the possessive *their*; namely, 'and *whose* right hand is full of gifts.'

'Eye hath not seen, nor ear heard, neither *have* entered into the heart of man, the things which God hath prepared for them that love him.' There seems to be an impropriety in this sentence, in which the same noun serves in a double capacity, performing at the same time the office both of the nominative and objective case. 'Neither *hath* it entered into the heart of man, to conceive the things,' &c. would have been regular.

'We have the power of retaining, altering, and compounding those images which we have once received, into all the varieties of picture and vision.' It is very proper to say, 'altering and compounding those images which we have once received, into all the varieties of picture and vision;' but we can with no propriety say, 'retaining them into all the varieties;' and yet, according to the manner in which the words are ranged, this construction is unavoidable: for, 'retaining, altering, and compounding,' are participles, each of which equally refers to, and governs the subsequent noun, *those images*; and that noun again is necessarily connected with the following preposition *into*. The construction might easily have been rectified, by disjoining the participle *retaining* from the other two participles, in this way: 'We have the power of retaining those images which we have once received, and of altering and compounding them into all the varieties of picture and vision;' or, perhaps, better thus: 'We have the power of retaining, altering, and compounding those images which we have once received, and of forming them into all the varieties of picture and vision.'

INTERJECTION.

For the syntax of the Interjection, see Note 11 of Rule V. and Note 9 of Rule XXI.

DIRECTIONS FOR PARSING.

As we have finished the explanation of the different parts of speech, and the rules for forming them into sentences, it is now proper to give some examples in the manner in which the learners should be exercised, in order to prove their knowledge, and to render it familiar to them. This is called Parsing.

SECTION I.—*Specimens of Etymological Parsing.*

‘Virtue ennobles us.’

Virtue is a common substantive, of the neuter gender, third person, singular number, nominative case. (*Decline the noun.*) *Ennobles*, a regular active verb, indicative mood, present tense, third person singular. (*Repeat the present tense, the perfect tense, and the perfect participle.**) *Us*, a personal pronoun, first person plural, objective case. (*Decline it.*)

‘Goodness will be rewarded.’

Goodness is a common substantive, neuter gender, third person singular, nominative case. (*Decline it.*) *Will be rewarded*, a regular verb, in the passive voice, indicative mood, first future tense, third person singular. (*Repeat the present tense, the imperfect tense, and the perfect participle.*)

‘Strive to improve.’

Strive is an irregular neuter verb, imperative mood, second person singular. (*Repeat the present tense, &c.*) *To improve*, a regular neuter verb, infinitive mood. (*Repeat the present tense, &c.*)

‘Time flies, oh! how swiftly.’

Time is a common substantive, neuter gender, third person singular, nominative case. (*Decline the noun.*) *Flies*, an irregular neuter verb, indicative mood, present tense, third person singular. (*Repeat the present tense, &c.*) *Oh!* an interjection. *How* and *swiftly* are adverbs.

‘Gratitude is a delightful emotion.’

Gratitude is a common substantive, neuter gender, third person singular, nominative case. (*Decline it.*) *Is*, an irregular neuter verb, indicative mood, present tense, third person singular. (*Repeat the present tense, &c.*) *A*, the indefinite article. *Delightful*, an adjective in the positive state. (*Repeat the degrees of comparison.*) *Emotion*, a common substantive, neuter gender, third person singular, nominative case. (*Decline it.*)

‘They who forgive, act nobly.’

They is a personal pronoun, third person plural, nominative case. (*Decline it.*) *Who*, a relative pronoun, nominative case. (*Decline*

* The learner should occasionally repeat all the moods and tenses of the verb.

it.) *Forgive*, an irregular active verb, indicative mood, present tense, third person plural. (*Repeat the present tense, &c.*) *Act*, a regular active verb, indicative mood, present tense, third person plural. (*Repeat, &c.*) *Nobly*, an adverb of quality. (*Repeat the degrees of comparison.*)

‘By living temperately, our health is promoted.’

By is a preposition. *Living*, the present participle of the regular neuter verb *to live*. (*Repeat the participles.*) *Temperately*, an adverb of quality. *Our*, an adjective pronoun, of the possessive kind. (*Decline it.*) *Health*, a common substantive, third person singular, nominative case. (*Decline it.*) *Is promoted*, a regular passive verb, indicative mood, present tense, third person singular. (*Repeat, &c.*)

‘We should be kind to them who are unkind to us.’

We is a personal pronoun, first person plural, nominative case. (*Decline it.*) *Should be*, an irregular neuter verb, potential mood, imperfect tense, first person plural. (*Repeat the present tense, &c.*) *Kind*, an adjective in the positive state. (*Repeat the degrees of comparison.*) *To*, a preposition. *Them*, a personal pronoun, third person plural, objective case. (*Decline it.*) *Who*, a relative pronoun, nominative case. (*Decline it.*) *Are*, an irregular neuter verb, indicative mood, present tense, third person plural. (*Repeat, &c.*) *Unkind*, an adjective in the positive state. (*Repeat the degrees of comparison.*) *To*, a preposition. *Us*, a personal pronoun, first person plural, objective case. (*Decline it.*)

SECTION II.—*Specimens of Syntactical Parsing.*

‘William grows tall.’

William is a proper substantive, being a name appropriated to one individual; masculine gender, because it denotes one of the male kind; third person, being spoken of; singular number, as designating only one; nominative case, being only named. (*Decline it. Why do proper names generally want the plural number?*) *Grows*, an irregular neuter verb: irregular, because it does not form its imperfect tense, and perfect participle, by the addition of *d* or *ed*; neuter, because its action affects no object; of the indicative mood, present tense, third person singular, because the action is represented as happening to *William* at the present time; and as *William*, the nominative, is of the third person singular, so must the verb also be, by Rule I. Syntax. (*Conjugate it.*) *Tall*, an adjective, of the positive state; and has for its substantive, *William*, by Rule VIII. which says, &c. It is an adjective, as expressing the quality of *William*; and of the positive state, as expressing his height, either with regard to others of the same age, or youth in general; or absolutely, without any increase or diminution. (*Compare it. Why compared by *er* and *est*?*)

‘Let me go home.’

Let is an irregular active verb, of the imperative mood, second person singular; has for its nominative *thou* understood, by Rule I.:

it is of the imperative mood, because it expresses an entreaty; second person, as being spoken to by another. (*Conjugate it.*) *Me*, a personal pronoun, singular number, first person, objective case, governed by the active verb *let*, by Rule XII. (*Decline it.*) *Go*, an irregular neuter verb, of the infinitive mood, present tense, governed by the verb *let*, by Rule XII. (*Conjugate it.*) *Home*, a common substantive, because applied to a whole class of objects; of the neuter gender, because an inanimate object; third person, because spoken of; singular number, because it represents only one object; objective case, because prepositions take the objective case after them in English; governed by the preposition *to* understood, by Rule XVII. (*Decline it.*)

‘Peace and joy are virtue’s crown.’

Peace is a common substantive, neuter gender, nominative case. *And*, a conjunction copulative. *Joy*, a common substantive, neuter gender, nominative case. *Are*, a verb neuter, indicative mood, present tense, third person plural, agreeing with the nominative case *peace* and *joy*, according to Rule II. which says. (*Here repeat the rule.*) *Virtue’s*, a common substantive, in the possessive or genitive case, governed by the substantive *crown*, agreeably to Rule X. which says, &c. *Crown*, a common substantive, as applicable to a whole class of objects; neuter gender, being an inanimate object; third person, being spoken of; nominative case after the neuter verb *are*, by a Note in p. 169, which says, ‘The verb *to be*,’ &c.

‘Remember to assist the distressed.’

Remember is a regular active verb, imperative mood, second person singular; has for its nominative *thou* understood, by Rule I. *To assist*, a verb active, in the infinitive mood, governed by the preceding verb, according to Rule XII. which says, &c. *The*, the definite article. *Distressed*, an adjective put substantively, objective case, governed by the active verb *to assist*, according to Rule XI. which says, &c.

‘Patience and resignation will, in due time, be rewarded.’

Patience is a common substantive, neuter gender, third person. *And*, a conjunction copulative. *Resignation*, a common substantive, neuter gender, third person singular, nominative case. *Will be rewarded*, a regular passive verb, indicative mood, first future tense, third person plural, agreeing with its nominative case, *patience and resignation*, according to Rule II. which says, &c.; and composed of the auxiliaries *will be*, and the perfect participle *rewarded*. *In*, a preposition. *Due*, an adjective of the positive state, and has for its substantive *time*, according to Rule VIII. *Time*, a common substantive, of the singular number, objective case, according to Rule XVII. which says, &c. (*Decline it.*)

‘Wisdom or folly governs us.’

Wisdom is a common substantive. (*Repeat the gender, person, number, and case.*) *Or*, a disjunctive conjunction. *Folly*, a common substantive. (*Repeat the person, number, and case; and mention its*

plural.) *Governs*, a regular active verb, indicative mood, present tense, third person singular, agreeing with its nominative case *wisdom* or *folly*, according to Rule III. which says, &c. *Us*, a personal pronoun, first person, plural number, objective case, governed by the active verb *governs*, agreeably to Rule XI. which says, &c. (*Decline it.*)

‘Every heart knows its sorrows.’

Every is an adjective pronoun, of the distributive kind, agreeing with its substantive *heart*, according to Note 3 under Rule VIII. which says, &c. *Heart*, a common substantive. (*Repeat the gender, person, number, and case.*) *Knows*, an irregular active verb, indicative mood, present tense, third person singular, agreeing with its nominative case *heart*, according to Rule I. which says, &c. (*Why termed irregular?*) *Its*, a personal pronoun, third person singular, neuter gender, to agree with its substantive *heart*, according to Rule V. which says, &c.: it is in the possessive case, governed by the noun *sorrows*, according to Rule X. which says, &c. *Sorrows*, a common substantive, third person, plural number, objective case, governed by the active verb *knows*, according to Rule XI. which says, &c. (*Decline it.*)

‘Good works being neglected, devotion is vain.’

Good works being neglected is the case absolute. *Devotion*, a common substantive. *Is*, a verb neuter, &c. *Vain*, an adjective; having for its substantive *devotion*, according to Rule VIII.

‘Though affliction be our lot, we may be the happier for it.’

Though is a conjunction. *Affliction*, a common substantive. *Be*, a verb neuter, present tense, third person singular, subjunctive mood, being governed by the conjunction *though*, agreeably to Rule XIX. *Our*, a possessive pronoun. *Lot*, a common substantive. *We*, a personal pronoun, first person plural, nominative case to the verb *may be*. *May be*, a verb neuter, potential mood, present tense, agreeing with its nominative case *we*. *The*, the definite article. *Happier*, an adjective, in the comparative degree. (*Compare it.*) *For*, a preposition. *It*, a personal pronoun, objective case, governed by the preposition *for*, agreeably to Rule XVII.

‘To countenance persons who are guilty of bad actions, is but one remove from committing them.’

To countenance persons who are guilty of bad actions, is part of a sentence, which is the nominative case to the verb *is*. *Is*, a verb neuter, indicative mood, present tense, third person singular, agreeing with the nominative case aforementioned, agreeably to an observation under Rule I. *But*, a conjunction. *One*, a numeral adjective. *Remove*, a common substantive. *From*, a preposition. *Committing*, the present participle of the active verb *to commit*. *Them*, a personal pronoun, third person plural, objective case, governed by the participle *committing*, agreeably to Rule XIV. which says, &c. (*Decline it.*)

'Whose house is that? My brother's and mine. Who inhabit it? We.'

Whose is a relative pronoun, of the interrogative kind, and relates to the following words, *brother's* and *mine*, agreeably to a Note under Rule VI.: it is in the possessive case, governed by *house*, according to Rule X. which says, &c. *House*, a common substantive. (*Repeat the gender, person, number, and case.*) *Is*, an irregular neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative case *house*, according to Rule I. which says, &c. *That*, an adjective pronoun, of the demonstrative kind. *My*, an adjective pronoun, of the possessive kind. *Brother's*, a common substantive, third person singular, possessive case, governed by *house*, understood, according to Rule X. and a Note under Rule VI. *And*, a copulative conjunction. *Mine*, a personal pronoun, first person singular, possessive case, according to a Note under Rule X. and another under Rule VI. *Who*, a relative pronoun, of the interrogative kind, plural number, nominative case, and relates to *we*, following, according to a Note under Rule VI. *Inhabit*, a regular active verb. (*Repeat the mood, tense, person, &c.*) *It*, a personal pronoun, third person, singular number, objective case, governed by the active verb *inhabit*, according to Rule XI. which says, &c. *We*, a personal pronoun, first person plural, nominative case to the verb *inhabit*, understood. The words *inhabit it*, are implied after *we*, agreeably to a Note under Rule VI.

'The emperor, Marcus Aurelius, was a wise and virtuous prince.'

The is the definite article. *Emperor*, a common substantive, masculine gender, third person singular, nominative case. (*What is its feminine?*) *Marcus Aurelius*, a proper substantive, nominative case, because it is put in apposition with the substantive *emperor*, agreeably to the first Note of Rule X. *Was*, an irregular neuter verb, indicative mood, imperfect tense, third person singular, agreeing with its nominative case *emperor*. *A*, the indefinite article. *Wise*, an adjective, and belongs to its substantive *prince*. *And*, a copulative conjunction. *Virtuous*, an adjective, and belongs, &c. *Prince*, a common substantive, nominative case, agreeably to the fourth Note of Rule XI. (*Decline it. What is its feminine?*)

'To err is human.'

To err is the infinitive mood, and nominative case to the verb *is*. *Is*, an irregular neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative case *to err*, agreeably to Note 1 under Rule I. *Human*, an adjective, and belongs to its substantive *nature*, understood, according to Rule VIII. which says, &c. (*Why cannot human be compared?*)

'The worthy Emperor Titus, recollecting once at supper, that, in that day, he had not done any body a kindness, exclaimed, Alas! my friends, I have lost a day!'

The is the definite article. *Worthy*, an adjective, positive state. *Emperor Titus*, both substantives; the first a common, the second

a proper name; and the nominative case to the verb *exclaimed*. *Recollecting*, the present participle of the active verb *to recollect*. *Once*, an adverb. *At*, a preposition. *Supper*, a common substantive, singular number, the object of the preposition *at*. *That*, a conjunction. *In*, a preposition. *That*, an adjective pronoun, of the demonstrative kind. *Day*, a common substantive. *He*, a personal pronoun, third person singular, masculine gender, nominative case to the verb *had done*, and standing for *Titus*. *Had done*, a verb active, indicative mood, pluperfect tense, third person singular, agreeing with the nominative case *he*, and composed of the auxiliary *had*, and the perfect participle of the verb *to do*. *Not*, an adverb. *Any*, an adjective pronoun, having for its substantive *body*. *Body*, a common substantive, neuter gender, objective case, governed by the preposition *to* understood. (*What is the plural of body?*) *A*, the indefinite article. *Kindness*, a common substantive, the object of the active verb *done*. *Exclaimed*, a verb neuter, indicative mood, imperfect tense, third person singular, agreeing with the nominative case *Titus*. *Alas!* an interjection. *My*, a possessive pronoun. *Friends*, a common substantive, plural number. *I*, a personal pronoun, first person singular, nominative case to the verb *have lost*. *Have lost*, a verb active, indicative mood, perfect tense, first person singular, agreeing with its nominative case *I*. *A*, the indefinite article. *Day*, a common substantive, the object of the active verb *have lost*. (*Why does day not change y into ies in the plural?*)

‘Let me proceed.’

Let is an irregular active verb, imperative mood, second person, plural number, and agrees with its nominative case *you* understood; as, ‘do you let.’ *Me*, a personal pronoun, first person, singular number, objective case, governed by the active verb *let*, agreeably to Rule XI. which says, &c. *Proceed*, a regular neuter verb, infinitive mood, governed by the preceding verb *let*, according to Rule XII. which says, &c.

‘The man is happy who lives wisely.’

The is the definite article. *Man*, a common substantive. (*Repeat the person, number, and case.*) *Is*, an irregular neuter verb, indicative mood, present tense, third person singular, agreeing with the nominative case *man*, according to Rule I. which says, &c. *Happy*, an adjective, in the positive state. *Who*, a relative pronoun, which has for its antecedent *man*, with which it agrees in gender, number, and person, according to Rule V. which says, &c. *Lives*, a regular neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative *who*, according to Rule VI. which says, &c. *Wisely*, an adverb of quality, placed after the verb, according to Rule XV.

‘We are not unemployed.’

We is a personal pronoun. (*Repeat the person, number, and case.*) *Are*, an irregular neuter verb. (*Repeat the mood, tense, person, &c.*) *Not*, an adverb of negation. *Unemployed*, an adjective in the positive state. The two negatives, *not* and *un*, form an affirmative, agreeably to Rule XVI. which says, &c.

'This bounty has relieved you and us; and has gratified the donor.'

This is an adjective pronoun, of the demonstrative kind. *Bounty*, a common substantive. (*Repeat the person, number, and case.*) *Has relieved*, a regular active verb, indicative mood, perfect tense, third person singular, agreeing with its nominative *bounty*, according to Rule I. which says, &c. *You*, a personal pronoun, second person plural, objective case. (*Repeat the government and rule.*) *And*, a copulative conjunction. *Us*, a personal pronoun, objective case. *You* and *us* are put in the same case, according to Rule XVIII. which says, &c. *And*, a copulative conjunction. *Has gratified*, a regular active verb, indicative mood, perfect tense, third person singular, agreeing with its nominative *bounty*, understood. *Has relieved* and *has gratified*, are in the same mood and tense, according to Rule XVIII. which says, &c. *The*, the definite article. *Donor*, a common substantive, third person, singular number, objective case, governed by the active verb, *has gratified*, according to Rule XI. which says, &c.

SECTION III.—Another Mode of Parsing.

IN examining a single proposition, we first divide it into subject and attribute, as simply as possible. We next add to the personal subject each word that has relation to it, either by reason of identity or modification. We then pass to the attribute, beginning with the verb, and adding each word connected therewith, according to the most simple order, and according to the modifications which the words serve to express.

If several propositions be combined, so as to form a period, we consider them separately as above; for a word has no grammatical connexion with any but the proposition to which it belongs.

'Sweet is the breath of morn.'

Here we find the verb to be *is*. What is? *the breath*: this is the grammatical subject. What breath? that of *morn*: this is a complement, determinative of the subject. The logical subject then is, *The breath of morn*. Is what? *sweet*: the attribute. There is here an inversion of the terms of the proposition: the simple construction would be, *The breath of morn is sweet*.

In languages which admit cases, the grammatical subject and all its identical complements and attributes are in the *nominative*. Here, therefore, the substantive *breath*, and the adjective *sweet*, would be in the nominative. The adjective *sweet* would also be of the same gender and number as its substantive *breath*. This similarity between the substantive and adjective is, in Syntax, called *agreement*. There must likewise be agreement between the verb and its grammatical subject, in number and person. Thus, *is* is here in the third person singular, because *breath* is in the third person sin-

gular. The complement of any word is said, in Syntax, to be governed by the word which it completes. Here, *of morn* is in the genitive case, according to the French idiom, governed by *breath*.

‘Oft pining cares in rich brocades are dressed.’

Are is the verb. What are? *cares*: the grammatical subject. What cares? *pining*: complement of the subject. The logical subject then is, *Pining cares*. Are what? *dressed*: grammatical attribute. How dressed? *in*: initial complement of the attribute. In what? *brocades*: the complement of *in*. What brocades? *rich*: complement of brocades. When are they so dressed? *oft*: complement of the verb. The logical attribute is, *Dressed in rich brocades*. Reduced to the simple construction, the order of the terms would be, *Pining cares are oft dressed in rich brocades*. This proposition is simple, but complex by both subject and attribute. It may be remarked, that in English the adjective is almost always transposed: the rigidly simple construction of this example would be, *Cares pining are oft dressed in brocades rich*. *Cares* is a substantive, plural number, neuter gender; and being the thing spoken of, it is called, in grammatical language, the third person. In languages in which verbs and nouns assume a variety of forms, the word *cares* would determine the form of the three words, *pining*, *are*, and *dressed*: or, in grammatical language, the adjectives *pining* and *dressed* would agree with it in gender, number, and case; and the verb *are* would agree with it in number and person. The last is the only one of the three words affected by it in English; because the last is the only one of the three that admits variety of forms: we say, in the present tense, *am*, *art*, *is*, and *are*. The adjective *rich* would agree in gender, number, and case, with its substantive *brocades*; and *brocades* would be affected, in point of case, by the preposition *in*, whose immediate complement it is. *Oft* is called an adverb of time.

‘In that scene of contention, the illustrious grandfather of this very man acted a distinguished part.’

Here, *acted* is the verb. Who acted? *the grandfather*: grammatical subject; which is modified by the adjective *illustrious*, and farther completed by the phrase *of this very man*. In this phrase, the governing word is the preposition *of*, whose grammatical complement is the substantive *man*: this substantive is qualified by the adjectives *this* and *very*. The logical subject is, *The illustrious grandfather of this very man*.

Acted, being a verb adjective, includes the grammatical attribute. Acted what? *a distinguished part*: objective complement of the attribute. In languages which admit declension, this complement would be in the *accusative* case.

In what circumstances did he act? *in*, initial circumstantial complement of *acted*. In what? *that scene*: complement of *in*. What kind of scene? *of contention*: determinative complement of *scene*. *In that scene of contention*: total circumstantial complement of *acted*. *Acted a distinguished part in that scene of contention*: logical attri-

bute. It may be observed, that the circumstantial complement, *in that scene of contention*, may be construed either at the beginning or the end of the proposition, or even in the middle, between the logical subject and the verb.

‘In the present juncture, what is the conduct of our modern Lentulus?’

Here the logical subject is, *the conduct of our modern Lentulus*, which, as the proposition is interrogative, follows the verb. The attribute is *what*. *In the present juncture* is a circumstantial complement of the verb.

These phrases may be thus analyzed: *In the conduct of our modern Lentulus*, the principal word is *conduct*, which is the grammatical subject of the proposition. *Of our modern Lentulus* is a determinative complement of *conduct*. In this phrase, the principal or governing word is the preposition *of*, whose grammatical complement *Lentulus* is qualified by the adjectives *our* and *modern*. In the circumstantial complement, namely, *in the present juncture*, the principal word is the preposition *in*, whose grammatical complement *juncture* is itself completed by the adjective *present*.

OF FIGURES.

WORDS have now been considered, in their usual form and construction. But, by a *figure*, a deviation is sometimes made from the *usual* form, position, or pronunciation of a word; from the *regular* construction; or from the *proper* sense of a word, or usual mode of expression. Hence arise, respectively, the figures of Etymology, the figures of Syntax, and the figures of Rhetoric.

SECTION I.—Of the Figures of Etymology.

The more common figures are *Aphæresis*, *Prosthesis*, *Syncope*, *Apocope*, *Paragoge*, *Diæresis*, *Synæresis*, to which may be added *Tmesis*.

Aphæresis cuts off the initial letter or syllable; as, *'gainst*, *'gan*, for *against*, *began*.

Prosthesis is the addition of a letter or syllable to the beginning of a word; as, *arise*, *entreat*, *appaid*, from *rise*, *treat*, *paid*; ‘They *entreated* the servants spitefully.’—MAT. xxii. 6.

‘So only can high justice rest *appaid*.’—MILTON.

Syncope strikes out a letter or syllable from the body of a word; as, *lov'd*, *se'nnight*, for *loved*, *sevensnight*.

Apocope cuts off the final letters; as, *five o'clock*; *th' evening*, *t'other*; for *of*, or *on*, *the*.

Paragoge adds a letter or syllable to the end; as, *awaken* from *awake*.

Diæresis places the mark ‘ over two vowels, or rather over the latter one, that they may not be regarded as a diphthong or one

syllable; as, *coöperate*, *zoölogy*, *aërial*. The writer is not acquainted with an instance in which, as in Latin, one syllable may be split into two (as *volvisse* into *voluisse*); except, perhaps, *puissant* and *puissance* may be so considered, which, though properly dissyllabics, are often pronounced *pu-issant*, *pu-issance*.

Synæresis contracts two syllables into one, by rapidly pronouncing in one syllable, two or more vowels belonging to separate syllables; as the *ae* of *Israel*, or the *ie* of *alienate*.

Tmesis separates compound words, putting a word between; as, 'To God ward,' i. e. *toward*. It may be remarked, that *versus*, the word in Latin corresponding to *ward*, is similarly placed.

The preceding figures occur oftener in poetry than in prose.

Such contractions as *can't* for *cannot*, *won't* for *will not*, *sha'n't* for *shall not*, *prithee* for *I pray thee*, are chiefly colloquial.

SECTION II.—Of the Figures of Syntax.

The Figures of Syntax are *Ellipsis*, *Pleonasm*, *Enallage*, and *Hyperbaton*.

Ellipsis is the omission of words necessary to supply the regular or full construction.

Pleonasm is the use of superfluous words; as, 'Never did Atticus succeed better in gaining the universal love and esteem of all men.' *Universal* is superfluous; or *the* and *of all men* may be expunged. This figure ought to be generally avoided. On some occasions, however, it has peculiar force; as, 'O barren, thou that *didst not bear!*' To the word *both*, implying 'the two,' it may be unnecessary to prefix the pronoun; *both* simply being, in general, sufficiently explicit: thus, 'both spoke,' for 'they both spoke.' When we write, they *both* spoke and wrote; *both*, properly considered, refers to the two verbs: thus, 'they did *the two* things; they spoke, and they wrote.' 'This here,' and 'that there,' are vile, vulgar, ungrammatical pleonasms; *this* and *that* respectively implying *here* and *there*; and adverbs being used as adjectives.

The repetition of a conjunction is termed *Polysyndeton*, a figure employed when we wish to dwell impressively on particulars; as, 'Blessing, and glory, and wisdom, and thanksgiving, and honour, and might, be unto God.'

The use of several words to denote one object, is termed *Periphrasis*; as, 'the juice of the grape' for *wine*; in which, however, there is, strictly speaking, no pleonasm.

Enallage uses one accident or one part of speech for another, and rarely occurs in correct language. 'Pretty strong,' 'full well,' in which an adjective seems to be used for an adverb, and 'than whom,' when employed where analogy requires 'than *who*,' may be considered as correct examples. *Dies*, instead of *died*, in 'that year Alexander *dies*,' may perhaps be referred to this figure. 'Sure some disaster has *befel*.'—GAY. *befallen*. The use of the preterit for the perfect participle is scarcely tolerable, even in poetry.

Hyperbaton is the transposition of words; as, 'all price beyond.' It often gives strength to a sentence; as, 'Silver and gold have I none.'

It is named *Hysteron Proteron*, when that which is placed first should, according to the sense, be placed last; as, 'bred and born,' 'he is well and alive.'

Transposition occurs chiefly in poetry; and is allowable, for harmony, variety, strength, or vivacity: but care must be taken not to depart so far from the natural principle of *juxtaposition* as to occasion ambiguity, or express a different meaning from what is intended to be conveyed. The following is an improper collocation: 'To acquire the power of changing the key on which you speak *at pleasure*, accustom yourself,' &c. It should be, 'of changing *at pleasure* the key.'*

PART IV.

PROSODY.

PROSODY consists of two parts: the former teaches the true PRONUNCIATION of words, comprising Accent, Quantity, Emphasis, Pause, and Tone; and the latter, the laws of VERSIFICATION.

CHAPTER I.

OF PRONUNCIATION.

SECTION I.—Of Accent.

ACCENT is the laying of a peculiar stress of the voice, on a certain letter or syllable in a word, that it may be better heard than the rest, or distinguished from them: as, in the word *presúme*, the stress of the voice must be on the letter *u*, and second syllable, *sume*, which take the accent.

As words may be formed of a different number of syllables, from one to eight or nine, it is necessary to have some peculiar mark to distinguish words from mere syllables; otherwise, speech would

* The Figures of Rhetoric will be treated of in Chapter IV. Part II. of the Appendix.

be only a continued succession of syllables, without conveying ideas; for, as words are the marks of ideas, any confusion in the marks must cause the same in the ideas for which they stand. It is therefore necessary, that the mind should at once perceive what number of syllables belongs to each word in utterance. This might be done by a perceptible pause at the end of each word in speaking, as we form a certain distance between them in writing and printing. But this would make discourse extremely tedious; and, though it might render words distinct, would make the meaning of sentences confused. Syllables might also be sufficiently distinguished by a certain elevation or depression of voice upon one syllable of each word, which was the practice of some nations. But the English tongue has, for this purpose, adopted a mark of the easiest and simplest kind, which is called *accent*, and which effectually answers the end.

Every word in our language, of more than one syllable, has one of them distinguished from the rest in this manner; and some writers assert, that every monosyllable of two or more letters, has one of its letters thus distinguished.

Accent is either principal or secondary. The principal accent is that which necessarily distinguishes one syllable in a word from the rest. The secondary accent is that stress which we may occasionally place upon another syllable, besides that which has the principal accent, in order to pronounce every part of the word more distinctly, forcibly, and harmoniously: thus, 'Complaisant, caravan,' and 'violin,' have frequently an accent on the first, as well as on the last syllable, though a somewhat less forcible one. The same may be observed of 'Repartee, referee, privateer, domineer,' &c. But it must be observed, that though an accent is allowed on the first syllable of these words, it is by no means necessary: they may all be pronounced with one accent, and that on the last syllable, without the least deviation from propriety.

As emphasis evidently points out the most significant word in a sentence; so, where other reasons do not forbid, the accent always dwells with greatest force on that part of the word which, from its importance, the hearer has always the greatest occasion to observe; and this is necessarily the root or body of the word. But as harmony of termination frequently attracts the accent from the root to the branches of words, so the first and most natural law of accentuation seems to operate less in fixing the stress than any other. Our own Saxon terminations, indeed, with perfect uniformity, leave the principal part of the word in quiet possession of what seems its lawful property; but Latin and Greek terminations, of which our language is full, assume a right of preserving their original accent, and subject almost every word they bestow upon us, to their own classic laws.

Accent, therefore, seems to be regulated in a great measure by etymology. In words from the Saxon, the accent is generally on the root; in words from the learned languages, it is generally on the termination; and if to these we add the different accent we lay on some words, to distinguish them from others, we seem to have the three great principles of accentuation; namely, the *radical*, the

terminational, and the *distinctive*. The radical; as, 'Lóve, lóvely, lóveliness:' the terminational; as, 'Hármony, harmónious:' the distinctive; as, 'Cónvert, to convért.'

ACCENT ON DISSYLLABLES.

Words of two syllables have necessarily one of them accented, and but one. It is true, for the sake of emphasis, we sometimes lay an equal stress upon two successive syllables; as, 'Dí-rect, sóme-times:' but when these words are pronounced alone, they have never more than one accent. The word 'á-mén' is the only word which is pronounced with two accents when alone.

Of dissyllables, formed by affixing a termination, the former syllable is commonly accented; as, 'Chíldish, kíngdom, áctest, ácted, tóilsome, lóver, scóffer, fáirer, fóremost, zéalous, fúlness, meékly, ártist.'

Dissyllables formed by prefixing a syllable to the radical word, have commonly the accent on the latter; as, 'To beseém, to bestów, to retúrñ.'

Of dissyllables, which are at once nouns and verbs, the verb has commonly the accent on the latter, and the noun on the former syllable; as, 'To cemént, a cément; to contráct, a cóntract; to preságe, a présage.'

This rule has many exceptions. Though verbs seldom have their accent on the former, yet nouns often have it on the latter syllable; as, 'Delight, perfúme.' Those nouns which, in the common order of language, must have preceded the verbs, often transmit their accent to the verbs they form, and inversely. Thus, the noun 'wáter' must have preceded the verb 'to wáter,' as the verb 'to correspónd' must have preceded the noun 'correspóndent;' and 'to pursúe' claims priority to 'pursúit.' So that we may conclude, wherever verbs deviate from the rule, it is seldom by chance, and generally in those words only where a superior law of accent takes place.

All dissyllables ending in *y*, *our*, *ow*, *le*, *ish*, *ic*, *ter*, *age*, *en*, *et*; as, 'Cránný, lábour, wállow;' except 'allów, avów, endów, belów, bestów;' 'báttle, bánish, cámblic, báttér, cóurage, fásten, quáiet;' accent the former syllable.

Dissyllable nouns in *er*, as, 'Cánker, búttér,' have the accent on the former syllable.

Dissyllable verbs, terminating in a consonant and *e* final, as, 'Compríse, escápe;' or having a diphthong in the last syllable, as, 'Appéase, revéal;' or ending in two consonants, as, 'Atténd;' have the accent on the latter syllable.

Dissyllable nouns, having a diphthong in the latter syllable, have commonly their accent on the latter syllable; as, 'Appláuse;' except some words in *ain*; as, 'Villain, cúrtain, móuntain.'

Dissyllables that have two vowels, which are separated in the pronunciation, have always the accent on the first syllable; as, 'Líon, ríot, quáiet, líar, rúin;' except 'créate.'

ACCENT ON TRISYLLABLES.

Trisyllables formed by adding a termination, or prefixing a syllable, retain the accent of the radical word; as, 'Lóveliness,

tenderness, contemner, wágoner, physical; bespátter, comménting, comméding, assúrance.'

Trisyllables ending in *ous, al, ion*, as, 'Arduous, cápital, méntion,' accent the first.

Trisyllables ending in *ce, ent, ant, or ate*, accent the first syllable; as, 'Cóuntenance, cóntinence, ármament, imminent, élegant, próp-agate:' unless they are derived from words having the accent on the last; as, 'Connivance, acquáintance:' and unless the middle syllable has a vowel before two consonants; as, 'Promúlgate.'

Trisyllables ending in *y*, as, 'éntity, spécify, liberty, víctory, súbsidy,' commonly accent the first syllable.

Trisyllables in *re* or *le*, accent the first syllable; as, 'Légible, théâtre:' except 'Discíple,' and some words which have a preposition; as, 'Exámple, indénture.'

Trisyllables ending in *ude*, commonly accent the first syllable; as, 'Plénitude, hábitude, réctitude.'

Trisyllables ending in *ator*, have the accent on the middle syllable; as, 'Spectátor, créator,' &c.; except 'órator, sénator, bár-rator.'

Trisyllables which have in the middle syllable a diphthong, as, 'Endéavour,' or a vowel before two consonants, as, 'Doméstic;' accent the middle syllable.

Trisyllables that have their accent on the last syllable, are commonly French; as, 'Acquiesce, repartée, magazine:' or they are words formed by prefixing one or two syllables to a long syllable; as, 'Immatúre, overchárge.'

ACCENT ON POLYSYLLABLES.

Polysyllables, or words of more than three syllables, generally follow the accent of the words from which they are derived; as, 'árrogating, cóntinency, incóntinently, comméndable, commúnicableness.'

Words ending in *ator*, have the accent generally on the penultimate, or last syllable but one; as, 'Emendátor, gladiátor, equivo-cátor, prevaricátor.'

Words ending in *le*, commonly have the accent on the first syllable; as, 'ámicable, déspicable:' unless the second syllable has a vowel before two consonants; as, 'Combústible, condémnable.'

Words ending in *ion, ous*, and *ty*, have their accent on the antepenultimate, or last syllable but two; as, 'Salvátion, victórious, activity.'

Words which end in *ia, io*, and *cal*, have the accent on the antepenult; as, 'Cyclopædia, punctilio, despótical.'

The rules respecting accent, are not advanced as complete or infallible: they are merely proposed as useful. Almost every rule of every language has its exceptions; and in English, as in other tongues, much must be learned by example and authority.

It may be further observed, that though the syllable on which the principal accent is placed, is fixed and certain; yet we may, and do, frequently make the secondary principal, and the principal secondary; thus, 'Caravan, complaisant, violin, repartee, referee, privateer, domineer,' may all have the greater stress on the first,

and the less on the last syllable, without any violent offence to the ear: nay, it may be asserted, that the principal accent on the first syllable of these words, and none at all on the last, though certainly improper, has nothing in it grating or discordant; but placing an accent on the second syllable of these words, would entirely derange them, and produce great harshness and dissonance. The same observations may be applied to 'demonstration, lamentation, provocation, navigator, propagator, alligator,' and every similar word in the language.

SECTION II.—Of Quantity.

THE quantity of a syllable is that time which is occupied in pronouncing it. It is considered as LONG OR SHORT.

A vowel or syllable is long, when the accent is on the vowel; which occasions it to be slowly joined in pronunciation with the following letters; as, 'Fäll, bāle, mōōd, hōūse, fēature.'

A syllable is short, when the accent is on the consonant; which occasions the vowel to be quickly joined to the succeeding letter; as, 'Ant, bönnēt, hūngēr.'

A long syllable generally requires double the time of a short one in pronouncing it: thus, 'Māte' and 'Nōte' should be pronounced as slowly again as 'Māt' and 'Nöt.'

Unaccented syllables are generally short; as, 'ādmīre, bóldness, sinnēr.' But to this rule there are many exceptions; as, 'ālsō, éxīle, gāngrēne, úmpīre, fóretāste,' &c.

When the accent is on a consonant, the syllable is often more or less short, as it ends with a single consonant, or with more than one; as, 'Sādly, róbber; persist, mātchless.'

When the accent is on a semivowel, the time of the syllable may be protracted, by dwelling upon the semivowel; as, 'Cur, canfulfil:.' but when the accent falls on a mute, the syllable cannot be lengthened in the same manner; as, 'Búbble, cáptain, tóttter.'

The quantity of vowels has, in some measure, been considered under the first part of Grammar, which treats of the different sounds of the letters; and therefore we shall dismiss this subject with a few general rules and observations.

1st, All vowels under the principal accent, before the terminations *ia*, *io*, and *ion*, preceded by a single consonant, are pronounced long; as, 'Regalia, folio, adhesion, explosion, confusion:.' except the vowel *i*, which in that situation is short; as, 'Militia, punctilio, decision, contrition.' The only exceptions to this rule seem to be 'Discretion, battalion, gladiator, national, and rational.'

2nd, All vowels that immediately precede the terminations *ity* and *ety*, are pronounced long; as, 'Deity, piety, spontaneity.' But if one consonant precedes these terminations, every preceding accented vowel is short; except *u*, and the *a* in 'scarcity' and 'rarity;' as, 'Polarity, severity, divinity, curiosity;—impunity.' Even *u* before two consonants contracts itself; as, 'Curvity, taciturnity,' &c.

3rd, Vowels under the principal accent, before the terminations *ic* and *ical*, preceded by a single consonant, are pronounced short: thus, 'Satanic, pathetic, elliptic, harmonic,' have the vowel short; while 'Tunic, runic, cubic,' have the accented vowel long: and 'Fanatical, poetical, levitical, canonical,' have the vowel short; but 'Cubical, musical,' &c. have the *u* long.

4th, The vowel, in the antepenultimate syllable of words, with the following terminations, is always pronounced short:

<i>loquy</i> ; as, obloquy.	<i>parous</i> ; as, oviparous.
<i>strophe</i> ; as, apostrophe.	<i>cracy</i> ; as, aristocracy.
<i>meter</i> ; as, barometer.	<i>gony</i> ; as, cosmogony.
<i>gonal</i> ; as, diagonal.	<i>phony</i> ; as, symphony.
<i>vorous</i> ; as, carnivorous.	<i>nomy</i> ; as, astronomy.
<i>ferous</i> ; as, somniferous.	<i>tomy</i> ; as, anatomy.
<i>fluous</i> ; as, superfluous.	<i>pathy</i> ; as, antipathy.
<i>fluent</i> ; as, mellifluent.	

As no utterance which is void of proportion, can be agreeable to the ear; and as quantity, or proportion of time in utterance, greatly depends on a due attention to the accent; it is absolutely necessary for every person who would attain a just and pleasing delivery, to be master of that point.

SECTION III.—Of *Emphasis.*

By emphasis is meant a stronger and fuller sound of voice, by which we distinguish some word or words on which we design to lay particular stress, and to show how they affect the rest of the sentence. Sometimes the emphatic words must be distinguished by a particular tone of voice, as well as by a greater stress.

On the right management of the emphasis depends the life of pronunciation. If no emphasis be placed on any words, not only will discourse be rendered heavy and lifeless, but the meaning often left ambiguous. If the emphasis be placed wrong, we shall pervert and confound the meaning wholly. To give a common instance: such a simple question as this, 'Do you ride to town to-day?' is capable of no fewer than four different acceptations, according as the emphasis is differently placed on the words. If it be pronounced thus: 'Do *you* ride to town to-day?' the answer may naturally be, 'No, we send a servant in our stead.' If thus:

‘Do you *ride* to town to-day?’ answer, ‘No, we intend to walk.’ ‘Do you ride *to town* to-day?’ ‘No, we ride into the country.’ ‘Do you ride to town *to-day*?’ ‘No, but we shall to-morrow.’ In like manner, in solemn discourse, the whole force and beauty of an expression often depend on the emphatic word; and we may present to the hearers quite different views of the same sentiment, by placing the emphasis differently. In the following words of our Saviour, observe in what different lights the thought is placed, according as the words are pronounced. ‘Judas, betrayest thou the Son of Man with a kiss?’ ‘*Betrayest thou,*’ makes the reproach turn on the infamy of treachery. ‘*Betrayest thou,*’ makes it rest upon Judas’s connexion with his master. ‘*Betrayest thou the Son of Man,*’ rests it upon our Saviour’s personal character and eminence. ‘*Betrayest thou the Son of Man with a kiss?*’ turns it upon his prostituting the signal of peace and friendship to the purpose of destruction.

The emphasis often lies on the word that asks a question; as, ‘*Who* said so?’ ‘*When* will he come?’ ‘*What* shall I do?’ ‘*Whither* shall I go?’ ‘*Why* dost thou weep?’ And when two words are set in contrast, or in opposition to each other, they are both emphatic; as, ‘He is the *tyrant*, not the *father* of his people;’ ‘His subjects *fear* him, but they do not *love* him.’

Some sentences are so full and comprehensive, that almost every word is emphatical; as, ‘Ye hills and dales, ye rivers, woods, and plains;’ or, as that pathetic expostulation in the prophecy of Ezekiel, ‘*Why* will ye die?’ In the latter short sentence, every word is emphatical; and, on whichever word we lay the emphasis, whether on the first, second, third, or fourth, it strikes out a different sense, and opens a new subject of moving expostulation.

As accent dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis ennobles the word to which it belongs, and presents it in a stronger light to the understanding. Were there no accents, words would be resolved into their original syllables; were there no emphasis, sentences would be resolved into their original words; and, in this case, the hearer would be under the painful necessity, first, of making out the words, and afterwards their meaning.

Emphasis is of two kinds, simple and complex. Simple, when it serves to point out only the plain meaning of any proposition; complex, when, besides the meaning, it marks also some affection or emotion of the mind, or gives a meaning to words, which they would not have in their usual acceptation. In the former case, emphasis is scarcely more than a stronger accent, with little or no change of tone; when it is complex, besides force, there is always superadded a manifest change of tone.

The following sentence contains an example of simple emphasis: ‘And Nathan said to David, *Thou* art the man.’ The emphasis on *thou*, serves only to point out the meaning of the speaker. But in the sentence which follows, we perceive an emotion of the speaker superadded to the simple meaning: ‘*Why* will ye die?’

As the emphasis often falls on words in different parts of the same sentence, so it is frequently required to be continued, with a little variation, on two, and sometimes three words together. The

following sentence exemplifies both the parts of this position: 'If you seek to make one *rich*, study not to *increase his stores*, but to *diminish his desires*.' Emphasis may be further distinguished, into the weaker and the stronger emphasis. In the sentence, 'Exercise and temperance strengthen the constitution,' we perceive more force on the word *strengthen* than on any other; though it is not equal to the stress which we apply to the word *indifferent* in the following sentence: 'Exercise and temperance strengthen even an *indifferent* constitution.' It is also proper to remark, that the words *exercise*, *temperance*, *constitution*, in the last example but one, are pronounced with greater force, than the particles *and* and *the*; and yet those words cannot properly be called emphatical: for the stress that is laid on them, is no more than sufficient to convey distinctly the meaning of each word.—From these observations it appears, that the smaller parts of speech, namely, the articles, conjunctions, prepositions, &c. are, in general, obscurely and feebly expressed; that the substantives, verbs, and more significant words, are firmly and distinctly pronounced; and that the emphatical words, those which mark the meaning of a phrase, are pronounced with peculiar stress and energy, though varied according to the degree of their importance.

Emphasis, besides its other offices, is the great regulator of quantity. Though the quantity of our syllables is fixed, in words separately pronounced, yet it is mutable, when these words are ranged in sentences; the long being changed into short, the short into long, according to the importance of the words with regard to meaning: and as it is by emphasis only, that the meaning can be pointed out, emphasis must be the regulator of the quantity. A few examples will make this point very evident.

Pleased thoſh ſhalt hear—and learn the ſecret power, &c.
 Pleased thōū ſhalt hear—and thou alōne ſhalt hear—
 Pleased thou ſhalt hear—in ſpite of them ſhalt hear—
 Pleased thōū ſhalt hear—though not behōld the fair—

In the first of these instances, the words *pleased* and *hear*, being equally emphatical, are both long; whilst the two intermediate words, *thōū* and *ſhalt*, being rapidly passed over, as the sense demands, are reduced to a short quantity.

In the second instance, the word *thōū*, by being the most important, obtains the chief, or rather the sole emphasis; and thus it is not only restored to its natural long quantity, but obtains from emphasis a still greater degree of length, than when pronounced in its separate state. This greater degree of length is compensated by the diminution of quantity in the words *pleased* and *hear*, which are sounded shorter than in the preceding instance. The word *ſhalt* still continues short. Here we may also observe, that, though *thou* is long in the first part of the verse, it becomes short when repeated in the second, on account of the more forcible emphasis belonging to the word *alōne*, which follows it.

In the third instance, the word *ſhalt*, having the emphasis, obtains a long quantity. And though it is impossible to prolong the sound of this word, as it ends in a pure mute; yet in this, as in all similar instances, the additional quantity is to be made out by a rest of

the voice, proportioned to the importance of the word. In this instance, we may also observe, that the word *shalt*, repeated in the second part of the line, is reduced again to a short quantity.

In the fourth instance, the word *hear*, placed in opposition to the word *behold*, in the latter part of the line, obtains from the sense the chief emphasis, and a proportionate length. The words *thou* and *shalt*, are again reduced to short quantities; and the word *pleased* lends some of the time which it possessed to the more important word *hear*.

From these instances, it is evident, that the quantity of our syllables is not fixed; but governed by emphasis. To observe a due measurement of time, on all occasions, is doubtless very difficult; but, by instruction and practice, the difficulty may be overcome.

Emphasis changes, not only the quantity of words and syllables, but also, in particular cases, the seat of the accent. This is demonstrable from the following examples. 'He shall *increase*, but I shall *decrease*.' 'There is a difference between giving and *forgiving*.' 'In this species of composition, *plausibility* is much more essential than *probability*.' In these examples, the emphasis requires the accent to be placed on syllables, to which it does not commonly belong.

In order to acquire the proper management of the emphasis, the great rule, and indeed the only rule possible to be given, is, that the speaker or reader study to attain a just conception of the force and spirit of the sentiments which he is to pronounce. For to lay the emphasis with exact propriety, is a constant exercise of good sense and attention. It is far from being an inconsiderable attainment. It is one of the greatest trials of a true and just taste; and must arise from feeling delicately ourselves, and from judging accurately, of what is fittest to strike the feelings of others.

There is one error, against which it is particularly proper to caution the learner; namely, that of multiplying emphatical words too much. It is only by a prudent reserve in the use of them, that we can give them any weight. If they recur too often; if a speaker or reader attempts to render every thing which he expresses of high importance, by a multitude of strong emphases, we soon learn to pay little regard to them. To crowd every sentence with emphatical words, is like crowding all the pages of a book with *Italic* characters, which, as to the effect, is just the same as to use no such distinction at all.

SECTION IV.—Of Pauses.

PAUSES or rests, in speaking and reading, are a total cessation of the voice, during a perceptible, and, in many cases, a measurable space of time.

Pauses are equally necessary to the speaker and the hearer. To the speaker, that he may take breath, without which he cannot proceed far in delivery; and that he may, by these temporary rests, relieve the organs of speech, which otherwise would be soon tired

by continued action; to the hearer, that the ear also may be relieved from the fatigue, which it would otherwise endure from a continuity of sound; and that the understanding may have sufficient time to mark the distinction of sentences, and their several members.

There are two kinds of pauses: first, emphatical pauses; and next, such as mark the distinction of the sense. An emphatical pause is made, after something has been said of peculiar moment, and on which we desire to fix the hearer's attention. Sometimes, before such a thing is said, we usher it in with a pause of this nature. Such pauses have the same effect as a strong emphasis; and are subject to the same rules: especially to the caution just now given, of not repeating them too frequently. For, as they excite uncommon attention, and of course raise expectation, if the importance of the matter is not fully answerable to such expectation, they occasion disappointment and disgust.

But the most frequent and the principal use of pauses, is, to mark the divisions of the sense, and at the same time to allow the speaker to draw his breath; and the proper and delicate adjustment of such pauses, is one of the most nice and difficult articles of delivery. In all reading and public speaking, the management of the breath requires a good deal of care, so as not to oblige us to divide words from one another, which have so intimate a connexion, that they ought to be pronounced with the same breath, and without the least separation. Many a sentence is miserably mangled, and the force of the emphasis totally lost, by the divisions being made in the wrong place. To avoid this, every one, while he is speaking or reading, should be very careful to provide a full supply of breath for what he is to utter. It is a great mistake to imagine, that the breath must be drawn only at the end of a period, when the voice is allowed to fall. It may easily be gathered at the intervals of a period, when the voice is only suspended for a moment; and, by this management, one may always have a sufficient stock for carrying on the longest sentence, without improper interruptions.

Pauses in reading, and public discourse, must be formed upon the manner in which we utter ourselves in ordinary, sensible conversation; and not upon the stiff artificial manner which we acquire from reading books according to the common punctuation. It will by no means be sufficient to attend to the points used in printing; for these are far from marking *all* the pauses which ought to be made in speaking. A mechanical attention to these resting-places, has, perhaps, been one cause of monotony, by leading the reader to a similar tone at every stop, and a uniform cadence at every period. The primary use of points is, to assist the reader in discerning the grammatical construction; and it is only as a secondary object, that they regulate his pronunciation.

To render pauses pleasing and expressive, they must not only be made in the right place, but also accompanied with a proper tone of voice, by which the nature of these pauses is intimated; much more than by the length of them, which can seldom be exactly measured. Sometimes it is only a slight and simple suspension of voice that is proper; sometimes a degree of cadence in the voice is required; and sometimes that peculiar tone and cadence

which denote the sentence to be finished. In all these cases, we are to regulate ourselves, by attending to the manner in which nature teaches us to speak, when engaged in real and earnest discourse with others.

It is a general rule, that the suspending pause should be used when the sense is incomplete; and the closing pause, when it is finished. But there are phrases, in which, though the sense is not completed, the voice takes the closing, rather than the suspending pause; and others, in which the sentence finishes by the pause of suspension.

The closing pause must not be confounded with that fall of the voice, or *cadence*, with which many readers uniformly finish a sentence. Nothing is more destructive of propriety and energy, than this habit. The tones and inflections of the voice at the close of a sentence, ought to be diversified, according to the general nature of the discourse, and the particular construction and meaning of the sentence. In plain narrative, and especially in argumentation, a small attention to the manner in which we relate a fact, or maintain an argument, in conversation, will show, that it is frequently more proper to raise the voice, than to let it fall at the end of a sentence. Some sentences are so constructed, that the last words require a stronger emphasis than any of the preceding; while others admit of being closed with a soft and gentle sound. Where there is nothing in the sense which requires the last sound to be elevated or emphatical, an easy fall, sufficient to show that the sense is finished, will be proper. And in pathetic pieces, especially those of the plaintive, tender, or solemn kind, the tone of the passion will often require a still greater cadence of the voice. The best method of correcting a uniform cadence, is frequently to read *select sentences*, in which the style is pointed, and in which *antitheses* are frequently introduced; and argumentative pieces, or such as abound with interrogatives, or earnest exclamation.

SECTION V.—Of Tones.

TONES are different both from emphasis and pauses; consisting in the modulation of the voice, the notes or variations of sound which we employ in the expression of our sentiments.

Emphasis affects particular words and phrases with a degree of tone or inflection of the voice; but tones, peculiarly so called, affect sentences, paragraphs, and sometimes the whole of a discourse.

To show the use and necessity of tones, we need only observe, that the mind, in communicating its ideas, is in a continual state of activity, emotion, or agitation, from the different effects which those ideas produce in the speaker. Now, the end of such communication being, not merely to lay open the ideas, but also the different feelings which they excite in him who utters them, there must be other signs than words, to manifest those feelings; as words uttered in a monotonous manner, can represent only a similar state

of mind, perfectly free from all activity or emotion. As the communication of these internal feelings, was of much more consequence in our social intercourse, than the mere conveyance of ideas, the Author of our being did not, as in that conveyance, leave the invention of the language of emotion to m^ān; but impressed it himself upon our nature, in the same manner as he has done with regard to the rest of the animal world; all of which express their various feelings by various tones. Ours, indeed, from the superior rank that we hold, are, in a high degree, more comprehensive; as there is not an act of the mind, an exertion of the fancy, or an emotion of the heart, which has not its peculiar tone, or note of the voice, by which it is to be expressed; and which is suited exactly to the degree of internal feeling. It is chiefly in the proper use of these tones, that the life, spirit, beauty, and harmony of delivery consist.

An extract from the beautiful lamentation of David over Saul and Jonathan, may serve as an example of what has been said on this subject. 'The beauty of Israel is slain upon thy high places. How are the mighty fallen! Tell it not in Gath; publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice; lest the daughters of the uncircumcised triumph. Ye mountains of Gilboa, let there be no dew nor rain upon you, nor fields of offerings; for there the shield of the mighty was vilely cast away; the shield of Saul, as though he had not been anointed with oil.' The first of these divisions expresses sorrow and lamentation; therefore the note is low. The next contains a spirited command, and should be pronounced much higher. The other sentence, in which he makes a pathetic address to the mountains, where his friends were slain, must be expressed in a note quite different from the two former; not so low as the first, nor so high as the second; in a manly, firm, and yet plaintive tone.

This correct and natural language of the emotions, is not so difficult to be attained as most readers seem to imagine. If we enter into the spirit of the author's sentiments, as well as into the meaning of his words, we shall not fail to deliver the words in properly varied tones. For there are few people who speak English without a provincial tone, that have not an accurate use of emphasis, pauses, and tones, when they utter their sentiments in earnest discourse; and the reason that they have not the same use of them, in reading aloud the sentiments of others, may be traced to the very defective and erroneous method in which the art of reading is taught; whereby all the various, natural, expressive tones of speech, are suppressed; and a few artificial, unmeaning, reading notes, are substituted for them.

But when we recommend to readers, an attention to the tone and language of emotions, we must be understood to do it with proper limitation. Moderation is necessary in this point, as it is in other things. For, when reading becomes strictly imitative, it assumes a theatrical manner, and must be highly improper, as well as give offence to the hearers; because it is inconsistent with that delicacy and modesty, which, on all occasions, are indispensable.

CHAPTER II.

OF VERSIFICATION.

As there are few persons who do not sometimes read poetical composition, and as the perusal of this lovely and forcible mode of exhibiting nature and sentiment, may, when chaste and judicious, be an innocent and instructive employment of a moderate portion of our time, it seems necessary to give the student some idea of that part of Grammar, which explains the principles of versification; that, in reading poetry, he may be the better able to judge of its correctness, and relish its beauties.

VERSIFICATION is the arrangement of a certain number and variety of syllables, according to certain laws.

Rhyme is the correspondence of the last sound of one verse, to the last sound or syllable of another.

Feet and pauses are the constituent parts of verse. We shall consider these separately.

Of Poetical Feet.

A CERTAIN number of syllables connected, form a foot. They are called *feet*, because it is by their aid that the voice, as it were, steps along through the verse, in a measured pace; and it is necessary that the syllables which mark this regular movement of the voice, should, in some manner, be distinguished from the others. This distinction was made among the ancient Romans, by dividing their syllables into long and short, and ascertaining their quantity, by an exact proportion of time in sounding them; the long being to the short, as two to one; and the long syllables, being thus the more important, marked the movement. In English, syllables are divided into accented and unaccented; and the accented syllables being as strongly distinguished from the unaccented, by the peculiar stress of the voice upon them, are equally capable of marking the movement, and pointing out the regular paces of the voice, as the long syllables were by their quantity, among the Romans.

When the feet are formed by an accent on vowels, they are exactly of the same nature as the ancient feet, and have the same just quantity in their syllables. So that, in this respect, we have all that the ancients had, and something which they had not. We have, in fact, duplicates of each foot; yet with such a difference, as to fit them for different purposes, to be applied at our pleasure.

Every foot has, from nature, powers peculiar to itself; and it is upon the knowledge and right application of these powers, that the pleasure and effect of numbers chiefly depend.

All feet used in poetry, consist either of two, or of three syllables; and are reducible to eight kinds; four of two syllables, and four of three, as follows:

<i>Dissyllable.</i>		<i>Trisyllable.</i>	
A Trochee	- u	A Dactyl	- u u
An Iambus	u -	An Amphibrach	u - u
A Spondee	- -	An Anapæst	u u -
A Pyrrhic	u u	A Tribrach	u u u

A Trochee has the first syllable accented, and the last unaccented; as, 'Hätëful, pétish.'

An Iambus has the first syllable unaccented, and the last accented; as, 'Bëträy, consist.'

A Spondee has both the words or syllables accented; as, 'The päle mōön.'

A Pyrrhic has both the words or syllables unaccented; as, 'Ön thë tall tree.'

A Dactyl has the first syllable accented, and the two latter unaccented; as, 'Läböurër, possível.'

An Amphibrach has the first and last syllable unaccented, and the middle one accented; as, 'Dëlightfël, domëstic.'

An Anapæst has the first two syllables unaccented, and the last accented; as, 'Cöñträvëne, acquiësce.'

A Tribrach has all its syllables unaccented; as, 'Nümëräblë, cönquerable.'

Some of these feet may be denominated principal feet; as pieces of poetry may be wholly, or chiefly, formed of any of them. Such are the Iambus, Trochee, Dactyl, and Anapæst. The others may be termed *secondary* feet; because their chief use is to diversify the numbers, and to improve the verse.

We shall first explain the nature of the principal feet.

IAMBIC verses may be divided into several species, according to the number of feet or syllables of which they are composed.

1. The shortest form of the English Iambic consists of an Iambus, with an additional short syllable; as,

Dïsdäinïng,
Complaining.

We have no poem of this measure, but it may be met with in stanzas. The Iambus, with this addition, coincides with the Amphibrach.

2. The second form of our Iambic is also too short to be continued through any great number of lines. It consists of *two* Iambuses; as,

Whät pläce ïs hëre!
What scënes äppëar!
To me the rosë
No longer glöws.

It sometimes takes, or may take, an additional short syllable; as,

Ûpön ä möuntäin,
Beside a föuntain.

3. The third form consists of *three* Iambuses.

ĭn plācēs fār ōr nēar,
Or famous or obscure,
Where wholesome is the air,
Or where the most impure.

It sometimes admits of an additional short syllable; as,
Oūr hēarts nō lōngēr lāngūish.

4. The fourth form is made up of *four* Iambuses.

ānd māy āt lāst mŷ wēarŷ āge
Find out the peaceful hermitage.

5. The fifth species of English Iambic consists of *five* Iambuses.

Hōw lōved, hōw vālued ōnce, āvāils thēe nōt,
To whom related, or by whom begot:
A heap of dust alone remains of thee;
'Tis all thou art, and all the proud shall be.

Bē wīse tō-dāy, 'tīs mādnēss tō dēfēr;
Next day the fatal precedent will plead;
Thus on, till wisdom is push'd out of life.

This is called the *Heroic* measure. In its simplest form it consists of five Iambuses; but by the admission of other feet, as Trochees, Dactyls, Anapæsts, &c. it is capable of many varieties. Indeed, most of the English common measures may be varied in the same way, as well as by the different position of their pauses.

6. The sixth form of our Iambic is commonly called the *Alexandrine* measure. It consists of *six* Iambuses.

Fōr thōu ārt bāt ōf dūst; bē hūmblē ānd bē wīse.

The Alexandrine is sometimes introduced into heroic rhyme; and, when used sparingly, and with judgment, occasions an agreeable variety:

Thē sēas shāll wāste, thē skīes ĭn smōke dēcāy,
Rocks fall to dust, and mountains melt away;
But fix'd his word, his saving power remains:
Thy realm for ever lasts, thy own Messiah reigns.

7. The seventh and last form of our Iambic measure, is made up of *seven* Iambuses; as,

Thē Lōrd dēscēndēd frōm ābōve, ānd bōw'd thē hēavēns hīgh.

This was anciently written in one line; but it is now broken into two; the first containing four feet, and the second three.

Whēn āll thŷ mērciēs, ō mŷ Gōd!
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love, and praise.

In all these measures, the accents are to be placed on even syllables; and every line considered by itself is, in general, more melodious, as this rule is more strictly observed.

TROCHAIC verse is of several kinds.

1. The shortest Trochaic verse in our language, consists of one Trochee and a long syllable.

Tūmūlt cēase,
Sink to peace.

This measure is defective in dignity, and can seldom be used on solemn occasions.

2. The second English form of the Trochaic consists of *two* feet; and is likewise so brief, that it is rarely used for any very serious purpose.

ōn thē mōuntāin,
By a fountain.

It sometimes contains two feet or Trochees, with an additional long syllable; as,

īn thē dāys ōf ōld,
Fables plainly told.

3. The third species consists of *three* Trochees; as,
Whēn ōur hēarts āre mōurnīng:

or of three Trochees, with an additional long syllable; as,

Rēstlēss mōrtāls tōil fōr nōught;
Bliss in vain from earth is sought;
Bliss, a native of the sky,
Never wanders. Mortals, try;
There you cannot seek in vain;
For to seek her is to gain.

4. The fourth Trochaic species consists of *four* Trochees; as,
Rōund ūs rōars thē tēmpēst lōudēr.

This form may take an additional long syllable, as follows:

īdlē, āftēr dīnnēr, īn hīs chāir,
Sat a farmer, ruddy, fat, and fair.

But this measure is very uncommon.

5. The fifth Trochaic species is likewise uncommon. It is composed of *five* Trochees.

āl thāt wālk ōn fōot, ōr rīde īn chāriōts,
All that dwell in palaces or garrets.

6. The sixth form of the English Trochaic consists of *six* Trochees; as,

ōn ā mōuntāin, strētch'd bēneāth ā hōarŷ willōw,
Lay a shepherd-swain, and view'd the rolling billow.

This seems to be the longest Trochaic line that our language admits.

In all these Trochaic measures, the accent is to be placed on **the** odd syllables.

The DACTYLIC measure being very uncommon, we shall give only a few examples of it.

1. One Dactyl, with a syllable prefixed, and one subjoined:

Nō, nō, 'tis decreed,
The traitress shall bleed.

2. Two Dactyls, with a syllable prefixed, and one subjoined; as,

Dīōgēnēs, sūrlŷ ānd prōud,
Who snarled at the Macedon youth,
Delighted in wine that was good,
Because in good wine there was truth.

3. Three Dactyls, with a syllable prefixed, and one subjoined.

Mŷ tīme, ō ŷe Mūsēs, wās hāppīlŷ spēnt,
When Phœbe went with me wherever I went.

4. Three Dactyls, with a long and short syllable subjoined; as,

Frōm thē lōw plēasūres ōf thīs fällēn nātūre,
Rise we to higher.

ANAPÆSTIC verses are divided into several species.

1. The shortest Anapæstic verse must be a *single* Anapæst; as,

Būt ĩn vāin,
They complain.

This measure is, however, ambiguous; for, by laying the stress of the voice on the first and the third syllable, we might make it Trochaic. And therefore the first and simplest form of our genuine Anapæstic verse, is made up of *two* Anapæsts; as,

Būt hīs cōurāge 'gān fāil,
For no arts could avail.

This form admits of an additional short syllable.

Thēn hīs cōurāge 'gān fāil hīm,
For no arts could avail him.

2. The second species consists of *three* Anapæsts.

ō ŷē wōods, sprēad ŷōur brānchēs āpāce;
To your deepest recesses I fly;
I would hide with the beasts of the chace,
I would vanish from every eye.

This is a very pleasing measure, and much used, both in solemn and cheerful subjects.

3. The third kind of the English Anapæstic, consists of *four* Anapæsts.

Māŷ ĩ gōvērnrn mŷ pāssīons wĭth ābsōlūte swāŷ;
And grow wiser and better as life wears away.

This measure will admit of a short syllable at the end; as,

ōn thē wārm chēek ōf ŷōuth, smīles ānd rōsēs āre blēndīng.

The preceding are the different kinds of the principal feet, in their more simple forms. They are capable of numerous variations, by the intermixture of those feet with one another, and by the admission of the secondary feet.

We have observed, that English verse is composed of feet formed by accent; and that when the accent falls on vowels, the feet are equivalent to those formed by quantity. That the student may clearly perceive this difference, we shall produce a specimen of each kind.

O'er hēaps ōf rūin stālk'd thē stātely hīnd.

Here we see the accent is upon the vowel in each second syllable. In the following line, we shall find the same Iambic movement, but formed by accent on consonants, except the last syllable.

Then rūstling, crāckling, crāshing, thūnder dōwn.

Here the time of the short accented syllables, is compensated by a short pause, at the end of each word to which they belong.

We now proceed to show the manner in which poetry is varied and improved, by the admission of secondary feet into its composition.

Mūrmuring, and with him fled the shades of night.

The first foot here is a Dactyl; the rest are Iambics.

O'er māny ā frōzen, māny a fiery Alp.

This line contains three Amphibrachs mixed with Iambics.

innūmērāblē before th' Almighty's throne.

Here, in the second foot we find a Tribrach.

Seē thē bōld yōuth strāin ūp the thrēat'ning stēep.

In this line, the first foot is a Trochee; the second, a genuine Spondee by quantity; the third, a Spondee by accent.

In the following line, the first foot is a Pyrrhic, the second a Spondee.

Thāt ōn wēak wīngs from far pursues your flight.

From the preceding view of English versification, we may see what a copious stock of materials it possesses. For we are not only allowed the use of all the ancient poetic feet, in our heroic measure; but we have, as before observed, duplicates of each, agreeing in movement, though differing in measure, and which make different impressions on the ear; an opulence peculiar to our language, and which is the source of a boundless variety.

Of Poetical Pauses.

THERE are two sorts of pauses, one for sense, and one for melody, perfectly distinct from each other. The former may be called *sentential*; the latter, *harmonic* pauses.

The sentential pauses are those which are known to us by the name of stops, and which have names given them; as the comma, semicolon, colon, and period.

The harmonic pauses may be subdivided into the *final* pause, and the *cæsural* pause. These sometimes coincide with the sentential pause, sometimes have an independent state, that is, exist where there is no stop in the sense.

The final pause takes place at the end of the line, closes the verse, and marks the measure: the cæsural divides it into equal or unequal parts.

The final pause preserves the melody, without interfering with the sense. For the pause itself perfectly marks the bound of the metre; and, being made only by a suspension of the voice, not by any change of note, it can never affect the sense. This is not the only advantage gained to numbers, by this final pause or stop of suspension. It also prevents that monotony, that sameness of note at the end of lines, which, however pleasing to a rude, is disgusting to a delicate ear. For, as this final pause has no peculiar note of its own, but always takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the sense.

It is the final pause which alone, on many occasions, marks the difference between prose and verse; which will be evident from the following arrangement of a few poetical lines.

‘Of man’s first disobedience, and the fruit of that forbidden tree,
whose mortal taste brought death into the world, and all our wo,
with loss of Eden, till one greater man restore us, and regain the
blissful seat, sing heavenly muse!’

A stranger to the poem would not easily discover that this was verse; but would take it for poetical prose. By properly adjusting the final pause, we shall restore the passage to its true state of verse.

Of man’s first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our wo,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat,
Sing, heavenly muse!

These examples show the necessity of reading blank verse, in such a manner, as to make every line sensible to the ear; for, what is the use of melody, or for what end has the poet composed in verse, if, in reading his lines, we suppress his numbers, by omitting the final pause; and degrade them by our pronunciation, into mere prose?

The Cæsura is commonly on the fourth, fifth, or sixth syllable of heroic verse.

On the fourth syllable, or at the end of the second foot; as,

The silver eel'' in shining volumes roll'd,
The yellow carp'' in scales bedropp'd with gold.

On the fifth syllable, or in the middle of the third foot; as,

Round broken columns'' clasping ivy twined,
O'er heaps of ruin'' stalk'd the stately hind.

On the sixth syllable, or at the end of the third foot; as,

Oh say what stranger cause" yet unexplored,
Could make a gentle belle" reject a lord?

A line may be divided into three portions, by two cæsuras; as,

Outstretch'd he lay" on the cold ground," and oft"
Look'd up to heaven.

There is another mode of dividing lines, well suited to the nature of the couplet, by introducing semi-pauses, which divide the line into four pauses. The semi-pause may be called a *demi-cæsura*.

The following lines admit of, and exemplify it:

Glow's' while he reads" but trembles' as he writes.
Reason' the card" but passion' is the gale.
Rides' in the whirlwind" and directs' the storm.

Of Melody, Harmony, and Expression.

HAVING shown the general nature of feet and pauses, the constituent parts of verse, we shall now point out, more particularly, their use and importance.

Melody, harmony, and expression, are the three great objects of poetic numbers. By melody, is meant, a pleasing effect produced on the ear, from an apt arrangement of the constituent parts of verse, according to the laws of measure and movement. By harmony, an effect produced by an action of the mind, in comparing the different members of a verse with one another, and perceiving a due and beautiful proportion between them. By expression, such a choice and arrangement of the constituent parts of verse, as serve to enforce and illustrate the thought or the sentiment.

We shall consider each of these three objects in *Versification*, both with respect to the feet and the pauses.

1st, With regard to melody.

From the examples which we have given of verses composed in all the principal feet, it is evident that a considerable portion of melody is found in each of them, though in different degrees. Verses made up of pure Iambics, have an excellent melody.

That the final and cæsural pause contribute to melody, cannot be doubted by any person who reviews the instances, which we have already given of those pauses. To form lines of the first melody, the cæsura must be at the end of the second, or of the third foot, or in the middle of the third.

2nd, With respect to harmony.

Verses composed of Iambics have indeed a fine harmony; but as the stress of the voice, in repeating such verses, is always in the same places, that is, on every second syllable, such a uniformity would disgust the ear, in a long succession; and therefore such changes were sought for, as might introduce the pleasure of variety, without prejudice to melody; or which might even contribute to

its improvement. Of this nature was the introduction of the Trochee, to form the first foot of an heroic verse; as,

Fāvoũrs tŏ nōne, tŏ āll shē smiles ěxtēnds;
óft she rejècts, but never once offēnds.

Each of these lines begins with a Trochee; the remaining feet are in the Iambic movement. In the following line of the same movement, the fourth foot is a Trochee:

āll thēse ōur nōtiōns vāin, sēes ānd dērīdes.

The next change admitted for the sake of variety, without prejudice to melody, is the intermixture of Pyrrhics and Spondees; in which, two impressions in the one foot make up for the want of one in the other; and two long syllables compensate two short ones, so as to make the sum of the quantity of the two feet, equal to two Iambics.

ōn thē grēen bānk tŏ lōok ĩntŏ thē clēar
Smōoth lāke, thāt tŏ mē seēm'd another skȳ.
Stōod rūl'd, stōod vāst ĩnfīnītude cōnfīned.

The next variety admitted is that of the Amphibrach.

Which manȳ ā bārd hād chāuntēd mánȳ ā dāy.

In this line, we find that two of the feet are Amphibrachs, and three, Iambics.

We have before shown, that the cæsura improves the melody of verse; and we shall now speak of its other more important office, that of being the chief source of harmony in numbers.

The first and lowest perception of harmony, by means of the cæsura, arises from comparing two members of the same line with each other, divided in the same manner to be seen in the instances before mentioned; because the beauty of proportion in the members, according to each of these divisions, is founded in nature; being as one to two, two to three, or three to two.

The next degree arises from comparing the members of a couplet, or two contiguous lines; as,

See the bold youth" strain up the threat'ning steep,
Rush through the thickets" down the valleys sweep.

Here we find the cæsura of the first line, at the end of the second foot; and in the middle of the third foot, in the last line.

Hang o'er their coursers' heads" with eager speed,
And earth rolls back" beneath the flying steed.

In this couplet, the cæsura is at the end of the third foot, in the first line; and of the second, in the latter line.

The next perception of harmony arises from comparing a greater number of lines, and observing the relative proportion of the couplets to one another, in point of similarity and diversity; as,

Thy forests, Windsor," and thy green retreats,
At once the monarch's" and the muse's seats,
Invite my lays." Be present, Sylvan maids,
Unlock your springs," and open all your shades.

Not half so swift" the trembling doves can fly,
 When the fierce eagle" cleaves the liquid sky;
 Not half so swiftly" the fierce eagle moves,
 When through the clouds" he drives the trembling doves.

In this way, the comparison of lines variously apportioned by the three different seats of the cæsura, may be the source of a great variety of harmony, consistent with the finest melody. This is still increased by the introduction of two cæsuras, and much more by that of semi-pauses. The semi-pauses double every where the terms of comparison; give a more distinct view of the whole and the parts; afford new proportions of measurement, and an ampler scope for diversity and equality, those sources of beauty in harmony.

Warms' in the sun," refreshes' in the breeze,
 Glows' in the stars," and blossoms' in the trees;
 Lives' through all life," extends' through all extent,
 Spreads' undivided," operates' unspent.

3rd, The last object in Versification regards expression.

When men express their sentiments by words, they naturally fall into that sort of movement of the voice, which is consonant to that produced by the emotion in the mind; and the Dactylic or Anapæstic, the Trochaic, Iambic, or Spondaic, prevails even in common discourse, according to the different nature of the sentiments expressed. To imitate nature, therefore, the poet, in arranging his words in the artificial composition of verse, must take care to make the movement correspond to the sentiment, by the proper use of the several kinds of feet; and this is the first and most general source of expression in numbers.

That a judicious management of the feet and pauses, may be peculiarly expressive of particular operations and sentiments, will sufficiently appear to the learner, by a few select examples under each of those heads.

In the following instance, the vast dimensions of Satan are shown by an uncommon succession of long syllables, which detain us to survey the huge arch fiend, in his fixed posture.

Sō strētch'd ōūt hūge in lēngth the ārch fiend lāy.

The next example affords instances of the power of a Trochee beginning a line, when succeeded by an Iambus.

————— and sheer within
 Līghts ōn hīs fēet; as when a prowling wolf
 Leāps o'ēr thē fēnce wīth ēāse ĩntō thē fōld.

The Trochee which begins the line, shows Satan in the act of lighting; the Iambus that follows, fixes him—'Līghts ōn hīs fēet.' The same artifice, in the beginning of the next line, makes us see the wolf—'leāp o'ēr thē fēnce.' But as the mere act of leaping over the fence is not the only circumstance to be attended to, but also the facility with which it is done, this is strongly marked, not only by the smooth foot which follows—'wīth ēāse'—itself very expressive, but likewise by a Pyrrhic preceding the last foot—'ĩntō thē fōld'—which indeed carries the wolf—'wīth ēāse ĩntō thē fōld.'

The following instances show the effects produced by cæsuras, so placed as to divide the line into very unequal portions; such as that after the first, and before the last semipede.

————— thus with the year
Seasons return, but not to me returns
Day," or the sweet approach of even or morn.

Here the cæsura after the first semipede, *day*, stops us unexpectedly, and forcibly impresses the imagination with the greatness of the author's loss, the loss of sight.

No sooner had the Almighty ceased, but all
The multitude of angels, with a shout
Loud" as from numbers without number," sweet
As from bless'd voices uttering joy——

There is something very striking in this uncommon cæsura, which suddenly stops the reader, to reflect on the importance of a particular word.

We shall close the subject with an example containing the united powers of many of the principles which have been explained.

Dire wās the tóssing," dēep the grōans." Dēspāir"
Tēnded the sick," búsiest from cóuch to cóuch;"
And ōvēr thēm triúmphant Deāth" hīs dārt"
Shook," büt dēlāy'd tō strike.

Many of the rules and observations respecting Prosody are taken from *Sheridan's Art of Reading*; to which book the Compiler refers the ingenious student for more extensive information on the subject.

PUNCTUATION.*

PUNCTUATION is the art of dividing a written composition into sentences, or parts of sentences, by points or stops, for the purpose of marking the different pauses which the sense, and an accurate pronunciation require.

The Comma represents the shortest pause; the Semicolon, a pause double that of the comma; the Colon, double that of the semicolon; and the Period, double that of the colon.

* As Punctuation is intended to aid both the sense and the pronunciation of a sentence, it could not have been fully discussed under the part of Syntax or of Prosody. The nature of the subject, its extent and importance, and the grammatical knowledge which it presupposes, have induced us to make it a distinct and subsequent article.

The precise quantity or duration of each pause cannot be defined; for it varies with the time of the whole. The same composition may be rehearsed in a quicker or a slower time; but the proportion between the pauses should be ever invariable.

In order more clearly to determine the proper application of the points, we must distinguish between an *imperfect phrase*, a *simple sentence*, and a *compound sentence*.

An imperfect phrase contains no assertion, or does not amount to a proposition or sentence; as, 'Therefore; in haste; studious of praise.'

A simple sentence has but one subject, and one finite verb, expressed or implied; as, 'Temperance preserves health.'

A compound sentence has more than one subject, or one finite verb, either expressed or understood; or it consists of two or more simple sentences connected together; as, 'Good nature mends and beautifies all objects;' 'Virtue refines the affections, but vice debases them.'

In a sentence, the subject and the verb, or either of them, may be accompanied with several adjuncts; as, the object, the end, the circumstance of time, place, manner, and the like: and the subject or verb may be either immediately connected with them, or mediately; that is, by being connected with something which is connected with some other, and so on; as, 'The mind, unoccupied with useful knowledge, becomes a magazine of trifles and follies.'

CHAPTER I.

OF THE COMMA.

THE Comma usually separates those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them.

RULE I.—With respect to a simple sentence, the several words of which it consists have so near a relation to one another, that, in general, no points are requisite, except a full stop at the end of it; as, 'The fear of the Lord is the beginning of wisdom.' 'Every part of matter swarms with living creatures.'

A simple sentence, however, when it is a long one, and the nominative case is accompanied with inseparable adjuncts, may admit of a pause immediately before the verb; as, 'The good taste of the present age, has not allowed us to neglect the cultivation of the English language;' 'To be totally indifferent to praise or censure, is a real defect in character.'

RULE II.—When the connexion of the different parts of a simple sentence, is interrupted by an imperfect phrase, a comma is usually introduced before the beginning, and at the end of this phrase; as, 'I remember, *with gratitude*, his goodness to me;' 'His work is, *in*

many respects, very imperfect. It is, *therefore*, not much approved.' But when these interruptions are slight and unimportant, the comma is better omitted; as, 'Flattery is *certainly* pernicious;' 'There is *surely* a pleasure in beneficence.'

In the generality of compound sentences, there is frequent occasion for commas. This will appear from the following rules; some of which apply to simple, as well as to compound sentences.

RULE III.—When two or more nouns occur in the same construction, they are parted by a comma; as, 'Reason, virtue, answer one great aim;' 'The husband, wife, and children, suffered extremely;'^{*} 'They took away their furniture, clothes, and stock in trade;' 'He is alternately supported by his father, his uncle, and his elder brother.'

From this rule there is mostly an exception, with regard to two nouns closely connected by a conjunction; as, 'Virtue *and* vice form a strong contrast to each other;' 'Libertines call religion bigotry *or* superstition;' 'There is a natural difference between merit *and* demerit, virtue *and* vice, wisdom *and* folly.' But if the parts connected are not short, a comma may be inserted, though the conjunction is expressed; as, 'Romances may be said to be miserable rhapsodies, *or* dangerous incentives to evil;' 'Intemperance destroys the strength of our bodies, *and* the vigour of our minds.'

RULE IV.—Two or more adjectives belonging to the same substantive, are likewise separated by commas; as, 'Plain, honest truth, wants no artificial covering;' 'David was a brave, wise, and pious man;' 'A woman, gentle, sensible, well-educated, and religious;' 'The most innocent pleasures are the sweetest, the most rational, the most affecting, and the most lasting.'

But two adjectives, immediately connected by a conjunction, are not separated by a comma; as, 'True worth is modest *and* retired;' 'Truth is fair *and* artless, simple *and* sincere, uniform *and* consistent.' 'We must be wise *or* foolish; there is no medium.'

RULE V.—Two or more verbs having the same nominative case, and immediately following one another, are also separated by commas; as, 'Virtue supports in adversity, moderates in prosperity;' 'In a letter, we may advise, exhort, comfort, request, and discuss.'

Two verbs immediately connected by a conjunction, are an exception to the above rule; as, 'The study of natural history expands *and* elevates the mind;' 'Whether we eat *or* drink, labour *or* sleep, we should be moderate.'

Two or more participles are subject to a similar rule and exception; as, 'A man, fearing, serving, and loving his Creator;' 'He was happy in being loved, esteemed, *and* respected;' 'By being admired *and* flattered, we are often corrupted.'

^{*} As a considerable pause in pronunciation is necessary between the last noun and the verb, a comma should be inserted to denote it. But as no pause is allowable between the last adjective and the noun, under Rule IV. the comma is there properly omitted.
See Walker's *Elements of Elocution*.

RULE VI.—Two or more adverbs immediately succeeding one another, must be separated by commas; as, ‘ We are fearfully, wonderfully framed;’ ‘ Success generally depends on acting prudently, steadily, and vigorously, in what we undertake.’

But when two adverbs are joined by a conjunction, they are not parted by the comma; as, ‘ Some men sin deliberately *and* presumptuously;’ ‘ There is no middle state; we must live virtuously *or* viciously.’

RULE VII.—When participles are followed by something that depends on them, they are generally separated from the rest of the sentence by a comma; as, ‘ The king, *approving the plan*, put it in execution;’ ‘ His talents, *formed for great enterprises*, could not fail of rendering him conspicuous;’ ‘ All mankind compose one family, *assembled* under the eye of one common Father.’

RULE VIII.—When a conjunction is divided by a phrase or sentence from the verb to which it belongs, such intervening phrase has usually a comma at each extremity; as, ‘ They set out early, *and*, before the close of the day, arrived at the destined place.’

RULE IX.—Expressions in a direct address are separated from the rest of the sentence by commas; as, ‘ *My son*, give me thy heart;’ ‘ I am obliged to you, *my friends*, for your many favours.’

RULE X.—The case absolute, and the infinitive mood absolute, are separated by commas from the body of the sentence; as, ‘ His father dying, he succeeded to the estate;’ ‘ At length, their ministry performed, and race well run, they left the world in peace;’ ‘ To confess the truth, I was much in fault.’

RULE XI.—Nouns in apposition, that is, nouns added to other nouns in the same case, by way of explication or illustration, when accompanied with adjuncts, are set off by commas; as, ‘ Paul, the apostle of the Gentiles, was eminent for his zeal and knowledge;’ ‘ The butterfly, child of the summer, flutters in the sun.’

But if such nouns are single, or only form a proper name, they are not divided; as, ‘ Paul the apostle;’ ‘ The emperor Antoninus wrote an excellent book.’

RULE XII.—Simple members of sentences connected by comparatives, are for the most part distinguished by a comma; thus, ‘ *As* the hart panteth after the water brooks, *so* doth my soul pant after thee;’ ‘ *Better* is a dinner of herbs with love, *than* a stalled ox and hatred with it.’

If the members in comparative sentences are short, the comma is, in general, better omitted; as, ‘ How much *better* is it to get wisdom *than* gold!’ ‘ Mankind act *oftener* from caprice *than* reason.’

RULE XIII.—When words are placed in opposition to one another, or with some marked variety, they require to be distinguished by a comma; as,

Though deep, yet clear; though gentle, yet not dull;
Strong, without rage; without o’erflowing, full.

‘ Good men, in this frail, imperfect state, are often found, not only

in union *with*, but in opposition *to*, the views and conduct of one another.'

Sometimes when the word with which the last preposition agrees, is single, it is better to omit the comma before it; as, 'Many states were in alliance *with*, and under the protection *of* Rome.'

The same rule and restriction must be applied, when two or more nouns refer to the same preposition; as, 'He was composed both under the threatening, and at the approach, *of* a cruel and lingering death;' 'He was not only the king, but the father *of* his people.'

RULE XIV.—A remarkable expression, or a short observation, somewhat in the manner of a quotation, may be properly marked with a comma; as, 'It hurts a man's pride to say, I do not know;' 'Plutarch calls lying, the vice of slaves.'

RULE XV.—Relative pronouns are connective words, and generally admit a comma before them; as, 'He preaches sublimely, *who* lives a sober, righteous, and pious life;' 'There is no charm in the female sex, *which* can supply the place of virtue.'

But when two members, or phrases, are closely connected by a relative, restraining the general notion of the antecedent to a particular sense, the comma should be omitted; as, 'Self-denial is the sacrifice which virtue must make;' 'A man who is of a detracting spirit, will misconstrue the most innocent words that can be put together.' In the latter example, the assertion is not of 'a man in general,' but of 'a man who is of a detracting spirit;' and therefore they should not be separated.

This rule applies equally to cases in which the relative is not expressed, but understood; as, 'It was from piety, warm and unaffected, that his morals derived strength;' 'This sentiment, habitual and strong, influenced his whole conduct.' In both of these examples, the relative and verb, *which was*, are understood.

RULE XVI.—A simple member of a sentence, contained within another, or following another, must be distinguished by the comma; as, 'To improve time whilst we are blessed with health, will smooth the bed of sickness;' 'Very often, while we are complaining of the vanity and the evils of human life, we make that vanity, and we increase those evils.'

If, however, the members succeeding each other, are very closely connected, the comma is unnecessary; as, 'Revelation tells us how we may attain happiness.'

When a verb in the infinitive mood follows its governing verb, with several words between them, those words should generally have a comma at the end of them; as, 'It ill becomes good and wise men, to oppose and degrade one another.'

Several verbs in the infinitive mood, having a common dependence, and succeeding one another, are also divided by commas; as, 'To relieve the indigent, to comfort the afflicted, to protect the innocent, to reward the deserving, are humane and noble employments.'

RULE XVII.—When the verb *to be* is followed by a verb in the infinitive mood, which, by transposition, might be made the nom-

inative case to it, the former is generally separated from the latter verb by a comma; as, 'The most obvious remedy is, to withdraw from all associations with bad men.' 'The first and most obvious remedy against the infection, is, to withdraw from all associations with bad men.'

RULE XVIII.—When adjuncts or circumstances are of importance, and often when the natural order of them is inverted, they may be set off by commas; as, 'Virtue must be formed and supported, not by unfrequent acts, but by daily and repeated exertions;' 'Vices, like shadows, towards the evening of life, grow great and monstrous.' 'Our interests are interwoven by threads innumerable;' 'By threads innumerable, our interests are interwoven.'

RULE XIX.—Where a verb is understood, a comma may often be properly introduced. This is a general rule, which, besides comprising some of the preceding rules, will apply to many cases not determined by any of them; as, 'From law arises security; from security, curiosity; from curiosity, knowledge.' In this example, the verb *arises* is understood before *curiosity* and *knowledge*; at which words a considerable pause is necessary.

RULE XX.—The words *nay, so, hence, again, first, secondly, formerly, now, lastly, once more, above all, on the contrary, in the next place, in short*, and all other words and phrases of the same kind, must generally be separated from the context by a comma; as, 'Remember thy best and first friend; *formerly*, the support of thy infancy, and the guide of thy childhood; *now*, the guardian of thy youth, and the hope of thy coming years.' 'He feared want; *hence*, he over-valued riches.' 'This conduct may heal the difference, *nay*, it may constantly prevent any in future.' '*Finally*, I shall only repeat what has been often justly said.' 'If the spring put forth no blossoms, in summer there will be no beauty, and in autumn no fruit; *so*, if youth be trifled away without improvement, riper years may be contemptible, and old age miserable.'

In many of the foregoing rules and examples, great regard must be paid to the length of the clauses, and the proportion which they bear to one another. An attention to the sense of any passage, and to the clear, easy communication of it, will, it is presumed, with the aid of the preceding rules, enable the student to adjust the proper pauses, and the places for inserting the commas.

CHAPTER II.

OF THE SEMICOLON.

THE Semicolon is used for dividing a compound sentence into two or more parts, not so closely connected as those which are separated by a comma, nor yet so little dependent on each other, as those which are distinguished by a colon.

The semicolon is sometimes used, when the preceding member of the sentence does not of itself give a complete sense, but depends on the following clause; and sometimes when the sense of that member would be complete without the concluding one: as in the following instances: 'As the desire of approbation, when it works according to reason, improves the amiable part of our species in every thing that is laudable; so nothing is more destructive to them when it is governed by vanity and folly.' 'Experience teaches us, that an entire retreat from worldly affairs, is not what religion requires; nor does it even enjoin a long retreat from them.' 'Straws swim upon the surface; but pearls lie at the bottom.' 'Philosophers assert, that Nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries, of which we have not the least idea.'

CHAPTER III.

OF THE COLON.

THE Colon is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon; but not so independent as separate distinct sentences.

The colon may be properly applied in the three following cases:

1st, When a member of a sentence is complete in itself, but followed by some supplemental remark, or further illustration of the subject; as, 'Nature felt her inability to extricate herself from the consequences of guilt: the gospel reveals the plan of divine interposition and aid.' 'Nature confessed some atonement to be necessary: the gospel discovers that the necessary atonement is made.'

2nd, When several semicolons have preceded, and a still greater pause is necessary, in order to mark the connecting or concluding sentiment; as, 'A divine legislator, uttering his voice from heaven; an almighty governor, stretching forth his arm to punish or reward; informing us of perpetual rest prepared hereafter for the righteous, and of indignation and wrath awaiting the wicked: these are the considerations which overawe the world, which support integrity, and check guilt.'

3rd, The colon is commonly used when an example, a quotation, or a speech is introduced; as, 'The Scriptures give us an amiable representation of the Deity, in these words: "God is love;"' 'He was often heard to say: "I have done with the world, and I am willing to leave it."'

The propriety of using a colon, or semicolon, is sometimes determined by a conjunction's being expressed, or not expressed; as, 'Do not flatter yourselves with the hope of perfect happiness: there is no such thing in the world.' 'Do not flatter yourselves with the hope of perfect happiness; *for* there is no such thing in the world.'

CHAPTER IV. OF THE PERIOD.

WHEN a sentence is complete and independent, and not connected in construction with the following sentence, it is marked with a Period.

Some sentences are independent of each other, both in their sense and construction; as, 'Fear God. Honour the king. Have charity towards all men.' Others are independent only in their grammatical construction; as, 'The Supreme Being changes not, either in his desire to promote our happiness, or in the plan of his administration. One light always shines upon us from above. One clear and direct path is always pointed out to man.'

A period may sometimes be admitted between two sentences, though they are joined by a disjunctive or copulative conjunction. For the quality of the point does not always depend on the connective particle, but on the sense and structure of sentences; as, 'Recreations, though they may be of an innocent kind, require steady government, to keep them within a due and limited province. But such as are of an irregular and vicious nature, are not to be governed, but to be banished from every well-regulated mind.' 'He who lifts himself up to the observation and notice of the world, is, of all men, the least likely to avoid censure. For he draws upon himself a thousand eyes, that will narrowly inspect him in every part.'

The period should be used after every abbreviated word; as, 'M.S. P.S. N.B. A.D. O.S. N.S.' &c.

CHAPTER V.

OF THE DASH, NOTES OF INTERROGATION AND EXCLAMATION, &c.

THE DASH.

THE Dash, though often used improperly by hasty and incoherent writers, may be introduced with propriety, where the sentence breaks off abruptly; where a significant pause is required; or where there is an unexpected turn in the sentiment; as, 'If thou art he, so much respected once—but, oh! how fallen! how degraded!' 'If acting conformably to the will of our Creator;—if promoting the welfare of mankind around us;—if securing our own happiness;—are objects of the highest moment;—then we are loudly called upon to cultivate and extend the great interests of religion and virtue.'

HERE LIES THE GREAT—False marble, where?
Nothing but sordid dust lies here.

Besides the points which mark the pauses in discourse, there are others, which denote a different modulation of voice, in correspondence to the sense. These are,

The Interrogation point, ?
 The Exclamation point, !
 The Parenthesis, ()

INTERROGATION.

A note of Interrogation is used at the end of an interrogative sentence; that is, when a question is asked; as, 'Who will accompany me?' 'Shall we always be friends?'

Questions which a person asks himself in contemplation, ought to be terminated by points of interrogation; as, 'Who adorned the heavens with such exquisite beauty?' 'At whose command do the planets perform their constant revolutions?'

A point of interrogation is improper after sentences which are not questions, but only expressions of admiration, or of some other emotion; as, 'How many instances have we of chastity and excellence in the fair sex!' 'With what prudence does the son of Sirach advise us in the choice of our companions!'

A note of interrogation should not be employed, in cases where it is only said a question has been asked, and where the words are not used as a question; as, 'The Cyprians asked me, why I wept.' To give this sentence the interrogative form, it should be expressed thus: 'The Cyprians said to me, Why dost thou weep?'

EXCLAMATION.

The note of Exclamation is applied to expressions of sudden emotion, surprise, joy, grief, &c. and also to invocations or addresses; as, 'My friend! this conduct amazes me!' 'Bless the Lord, O my soul! and forget not all his benefits!' 'Hear me, O Lord! for thy loving-kindness is great!'

Oh! had we both our humble state maintain'd,
 And safe in peace and poverty remain'd!

It is difficult, in some cases, to distinguish between an interrogative and exclamatory sentence; but a sentence, in which any wonder or admiration is expressed, and no answer either expected or implied, may be always properly terminated by a note of exclamation; as, 'How much vanity in the pursuits of men!' 'Who can sufficiently express the goodness of our Creator!' 'What is more amiable than virtue!'

The interrogation and exclamation points are indeterminate as to their quantity or time, and may be equivalent in that respect to a semicolon, a colon, or a period, as the sense may require. They mark an elevation of the voice.

The utility of the points of Interrogation and Exclamation, appears from the following examples, in which the meaning is signified and discriminated solely by the points.

What condescension!	How great was the sacrifice!
What condescension?	How great was the sacrifice?

PARENTHESIS.

A Parenthesis is a clause containing some necessary information, or useful remark, introduced into the body of a sentence obliquely, and which may be omitted without injuring the grammatical construction; as, 'To gain a posthumous reputation, is to save four or five letters (for what is a name besides?) from oblivion.' 'Know ye not, brethren, (for I speak to them that know the law,) how that the law hath dominion over a man as long as he liveth?'

Know, then, this truth, (enough for man to know,)
Virtue alone is happiness below.

And was the ransom paid? It was; and paid
(What can exalt his bounty more?) for thee.

If the incidental clause is short, or perfectly coincides with the rest of the sentence, it is not proper to use the parenthetical characters. The following instances are therefore improper uses of the parenthesis. 'Speak you (who saw) his wonders in the deep.' 'Every planet (as the Creator has made nothing in vain) is most probably inhabited.' 'He found them asleep again; (for their eyes were heavy;) neither knew they what to answer him.'

The parenthesis marks a moderate depression of the voice, and may be accompanied with every point which the sense would require, if the parenthetical characters were omitted. It ought to terminate with the same kind of stop which the member has that precedes it; and to contain that stop within the parenthetical marks. We must, however, except cases of interrogation and exclamation; as, 'While they wish to please, (and why should they not wish it?) they disdain dishonourable means.' 'It was represented by an analogy, (oh, how adequate!) which was borrowed from paganism.'

There are other characters, which are frequently made use of in composition, and which may be explained in this place; namely,

An *Apostrophe*, marked thus ', is used to abbreviate or shorten a word; as, 'tis, for *it is*; tho' for *though*; e'en for *even*; judg'd for *judged*. Its chief use is to show the genitive case of nouns; as, 'A man's property;' 'A woman's ornament.'

A *Caret*, marked thus ^, is placed where some word happens to be left out in writing, and which is inserted over the line. This mark is also called a circumflex, when placed over a particular vowel, to denote a long syllable; as, 'Euphrâtes.'

A *Hyphen*, marked thus -, is employed in connecting compounded words; as, 'Lap-dog, tea-pot, pre-existence, self-love, to-morrow, mother-in-law.'

It is also used when a word is divided, and the former part is written or printed at the end of one line, and the latter part at the beginning of another. In this case, it is placed at the end of the first line, not at the beginning of the second.

The *Acute Accent*, marked thus ' ; as, 'Fancy:' the *Grave*, thus ` ; as, 'Favour.'

In English, the accentual marks are chiefly used in spelling-

books and dictionaries, to mark the syllables which require a particular stress of the voice in pronunciation.

The stress is laid on long and short syllables indiscriminately. In order to distinguish the one from the other, some writers of dictionaries have placed the grave on the former, and the acute on the latter, in this manner: 'Mínor, míneral, lìvely, líved, rìval, ríver.'

The proper mark to distinguish a long syllable is this - ; as 'Rōsy:' and a short one this ~ ; as, 'Fōlly.' This last mark is called a *breve*.

A *Diæresis*, thus marked "", consists of two points placed over one of the two vowels that would otherwise make a diphthong, and parts them into two syllables; as, 'Creätor, coädjutor, aërial.'

A *Section*, marked thus §, is the division of a discourse, or chapter, into less parts or portions.

A *Paragraph*, ¶, denotes the beginning of a new subject, or a sentence not connected with the foregoing. This character is chiefly used in the Old and New Testament.

A *Quotation*, " " .—When a phrase or passage is quoted or transcribed from the speaker or author in his own words, it is generally distinguished by having two inverted commas at the beginning, and two apostrophes at the end; as, "Vice degrades us." Sometimes only one inverted comma is used; particularly when one quotation comes within another; as, "Thomas called out 'Halt!' but in vain." "'Can you read?' said James: John answered, 'Yes.'"

Crotchets, or *Brackets* [], serve to enclose a word or sentence which is to be explained in a note; or the explanation itself; or a word or a sentence which is intended to supply some deficiency, or rectify some mistake.

An *Index*, or *Hand* ☞, points out a remarkable passage, or something that requires particular attention.

A *Brace* } is used in poetry at the end of a triplet or three lines, which have the same rhyme. Braces are also used to connect a number of words with one common term, and are introduced to prevent a repetition in writing or printing.

An *Asterisk*, or little star *, directs the reader to some note in the margin, or at the bottom of the page. Two or three asterisks generally denote the omission of some letters in a word, or of some bold or indelicate expression, or some defect in the manuscript.

An *Ellipsis*, which is marked thus —, is also used, when some letters in a word, or some words in a verse, are omitted; as, 'The k—g,' for 'the king.'

An *Obelisk*, which is marked thus †, and *Parallels* thus ||, together with the letters of the alphabet, and figures, are used as references to the margin, or bottom of the page.

PARAGRAPHS.

It may not be improper to insert, in this place, a few general directions respecting the division of a composition into paragraphs.

Different subjects, unless they are very short, or very numerous in small compass, should be separated into paragraphs.

When one subject is continued to a considerable length, the larger divisions of it should be put into paragraphs. And it will have a good effect to form the breaks, when it can properly be done, at sentiments of the most weight, or that call for peculiar attention.

The facts, premises, and conclusions, of a subject, sometimes naturally point out the separations into paragraphs; and each of these, when of great length, will again require subdivisions at their most distinctive parts.

In cases which require a connected subject to be formed into several paragraphs, a suitable turn of expression, exhibiting the connexion of the broken parts, will give beauty and force to the division.

DIRECTIONS RESPECTING THE USE OF CAPITAL LETTERS.

It was formerly the custom to begin every noun with a capital; but as this practice was troublesome, and gave the writing or printing a crowded and confused appearance, it has been discontinued. It is, however, very proper to begin with a capital,

1. The first word of every book, chapter, letter, note, or any other piece of writing.

2. The first word after a period; and, if the two sentences are *totally independent*, after a note of interrogation or exclamation.

But if a number of interrogative or exclamatory sentences are thrown into one general group, or if the construction of the latter sentences depends on the former, all of them, except the first, may begin with a small letter; as, 'How long, ye simple ones, will ye love simplicity? and the scorers delight in their scorning? and fools hate knowledge?' 'Alas! how different! yet how like the same!'

3. The appellations of the Deity; as, 'God, Jehovah, the Almighty, the Supreme Being, the Lord, Providence, the Messiah, the Holy Spirit.'

4. Proper names of persons, places, streets, mountains, rivers, ships; as, 'George, York, the Strand, the Alps, the Thames.'

5. Adjectives derived from the proper names of places; as, 'Grecian, Roman, English, French, and Italian.'

6. The first word of a quotation, introduced after a colon, or when it is in a direct form; as, 'Always remember this ancient maxim: Know thyself.' 'Our great Lawgiver says, Take up thy cross daily, and follow me.' But when a quotation is brought in obliquely after a comma, a capital is unnecessary; as, 'Solomon observes, that pride goes before destruction.'

The first word of an example may also very properly begin with a capital; as, 'Temptation proves our virtue.'

7. Every substantive and principal word in the titles of books; as, 'Johnson's Dictionary of the English Language;' 'Thomson's Seasons;' 'Rollin's Ancient History.'

8. The first word of every line in poetry.

9. The pronoun *I*, and the interjection *O*, are written in capitals; as, 'I write;' 'Hear, O earth.'

Other words, besides the preceding, may begin with capitals, when they are remarkably emphatical, or the principal subject of the composition.

APPENDIX;

CONTAINING

RULES AND OBSERVATIONS FOR PROMOTING PERSPICUITY AND ACCURACY IN WRITING.

PERSPICUITY originally and properly signifies *transparency*, such as may be ascribed to air, glass, water, or any other medium, through which material objects are viewed. From this original and proper sense, it has been metaphorically applied to language; this being, as it were, the medium, through which we perceive the notions and sentiments of any speaker or writer.

Now, in natural things, if the medium through which we look at any object, be perfectly transparent, our whole attention is fixed on the object. If, for instance, we look through the panes of glass in any window, we are scarcely sensible that there is a medium which intervenes, and can hardly be said to perceive the medium. But if there be any flaw in the glass, if we see through it but dimly, if the object be imperfectly represented, or if we know it to be misrepresented, our attention is immediately taken off the object, and turned to the medium. We are then desirous to discover the cause, either of the dim and confused representation, or of the misrepresentation of things which the medium exhibits, or that the defect in vision may be supplied by judgment.

The case of language is precisely similar. A discourse, then, excels in perspicuity, when the object engrosses the attention of the hearer, and the diction is so little minded by him, that he can scarcely be said to be conscious that it is through this medium he sees into the speaker's thoughts.

On the contrary, the least obscurity, ambiguity, or confusion in the style, instantly removes the attention from the sentiment to the expression; and the hearer endeavours, by the aid of reflection, to correct the imperfections of the speaker's language. Whatever application he must give to the words, is, in fact, so much deducted from what he owes to the sentiments. Besides, the effort which the speaker thus requires his hearer to exert in a very close attention to the language, always weakens the effect, which the thoughts were intended to produce in the mind of the hearer.

Perspicuity is, of all qualities of style, the first and most essential. Every speaker does not propose to please the imagination, nor is every subject susceptible of those ornaments which conduce to this purpose. Much less is it the aim of every speech to agitate the passions. There are some occasions, therefore, in which variety,

and many in which animation of style, are not necessary: nay, there are occasions on which the last, especially, would be improper. But whatever be the ultimate intention of the orator, to inform, to convince, to please, to move, or to persuade, still he must speak so as to be understood, or he speaks to no purpose. If he do not propose to convey certain sentiments into the minds of his hearers, by the aid of signs intelligible to them, he may as well declaim before them in an unknown tongue. We are pleased with an author, and consider him as deserving praise, who frees us from all fatigue of searching for his meaning; who carries us through his subject, without any embarrassment or confusion; whose style flows always like a limpid stream, through which we see to the very bottom.

The study of perspicuity and accuracy of expression consists of two parts; and requires attention, first, to *Single Words and Phrases*; and then, to the *Construction of Sentences*.

PART I.

Of Perspicuity and Accuracy of Expression, with respect to Single Words and Phrases.

THESE qualities of style, considered with regard to words and phrases, require the following properties: PURITY, PROPRIETY, and PRECISION.

CHAPTER I.

OF PURITY.

STYLE has been defined to be the peculiar manner in which a man expresses his conceptions, through the medium of language. It differs from mere language or words. Though the words which an author employs be unexceptionable, yet his style may be chargeable with great faults: it may be dry, stiff, feeble, affected. The style of an author is always intimately connected with his manner of thinking: it is a picture of the ideas which arise in his mind, and of the manner in which they do arise. Hence the difficulty of drawing an exact line of separation between the style and the sentiment.

Purity of style consists in the use of such words, and such constructions, as belong to the idiom of the language which we speak; in opposition to words and phrases that are taken from other languages, or that are ungrammatical, obsolete, new coined, or used without proper authority. All such words and phrases as the following should be avoided; *Quoth he*; *I wist not*; *erevhile*; *behest*; *selfsame*; *delicatessse*, for delicacy; *politesse*, for politeness; *hauteur*,

for haughtiness; *incumberment*, *connexity*, *martyrized*, for encumbrance, connexion, martyred.

The introduction of foreign and learned words, unless where necessity requires them, should never be admitted into our composition. Barren languages may need such assistance; but ours is not one of these. A multitude of Latin words, in particular, have, of late, been poured in upon our language. On some occasions, they give an appearance of elevation and dignity to style; but they often render it stiff, and apparently forced. In general, a plain, native style, is not only more intelligible to all readers, but, by a proper management of words, it can be made equally strong and expressive, without this latinised English, or any foreign idioms.

Purity may justly be denominated grammatical truth. It consists in the conformity of the expression to the sentiment which the writer intends to convey; as moral truth consists in the conformity of the sentiment intended to be conveyed, to the sentiment actually entertained; and logical truth, in the conformity of the sentiment to the nature of things. The opposite to logical truth is error; to moral truth, a lie; to grammatical truth, a solecism.

Grammatical errors, foreign idioms, and obsolete or new-coined words, were mentioned as inconsistent with purity of style. It will not be improper to collect a few hints concerning each of these faults.

I.—GRAMMATICAL ERRORS.

Grammatical errors are so plentifully scattered over the pages of our eminent writers, that it will be no difficult task to select a sufficient number of instances.

1. *Grammatical Errors in the Use of Pronouns.*

We contributed a third more than the Dutch, who were obliged to the same proportion more than *us*.—*Swift's Conduct of the Allies.*

Phalaris, who was so much older than *her*.—*Bentley's Dissertation on Phalaris.*

If the king gives us leave, you or I may as lawfully preach, as *them* that do.—*Hobbes's History of Civil Wars.*

In all these examples, the nominative cases of the pronouns ought to have been used.

We are alone; here's none but *thee* and *I*.—*Shakspeare.*

Instead of *thee*, it should be *thou*.

For ever in this humble cell,

Let *thee* and *I*, my fair one, dwell.—*Prior.*

The construction requires *me* instead of *I*.

2. *Grammatical Errors in the Use of Verbs.*

The number of the names together *were* about an hundred and twenty.—*Acts of the Apostles.*

I have considered *what have* been said on both sides of the controversy.—*Tillotson's Sermons.*

One would think there *was* more *sophists* than one had a finger in this volume of letters.—*Bentley's Dissert. on the Epistles of Socrates.*

But the temper, as well as knowledge, of a modern historian, *require* a more sober and accurate language.—*Gibbon's History of the Roman Empire.*

Magnus, with four thousand of his supposed accomplices, *were* put to death.—*ib.*

He knows not what spleen, languor, or listlessness *are*.—*Blair's Sermons.*

Neither death nor torture *were* sufficient to subdue the minds of Cargill and his intrepid followers.—*Fox's History of James the Second.*

Each of these words *imply* some pursuit or object relinquished.—*Blair's Rhetoric.*

3. Grammatical Errors in the Use of Participles.

Among the number of grammatical errors, we may be permitted to reckon the use of the past time active, as the participle perfect or passive, in those verbs which admit of a more complete and systematic form.

I had no sooner *drank*, but I found a pimple rising in my forehead.—*Addison.*

The court of Augustus had not *wore* off the manners of the republic.—*Hume.*

Moses tells us, that the fountains of the earth were *broke* open or *clove* asunder.—*Burnet's Theory of the Earth.*

I easily foresee, that, as soon as I lay down my pen, this nimble operator will have *stole* it.—*Swift's Tale of a Tub.*

By this expedient, the public peace of libraries might certainly have been preserved, if a new species of controversial books had not *arose* of late years.—*Swift's Battle of the Books.*

4. Grammatical Errors in the Use of Adjectives.

Adjectives which have a comparative or superlative signification, do not admit the addition of the words *more*, *most*, or of the comparative or superlative terminations *er*, *est*. The following passages, therefore, are liable to exception.

The *chiefest* of which was known by the name of Archon among the Grecians.—*Dryden's Life of Plutarch.*

The *chiefest* and largest are removed to certain magazines they call libraries.—*Swift's Battle of the Books.*

The *extremest* parts of the earth were meditating a submission.—*Atterbury's Sermons.*

5. Grammatical Errors in the use of Negative and Disjunctive Particles.

That *neither* partiality or prejudice appear: but that truth may every where be sacred.—*Dryden's Life of Plutarch.*

He was early charged by Asinius Pellio as *neither* faithful or exact.—*Lednich's Antiquities of Ireland.*

The legitimate correspondent of *neither* is *nor*.

We need not, *nor do not*, confine the purposes of God.—*Bentley's Sermons.*

I'll prove, by twenty-five substantial reasons, that you're no composer, *nor know* no more of music, than you do of algebra.—*Arbuthnot, Harmony in an Uproar.*

Nor is danger ever apprehended in such a government, from the violence of the sovereign, *no more* than we commonly apprehend danger from thunder or earthquakes.—*Hume's Essays.*

In each of these sentences there is a double negative, which amounts to an affirmative.

II.—FOREIGN IDIOMS.

The use of such constructions as belong to the idiom of another language, is, like every species of affectation, nauseous and disgusting. An author may sometimes happen to admit them, through mere inadvertency; but he will more frequently have recourse to them, in order to display his erudition.

The king soon found reason to *repent him* of his provoking such dangerous enemies.—*Hume's History of England.*

The popular lords did not fail to *enlarge themselves* on the subject.—*Macaulay's History of England.*

Removing the term from Westminster, *sitting the parliament*, was illegal.—*Macaulay's History of England.*

I shall here subjoin some examples of prepositions, which, if not applied according to the idiom of other languages, are at least applied contrary to the general usage of our standard writers.

He had been perplexed with a long compliance *to* (with) foreign manners.—*Sprat's Life of Cowley.*

The discovery he made and communicated *with* (to) his friends.—*Swift's Tale of a Tub.*

Not from any personal hatred to them, but in justification *to* (of) the best of queens.—*Swift, Examiner.*

The wisest princes need not think it any diminution *to* (of) their greatness, or derogation *to* (from) their sufficiency, to rely upon counsel.—*Bacon's Essays.*

He found the greatest difficulty *of* (in) writing.—*Hume's History of England.*

I do likewise dissent *with* (from) the Examiner.—*Addison, Whig-Examiner.*

A greater quantity may be taken from the heap, without making any sensible alteration *upon* (in) it.—*Hume's Essays.*

III.—NEW AND OBSOLETE WORDS.

On this subject, we shall take the liberty of quoting a passage from Dr. Armstrong, but without professing to adopt all the opinions which it contains.

“It is the easiest thing imaginable to coin new words. The most ignorant of the mobility are apt to do it every day, and are laughed at for it. What best can justify the introducing a new word, is necessity, where there is not an established one to express your meaning. But, while all the world understands what is meant by the word *pleasure*, which sounds very well too, what occasion can there be for saying *volupty*?”

“The present licentious humour of coining and borrowing words, seems to portend no good to the English language; and it is grievous to think with what *volupty* two or *Poetararorencouroac** eminent personages have *opiniatred* the *inchoation* of such *futile* barbarisms. Instead of creating a parcel of awkward new words, I imagine it would be an improvement to degrade many of the old ones from their peerage. I am but a private man, and without authority: but an absolute prince, if he were of my opinion, would make it

* An American word for the number *three*.

capital ever to say *encroach* or *encroachment*, or any thing that belongs to *encroaching*. I would commit *inculcate*, for all its Latinity, to the care of the pavours; and it should never appear above ground again. If you have the least sympathy with the human ear, never say *purport* while you breathe; nor *betwixt*, except you have first repeated *between* till we are quite tired of it. *Methinks* strongly resembles the broken language of a German, in his first attempts to speak English. *Methought* lies under the same objection; but it sounds better.

“From what rugged road, I wonder, did *sverve deviate* into the English language?—But this *subject matter*!—In the name of every thing that is disgusting and detestable, what is it? Is it one or two ugly words? What is it? Confound me if ever I could guess! Yet one dares hardly peep into a preface, for fear of being stared in the face with this nasty *subject matter*.”

CHAPTER II.

OF PROPRIETY.

PROPRIETY of language is the selection of such words as the best usage has appropriated to those ideas, which we intend to express by them; in opposition to low expressions, and to words and phrases which would be less significant of the ideas that we mean to convey. Style may be pure; that is, it may all be strictly English, without Scotticisms or Gallicisms, or ungrammatical, irregular expressions of any kind; and may, nevertheless, be deficient in propriety: for the words may be ill chosen, not adapted to the subject, nor fully expressive of the author's sense.

To preserve propriety, therefore, in our words and phrases, we must avoid *low expressions*; *supply words that are wanting*; be careful not to *use the same word in different senses*; avoid the *injudicious use of technical phrases, equivocal or ambiguous words, unintelligible expressions, and all such words and phrases as are not adapted to our meaning*.

1. Avoid *low expressions*; such as, ‘Topsy-turvy, hurly-burly, pell-mell; having a month's mind for a thing; currying favour with a person; dancing attendance on the great,’ &c.

Meantime the Britons, left to shift for themselves, were forced to call in the Saxons for their defence.

The phrase ‘left to shift for themselves,’ is rather a low phrase, and too much in the familiar style to be proper in a grave treatise.

I need say no more concerning the *drift* of these letters.—*Aikin's Letters to his Son*.

Archbishop Tillotson is too often careless and languid; and is much *outdone* by Bishop Atterbury, in the music of his periods.—*Blair's Rhetoric*.

Every year a new flower in his judgment *beats* all the old ones, though it is much inferior to them both in colour and shape.—*Mandeville on the Nature of Society*.

I am wonderfully pleased when I meet with any passage in an old Greek or Latin author, that is not *blown upon*, and which I have never met with in a quotation.—*Addison, Spectator.*

His name must *go down* to posterity with distinguished honour, in the public records of the nation.—*Hurd's Life of Warburton.*

It is well if the reader, without rejecting *by the lump*, endeavour patiently to gather the plain meaning.—*Kames's Elements of Criticism.*

The words printed in Italics are both too low and too vulgar to be used with any propriety by correct writers.

2. Supply words that are wanting.

Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier state of life than a slave at the oar.'

It should have been, 'as much as *the state* of a savage is happier than *that* of a slave at the oar.'

He has not treated this subject liberally, by the views of others as well as his own.

'By *adverting* to the views of others,' would have been better.'

This generous action greatly increased his former services.

It should have been, 'greatly increased *the merit* of his former services.'

By the pleasures of the imagination or fancy (which I shall use promiscuously), I here mean, &c.

This passage ought to have had the word *terms* supplied, which would have made it correct: '*terms* which I shall use promiscuously.'

It may be proper in this place to observe, that articles and prepositions are sometimes improperly omitted; as in the following instances:

How immense the difference between the pious and profane!

Death is the common lot of all; of good men and bad.

These sentences should have had the article and preposition repeated: 'How immense the difference between *the* pious and *the* profane!' 'Death is the common lot of all; *of* good men and *of* bad.'

The repetition of articles and prepositions is proper, when we intend to point out the objects of which we speak, as distinguished from one another, or in contrast; and when we wish that the reader's attention should rest on that distinction; as,

Our sight is at once *the* most delightful, and *the* most useful of all our senses.

3. In the same sentence be careful not to use the same word too frequently, nor in different senses.

One may have an air *which* proceeds from a just sufficiency and knowledge of the matter before him, *which* may naturally produce some motions of his head and body *which* might become the bench better than the bar.

The pronoun *which* is here thrice used, in such a manner as to throw obscurity over the sentence.

Gregory favoured the undertaking, for no other reason than this, that the manager, in countenance, favoured his friend.

It should have been, 'resembled his friend.'

Charity expands our hearts in love to God and man: it is by the virtue of charity that the rich are blessed, and the poor supplied.

In this sentence, the word *charity* is improperly used in two different senses; for the highest benevolence, and for alms-giving.

4. *Avoid the injudicious use of technical terms.* To inform those who do not understand sea-phrases, that 'we tacked to the larboard and stood off to sea,' would be expressing ourselves very obscurely. Technical phrases not being in current use, but only the peculiar dialect of a particular class, we should never use them but when we know they will be understood.

5. *Avoid equivocal or ambiguous words.* The following sentences are exceptionable in this respect:

As for such animals as are *mortal* or noxious, we have a right to destroy them.

I long since learned to like nothing but what you *do*.

He aimed at *nothing less* than the crown,' may denote either, 'Nothing was less aimed at by him than the crown,' or 'Nothing inferior to the crown could satisfy his ambition.'

I will have mercy, and not sacrifice.

The first part of this sentence denotes, 'I will exercise mercy;' whereas it is in this place employed to signify, 'I require others to exercise it.' The translation should, therefore, have been accommodated to these different meanings.

They were both much more ancient among the Persians, than Zoroaster or Zerdusht.

The *or* in this sentence is equivocal. It serves either as a copulative to synonymous words, or as a disjunctive of different things. If, therefore, the student should not know that Zoroaster and Zerdusht mean the same person, he will mistake the sense.

The rising tomb a lofty column bore.

And thus the son the fervent sire address'd.

Did the tomb bear the column, or the column the tomb? Did the son address the sire, or the sire the son?

6. *Avoid unintelligible and inconsistent words or phrases.*

I have observed (says Steele), that the superiority among these coffeehouse politicians, proceeds from an opinion of gallantry and fashion.

This sentence, considered in itself, evidently conveys no meaning. First, it is not said whose opinion, their own, or that of others: secondly, it is not said what opinion, or of what sort, favourable or unfavourable, true or false; but, in general, 'an opinion of gallantry and fashion,' which contains no definite expression of any meaning. With the joint assistance of the context, reflection, and conjecture, we shall perhaps conclude that the author intended to

say, that the superiority among these politicians was determined by the opinion generally entertained of the rank, in point of gallantry and fashion, that each of them had attained.

This temper of mind (says an author, speaking of humility) keeps our understanding tight about us.

Whether the author had any meaning in this expression, or what it was, is not easy to determine.

Sometimes a writer runs on in a specious verbosity, amusing his readers with synonymous terms and identical propositions, well-turned periods, and high-sounding words; but, at the same time, using those words so indefinitely, that the reader can either affix no meaning at all to them, or may affix to them almost any meaning he pleases.

If it is asked (says a late writer) whence arises the harmony or beauty of language? what are the rules for obtaining it? The answer is obvious. Whatever renders a period sweet and pleasant, makes it also graceful. A good ear is the gift of nature: it may be much improved, but not acquired by art. Whoever is possessed of it, will scarcely need dry critical precepts to enable him to judge of a true rhythmus, and melody of composition. Just numbers, accurate proportions, a musical symphony, magnificent figures, and that decorum which is the result of all these, are unison to the human mind.

The following is a poetical example of the same nature, in which there is scarcely a glimpse of meaning, though it was composed by an eminent poet.

From harmony, from heavenly harmony,
This universal frame began:
From harmony to harmony,
Through all the compass of the notes it ran,
The diapason closing full in man.

In general, it may be said that, in writings of this stamp, we must accept of sounds, instead of sense; being assured that, if we meet with little that can inform the judgment, we shall at least find nothing that will offend the ear. And perhaps this is one reason that we pass over such smooth language, without suspecting that it contains little or no meaning. In order to write or speak clearly and intelligibly, two things are especially requisite: one, that we have clear and distinct ideas of our subject; and the other, that our words be approved signs of those ideas. That persons who think confusedly, should express themselves obscurely, is not to be wondered at; for embarrassed, obscure, and feeble sentences, are generally, if not always, the result of embarrassed, obscure, and feeble thought; but that persons of judgment, who are accustomed to scrutinize their ideas, and the signification of their words, should sometimes write without any meaning, is, at first sight, matter of admiration. This, however, when further considered, appears to be an effect derived from the same cause, indistinctness of conception, and inattention to the exact import of words. The occasions on which we are most apt to speak and write in this unintelligible manner, are the three following:

The *first* is, where there is an exuberance of metaphor. Writers who are fond of the metaphoric style, are generally disposed to continue it too long, and to pursue it too far. They are often misled by a desire of flourishing on the several properties of a metaphor which they have ushered into the discourse, without taking the trouble to examine whether there are any qualities in the subject, to which these properties can, with justice and perspicuity, be applied. The following instance of this sort of writing is from an author of considerable eminence:

Men must acquire a very peculiar and strong habit of turning their view inward, in order to explore the interior regions and recesses of the mind, the hollow caverns of deep thought, the private seats of fancy, and the wastes and wildernesses, as well as the more fruitful and cultivated tracts of this obscure climate.

A most wonderful way of telling us that it is difficult to trace the operations of the mind. The author, having determined to represent the human mind under the metaphor of a country, revolved in his thoughts the various objects which might be found in a country, without considering whether there are any things in the mind properly analogous to these. Hence this strange parade he makes with *regions*, and *recesses*, *hollow caverns*, and *private seats*, *wastes* and *wildernesses*, *fruitful* and *cultivated tracts*; words which, though they have a precise meaning as applied to country, have no definite signification as applied to mind.

The *second* occasion of our being apt to write unintelligibly, is, that wherein the terms most frequently occurring denote things which are of a complicated nature, and to which the mind is not sufficiently familiarized. Of these, the instances are numberless in every tongue; such as, government, church, state, constitution, power, legislature, jurisdiction, &c.

The *third* and principal occasion of unintelligible writing, is, when the terms employed are very abstract, and consequently of very extensive signification. Thus the word *lion* is more distinctly apprehended by the mind than the word *beast*, *beast* than *animal*, and *animal* than being.

7. The seventh and last rule for preserving propriety in our words and phrases, is, *to avoid all those which are not adapted to the ideas we mean to communicate; or which are less significant than others, of those ideas.*

He feels any sorrow that can *arrive at* man.

Better, '*happen to* men.'

The *conscience* of approving one's self a benefactor, is the best recompense for being so.

It should have been '*consciousness.*'

He firmly believed the divine *precept*, "There is not a sparrow falls to the ground," &c.

It should have been '*doctrine.*'

It is but opening the eye, and the scene enters.

A *scene* cannot be said to *enter*: an *actor* enters; but a *scene appears*, or *presents* itself.

We immediately assent to the beauty of an object, without inquiring into the causes of it.

It is proper to say, that we *assent* to the truth of a proposition; but it cannot so well be said, that we *assent to the beauty of an object*. *Acknowledge* would have expressed the sense with propriety.

The sense of feeling can, indeed, give us a notion of extension, shape, and all other ideas that enter at the eye, except colours.

Extension and *shape* can, with no propriety, be called *ideas*: they are properties of matter. Neither is it accurate to speak of any sense *giving us a notion of ideas*: our senses give us the ideas themselves. The meaning of the sentence would have been proper and much clearer, if the author had expressed himself thus: 'The sense of feeling can, indeed, give us the idea of extension, figure, and all the other properties of matter, which are perceived by the eye, except colours.'

The covetous man never has a sufficiency, although he has what is enough for nature,

Is much inferior to 'The covetous man never has *enough*, although he has what is *sufficient* for nature.'

A traveller observes the most striking objects he sees: a general remarks all the motions of his enemy.

Better thus: 'A traveller *remarks*,' &c.; 'A general *observes*,' &c.

This measure enlarged his school, and obliged him to increase the buildings.

It should be, '*increased* his school;' and '*enlarge* the buildings.'

He applied a medicine before the poison had time to work.

Better thus: 'He applied an *antidote*,' &c.

The poison of a suspicious temper frequently throws out its bad qualities on all who are within its reach.

Better, 'throws out its *malignant* qualities.'

What is it but a kind of rack that forces men to say *what they have no mind to*?—*Cowley's Essays*.

Time hangs heavy on their hands; they know not how to employ it, or *what to make of themselves*.—*Logan's Sermons*.

He therefore *made* rhyming tragedies, till, by the prevalence of manifest propriety, he seems to have grown ashamed of *making them* any longer.—*Johnson's Life of Dryden*.

From that time he resolved to *make* no more translations.—*Johnson's Life of Pope*.

It is my design to comprise in this short paper, the substance of those numerous dissertations the critics have *made* on the subject.—*Pope's Discourse on Pastoral Poetry*.

A few reflections on the rise and progress of our distemper, and the rise and progress of our cure, will help us, of course, to *make* a true judgment.—*Bolingbroke's Dissertation on Parties*.

This application of the verb *make* is awkward, as well as familiar. To *make* tragedies, to *make* translations, to *make* dissertations, to *make* judgments, are expressions which should never be admitted into a dignified composition.

A selection of words and phrases, which are peculiarly expressive of the ideas we mean to communicate; or which are as particular and determinate in their signification, as is consistent with the nature and the scope of the discourse; possesses great beauty, and cannot fail to produce a good effect.

CHAPTER III.

OF PRECISION.

THE third quality which enters into the composition of a perspicuous style, is precision. This implies the retrenching of all superfluity of expression. A precise style exhibits an exact copy of the writer's ideas. To write with precision, though this be properly a quality of style, he must possess a very considerable degree of distinctness in his manner of thinking. Unless his own conceptions be clear and accurate, he cannot convey to the minds of others a clear and accurate knowledge of the subject which he treats.

Looseness of style, which is properly opposed to precision, generally arises from using a superfluity of words. Feeble writers employ a multitude of words to make themselves understood, as they imagine, more distinctly; but, instead of accomplishing this purpose, they only bewilder their readers. They are sensible, that they have not caught an expression calculated to convey their precise meaning; and therefore they endeavour to illustrate it by heaping together a mass of ill-consorted phrases. The image which they endeavour to present to our minds, is always viewed double; and no double image can be viewed distinctly.

All subjects do not require to be treated with the same degree of precision. It is requisite that, in every species of writing, this quality should, in some measure, be perceptible; but we must, at the same time, be upon our guard, lest the study of precision, especially in treating subjects which do not absolutely require it, should betray us into a dry and barren style; lest, from the desire of pruning more closely, we retrench all copiousness and ornament. A deficiency of this kind may be remarked in the serious compositions of Swift.

To unite copiousness with precision, to be flowing and graceful, and at the same time correct and exact in the choice of every word, is one of the highest and most difficult attainments in writing. Some species of composition may require more of copiousness and ornament; others, more of precision and accuracy; and even the same composition may, in different parts, require a difference of style. But these qualities must never be totally sacrificed to each other.

"If," says Dr. Armstrong, "I were to reduce my own private idea of the best language to a definition, I should call it the shortest, clearest, and easiest way of expressing one's thoughts, by the most

harmonious arrangement of the best-chosen words, both for meaning and sound. The best language is strong and expressive, without stiffness or affectation; short and concise, without being either obscure or ambiguous; and easy, flowing, and disengaged, without one undetermined or superfluous word."

The words used to express ideas may be faulty in three respects. First, They may not express the idea which the author intends, but some other which only resembles or is akin to it; secondly, They may express that idea, but not fully and completely; thirdly, They may express it, together with something more than is intended. Precision stands opposed to these three faults, but chiefly to the last. Propriety implies a freedom from the two former faults. The words which are used may be proper; that is, they may express the idea intended, and they may express it fully; but to be *precise*, signifies that they express *that idea and no more*.

The use and importance of precision may be deduced from the nature of the human mind. It never can view, clearly and distinctly, more than one object at a time. If it must look at two or three together, especially objects that have resemblance or connexion, it finds itself confused and embarrassed. It cannot clearly perceive in what they agree, and in what they differ. Thus, were any object, suppose some animal, to be presented to my view, of whose structure I wanted to form a distinct notion, I would desire all its trappings to be taken off, I would require it to be brought before me by itself, and to stand alone, that there might be nothing to divide my attention. The same is the case with words. If, when any one would inform me of his meaning, he also tells me more than what conveys it; if he joins foreign circumstances to the principal object; if, by unnecessarily varying the expression, he shifts the point of view, and makes me see sometimes the object itself, and sometimes another thing that is connected with it, he thereby obliges me to look on several objects at once, and I lose sight of the principal. He loads the animal he is showing me with so many trappings and collars, that I cannot distinctly view it; or he brings so many of the same species before me, somewhat resembling, and yet somewhat differing, that I see none of them clearly. When an author tells me of his hero's courage in the day of battle, the expression is precise, and I understand it fully: but if, from the desire of multiplying words, he should praise his courage and fortitude; at the moment he joins these words together, my idea begins to waver. He means to express one quality more strongly, but he is, in truth, expressing two: courage resists danger; fortitude supports pain. The occasion of exerting each of these qualities is different; and being led to think of both together, when only one of them should be considered, my view is rendered unsteady, and my conception of the object indistinct.

All subjects do not equally require precision. It is sufficient, on many occasions, that we have a general view of the meaning. The subject, perhaps, is of the known and familiar kind; and we are in no hazard of mistaking the sense of the author, though every word which he uses is not precise and exact.

Many authors offend against this rule of *precision*. A considerable one, in describing a bad action, expresses himself thus: 'It is

to remove a good and orderly affection, and to introduce an ill or disorderly one; to commit an action that is ill, immoral, or unjust; to do ill, or to act in prejudice of integrity, good nature, and worth.' A crowd of unmeaning or useless words is brought together by some authors, who, afraid of expressing themselves in a common and ordinary manner, and allured by an appearance of splendour, surround every thing which they mean to say, with a certain copious loquacity.

The great source of a loose style, in opposition to precision, is the injudicious use of the words termed *synonymous*. Many words are accounted synonymous which are not so in reality; and indeed it may reasonably be disputed, whether two words can be found in any language, which express precisely the same idea. However closely they may approximate to each other in signification, still can the discriminating eye of the critic discover a line of separation between them. They agree in expressing one principal idea; but always express it with some diversity in the circumstances. They are varied by some accessory idea, which severally accompanies each of the words, and which forms the distinction between them.

SYNONYMOUS WORDS.

To abhor, to detest.—To abhor, imports simply strong dislike; to detest, imports also strong disapprobation. One abhors being in debt; he detests treachery.

Austerity, severity, rigour.—Austerity relates to the manner of living; severity, of thinking; rigour, of punishing. To austerity is opposed effeminacy; to severity, relaxation; to rigour, clemency. A hermit is austere in his life; a casuist, severe in his application of religion or law; a judge, rigorous in his sentences.

To avow, to acknowledge, to confess.—Each of these words imports the affirmation of a fact, but in very different circumstances. To avow supposes the person to glory in it; to acknowledge, supposes a small degree of faultiness, which the acknowledgment compensates; to confess, supposes a higher degree of crime. A patriot avows his opposition to a bad minister, and is applauded; a gentleman acknowledges his mistake, and is forgiven; a prisoner confesses the crime he is accused of, and is punished.

Custom, habit.—Custom respects the action; habit, the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.

Desist, renounce, quit, leave off.—Each of these words implies, some pursuit or object relinquished; but from different motives. We desist, from the difficulty of accomplishing. We renounce, on account of the disagreeableness of the object or pursuit. We quit, for the sake of some other thing which interests us more; and we leave off, because we are weary of the design. A politician desists from his designs, when he finds they are impracticable; he renounces the court, because he has been affronted by it; he quits ambition, for study or retirement; and leaves off his attendance on

the great, as he becomes old and weary of it.—*Forsake* is a word of similar import; but, in strict propriety, means, to desert in resentment or dislike.

A difficulty, an obstacle.—A difficulty embarrasses; an obstacle stops us. We remove the one: we surmount the other. Generally, the first expresses somewhat arising from the nature and circumstances of the affair; the second, somewhat arising from a foreign cause. Philip found difficulty in managing the Athenians, from the nature of their dispositions; but the eloquence of Demosthenes was the greatest obstacle to his designs.

To distinguish, to separate.—We distinguish what we do not want to confound with another thing: we separate what we want to remove from it. Objects are distinguished from one another by their qualities. They are separated by the distance of time or place.

Enough, sufficient.—Enough relates to the quantity which one wishes to have of any thing: sufficient relates to the use that is to be made of it. Hence, enough generally imports a greater quantity than sufficient does. The covetous man never has enough; although he has what is sufficient for nature.

Entire, complete.—A thing is entire by wanting none of its parts; complete, by wanting none of the appendages that belong to it. A man may have an entire house to himself; and yet not have one complete apartment.

Equivocal, ambiguous.—An equivocal expression is one which has one sense open, and designed to be understood; another sense concealed, and understood only by the person who uses it. An ambiguous expression is one which has apparently two senses, and leaves us at a loss which of them to give it. An equivocal expression is used with an intention to deceive: an ambiguous one, when it is used with design, is with an intention not to give full information. An honest man will never employ an equivocal expression: a confused man may often utter ambiguous ones, without any design.

Haughtiness, disdain.—Haughtiness is founded on the high opinion we entertain of ourselves; disdain, on the low opinion we have of others.

To invent, to discover.—We invent things that are new; we discover what was before hidden. Galileo invented the telescope: Hervey discovered the circulation of the blood.

Only, alone.—Only imports that there is no other of the same kind: alone imports being accompanied by no others. An only child is one who has neither brother nor sister; a child alone, is one who is left by itself. There is a difference, therefore, in precise language, betwixt these two phrases, ‘Virtue only makes us happy;’ and ‘Virtue alone makes us happy.’ Virtue only makes us happy, imports, that virtue by itself, or unaccompanied with other advantages, is sufficient to do it.

Pride, vanity.—Pride makes us esteem ourselves: vanity makes us desire the esteem of others. It is just to say, as Dean Swift has done, that a man is too proud to be vain.

Surprised, astonished, amazed, confounded. I am surprised with what is new or unexpected: I am astonished at what is vast or

great: I am amazed with what is incomprehensible: I am confounded by what is shocking or terrible.

Tranquillity, peace, calm.—Tranquillity respects a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it; calm, with regard to a disturbed situation going before, or following it. A good man enjoys tranquillity in himself; peace with others; and calm after the storm.

To weary, to fatigue.—The continuance of the same thing wearies us: labour fatigues us. I am weary with standing: I am fatigued with walking. A suitor wearies us by his perseverance; but fatigues us by his importunity.

Wisdom, prudence.—Wisdom leads us to speak and to do what is most proper: prudence prevents our speaking or acting improperly. A wise man employs the most proper means for success; a prudent man, the safest means for not being brought into danger.

With, by.—Both these particles express the connexion between some instrument or means of affecting an end, and the agent who employs it: but *with* expresses a more close and immediate connexion; *by*, a more remote one. We kill a man *with* a sword; he dies *by* violence. The criminal is bound *with* ropes *by* the executioner. The proper distinction in the use of these particles, is elegantly remarked in a passage of Dr. Robertson's History of Scotland. When one of the old Scottish kings was making an inquiry into the tenure *by* which his nobles held their lands, they started up, and drew their swords: '*By* these,' said they, 'we acquired our lands, and *with* these we will defend them.'

These are some of the numerous instances of words in our language, whose significations approach, but are not precisely the same. The more the distinction in the meaning of such words is attended to, the more clearly and forcibly shall we speak or write. It may not, on all occasions, be necessary to pay a great deal of attention to very nice distinctions; yet the foregoing instances show the utility of some general care to understand the distinct import of our words.

While we are attending to precision, we must be on our guard, lest, from the desire of pruning too closely, we retrench all copiousness. Scarcely in any language are there two words that convey precisely the same idea: a person thoroughly conversant in the propriety of the language, will always be able to observe something that distinguishes them. As they are like different shades of the same colour, an accurate writer can employ them to great advantage, by using them so as to heighten and complete the object which he presents to us. He supplies by one what was wanting in the other, to the strength, or to the finishing, of the image which he means to exhibit. But, for this purpose, he must be attentive to the choice of his words, and not employ them carelessly, merely for the sake of filling up a period, or of rounding or diversifying his language, as if their signification were exactly the same, while in truth it is not. To unite copiousness and precision, to be full and easy, and at the same time correct and exact in the choice of every word, is no doubt one of the highest and most difficult attainments in writing.

PART II.

Of Perspicuity and Accuracy of Expression, with respect to the Construction of Sentences.

OF a sentence or period, various definitions have been given. According to Aristotle, it is "a quantity of sound which bears a certain signification according to its combination, and of which some detached part is also significant." Against this definition some objections might perhaps be urged: it is, however, sufficient for our present purpose.

A sentence always implies some one complete proposition, or enunciation of thought: but every sentence does not confine itself to a single proposition.

With regard to the precise length of sentences, no positive rule can be laid down: in this, the writer must always be regulated by his own taste. A short period is lively and familiar: a long period, requiring more attention, makes an impression grave and solemn. There may be an extreme on either side. By means of too many short sentences, the sense is divided and broken, the connexion of thought weakened, and the memory burdened, by being presented with a long succession of minute objects. And, on the other hand, by the too frequent use of long periods, an author overloads the reader's ear, and fatigues his attention. In general, a writer ought to study a due mixture of long and short periods, which prevents an irksome uniformity, and entertains the mind with a variety of impressions. Long sentences cannot be properly introduced till the reader's attention is completely engaged. They ought never to be placed at the beginning of discourses of any description.

If you look about you, and consider the lives of others as well as your own; if you think how few are born with honour, and how many die without name or children; how little beauty we see, and how few friends we hear of; how much poverty, and how many diseases there are in the world; you will fall down upon your knees, and, instead of repining at one affliction, will admire so many blessings which you have received from the divine hand.

This is a sentence composed of several members linked together, and hanging one upon another, so that the sense of the whole is not brought out till the close. The following is an example of one in which the sense is formed into short, independent propositions, each complete within itself:

I confess, it was want of consideration that made me an author. I wrote, because it amused me. I corrected, because it was as pleasant to me to correct as to write. I published, because I was told I might please such as it was a credit to please.

A long succession of either long or short sentences should be avoided; for the ear tires of either of them when too long continued. Whereas, by a proper mixture of long and short periods, not only the ear is gratified, but animation and force are given to our style. We now proceed to consider the things most essential to an accurate and perfect sentence. They appear to be the four following: 1. CLEARNESS; 2. UNITY; 3. STRENGTH; 4. A JUDICIOUS USE OF THE FIGURES OF SPEECH.

CHAPTER I.

OF THE CLEARNESS OF A SENTENCE.

PURITY, propriety, and precision, in words and phrases separately considered, have already been explained, and shown to be necessary to perspicuous and accurate writing. The just relation of sentences, and the parts of sentences, to one another, and the due arrangement of the whole, are the subjects which remain to be discussed.

The FIRST requisite of a perfect sentence is *Clearness*.

Whatever leaves the mind in any sort of suspense as to the meaning, ought to be avoided. Obscurity arises from two causes; either from a wrong choice of words, or a wrong arrangement of them. The choice of words and phrases, as far as regards perspicuity, has been already considered. The disposition of them comes now under consideration.

In the collocation of words, the first thing to be studied, is a rigid conformity to the rules of Grammar, as far as these can guide us. But, as the system of English Grammar is not altogether complete, an ambiguous arrangement of words may frequently be observed, where we cannot discover a transgression of any grammatical rule. The relation which the words or members of a period bear to one another, cannot be pointed out in English, as in Greek and Latin, by means of their terminations: it must be ascertained by the position in which they stand. Hence an important rule in the structure of a sentence is, that the words or members most intimately connected, should be placed as near to one another as is consistent with elegance and harmony, so that their mutual relation may be plainly perceived.

Ambiguities are frequently occasioned by the improper use of the adverb. This part of speech, as its name implies, is generally placed close or near to the word which it modifies or affects; and its propriety and force depend on its position. By neglecting to advert to this circumstance, writers frequently convey a meaning different from what they intend.

Sixtus the Fourth was, if I mistake not, a great collector of books at least.—*Bolingbroke on the Study of History.*

At least should not be connected with *books*, but with *collector*.

The Romans understood liberty, *at least*, as well as we.—*Swift on the Adv. of Religion.*

These words are susceptible of two different interpretations, according as the emphasis, in reading them, is laid upon *liberty* or *at least*. In the former case they will signify, that, whatever other things we may understand better than the Romans, *liberty, at least*, was one thing which they understood as well as we. In the latter they will import, that liberty was understood, *at least*, as well by them as by us. If this last was the author's meaning, the ambiguity would have been avoided, and the sense rendered independent of the manner of pronouncing, by arranging the words thus: 'The Romans understood liberty, as well, at least, as we.'

Theism can only be opposed to polytheism, or atheism.

Is it meant that theism is capable of nothing else besides being opposed to polytheism, or atheism? This is what the words literally import, through the wrong placing of the adverb *only*. It should have been, 'Theism can be opposed only to polytheism, or atheism.'

By the pleasures of the imagination, I mean only such pleasures as arise originally from sight.

When it is said, '*I mean only such pleasures,*' it may be remarked, that the adverb *only* is not properly placed. It is not intended here to qualify the word *mean*, but *such pleasures*; and therefore should have been placed in as close connexion as possible with the word which it limits or qualifies. The style becomes more clear and neat, when the words are arranged thus: 'By the pleasures of the imagination, I mean such pleasures only as arise from sight.'

In the following sentence, the word *more* is not in its proper place.

There is not, perhaps, any real beauty or deformity *more* in one piece of matter than another.

The phrase ought to have stood thus: 'Beauty or deformity in one piece of matter more than in another.'

2. *Words expressing things connected in the thought, should be placed as near together as possible.* This rule is derived immediately from the principles of human nature; in which we may discover a remarkable propensity to place together objects that are in any matter connected. When objects are arranged according to their connexions, we have a sense of order: when they are placed fortuitously, we have a sense of disorder.

The connective parts of sentences are the most important of all, and require the greatest care and attention; for it is by these chiefly, that the train of thoughts, the course of reasoning, and the whole progress of the mind, in continued discourse of all kinds, is laid open; and on the right use of these, depends perspicuity, the greatest beauty of style.

An author, in his dissertation on parties, thus expresses himself:

Are these designs which any man, who is born a Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow?

Here we are left at a loss, whether these words, 'in any circumstan-

ces, in any situation,' are connected with 'a man born in Britain in any circumstances or situation,' or with that man's 'avowing his designs in any circumstances or situation into which he may be brought.' As it is probable that the latter was intended, the arrangement ought to have been conducted thus: 'Are these designs which any man, who is born a Briton, ought to be ashamed or afraid, in any situation, in any circumstances, to avow?'

The following is another instance of a wrong arrangement of circumstances:

A great stone that I happened to find, after a long search, by the sea-shore, served me for an anchor.

One would think that the search was confined to the sea-shore; but as the meaning is, that the great stone was found by the sea-shore, the period ought to have run thus: 'A great stone, that, after a long search, I happened to find by the sea-shore, served me for an anchor.'

It is a rule, too, never to crowd many circumstances together, but rather to intersperse them in different parts of the sentence, joined with the principal words on which they depend. For instance:

What I had the opportunity of mentioning to my friend, sometime ago, in conversation, was not a new thought.

These two circumstances, *some time ago* and *in conversation*, which are here put together, would have had a better effect disjoined; thus, 'What I had the opportunity, some time ago, of mentioning to my friend in conversation, was not a new thought.'

Here follows an example of the wrong arrangement of a member of a sentence.

The minister of state, who grows less by his elevation, like a little statue placed on a mighty pedestal, will always have his jealousy strong about him.

Here, as far as can be gathered from the arrangement, it is doubtful whether the object introduced by way of simile relates to what goes before, or to what follows. The ambiguity is removed in the following order: 'The minister of state, who, like a little statue placed on a mighty pedestal, grows less by his elevation, will always have his jealousy strong about him.'

Words expressing things connected in the thought, ought to be placed as near together as possible, even when their separation would convey no ambiguity. This will be seen in the following passages from Addison:

For the English are naturally fanciful, and very often disposed, by that gloominess and melancholy of temper, which is so frequent in our nation, to many wild notions and extravagancies, to which others are not so liable.

Here the verb or assertion is, by a pretty long circumstance, separated from the subject to which it refers. This might have been easily prevented, by placing the circumstance before the verb, thus: 'For the English are naturally fanciful, and, by that gloominess and melancholy of temper which is so frequent in our nation, are often disposed to many wild notions,' &c.

No mortal author, in the ordinary fate and vicissitude of things, knows to what use his works may, some-time or other, be applied.

Better thus: 'In the ordinary fate and vicissitude of things, no mortal author knows to what use, some time or other, his works may be applied.'

It cannot be impertinent or ridiculous, therefore, in such a country, whatever it might be in the abbot of St. Real's, which was Savoy, I think; or in Peru, under the Incas, where Garcilasso de la Vega says it was lawful for none but the nobility to study; for men of all degrees to instruct themselves in those affairs wherein they may be actors, or judges of those that act, or controllers of those that judge.—*Bolingbroke on the Study of History.*

If Scipio, who was naturally given to women, for which anecdote we have, if I mistake not, the authority of Polybius, as well as some verses of Nævius, preserved by Aulus Gellius, had been educated by Olympias at the court of Philip, it is improbable that he would have restored the beautiful Spaniard.—*Ibid.*

From these examples, the following observations will occur: that a circumstance ought never to be placed between two capital members of a period; but either between the parts of the member to which it belongs, or in such a manner as will confine it to its proper member. When the sense admits it, the sooner a circumstance is introduced, generally speaking, the better; that the more important and significant words may possess the last place, quite disencumbered. The following sentence is, in this respect, faulty:

The emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin, for the sake of it.

Better thus: 'That, for the sake of it, he exposed the empire doubly to desolation and ruin.'

This appears to be a proper place to observe, that, when different things have an obvious relation to one another, in respect to the order of nature or time, that order should be regarded, in assigning them their places in the sentence, unless the scope of the passages require it to be varied. The conclusion of the following lines is inaccurate in this respect:

But still there will be such a mixture of delight, as is proportioned to the degree in which any one of these qualifications is most conspicuous and prevailing.

The order in which the two last words are placed, should have been reversed, and made to stand, *prevailing* and *conspicuous*.—They are *conspicuous*, because they *prevail*.

The following sentence is a beautiful example of strict conformity to the rule above mentioned:

Our sight fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired or satiated with its proper enjoyments.

This passage follows the order of nature. First, we have the variety of objects mentioned, which sight furnishes to the mind; next, we have the action of sight on those objects; and, lastly, we have the time and continuance of its action. No order could be more natural or exact. The order which we now recommend is, in single words especially, frequently violated, for the sake of better sound; but, perhaps, in no instances without a deviation from the line of strict propriety.

3. Another great source of ambiguity arises from the too frequent repetition of the personal pronouns, and also from the disposition of the relative pronouns *who*, *which*, *what*, *whose*, and of all those particles which express the connexion of the parts of speech with one another.

They were summoned occasionally by *their* kings, when compelled, by *their* wants and by *their* fears, to have recourse to *their* aid.—*Robertson's View of Society.*

Men look with an evil eye upon the good that is in others; and think that their reputation obscures *them*, and that *their* commendable qualities do stand in *their* light; and therefore *they* do what they can to cast a cloud over *them*, that the bright shining of *their* virtues may not obscure *them*.—*Tillotson's Sermons.*

All which with the king's and queen's so ample promises to *him* (the treasurer) so few hours before the conferring the place on another, and the Duke of York's manner of receiving *him* (the treasurer) after *he* (the chancellor) had been shut up with *him* (the duke), as *he* (the treasurer) was informed, might very well excuse *him* (the treasurer) from thinking *he* (the chancellor) had some share in the affront *he* (the treasurer) had undergone.—*Clarendon's Continuation.*

The Earl of Falmouth and Mr. Coventry were rivals, *who* should have the most influence with the duke, *who* loved the earl best, but thought the other the wiser man, *who* supported Pen, *who* disoblged all the courtiers, even against the earl, *who* contemned Pen as a fellow of no sense.—*Clarendon's Continuation.*

Of these sentences, the first two are not involved in much obscurity, though they are certainly disagreeable and inelegant; but the last cannot possibly be understood without a careful recollection of the contents of several pages preceding.

A small error in the position of *who*, *which*, *what*, and *whose*, may cloud the meaning of the whole sentence; and even where the meaning is intelligible, we always find something awkward and disjointed in the structure of the sentence, when these relatives are out of their proper place.

This kind of wit (says an author) was very much in vogue among our *countrymen*, about an age or two ago, *who* did not practise it for any oblique reason, but purely for the sake of being witty.

We are at no loss about the meaning here; but the construction would evidently be mended by disposing of the circumstance, 'about an age or two ago,' in such a manner as not to separate the relative *who* from its antecedent *our countrymen*; in this way: 'About an age or two ago, this kind of wit was very much in vogue among our countrymen, who did not practise it,' &c.

The following passage is still more censurable:

It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, *which* nothing can protect us against, but the good providence of our Creator.

Which always refers grammatically to the substantive immediately preceding; and that, in the instance just mentioned, is *treasures*. The sentence ought to have stood thus: 'It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, against *which* nothing can protect us,' &c.

To have the relation of every word and member of a sentence marked in the most proper and distinct manner, not only gives clearness to it, but makes the mind pass smoothly and agreeably along all the parts of it.

CHAPTER II.

OF THE UNITY OF A SENTENCE.

THE second requisite of a perfect sentence, is its Unity. In every composition, there is always some connecting principle among the parts. Some one object must reign and be predominant. But most of all, in a single sentence, is required the strictest unity. For the very nature of a sentence implies that one proposition is expressed. It may consist of parts, indeed; but these parts must be so closely bound together, as to make the impression upon the mind of one object, not of many. To preserve this unity of a sentence, the following rules must be observed.

In the *first* place, *during the course of the sentence, the scene should be changed as little as possible.* We should not be hurried by sudden transitions from person to person, or from subject to subject. There is commonly, in every sentence, some person or thing which is the governing word. This should be continued so, if possible, from the beginning to the end of it.

The following sentence varies from this rule:

After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness.

In this sentence, though the objects contained in it have a sufficient connexion with one another, yet by this manner of representing them, by shifting so often both the place and the person, *we* and *they*, and *I* and *who*, they appear in so disunited a view, that the sense of connexion is much impaired. The sentence is restored to its proper unity, by turning it after the following manner. 'Having come to an anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness.'

Here follows another instance of departure from the rule.

The sultan, being dangerously wounded, they carried him to his tent; and upon hearing of the defeat of his troops, they put him into a litter, which transported him to a place of safety, at the distance of about fifteen leagues.

Better thus: 'The sultan, being dangerously wounded, was carried to his tent; and, on hearing of the defeat of his troops, was put into a litter, and transported to a place of safety about fifteen leagues distant.'

A right honourable author, having had occasion to mention the influence of the sun, expatiates in the following manner:

It breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms that can withstand the crystal rock; whilst others, who of themselves seem great as islands, are by their bulk alone armed against all but man, whose superiority over creatures of such size and force, should make him mindful of his privilege of reason, and force him humbly to adore the great composer of these wondrous frames, and the author of his own superior wisdom.—*Shaftesbury's Moralists.*

At the commencement of this sentence, the sun is introduced breaking the icy fetters of the main; the sun is succeeded by sea-monsters piercing through floating islands with their arms; and, after these have played their part, man is brought into view, to receive a long and serious admonition.

Authors who are fond of long periods, very frequently fall into errors of this kind. As a proof of this assertion, we need only inspect the historical works of Bishop Burnet and Lord Clarendon. Even in later and more correct writers, we sometimes find a period extended to such a length, and comprehending so many particulars, as more justly to deserve the appellation of a discourse, than of a sentence. But heterogeneous particulars may occasionally be crowded into periods of no uncommon length. The following quotations will illustrate this observation:

Behold, thou art fair, my beloved, yea, pleasant: also our bed is green.—*Song of Solomon.*

His own notions were always good; but he was a man of great expense.—*Burnet's History of his own Time.*

A *second* rule under the head of Unity, is, *Never to crowd into one sentence, things which have so little connexion, that they could bear to be divided into two or three sentences.*

The violation of this rule tends so much to perplex and obscure, that it is safer to err by too many short sentences, than by one that is overloaded and embarrassed. Examples abound in authors.

Archbishop Tillotson (says an author) died in this year. He was exceedingly beloved by king William and queen Mary, who nominated Dr. Tennison, bishop of Lincoln, to succeed him.

Who would expect the latter part of this sentence to follow in consequence of the former? 'He was exceedingly beloved by both king and queen,' is the proposition of the sentence. We look for some proof of this, or at least something related to it to follow; when we are on a sudden carried off to a new proposition.

The following sentence is still worse. The author, speaking of the Greeks under Alexander, says,

Their march was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavoury, by reason of their continual feeding upon sea-fish.

Here the scene is changed upon us again and again. The march of the Greeks, the description of the inhabitants through whose country they travelled, the account of their sheep, and the cause of their sheep being ill-tasted food, form a jumble of objects, slightly related to one another, which the reader cannot, without much difficulty, comprehend under one view.

These examples have been taken from sentences of no great length, yet very crowded. Writers who deal in long sentences, are very apt to be faulty in this article. Take for an instance, the following from Temple:

The usual acceptation takes profit and pleasure for two different things, and not only calls the followers or votaries of them by the several names of busy and idle

men, but distinguishes the faculties of the mind, that are conversant about them, calling the operations of the first, *Wisdom*, and of the other, *Wit*; which is a Saxon word, used to express what the Spaniards and Italians call *Ingenio*, and the French *Esprit*, both from the Latin; though I think wit more particularly signifies that of poetry, as may occur in remarks on the Runic language.

When the reader arrives at the end of this perplexed sentence, he is surprised to find himself at so great distance from the object with which he set out.

Long, involved, and intricate sentences, are great blemishes in composition. In writers of considerable correctness, we find a period sometimes running out so far, and comprehending so many particulars, as to be more properly a discourse than a sentence. An author, speaking of the progress of our language after the time of Cromwell, runs on in this manner:

To this succeeded that licentiousness which entered with the restoration, and, from infecting our religion and morals, fell to corrupt our language; which last was not like to be much improved by those who at that time made up the court of king Charles the Second; either such as had followed him in his banishment, or who had been altogether conversant in the dialect of these times, or young men who had been educated in the same country: so that the court, which used to be the standard of correctness and propriety of speech, was then, and I think has ever since continued, the worst school in England for that accomplishment; and so will remain, till better care be taken in the education of our nobility, that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness.

The author, in place of a sentence, has here given a loose dissertation upon several subjects. How many different facts, reasonings, and observations, are here presented to the mind at once! and yet so linked together by the author, that they all make parts of a sentence, which admits of no greater division in pointing, than a colon between any of its members.

It may be of use here to give a specimen of a long sentence, broken down into several periods; by which we shall more clearly perceive the disadvantages of long sentences, and how easily they may be amended. Here follows the sentence in its original form:

Though in yesterday's paper we showed how every thing that is great, new, or beautiful, is apt to affect the imagination with pleasure, we must own, that it is impossible for us to assign the necessary cause of this pleasure, because we know neither the nature of an idea, nor the substance of a human soul; and therefore, for want of such a light, all that we can do, in speculations of this kind, is to reflect on those operations of the soul that are most agreeable; and to range, under their proper heads, what is pleasing or displeasing to the mind, without being able to trace out the several necessary and efficient causes, from whence the pleasure or displeasure arises.

The following amendment, besides breaking down the period into several sentences, exhibits some other useful alterations: 'In yesterday's paper we have shown that every thing which is great, new, or beautiful, is apt to affect the imagination with pleasure. We must own that it is impossible for us to assign the efficient cause of this pleasure, because we know not the nature either of an idea,

or of the human soul. All that we can do, therefore, in speculations of this kind, is to reflect on the operations of the soul which are most agreeable, and to range under proper heads what is pleasing or displeasing to the mind.

All the world acknowledgeth the *Æneid* to be most perfect in its kind; and, considering the disadvantage of the language, and the severity of the Roman Muse, the poem is still more wonderful; since, without the liberty of the Grecian poets, the diction is so great and noble, so clear, so forcible and expressive, so chaste and pure, that even all the strength and compass of the Greek tongue, joined to Homer's fire, cannot give us stronger and clearer ideas, than the great Virgil hath set before our eyes; some few instances excepted, in which Homer, through the force of genius, hath excelled.—*Felton's Dissertation on the Classics.*

The circumstance so ungracefully appended to this sentence, might be disposed of in the following manner: 'All the world acknowledgeth, &c. that, with the exception of some few instances, in which Homer, through the force of genius, hath excelled, even all the strength and compass of the Greek tongue, joined to Homer's fire, cannot give us stronger and clearer ideas, than the great Virgil hath set before our eyes.'

A *third* rule for preserving the unity of sentences, is to *keep clear of all unnecessary parentheses.*

On some occasions, when the sense is not too long suspended by them, and when they are introduced in a proper place, they may add both to the vivacity and to the energy of the sentence. But for the most part their effect is extremely bad; being a sort of wheels within wheels, sentences in the midst of sentences, the perplexed method of disposing of some thought, which a writer wants judgment to introduce in its proper place.

In poetical composition, perhaps they may occasionally be admitted with happy effect; but if they are long or frequent, they will be found still more disagreeable than in prose. Of this observation the parenthesis in the following sentence is a striking and proper example:

And was the ransom paid? It was; and paid
(What can exalt the bounty more?) for thee.

But in the following sentence, we become sensible of an impropriety in the use of it:

If your hearts secretly reproach you for the wrong choice you have made, (as there is time for repentance and retreat; and a return to wisdom is always honourable,) bethink yourselves that the evil is not irreparable.

It would be much better to express in a separate sentence, the thought contained by this parenthesis; thus: 'If your hearts secretly reproach you for the wrong choice you have made, bethink yourselves that the evil is not irreparable. Still there is time for repentance and retreat; and a return to wisdom is always honourable.'

The subsequent quotations will farther illustrate the disagreeable effect of parentheses:

It was an ancient tradition, that, when the capital was founded by one of the Roman kings, the god Terminus (who presided over boundaries, and was repre-

sented, according to the fashion of that age, by a large stone) alone, among all the inferior deities, refused to yield his place to Jupiter himself.—*Gibbon's History of the Roman Empire.*

The description Ovid gives of his situation, in that first period of his existence, seems (some poetical embellishments excepted) such as, were we to reason *a priori*, we should conclude he was placed in.—*Lancaster's Essay on Delicacy.*

When this parliament sat down, (for it deserves our particular observation that both houses were full of zeal for the present government, and of resentment against the late usurpations,) there was but one party in parliament; and no other party could raise its head in the nation.—*Bolingbroke's Dissertation on Parties.*

We may further remark, that it is improper to begin a sentence in such a loose manner as appears in the following examples:

As nothing damps or depresses the spirits like great subjection or slavery, either of body or mind; so nothing nourishes, revives, and fortifies them, like great liberty. Which may possibly enter among other reasons, of what has been observed about long life being found more in England, than in others of our neighbouring countries.—*Temple on Health and Long Life.*

For this end I propose to-morrow to set out on a week's task to my labourers, and accept your invitation, if Dion thinks good. To which I gave consent.—*Berkeley's Minute Philosopher.*

So far they oblige, and no farther; their authority being wholly founded on that permission and adoption. In which we are not singular in our notions.—*Blackstone's Commentaries.*

CHAPTER III.

OF THE STRENGTH OF A SENTENCE.

THE THIRD requisite of a perfect sentence is *Strength.*

The strength of a sentence consists in such a disposition of its several words and members, as shall tend most powerfully to impress the mind of the reader with the meaning which the author wishes to convey. To the production of this effect, the qualities of perspicuity and unity are absolutely requisite; but they are not, of themselves, sufficient. For a sentence may be possessed of perspicuity and unity, and yet, by some unfavourable circumstance in its structure, may be destitute of that strength or vivacity of expression which a more happy arrangement would have produced.

The first rule for promoting the strength of a sentence, is, to *prune it of all redundant words and members.* These may sometimes be consistent with perspicuity and unity; but they are always irreconcilable with strength. It is an invariable maxim, that words which add nothing to the sense, or to the clearness, must diminish the force of the expression. Care should therefore be exercised with respect to synonymous words, expletives, circumlocutions, tautologies, and the expressions of unnecessary circumstances. The attention becomes remiss, when words are multiplied without a

corresponding multiplication of ideas. 'Content with deserving a triumph, he refused the honour of it,' is better language than to say, 'Being content with deserving it,' &c.

I look upon it as *my duty*, so far as God hath enabled me, and as long as I keep within the bounds of truth, *of duty*, and of decency.—*Swift's Letters.*

It would certainly be very strange, if any man should think it his duty to transgress the bounds of duty.

How many are there by whom these tidings of good *news* were never heard?—*Bolingbroke, Ph. Pr.*

This is tidings of tidings, or news of news.

This is so clear a proposition, that I might rest the *whole* argument *entirely* upon it.—*Lyttleton on the Conversion of St. Paul.*

One of the two words printed in Italics may be considered as redundant. In the subsequent passage, Lord Lyttleton employs a great superfluity of words: four of them may be rejected without any detriment to the significancy of the period:

I shall suppose, then, in order to try to account for the vision without a miracle, that, as Saul and his company were journeying *along in their way* to Damascus, an extraordinary meteor really did happen.—*Ibid.*

I went home, full of a *great many* serious reflections.—*Guardian.*

It was sufficient to inform us, that he went home *full* of serious reflections.

In the Attic commonwealth, (says an author,) it was the privilege and birthright of every citizen and poet, to rail aloud and in public.

Better simply thus: 'In the Attic commonwealth, it was the privilege of every citizen to rail in public.'

Another expresses himself thus:

They returned back again to the same city from whence they came forth.

Instead of, 'They returned to the city whence they came.' The five words, *back, again, same, from, and forth*, are mere expletives, that have neither use nor beauty, and are, therefore, to be regarded as encumbrances.

I am honestly, seriously, and unalterably of opinion, that nothing can possibly be more incurably and emphatically destructive, or more decisively fatal to a kingdom, than the introduction of thoughtless dissipation, and the pomp of lazy luxury.

Would not the full import of this noisy sentence be better expressed thus? 'I am of opinion, that nothing is more ruinous to a kingdom, than luxury and dissipation.'

Some writers use much circumlocution in expressing their ideas. A considerable one, for so very simple a thing as a man's wounding himself, says,

To mangle, or wound his outward form and constitution, his natural limbs or body.

But, on some occasions, circumlocution has a peculiar force, as in the following sentence:

Shall not *the Judge of all the earth* do right?

In the sentences which follow, the ill effects of tautology appear.

So it is, that I must be *forced* to get home, partly by stealth, and partly by *force*.

Never did Atticus succeed better in gaining the *universal* love and esteem of *all* men.

The subsequent sentence contains several unnecessary circumstances.

On receiving this information, he arose, went out, saddled his horse, mounted him, and rode to town.

All is implied in saying, 'On receiving this information, he rode to town.'

This manner, however, in a certain degree, is so strongly characteristic of the simple style of remote ages, that in books of the highest antiquity, particularly the Bible, it is not at all ungraceful. Of this kind are the following scriptural phrases:

He lifted up his voice, and wept.—He opened his mouth, and said.

It is true, that, in strictness, they are not necessary to the narration; but they are of some importance to the composition, as bearing the venerable signature of ancient simplicity. It may, on this occasion, be further observed, that the language of the present translation of the Bible ought not to be viewed in an exceptionable light, though some parts of it may appear to be obsolete. From universal admission, this language has become so familiar and intelligible, that in all transcripts and allusions, except where the sense is evidently injured, it ought to be carefully preserved. And it may also be justly remarked, that, on religious subjects, a frequent recurrence of scripture-language is attended with peculiar force and propriety.

Though it promotes the strength of a sentence, to contract a round-about method of expression, and to lop off useless excrescences, yet we should avoid the extreme of pruning too closely: some leaves should be left to shelter and surround the fruit. Even synonymous expressions may, on some occasions, be used with propriety. One is, when an obscure term, which we cannot well avoid employing, needs to be explained by one that is clearer. The other is, when the language of the emotion is exhibited. Emotion naturally dwells on its object; and when the reader also feels interested, repetition and synonymy have frequently an agreeable effect.

It is impossible for us to behold the divine works with coldness or indifference, or to survey so many beauties, without a secret satisfaction and complacency.—*Addison, Spectator.*

In this instance, little or nothing is added by the second member of the sentence to what was already expressed in the first.

Neither is any condition of life more honourable in the sight of God than another, otherwise he would be a respecter of persons, which he assures us he is not.—*Swift's Sermon on Mutual Subjection.*

It is evident, that this last clause does not a little enervate the thought; as it implies but too plainly, that, without this assurance from God himself, we should naturally conclude him to be of a

Dining one day at an alderman's in the city, Peter observed him expatiating after the manner of his brethren, in the praises of his sirloin of beef. "Beef," said the sage magistrate, "is the king of meat. Beef comprehends in it the quintessence of partridge, and quail, and venison, and pheasant, and plumpudding, and custard."—*Swift's Tale of a Tub.*

Here the repetition of the conjunction is sufficiently characteristic of the drowsy speaker.

The army was composed of Grecians, and Carians, and Lycians, and Pamphyl-ians, and Phrygians.

A leisurely survey, which is promoted by the use of so many copulatives, makes the parts seem more numerous than they would appear on a hasty inspection. In the latter case, the army is viewed as one distinct group: in the former, we seem to take an accurate review of the respective troops of each nation.

From these observations it will appear, that an attention to the several cases when it is proper to omit, and when to redouble the copulative, is of considerable importance to all those who study eloquence. The critics both of ancient and modern times have thought the subject worthy of their notice.

The words designed to mark the transition from one sentence to another, and the connexion between sentences, are sometimes very incorrect, and perform their office in an imperfect and obscure manner. The following is an example of this kind of inaccuracy:

By greatness, I do not mean the bulk of any single object only, but the largeness of a whole view. *Such* are the prospects of an open campaign country, a vast uncultivated desert, &c.

The word *such* signifies of that nature or quality, which necessarily presupposes some adjective, or word descriptive of a quality, going before, to which it refers. But, in the foregoing sentence, there is no such adjective. The author had spoken of *greatness* in the abstract only; and, therefore, *such* has no distinct antecedent to which we can refer it. The sentence would have been introduced with more propriety, by saying, *To this class belong, or Under this head are ranged, the prospects, &c.*

As connective particles are the hinges, tacks, and pins, by which the words in the same clause, the clauses in the same member, the members in the same sentence, and even the sentences in the same discourse, are united together, and their relations suggested; so they should not be either too frequently repeated, awkwardly exposed to view, or made up of polysyllables, when shorter words would as well convey our meaning. *Notwithstanding that, insomuch that, forasmuch as, furthermore, &c.* are tedious words, which tend to overload and perplex a sentence.

We shall conclude this head with two remarks on the subject of inserting or omitting the conjunctions. The first is, that the illative conjunctions, the causal, and the disjunctive, when they suit the sense, can more rarely be dispensed with than the copulative. The second is, that the omission of copulatives always succeeds best, when the connexion of the thoughts is either very close, or very distant. It is mostly in the intermediate cases that the conjunction is deemed

necessary. When the connexion in thought is very distant, the copulative appears absurd; and when very close, superfluous.

The *third* rule for promoting the strength of a sentence, is, to dispose of the capital word or words, so that they may make the greatest impression.

That there are in every sentence, such capital words, on which the meaning principally rests, every one must see; and that these words should possess a conspicuous and distinguished place, is equally plain. For the most part, with us, the important words are placed in the beginning of the sentence. So in the following passages:

Silver and gold have I none; but such as I have give I unto thee, &c.

Your fathers, where are they? and the prophets, do they live for ever?

The state of society, which precedes the knowledge of an extensive property, and the meannesses which flow from refinement and commerce, is in a high degree propitious to women.—*Stuart's View of Society.*

Human society is in its most corrupted state at that period when men have lost their original independence and simplicity of manners, but have not attained that degree of refinement which introduces a sense of decorum and of propriety in conduct, as a restraint on those passions which lead to heinous crimes.—*Robertson's View of Society.*

Sometimes, however, when we intend to give weight to a sentence, it is of advantage to suspend the meaning for a little, and then bring it out full at the close.

Thus, (says an author,) on whatever side we contemplate this ancient writer, what principally strikes, is his wonderful invention.

To accomplish this end, the placing of capital words in a conspicuous part of a sentence, the natural order of our language must sometimes be inverted. According to this natural order, the nominative has the first place, the verb the second, and the objective, if it be an active verb that is employed, has the third. Circumstances follow the nominative, the verb, or the objective, as they happen to belong to any of them. 'Diana of the Ephesians is great,' is the natural order of the sentence. But its strength is increased by inversion, thus: 'Great is Diana of the Ephesians.' 'I profess, in the sincerity of my heart,' &c. is the natural order of a circumstance. Inverted thus: 'In the sincerity of my heart, I profess,' &c.

Some authors greatly invert the natural order of sentences; others write mostly in a natural style. Each method has its advantages. The inverted possesses strength, dignity, and variety; the other, more nature, ease, and simplicity. We shall give an instance of each method, taken from writers of considerable eminence. The first is of the inverted order. The author is speaking of the misery of vice:

This, as to the complete immoral state, is, what of their own accord, men readily remark. Where there is this absolute degeneracy, this total apostacy from all candour, truth, or equity, there are few who do not see and acknowledge the misery which is consequent. Seldom is the case misconstrued, when at worst. The misfortune is, that we look not on this depravity, nor consider how it stands in less

degrees. As if to be absolutely immoral, were, indeed, the greatest misery; but to be so in a little degree, should be no misery or harm at all. Which, to allow, is just as reasonable as to own, that it is the greatest ill of a body to be in the utmost manner maimed or distorted; but that to lose the use only of one limb, or to be impaired in some single organ or member, is no ill worthy the least notice.

Here is no violence done to the language, though there are many inversions.

The following is an example of natural construction:

Our sight is the most perfect, and the most delightful of our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action, without being tired, or satiated with its proper enjoyments. The sense of feeling can, indeed, give us a notion of extension, shape, and all other ideas that enter at the eye, except colours; but, at the same time, it is very much straitened and confined in its operations, &c.

But, whether we use inversion or not, and in whatever part of the sentence we dispose of the capital words, it is always a point of consequence, that these capital words should stand clear and disentangled from any other words that would clog them. Thus, when there are any circumstances of time, place, or other limitations, which the principal object of our sentence requires to have connected with it, we must take care to dispose of them, so as not to cloud that principal object, nor to bury it under a load of circumstances. This will be made clearer by an example:

If, whilst they profess only to please, they secretly advise, and give instruction, they may now, perhaps, as well as formerly, be esteemed, with justice, the best and most honourable among authors.

This is a well-constructed sentence. It contains a great many circumstances and adverbs necessary to qualify the meaning; *only, secretly, as well, perhaps, now, with justice, formerly*; yet these are placed so properly, as neither to embarrass nor weaken the sentence; while that which is the capital object in it, namely, 'being justly esteemed the best and most honourable among authors,' comes out in the conclusion clear and detached, and possesses its proper place. See now what would have been the effect of a different arrangement:

If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honourable among authors, with justice, perhaps, now as well as formerly.

Here we have precisely the same words, and the same sense; but, by means of the circumstances being so intermingled as to clog the capital words, the whole becomes feeble and perplexed.

The following sentence contains a great number of circumstances disposed with little skill:

And that it was not peculiar to the gift of language or tongues only to be given at the moment of its exertion, but common likewise to all the rest, will be shown probably, on some other occasion, more at large in a particular treatise, which is already prepared by me, on that subject.—*Middleton's Free Inquiry.*

The *fourth* rule for promoting the strength of sentences, is, *that*

a weaker assertion or proposition should never come after a stronger one; and that, when our sentence consists of two members, the longer should, generally, be the concluding one.

Thus, to say, 'When our passions have forsaken us, we flatter ourselves with the belief that we have forsaken them,' is both more easy and more clear, than to begin with the longer part of the proposition: 'We flatter ourselves with the belief that we have forsaken our passions, when they have forsaken us.'

In general, it is agreeable to find a sentence rising upon us, and growing in its importance to the very last word, when this construction can be managed without affectation.

If we rise yet higher, (says Addison,) and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets; and still discover new firmaments and new lights, that are sunk farther in those unfathomable depths of ether: we are lost in such a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature.

The fifth rule for the strength of sentences, is, to avoid concluding them with an adverb, a preposition, or any inconsiderable word.

Agreeably to this rule, we should not conclude with any of the particles *of, to, from, with, by*. For instance: it is a great deal better to say, 'Avarice is a crime of which wise men are often guilty,' than to say, 'Avarice is a crime which wise men are often guilty of.' This is a phraseology which all correct writers shun; and with reason. For, as the mind cannot avoid resting a little on the import of the word which closes the sentence, it must be disagreeable to be left pausing on a word, which does not, by itself, produce any idea.

For the same reason, verbs which are used in a compound sense with some of these prepositions, are, though not so bad, yet still not proper conclusions of a period; such as, *bring about, lay hold of, come over to, clear up*, and many others of this kind; instead of which, if we can employ a single verb, it always terminates the sentence with more strength. Even the pronoun *it* should, if possible, be avoided in the conclusion; more especially when it is joined with some of the prepositions; as, *with it, in it, to it*. We shall be sensible of this in the following sentence:

There is not, in my opinion, a more pleasing and triumphant consideration in religion, than this, of the perpetual progress which the soul makes towards the perfection of its nature, without ever arriving at a period *in it*.

How much more agreeable the sentence, if it had been so constructed as to close with the word *period!*

It is surprising that writers who have paid the smallest attention to elegance, should allow the word *it* to conclude two successive periods. Yet instances of this kind sometimes occur.

In like manner, if a person in broad daylight were falling asleep, to introduce a sudden darkness would prevent his sleep for that time, though silence and darkness in themselves, and not suddenly introduced, are very favourable to *it*. This I know only by conjecture on the analogy of the senses when I first digested these observations, but I have since experienced *it*.—*Burke on the Sublime and Beautiful*.

The general idea of good or bad fortune, therefore, creates some concern for the person who has met with it; but the general idea of provocation excites no sympathy with the anger of the man who has received it. Nature, it seems, teaches us to be more averse to enter into this passion, and, till informed of its cause, to be disposed rather to take part against it.—*Smith's Theory of Moral Sentiments.*

Besides particles and pronouns, any phrase, which expresses a circumstance only, always appears badly in the rear of a sentence. We may judge of this by the following passage:

Let me therefore conclude by repeating, that division has caused all the mischief we lament; that union alone can retrieve it; and that a great advance towards this union was the coalition of parties, so happily begun, so successfully carried on, and, of late, so unaccountably neglected: to say no worse.

The last phrase, 'to say no worse,' occasions a falling off at the end. The proper disposition of such circumstances in a sentence, requires attention, in order to adjust them so as shall consist equally with the perspicuity and strength of the period. Though necessary parts, they are, however, like irregular stones in a building, which try the skill of an artist, where to place them with the least offence. But it must be remembered, that the close is always an unsuitable place for them. Notwithstanding what has been said against concluding a period with an adverb, &c. this must not be understood to refer to such words, when the stress and significancy of the sentence rest chiefly upon them. In this case they are not to be considered as circumstances, but as the principal objects, as in the following sentence.

In their prosperity, my friends shall never hear of me; in their adversity, always.

Here *never* and *always*, being emphatical words, were to be so placed as to make a strong impression.

The subsequent quotation furnishes an instance of the same kind.

I sat in my old friend's seat; I heard the roar of mirth and gaiety around me; poor Ben Silton! I gave thee a tear *then*: accept of one cordial drop that falls to thy memory *now*.—*Mackenzie's Man of Feeling.*

But, in the following examples, we find words of a like description occupying the same station, without any acknowledged right to such distinction.

This agreement of mankind is not confined to the taste *solely*.—*Burke on the Sublime and Beautiful.*

The other species of motion are incidentally blended *also*.—*Harris's Philosophical Arrangements.*

He thinks it much more likely, that such a system should continue to be admired and praised in idea, than established in fact; and, if it happens ever to be established, he does not imagine it can be supported *long*.—*Bolingbroke's Dissertation on Parties.*

Since my late arrival in Ireland, I have found a very unusual, but, I doubt not a very just, complaint concerning the scarcity of money; which occasioned many airy propositions for the remedy of it, and among the rest that of raising some, or all of the coins *here*.—*Temple on the Advancement of Trade.*

The *sixth* rule relating to the strength of a sentence, is, *that, in the members of a sentence, where two things are compared or contrasted*

with each other; where either a resemblance or an opposition is intended to be expressed; some resemblance, in the language and construction, should be preserved. For, when the things themselves correspond to one another, we naturally expect to find a similar correspondence in the words.

To illustrate this rule, we shall produce various instances of deviations from it; beginning with resemblances expressed in words which have no resemblance.

I have observed, of late, the style of some great *ministers* very much to exceed that of any other *productions*.—*Swift on the English Tongue*.

Instead of *productions*, which bear no resemblance to ministers great or small, the author ought to have employed the word *writers* or *authors*.

I cannot but fancy, however, that this imitation, which passes so currently with other judgments, must at some time or other have stuck a little with *your lordship*.—*Shaftesbury on Enthusiasm*.

This sentence ought to have stood thus: 'I cannot but fancy, however, that this imitation, which passes so currently with others, must at some time or other have stuck with *your lordship*.'

It is a still greater deviation from congruity, to affect not only variety in the words, but also in the construction. There is a fault of this kind in the following sentence, in which the author is speaking of Shakspeare:

There may remain a suspicion, that we overrate the greatness of his genius, in the same manner as bodies appear more gigantic on account of their being disproportioned and misshapen.—*Hume's History of England*.

This is studying variety, where the beauty lies in uniformity. The sentence might have been constructed in this manner: 'There may remain a suspicion, that we overrate the greatness of his genius, in the same manner as we overrate the greatness of bodies that are disproportioned and misshapen.'

Attention should also be paid to the length of members which signify the resembling objects. To produce a resemblance between such members, they ought not only to be constructed in the same manner, but also to be as nearly as possible of the same length. By neglecting this circumstance, the subsequent example is rendered liable to exception.

As the performance of all other religious duties will not avail in the sight of God, without charity; so neither will the discharge of all other ministerial duties avail in the sight of men, without a faithful discharge of this principal duty.—*Bolingbroke's Dissertation on Parties*.

In the following passage, all the errors are accumulated which a period expressing a resemblance can well admit.

Ministers are answerable for every thing done to the prejudice of the constitution, in the same proportion as the preservation of the constitution in its purity and vigour, or the perverting and weakening it, are of greater consequence to the nation, than any other instances of good or bad government.—*Bolingbroke's Dissertation on Parties*.

As resemblance ought to be studied in the words which express two resembling objects, so opposition ought to be studied in the words which express two contrasted objects. The following examples contain words in which this observation is neglected.

A friend exaggerates a man's virtues; an enemy inflames his crimes.—*Addison, Spectator.*

Here the opposition in the thought is neglected in the words which at first view seem to import, that the friend and the enemy are employed in different matters, without any relation to each other, whether of resemblance or of opposition. The contrast will be better marked by expressing the idea as follows: 'A friend exaggerates a man's virtues; an enemy, his crimes.'

The wise man is happy when he gains his own approbation; the fool, when he recommends himself to the applause of those about him.—*Spectator.*

This sentence might have stood thus: 'The wise man is happy when he gains his own approbation; the fool, when he gains that of others.'

The laughers will be for those who have most wit; the serious part of mankind, for those who have most reason on their side.—*Bolingbroke's Dissertation on Parties.*

The opposition would have been more completely expressed in this manner: 'The laughers will be for those who have most wit; the serious, for those who have most reason on their side.'

In the following passage, we find two great poets very skilfully contrasted with each other:

Homer was the greater genius; Virgil, the better artist: in the one we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity: Virgil leads us with an attractive majesty. Homer scatters with a generous profusion: Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream.—*Pope's Preface to Homer.*

This picture, however, would have been more finished, if to the Nile some particular river had been opposed.

Periods thus constructed, when introduced with propriety, and not returning too often, have a sensible beauty. But we must beware of carrying our attention to this beauty too far. It ought only to be occasionally studied, when comparison or opposition of objects naturally leads to it. If such a construction as this be aimed at, in all our sentences, it leads to a disagreeable uniformity; produces a regularly returning clink in the period, which tires the ear; and plainly discovers affectation.

The *seventh* rule for promoting the strength and effect of sentences, is, *to attend to the sound, the harmony, and easy flow of the words and members.*

Sound is a quality much inferior to sense; yet such as must not be disregarded. For, as long as sounds are the vehicle or conveyance for our ideas, there will be a very considerable connexion between the idea which is conveyed, and the nature of the sound which conveys it.—Pleasing ideas, and forcible reasoning, can

hardly be transmitted to the mind, by means of harsh and disagreeable sounds. The mind revolts at such sounds, and the impression of the sentiment must consequently be weakened. The observations which we have to make on this subject, respect the choice of words; their arrangement; the order and disposition of the members; and the cadence or close of sentences.

1. We begin with the choice of words. It is evident, that words are most agreeable to the ear, when they are composed of smooth and liquid sounds, in which there is a proper intermixture of vowels and consonants; without too many harsh consonants rubbing against one another; or too many open vowels in succession, to cause a hiatus, or disagreeable aperture of the mouth.

It may always be assumed as a principle, that whatever sounds are difficult in pronunciation, are, in the same proportion, harsh and painful to the ear. Vowels give softness; consonants, strength to the sound of words. The melody of language requires a just proportion of each; and the construction will be hurt, and rendered either grating or effeminate, by an excess of either. Long words are commonly more agreeable to the ear than monosyllables. They please it by the composition or succession of sounds which they present to it; and, accordingly, the most harmonious languages abound most in them. Among words of any length, those are the most melodious, which do not run wholly either upon long or short syllables, but are composed of an intermixture of them; such as, *repent, produce, wonderful, velocity, celerity, independent, impetuosity.*

If we would speak forcibly and effectually, we must avoid the use of such words as the following: 1. Such as are composed of words already compounded, the several parts of which are not easily, and therefore, not closely united; as, '*Unsuccessfulness, wrongheadedness, tenderheartedness.*' 2. Such as have the syllables which immediately follow the accented syllable, crowded with consonants that do not easily coalesce; as, '*Questionless, chroniclers, conventiclers.*' 3. Such as have too many syllables following the accented syllable; as, '*Primarily, cursorily, summarily, peremptoriness.*' 4. Such as have a short or unaccented syllable repeated, or followed by another short or unaccented syllable very much resembling; as, '*Holily, sillily, lowlily, farriery.*' A little harshness, by the collision of consonants, which, nevertheless, our organs find no difficulty in articulating, and which do not suggest to the hearer the disagreeable idea either of precipitation or of stammering, is by no means a sufficient reason for suppressing a useful term. The words *hedg'd, sledg'd, wedg'd, drudg'd, grudg'd, adjudg'd*, which some have thought very offensive, are not exposed to the objections which lie against the words above mentioned. We would not do well to introduce such hard and strong sounds too frequently; but when they are used sparingly and properly, they have even a good effect. They contribute to that variety in sound which is advantageous to language.

2. The next head, respecting the harmony which results from a proper arrangement of words, is a point of great nicety. For let the words themselves be ever so well chosen and well sounding, yet, if they be badly arranged, the melody of the sentence is utterly

lost, or greatly impaired. That this is the case, the learner will perceive by the following examples:

Pleasures simple and moderate always are the best.

It would be better to say, 'Simple and moderate pleasures are always the best.'

Office or rank may be the recompense of intrigue, versatility, or flattery.

Better thus: 'Rank or office may be the recompense of flattery, versatility, or intrigue.'

A great recommendation of the guidance offered by integrity to us, is, that it is by all men easily understood.

Better in this form: 'It is a great recommendation of the guidance offered to us by integrity, that it is easily understood by all men.' In the following examples the words are neither selected nor arranged, so as to produce the most agreeable effect:

If we make the best use of our life, it is but as a pilgrimage with danger surrounding it.

Better thus: 'Our life, at the best, is a pilgrimage, and dangers surround it.'

We see that we are encumbered with difficulties, which we cannot prevent.

Better: 'We perceive ourselves involved in difficulties that cannot be avoided.'

It is plain to any who views the subject even slightly, that there is nothing here that is without alloy and pure.

Improved by this form: 'It is evident to the slightest inspection, that nothing here is unalloyed and pure.'

We may take, for an instance of a sentence remarkably harmonious, the following from Milton's *Treatise on Education*:

We shall conduct you to a hill-side, laborious, indeed, at the first ascent; but else so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming.

Every thing in this sentence conspires to promote the harmony. The words are well chosen; full of liquids and soft sounds; *laborious, smooth, green, goodly, melodious, charming*; and these words so artfully arranged, that were we to alter the situation of any one of them, we should, presently, be sensible of the melody's suffering.

To promote this harmonious arrangement of words, the following general directions will be found of some use: 1st, When the preceding word ends with a vowel, let the subsequent one begin with a consonant; and *vicé versá*. *A true friend, a cruel enemy*, are smoother and easier to the voice, than *a true union, a cruel destroyer*. But when it is more perspicuous or convenient for vowels or consonants to end one word and begin the next, it is proper that the vowels be a long and short one; and that the consonants be either a liquid and a mute, or liquids of different sorts: thus, *a lovely offspring, a purer design, a calm retreat*, are more fluent than, *a happy union, a brief petition, a cheap triumph, a putrid distemper, a calm matron, a clean nurse*. From these examples, the student will per-

ceive the importance of accurately understanding the nature of vowels and consonants, liquids and mutes; with the connexion and influence which subsist amongst them. 2nd, In general, a considerable number of long or short words near one another, should be avoided: 'Disappointment in our expectations is wretchedness:' better thus, 'Disappointed hope is misery.' 'No course of joy can please us long:' better, 'No course of enjoyment can delight us long.' A succession of words having the same quantity in the accented syllables, whether it be long or short, should also be avoided: 'James was needy, feeble, and fearful:' improved thus, 'James was timid, feeble, and destitute.' 'They could not be happy; for he was silly, pettish, and sullen:' better thus, 'They could not be happy; for he was simple, peevish, and gloomy.' 3rd, Words which begin alike, or end alike, must not come together; and the last syllable of the preceding word should not be the same as the first syllable of the subsequent one. It is not so pleasing and harmonious to say, 'This is a convenient contrivance,' 'He is an indulgent parent,' 'She behaves with uniform formality;' as, 'This is a useful contrivance,' 'He is a kind parent,' 'She behaves with unvaried formality.'

3. We proceed to consider the members of a sentence, with regard to harmony. They should not be too long, nor disproportioned to one another. When they have a regular and proportional division, they are much easier to the voice, are more clearly understood, and better remembered, than when this rule is not attended to; for whatever tires the voice, and offends the ear, is apt to mar the strength of the expression, and to degrade the sense of the author. And this is a sufficient ground for paying attention to the order and proportion of sentences, and the different parts of which they consist. These observations will be best illustrated by examples.

This discourse concerning the easiness of God's commands does, all along, suppose and acknowledge the difficulties of the first entrance upon a religious course; except only in those persons who have had the happiness to be trained up to religion, by the easy and insensible degrees of a pious and virtuous education.—*Tillotson's Sermons.*

This sentence is, in some degree, harsh and unpleasant; it contains no more than one considerable pause, which falls between the two members; and each of those members is so long, as to occasion a difficulty in breathing while it is pronounced. The following are instances of a different kind:

By soothing those inequalities, which the necessary difference of ranks and conditions has introduced into society, she not only reconciles us to the highest eminences of life, but leads us to consider them as affording to the social world, that sublime contrast which the landscape derives from the diversity of hill and dale, and as sending down those streams of benignity which refresh and gladden the lower stations.—*Brown's Sermons.*

When thine aching eyes shall look forward to the end that is far distant; and when behind thou shalt find no retreat; when thy steps shall falter, and thou shalt tremble at the depth beneath, which thought itself is not able to fathom: then shall the angel of retribution lift his inexorable hand against thee; from the irremediable way shall thy feet be smitten; thou shalt plunge into the burning flood, and though

thou shalt live for ever, thou shalt rise no more.—*Hawkesworth's Almorán and Hamet.*

Porticoes, which had withstood the assaults of time more than two thousand years; broken columns of different lengths rising at a considerable distance within the limits of the same pile; sculptured portals, through whose frowning arches the winds passed with a hollow murmuring; numberless figures engraven on the pilasters of those portals; and multitudes of hieroglyphics on the different parts of the spacious ruin; gave the travellers a mournful and magnificent idea of the pristine grandeur of this edifice.—*Langhorne's Solymán and Alméná.*

Here every thing is flowing and easy. The members of the sentences bear a just proportion to one another; and the reader, therefore, never experiences any difficulty of breathing.

Temple, speaking sarcastically of man, says,

But his pride is greater than his ignorance; and what he wants in knowledge, he supplies by sufficiency. When he has looked about him as far as he can, he concludes there is no more to be seen; when he is at the end of his line, he is at the bottom of the ocean; when he has shot his best, he is sure none ever did, or ever can, shoot better, or beyond it. His own reason he holds to be the certain measure of truth; and his own knowledge, of what is possible in nature.

Here every thing is at once easy to the breath, grateful to the ear, and intelligible to the understanding. See another example of the same kind, in the 17th and 18th verse of the 3rd chapter of the prophet Habakkuk. We may remark here, that our present version of the Holy Scriptures, especially of the Psalms of David, abounds with instances of an harmonious arrangement of the words and the members of sentences.

4. The next subject which claims our attention is, the close or cadence of the whole sentence, which, as it is always the part most sensible to the ear, demands the greatest care. Upon it the mind pauses and rests; it ought, therefore, to contain nothing harsh or abrupt. When we aim at dignity or elevation, the sound should be made to swell gradually to the end; the longest members of the period, and the fullest and most sonorous words, should be reserved for the conclusion.

The following instances may be sufficient to show the propriety of some attention to this part of the rule.

Virtue, diligence, and industry, joined with good temper and prudence, are prosperous in general.

It would be better thus: 'Virtue, diligence, and industry, joined with good temper and prudence, have ever been found the surest road to prosperity.' An author, speaking of the Trinity, expresses himself thus:

It is a mystery which we firmly believe the truth of, and humbly adore the depth of.

How much better would it have been with this transposition! 'It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore.'

The following sentence is constructed in accordance with the melody of cadence:

It fills the mind with the largest variety of ideas; converses with its objects at the greatest distance; and continues the longest in action, without being tired or satiated with its proper enjoyments.—*Addison, Spectator.*

Here every reader must be sensible of a beauty, both in the division of the members and pauses, and the manner in which the sentence is rounded, and conducted to a full and harmonious close. “Mr. Addison’s periods, and members of periods,” says Mr. Mitford, “mostly end with the unaccented hyper-rhythmical syllable, and scarcely ever with a strong accent, except where emphasis gives importance to such a conclusion. The graceful flow so much admired in his writings, is not a little owing to this circumstance. His language seems always united like water, by the aptitude of its parts to coalesce; and never wears the appearance of being forcibly held together.”

A falling off towards the end always produces a disagreeable effect. For this reason, pronouns and prepositions are as unpleasant to the ear, as they are inconsistent with strength of expression. The sense and the sound seem to have a mutual influence on each other; that which offends the ear, is apt to mar the strength of the meaning; and that which really degrades the sense, appears also to have a bad sound. It may be affirmed in general, that a musical close, in our language, requires either the last, or the last but one, to be a long syllable. Words which consist mostly of short syllables, as *contrary, retrospect, particular*, seldom conclude a sentence harmoniously, unless a succession of long syllables has rendered them agreeable, on account of the variety which they introduce.

Though attention to the words and members, and the close of sentences, must not be neglected, yet it must also be kept within proper bounds. Sense has its own harmony; and in no instances should perspicuity, precision, or strength of sentiment, be sacrificed to sound. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemishes in writing. They are childish and trivial ornaments, by which a sentence always loses more in point of weight, than it can gain by such additions to its sound.

4. Hitherto our attention has been directed to agreeable sound or modulation in general. It yet remains to treat of a higher beauty; the sound adapted to the sense. This beauty may be attained either in prose or verse: but, in illustrating its general principle, the writings of the poets will furnish us with the most copious and striking examples.

The resemblance of poetical numbers to the subject which they mention or describe, may be considered as general or particular; as consisting in the flow and structure of a whole passage taken together, or as comprised in the sound of some emphatical and descriptive words, or in the cadence and harmony of single verses.

A general analogy between the sound and the sense is to be found in every language which admits of poetry, in every author whose fancy enables him to impress images strongly on his own mind, and whose choice and variety of language readily supply him with just representations. To such a writer it is natural to change his measure with his subject, even without any effort of the under-

standing, or intervention of the judgment. To revolve on jollity and mirth, necessarily tunes the voice of a poet to gay and sprightly notes, as it fires his eye with vivacity; and reflections on gloomy situations and disastrous events, will sadden his numbers, as it will cloud his countenance. But in such passages, there is only the similitude of pleasure to pleasure, and of grief to grief, without any immediate application of particular images. The same flow of joyous versification will celebrate the jollity of marriage, and the exultation of triumph; and the same languor of melody will suit the complaint of an absent lover, and the lamentations of a conquered king.

It is scarcely to be doubted, that on many occasions we produce the music which we imagine ourselves to hear; that we modulate the poem by our own disposition, and ascribe to the numbers the effects of the sense. We may observe in real life, that it is not easy to deliver a pleasing message in an unpleasing manner, and that we readily associate beauty and deformity with those whom we have reason to love or hate. Yet it would be too daring to declare, that all the celebrated adaptations of harmony are chimerical; that Homer, Virgil, and Milton, paid no extraordinary attention to their numbers in any of those passages where the sound is said to be an echo to the sense.

There being frequently a strong resemblance of one sound to another, it will not be surprising to find an articulate sound resembling one that is not articulate. Of this resemblance we meet with an exemplification in the following passages:

The impetuous arrow *whizzes* on the wing.—Pope.

The string, let fly,

Twang'd short and sharp, like the shrill swallow's cry.—Pope.

Loud sounds the air, redoubling strokes on strokes,
On all sides round, the forest hurls her oaks
Headlong. Deep echoing groan the thickets brown,
Then *rustling, crackling, crashing*, thunder down.—Pope.

The pilgrim oft,

At dead of night, 'mid his oraison, hears
Aghast the voice of Time, disparting towers,
Tumbling all precipitate down-dash'd,
Rattling around, loud thundering to the moon.—J. Dyer.

That there is any other natural resemblance of sound to signification, must not be taken for granted. There is evidently no similarity between sound and motion, or between sound and sentiment. We are apt to be deceived by an artful pronunciation. The same passage may be pronounced in many different tones; elevated or humble, sweet or harsh, brisk or melancholy; so as to accord with the sentiment or thought. This concordance must be carefully distinguished from that between sound and sense; which may sometimes subsist, without any dependence upon artful pronunciation. The latter is the work of the poet: the former must be attributed to the reader.

There is another circumstance which contributes still more to

the deceit. Sound and sense being intimately connected, the properties of the one are readily communicated to the other. Thus, for example, the quality of grandeur, of sweetness, or of melancholy, though solely belonging to the thought, is transferred to the word by which that quality is expressed. In this manner, words bear an imaginary resemblance to those objects, of which they are only the arbitrary signs.

By the frequency of its pauses, a line composed of monosyllables makes an impression similar to what is made by laborious interrupted motion.

First march the heavy mules securely slow;
O'er hills, o'er dales, o'er crags, o'er rocks they go.—*Pope.*

With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone.—*Broome.*

The impression made by rough sounds in succession, resembles that made by rough or tumultuous motion; and, on the other hand, the impression of smooth sounds resembles that of gentle motion.

Two craggy rocks, projecting to the main,
The roaring wind's tempestuous rage restrain;
Within, the waves in softer murmurs glide,
And ships secure without their hausers ride.—*Pope.*

Prolonged motion is well expressed by an Alexandrine verse. The following is an example of *slow* motion prolonged:

A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along.—*Pope.*

The next example is of *forcible* motion prolonged.

The waves behind impel the waves before,
Wide-rolling, foaming high, and tumbling on the shore.—*Pope.*

The last is of *rapid* motion prolonged.

The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground.—*Broome.*

A period consisting mostly of long syllables, that is, of syllables pronounced slow, produces an emotion which bears a faint resemblance to that excited by gravity and solemnity.

A short syllable made long, or a long syllable made short, raises, by the difficulty of pronouncing contrary to custom, a feeling similar to that of hard labour.

When Ajax strives some rock's vast weight to throw.—*Pope.*

This enumeration might be extended to a much greater length; but the examples which have been given, may serve as a foundation for the reader's further inquiries.

CHAPTER IV.

OF FIGURES OF SPEECH.

THE FOURTH requisite of a perfect sentence, is a judicious use of the Figures of Speech.

As figurative language is to be met with in almost every sentence; and, when properly employed, confers beauty and strength on composition; some knowledge of it appears to be indispensable to the scholars, who are learning to form their sentences with perspicuity, accuracy, and force. We shall, therefore, enumerate the principal figures, and give them some explanation.

In general, Figures of Speech imply some departure from simplicity of expression: the idea which we mean to convey is expressed in a particular manner, and with some circumstance added, which is designed to render the impression more strong and vivid. When I say, for instance, that 'A good man enjoys comfort in the midst of adversity,' I just express my thought in the simplest manner possible: but when I say, 'To the upright there ariseth light in darkness,' the same sentiment is expressed in a figurative style; a new circumstance is introduced; *light* is put in the place of *comfort*, and *darkness* is used to suggest the idea of *adversity*. In the same manner, to say, 'It is impossible, by any search we can make, to explore the Divine Nature fully,' is to make a simple proposition: but when we say, 'Canst thou, by searching, find out the Lord? Canst thou find out the Almighty to perfection? It is high as heaven, what canst thou do? deeper than hell, what canst thou know?' this introduces a figure into style; the proposition being not only expressed, but with it admiration and astonishment.

But, though figures imply a deviation from what may be reckoned the most simple form of speech, we are not thence to conclude, that they imply any thing uncommon or unnatural. On many occasions, they are both the most natural and the most common method of uttering our sentiments. It would be very difficult to compose any discourse, without using them often; nay, there are few sentences of considerable length, in which there does not occur some expression that may be termed a figure. This being the case, we may see the necessity of some attention, in order to understand their nature and their use.

"When we attend," says Dr. Ferguson, "to the language which savages employ on any solemn occasion, it appears that man is a poet by nature. Whether at first obliged by the mere defects of his tongue, and the scantiness of proper expressions, or seduced by a pleasure of the fancy in stating the analogy of its object, he clothes every conception in image and metaphor. 'We have planted the tree of peace,' says an American orator; 'we have buried the axe under its roots: we will henceforth repose under its shade; we will join to brighten the chain that binds our nations together.' Such are the collections of metaphor which those nations employ in their public harangues. They have likewise adopted those lively figures,

and that daring freedom of language, which the learned have afterwards found so well fitted to express the rapid transitions of the imagination, and the ardours of a passionate mind."

Dr. Beattie has remarked, that "savages, illiterate persons, and children, have comparatively but few words, in proportion to the things they may have occasion to speak of; and must therefore recur to tropes and figures more frequently than persons of copious elocution. A seaman or mechanic, even when he talks of that which does not belong to his art, borrows his language from that which does; and this makes his diction figurative to a degree that is sometimes entertaining enough."

What, then, is it that has drawn the attention of critics and rhetoricians so much to these forms of speech? They remarked, that in them consists much of the beauty and force of language; and found them always to bear some character or distinguishing marks, by the help of which they could reduce them under separate classes. To this, perhaps, they owe their name. As the figure or shape of one body distinguishes from another, so each of these forms of speech has a cast peculiar to itself, which both distinguishes it from the rest, and from the simple form of expression. Simple expression just makes our idea known to others: but figurative language bestows a particular dress upon that idea; a dress which serves to distinguish and adorn it.

At the first rise of language, men would begin with giving names to the different objects which they discerned or thought of. The stock of words would then be very small. As men's ideas multiplied, and their acquaintance with objects increased, their store of names and words would also increase. But to the vast variety of objects and ideas, no language is adequate. No language is so copious, as to have a separate word for every separate idea. Men naturally sought to abridge this labour of multiplying words without end; and, in order to lay less burden on their memories, made one word, which they had already appropriated to a certain idea or object, stand also for some other idea or object, between which and the primary one, they found, or fancied, some relation. The names of sensible objects were the words most early introduced; and were, by degrees, extended to those mental objects, of which men had more obscure conceptions, and to which they found it more difficult to assign distinct names. They borrowed, therefore, the name of some sensible idea, where their imagination found some affinity. Thus, we speak of a *piercing* judgment, and a *clear* head; a *soft* or a *hard* heart; a *rough* or a *smooth* behaviour. We say, *inflamed* by anger, *warmed* by love, *swelled* with pride, *melted* into grief: and these are almost the only significant words which we have for such ideas.

Rhetoricians commonly divide figures into two great classes; *Figures of words, and figures of thought.*

Figures of words are commonly called TROPES. A trope consists in a word's being employed to signify something that is different from its original and primitive meaning; so that if you alter the word, you destroy the figures. *Figures of thought* suppose the words to be used in their proper and literal meaning, and the figure to

consist in the turn of the thought. They appear in *exclamations, interrogations, apostrophes, and comparisons*; where, though you vary the words that are used, or translate them from one language into another, you may, nevertheless, still preserve the same figure in the thought. This distinction, however, is of no great use; as nothing can be built upon it in practice; neither is it always very clear. It is of little importance, whether we give to some particular mode of expression the name of a *trope*, or of a *figure*; provided we remember, that figurative language always imports some colouring of the imagination, or some emotion of passion, expressed in our style: and, perhaps, *figures of imagination, and figures of passion*, might be a more useful distribution of the subject. But, without insisting on any artificial divisions, it will be more useful that we inquire into the advantages which language derives from *figures of speech*.

The principal advantages of figures of speech are the four following:

First, Tropes, or figures, *enrich language, and render it more copious*. By their means, words and phrases are multiplied for expressing all sorts of ideas; for describing even the minutest differences; the nicest shades and colours of thought; which no language could possibly do by proper words alone, without assistance from tropes.

Secondly, They *bestow dignity upon style*. The familiarity of common words, to which our ears are much accustomed, tends to degrade style. When we want to adapt our language to the tone of an elevated subject, we should be greatly at a loss, if we could not borrow assistance from figures; which, properly employed, have a similar effect on language, to what is produced by the rich and splendid dress of a person of rank; to create respect, and to give an air of magnificence to him who wears it. Assistance of this kind is often needed in prose compositions; but poetry could not subsist without it. Hence, figures form the constant language of poetry. To say, that 'the sun rises,' is trite and common; but it becomes a magnificent image, when expressed as Thomson has done:

But yonder comes the powerful king of day,
Rejoicing in the east.—

Thirdly, Figures *give us the pleasure of enjoying two objects presented together, without confusion, to our view*; the principal idea that is the subject of the discourse, along with its accessory, which gives it the figurative dress. We see one thing in another, as Aristotle expresses it; which is always agreeable to the mind. For there is nothing with which the fancy is more delighted, than with comparisons, and resemblances of objects; and all tropes are founded upon some relation or analogy between one thing and another. When, for instance, in place of 'youth,' we say, the 'morning of life,' the fancy is immediately entertained with all the resembling circumstances which presently occur between these two objects. At one moment, we have before us a certain period of human life, and a certain time of the day, so related to each other, that the imagination plays between them with pleasure, and contemplates two similar objects, in one view, without embarrassment or confusion.

Fourthly, Figures are attended with this farther advantage, of giving us frequently a much clearer and more striking view of the principal object, than we could have if it were expressed in simple terms, and divested of its accessory idea. This is, indeed, their principal advantage, in virtue of which, they are very properly said to *illustrate a subject*, or to throw light upon it. For they exhibit the object, on which they are employed, in a picturesque form; they can render an abstract conception, in some degree, an object of sense; they surround it with such circumstances as enable the mind to lay hold of it steadily, and to contemplate it fully.

Those persons who gain the hearts of most people, who are chosen as the companions of their softer hours, and their reliefs from anxiety and care, are seldom persons of shining qualities, or strong virtues; it is rather the soft green of the soul on which we rest our eyes, that are fatigued with beholding more glaring objects.

Here, by a happy allusion to a colour, the whole conception is, in one word, conveyed clear and strong to the mind. By a well-chosen figure even *conviction* is assisted, and the impression of a truth upon the mind made more lively and forcible than it would otherwise be.

When we dip too deep in pleasure, we always stir a sediment that renders it impure and noxious.

A heart boiling with violent passions, will always send up infatuating fumes to the head.

An image that presents so much congruity between a moral and a sensible idea, serves, like an argument from analogy, to enforce what the author asserts, and to induce belief. Besides, whether we are endeavouring to raise sentiments of pleasure or aversion, we can always heighten the emotion by the figures which we introduce; leading the imagination to a train, either of agreeable or disagreeable, of exalting or debasing ideas, correspondent to the impression which we seek to make. When we want to render an object beautiful or magnificent, we borrow images from all the most beautiful or splendid scenes of nature; we thereby naturally throw a lustre over our object; we enliven the reader's mind, and dispose him to go along with us, in the gay and pleasing impressions which we give him of the subject. This effect of figures is happily touched in the following lines of Dr. Akenside, and illustrated by a very sublime figure:

———— Then the inexpressive strain
Diffuses its enchantment. Fancy dreams
Of sacred fountains and Elysian groves,
And vales of bliss; the intellectual Power
Bends from his awful throne a wondering ear,
And smiles. ————— *Pleasures of Imagination.*

Having considered the general nature of figures, we proceed next to particularize such of them as are of the most importance; namely, *Metaphor, Allegory, Comparison, Metonymy, Synecdoche, Personification, Apostrophe, Antithesis, Hyperbole, Vision, Interrogation, Exclamation, Irony, and Amplification or Climax.*

A METAPHOR is a figure founded entirely on the resemblance which one object bears to another. Hence it is much allied to simile or comparison; and is, indeed, no other than a comparison, expressed in an abridged form. We may define a metaphor to be,—the application of a word by way of similitude to some other thing than what it properly signifies. When I say of some great minister, that ‘he upholds the state, like a pillar, which supports the weight of a whole edifice,’ I fairly make a comparison: but when I say of such a minister, that ‘he is the pillar of the state,’ it now becomes a metaphor. In the latter case, the comparison betwixt the minister and a pillar is made in the mind; but it is expressed without any of the words that denote comparison. If we say, ‘God is *like* a shield to a good man,’ we employ a simile: if we drop the word expressive of resemblance, and say, ‘God is a *shield* (that is, protector) to a good man,’ we speak *metaphorically*. Ossian, addressing a hero, says,

In peace, thou art the *gale of spring*; in war, the *mountain-storm*.

The following are examples of metaphor taken from Scripture:

I will be unto her a *wall of fire* round about, and will be the *glory* in the midst of her.

Thou art my *rock* and my *fortress*.

Thy word is a *lamp* to my feet, and *light* to my path.

Rules to be observed in the use of metaphors.

1. *Metaphors, as well as other figures, should on no occasion be stuck on profusely; and should always be such as accord with the strain of our sentiment.* The latter part of the following passage, from a late historian, is, in this respect, very exceptionable. He is giving an account of the famous act of parliament against irregular marriages in England:

The bill (says he) underwent a great number of alterations and amendments, which were not effected without violent contest. At length, however, it was floated through both houses, on the tide of a great majority, and steered into the safe harbour of royal approbation.

2. Care should be taken that *the resemblance, which is the foundation of the metaphor, be clear and perspicuous, not far-fetched, or difficult to discover.* The transgression of this rule makes what are called harsh or forced metaphors; which are displeasing, because they puzzle the reader, and, instead of illustrating the thought, render it perplexed and intricate.

Archbishop Tillotson, for instance, is sometimes negligent in his choice of metaphors; as, when speaking of the day of judgment, he describes the world as cracking about the sinners’ ears. Shakspeare, whose imagination was rich and bold, in a much greater degree than it was delicate, often fails here. The following is a gross transgression; in his Henry V. having mentioned a dunghill, he presently raises a metaphor from the steam of it; and on a subject too, that naturally led to much nobler ideas:

And those that leave their valiant bones in France,
Lying like men, though buried in your dunghills,
They shall be famed; for there the sun shall greet them,
And draw their honours reeking up to heaven.—Act IV. Scene 8.

3. In the third place, we should be careful, in the conduct of metaphors, *never to jumble metaphorical and plain language together.* An author, addressing himself to the king, says,

To thee the world its present homage pays;
The *harvest* early, but mature the *praise*.

It is plain, that, had not the rhyme misled him to the choice of an improper phrase, he would have said,

The *harvest* early, but mature the *crop*;

and so would have continued the figure which he had begun. Whereas, by dropping it unfinished, and by employing the literal word 'praise,' when we were expecting something that related to the harvest, the figure is broken, and the two members of the sentence have no suitable correspondence to each other.

4. We should *avoid making two inconsistent metaphors meet on one object.* This is what is called *mixed* metaphor, and is, indeed, one of the greatest misapplications of this figure. One may be '*sheltered* under the patronage of a great man;' but it would be wrong to say, '*sheltered* under the mask of dissimulation;' as a mask conceals, but does not shelter. Addison, in his letter from Italy, says

I *bridle* in my struggling muse with pain,
That longs to *launch* into a bolder strain.

The muse, figured as a horse, may be bridled; but when we speak of launching, we make it a ship; and by no force of imagination, can it be supposed both a horse and a ship at one moment; *bridled*, to hinder it from *launching*.

The same author, elsewhere, says,

There is not a single view of human nature which is not sufficient to *extinguish* the *seeds* of pride.

Observe the incoherence of the things here joined together; making a view *extinguish*, and *extinguish seeds*.

As metaphors ought never to be mixed, so they should not be crowded together on the same object; for the mind has difficulty in passing readily through many different views of the same object, presented in quick succession.

5. The *last* rule concerning metaphors, is, *that they be not too far pursued.* If the resemblance, on which the figure is founded, be long dwelt upon, and carried into all its minute circumstances, we tire the reader, who soon grows weary of this stretch of fancy; and we render our discourse obscure. This is called *straining a metaphor.* Authors of a lively and strong imagination are apt to run into this exuberance of metaphor. When they hit upon a figure that pleases them, they are loth to part with it, and frequently continue it so long, as to become tedious and intricate. We may observe, for instance, how the following metaphor is spun out:

Thy thoughts are vagabonds; all outward bound,
'Midst sands, and rocks, and storms, to cruise for pleasure;
If gain'd, dear bought; and better miss'd than gain'd.
Fancy and sense, from an infected shore,

Thy cargo bring; and pestilence the prize:
 Then such a thirst, insatiable thirst,
 By fond indulgence but inflamed the more;
 Fancy still cruises, when poor sense is tired.

There is a double beauty in figures of this kind, when they are not only metaphors, but allusions. Thus, a very original poet, speaking of the advantages of exercise, in dissipating those gloomy vapours which are apt to hang upon some minds, employs the following image:

Throw but a stone, the giant dies.—*Green.*

The metaphor here is conceived with great propriety of thought, if we consider it only in its primary view; but when we see it pointing still farther, and hinting at the story of David and Goliath, it receives a very considerable improvement from the double application.

Several examples of impropriety in the use of metaphor, have been pointed out: we shall now turn to the contemplation of examples of a different kind.

'Tis the sunset of life gives me mystical lore,
 And coming events cast their shadows before. *Campbell.*

Oh! when the growling winds contend, and all
 The sounding forest fluctuates in the storm,
 To sink in warm repose, and hear the din
 Howl o'er the steady battlements. *Armstrong.*

Here the word *fluctuates* is used with admirable efficacy: it not only exhibits an image of struggling, but also echoes to the sense. The metaphor is simple and consistent: it depends upon the resemblance between the waves of the sea, and the violent agitation of trees during a storm.

I have sometimes considered the bosom of an old maid as a kind of cell, in which it was intended that the lively bee, affection, should treasure up its collected sweets; but this bee happening to perish, before it could properly settle on the flowers that should afford its wealth, the vacant cell may unluckily become the abode of that drone indifference, or of the wasp malignity.—*Hayley's Essay on Old Maids.*

Talents, disjoined from kindness, meekness, and charity, are not those glorious luminaries that shed their benignant influence on earth, but the glaring lightning that alarms, and blasts, and ravages whatever is placed in its way.—*Brown's Sermons.*

Addison, in his excellent critique on *Paradise Lost*, is taking notice of those changes in nature which the author of that truly divine poem describes as immediately succeeding the fall. Among other prodigies, Milton represents the sun in an eclipse, and at the same time a bright cloud in the western regions of the heavens descending with a band of angels. The critic, to show his author's art and judgment in the conduct and disposition of this sublime scenery, employs the following metaphor:

The whole theatre of nature is darkened, that this glorious machine may appear in all its lustre and magnificence.

Here the figure is beautiful and expressive.

Speaking of the behaviour of Charles the First to his last parliament:

About a month after their meeting, he dissolved them; and as soon as he dissolved them, he repented; but he repented too late of his rashness. Well might he repent: for the vessel was now full; and this last drop made the waters of bitterness overflow. Here we draw the curtain, and put an end to our remarks.—*Bolingbroke's Remarks on the History of England.*

Nothing could be more happily conducted. A figure of this kind, judiciously managed, forms a spirited and dignified conclusion to a subject. The author retires with a good grace, and leaves a strong impression on the reader's mind.

The judicious use of metaphor serves to add light to the expression, and energy to the sentiment. But, on the contrary, when this figure is unskillfully employed, it tends effectually to cloud the sense; and, upon some occasions, may even tend to conceal the author's want of meaning.

This may happen, not only when there is in the same sentence a mixture of discordant metaphors, but also where the metaphorical style is too long continued, or too far pursued. The reason is obvious. In common speech, the words are the immediate signs of the thought. But here the case is different: for, when a writer, instead of adopting such metaphors as naturally and opportunely present themselves, rummages the universe in quest of these flowers of oratory, and piles them one above another; when he cannot so properly be said to use metaphor, as to speak in metaphor, or rather from metaphor, he runs into allegory, and thence into enigma; his words cannot be affirmed to be the *immediate signs* of his thoughts; they are the signs of the signs of his thoughts. His composition may then be termed, what Spenser styles his *Faery Queen*, "a perpetual allegory or dark conceit."

AN ALLEGORY may be regarded as a metaphor continued; since it is the representation of some one thing by another that resembles it, and which is made to stand for it. We may take from the Scriptures a very fine example of an allegory, in the 80th psalm; where the people of Israel are represented under the image of a vine; and the figure is carried throughout with great exactness and beauty.

Thou hast brought a vine out of Egypt; thou hast cast out the heathen, and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it; and the boughs thereof were like the goodly cedars. She sent out her boughs into the sea, and her branches into the river. Why hast thou broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of Hosts; look down from heaven, and behold, and visit this vine.

See also Ezekiel, xvii. 22—24.

The first and principal requisite in the conduct of an allegory, is, *that the figurative and the literal meaning be not mixed inconsistently together.* Indeed, all the rules that were given for metaphors, may also be applied to allegories, on account of the affinity they bear

to one another. The only material difference between them, besides the one being short, and the other being prolonged, is, that a metaphor always explains itself by the words that are connected with it, in their proper and natural meaning: as, when I say, 'Achilles was a lion;' 'An able minister is the pillar of the state;' the *lion* and the *pillar* are sufficiently interpreted by the mention of *Achilles* and the *minister*, which I join to them; but an allegory is, or may be, allowed to stand less connected with the literal meaning, the interpretation not being so directly pointed out, but left to our own reflection.

Allegory was a favourite method of delivering instructions in ancient times; for, what we call fables or parables, are no other than allegories. By words and actions attributed to beasts or inanimate objects, the dispositions of men were figured; and what we call the moral, is the unfigured sense or meaning of the allegory.

For the further illustration of the nature of allegory, we shall subjoin a few miscellaneous examples.

Wise men ne'er sit and wail their loss,
 But cheerly seek how to redress their harms.
 What though the mast be now blown overboard,
 The cable broke, the holding anchor lost,
 And half our sailors swallowed in the flood?
 Yet lives our pilot still. Is't meet that he
 Should leave the helm, and, like a fearful lad,
 With tearful eyes add water to the sea,
 And give more strength to that which hath too much;
 While in his moan the ship splits on the rock,
 Which industry and courage might have saved? *Shakspeare.*

Ha! thou hast roused
 The lion in his den; he stalks abroad,
 And the wide forest trembles at his roar. *Southern.*

Did I but purpose to embark with thee
 On the smooth surface of a summer's sea,
 While gentle zephyrs play with prosperous gales,
 And Fortune's favour fills the swelling sails;
 But would forsake the ship and make the shore,
 When the winds whistle and the tempest roar. *Prior.*

A COMPARISON, OR SIMILE, is, when the resemblance between two objects is expressed in form, and generally pursued more fully than the nature of a metaphor admits; as when it is said,

The actions of princes are like those great rivers, the course of which every one beholds, but their springs have been seen by few.

As the mountains are round about Jerusalem, so the Lord is round about his people.

Behold, how good and how pleasant it is for brethren to dwell together in unity! It is like the precious ointment upon the head, that ran down upon the beard, even Aaron's beard, that went down to the skirts of his garments; as the dew of Hermon, and as the dew that descended upon the mountains of Zion.

The advantage of this figure arises from the illustration which the simile employed gives to the principal object; from the clearer view which it presents; or the more strong impression which it stamps upon the mind. When comparisons are addressed to the understanding, their purpose is to instruct; when to the heart, to please. The latter of these purposes is accomplished by various means: first, by suggesting some unusual resemblance or contrast; secondly, by setting an object in the strongest light; thirdly, by associating an object with others that are agreeable; fourthly, by elevating an object; and, fifthly, by depressing it. Of the two following comparisons, the former seems intended to please, the latter to instruct.

Yet wandering, I found on my ruinous walk,
 By the dial-stone aged and green,
 One rose of the Wilderness left on its stalk,
 To mark where a garden had been:
 Like a brotherless hermit, the last of its race,
 All wild in the silence of Nature it drew
 From each wandering sunbeam a lonely embrace;
 For the night-weed and thorn overshadow'd the place
 Where the flower of my forefathers grew. *Campbell.*

As wax would not be adequate to the purpose of signature, if it had not the power to retain as well as to receive the impression, the same holds of the soul with respect to sense and imagination. Sense is its receptive power; imagination, its retentive. Had it sense without imagination, it would not be as wax, but as water, where though all impressions be instantly made, yet as soon as they are made, they are instantly lost.—*Harris's Hermes.*

In comparisons of this nature, the understanding is concerned much more than the fancy: and therefore the rules to be observed, with respect to them, are, that they be clear, and that they be useful; that they tend to render our conception of the principal object more distinct; and that they do not lead our view aside, and bewilder it with any false light. We should always remember, that similes are not arguments. However apt they may be, they do no more than explain the writer's sentiments: they do not prove them to be founded in truth.

1. One of the means by which comparisons afford us pleasure, is, *the suggestion of some unusual resemblance or contrast.* It will be necessary to illustrate by particular instances.

Thus they their doubtful consultations dark
 Ended, rejoicing in their matchless chief:
 As when from the mountain-top dusky clouds
 Ascending, while the North-wind sleeps, o'erspread
 Heaven's cheerful face, the lowering element
 Scowls o'er the darken'd landscape, snow, and shower:
 If chance the radiant sun with farewell sweet
 Extends his evening beam, the fields revive,
 The birds their notes renew, and bleating herds
 Attest their joy, that hill and valley rings. *Milton.*

Sweet are the uses of Adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in her head. *Shakspeare.*

See how the Morning opes her golden gates,
And takes her farewell of the glorious Sun;
How well resembles it the prime of youth,
Trimm'd like a younker prancing to his love. *Shakspeare.*

As the bright stars, and milky way,
Show'd by the night, are hid by day;
So we in that accomplish'd mind,
Help'd by the night new graces find,
Which, by the splendour of her view
Dazzled before, we never knew. *Waller.*

None of these similes tend to illustrate the principal subject; and therefore the chief pleasure they afford must arise from suggesting resemblances that are not obvious.

2. The next effect of comparison, in the order mentioned, is, *to place an object in a conspicuous point of view.*

Dr. Brown, in the subsequent passage, alludes to those who are under the influence of that false philanthropy which pursues unattainable beneficence, while it neglects the duty immediately incumbent, and the good that is at hand.

Persons of this character may be compared to those who ascend a lofty mountain, and, overlooking every adjacent object, stretch their labouring sight to the remotest compass of vision. Fired, at last, with the attempt to descry the distant fading specks on the horizon, they return to the plain, and retain no recollection, either of the scenes that were immediately under their feet, or of the remote points which they discovered with difficulty.—*Brown's Sermons.*

The goddess appears; for Poverty ever comes at the call: but, alas! he finds her by no means the charming figure books and his own imagination had painted. As when an eastern bride, whom her friends and relations had long described as a model of perfection, pays her first visit, the longing bridegroom lifts the veil to see a face he had never seen before; but, instead of a countenance blazing with beauty like the sun, he beholds deformity shooting icicles to his heart: such appears Poverty to her new entertainer.—*Goldsmith's Essays.*

There is a joy in grief, when peace dwells with the sorrowful. But they are wasted with mourning, O daughter of Toscar, and their days are few. They fall away like the flower on which the sun looks in his strength, after the mildew has passed over it, and its head is heavy with the drops of night.—*Ossian.*

She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek: she pined in thought;
And, with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at Grief. *Shakspeare.*

As streams which with their winding banks do play,
Stopp'd by their creek, run softly through the plain:
So in the ear's labyrinth the voice doth stray,
And doth with easy motion touch the brain. *Davies.*

Fired at first sight with what the muse imparts,
 In fearless youth we tempt the height of arts;
 While, from the bounded level of our mind,
 Short views we take, nor see the lengths behind:
 But more advanced, behold, with strange surprise,
 New distant scenes of endless science rise.
 So, pleased at first, the towering Alps we try,
 Mount o'er the vales, and seem to tread the sky;
 The eternal snows appear already past,
 And the first clouds and mountains seem the last;
 But, these attain'd, we tremble to survey
 The growing labours of the lengthen'd way;
 The increasing prospect tires our wandering eyes;
 Hills peep o'er hills, and Alps on Alps arise. Pope.

This last comparison, in the opinion of Dr. Johnson, is perhaps the best that English poetry can show.

The long demurring maid,
 Whose lonely unappropriated sweets
 Smiled like yon knot of cowslips on the cliff,
 Not to be come at by the willing hand. Blair.

Few similes, says Dr. Anderson, can exceed this for elegant simplicity. It likewise tends to place the principal subject in the strongest light.

3. Another effect of comparison is, *to embellish the principal subject, by associating it with others that are of an agreeable nature.* Similes of this kind have also a separate effect: they diversify the narration, by means of new images which are not strictly necessary to the comparison. They are short episodes, which, without drawing us from the principal subject, afford delight by their beauty and variety.

He scarce had ceased, when the superior fiend
 Was moving towards the shore; his ponderous shield,
 Ethereal temper, massy, large, and round,
 Behind him cast; the broad circumference
 Hung on his shoulders like the moon, whose orb
 Through optic glass the Tuscan artist views
 At evening from the top of Fesole,
 Or in Valdarno, to descry new lands,
 Rivers, or mountains, in her spotty globe. Milton.

With regard to similes of this kind, it will readily occur to the reader, that, when a resembling subject is once properly introduced, the mind is transitorily amused with the new object, and not dissatisfied with the slight interruption. Thus, in fine weather, the momentary excursions of a traveller for agreeable prospects or elegant buildings, cheer his mind, relieve him from the languor of uniformity, and, without much lengthening his journey in reality, shorten it greatly in appearance.

4. Comparisons which tend *to aggrandize or elevate an object*, are next to be exemplified.

As rusheth a foamy stream from the dark shady steep of Cromla, when thunder is rolling above, and dark brown night rests on the hill; so fierce, so vast, so terrible, rush forward the sons of Erin. The chief, like a whale of ocean followed by all its billows, pours valour forth as a stream, rolling its might along the shore.—*Ossian.*

Ten paces huge

He back recoil'd; the tenth on bended knee,
His massy spear upstaid; as if on earth
Winds underground, or waters forcing way,
Sidelong had push'd a mountain from his seat,
Half-sunk with all his pines.

Milton.

Methinks, king Richard and myself should meet,
With no less terror than the elements
Of fire and water, when their thundering shock
At meeting tears the cloudy cheeks of Heaven.

Shakspeare.

5. In the last place, it was observed, that *a comparison may tend to lessen or depress an object.* This is accomplished by assimilating the principal subjects to any thing low or despicable.

The overthrown he raised; and, as a herd
Of goats or timorous flocks together throng'd,
Drove them before him thunder-struck, pursued
With terrors and with furies to the bounds
And crystal wall of heaven, which, opening wide,
Roll'd inward, and a spacious gap disclosed
Into the wasteful deep; the monstrous sight
Struck them with horror backward, but far worse
Urged them behind; headlong themselves they threw
Down from the verge of heaven.

Milton.

In the foregoing enumeration, we have not adverted to comparisons introduced for the sake of placing some object in a ridiculous point of view. Of these we shall now add a few examples.

I do here walk before thee, like a sow that hath overwhelmed all her litter but one.—*Shakspeare.*

The most accomplished way of using books at present, is to serve them as men do lords, learn their titles, and then brag of their acquaintance.—*Swift's Tale of a Tub.*

Some think that the spirit is apt to feed on the flesh, like hungry wines upon raw beef.—*Swift on the Mechan. Oper. of the Spirit.*

Remark your commonest pretender to a light within, how dark, and gloomy, and dirty he is without; as lanthorns, which the more light they bear in their bodies, cast out so much the more soot, and smoke, and fuliginous matter to adhere to the sides.—*Ibid.*

Some again think, that, when our earthly tabernacles are disordered and desolate, shaken and out of repair, the spirit delights to dwell within them, as houses are said to be haunted when they are forsaken and gone to decay.—*Ibid.*

Here it may not be amiss to add a few words upon the laudable practice of wearing quilted caps. These, when moistened with sweat, stop all perspiration; and, by reverberating the heat, prevent the spirit from evaporating any way, but at the mouth; even as a skilful housewife that covers her still with a wet clout for the reason, and finds the same effect.—*Ibid.*

Comparisons ought not to be founded on likenesses which are too faint and remote. For these, in place of assisting, strain the mind to comprehend them, and throw no light on the subject. It is also to be observed, that a comparison which, in the principal circumstances, carries a sufficiently near resemblance, may become unnatural and obscure, if pushed too far. Nothing is more opposite to the design of this figure, than to hunt after a great number of coincidences in minute points, merely to show how far the writer's ingenuity can stretch the resemblance.

A METONYMY is founded on the several relations, of cause and effect, container and contained, sign and thing signified. When we say, 'They read Milton,' the cause is put instead of the effect, meaning 'Milton's works.' On the other hand, when it is said, 'Gray hairs should be respected,' we put the effect for the cause, meaning by gray hairs, old age. 'The kettle boils,' is a phrase where the name of the container is substituted for that of the thing contained. 'To assume the sceptre,' is a common expression for entering on royal authority; the sign being put for the thing signified.

When the whole is put for a part, or a part for the whole; a genus for a species, or a species for a genus; in general, when any thing less, or any thing more, is put for the precise object meant, the figure is then called a SYNECOCHE or COMPREHENSION. It is very common, for instance, to describe a whole object by some remarkable part of it: as, when we say, 'a fleet of twenty sail,' in the place of *ships*; when we use the *head* for the *person*, the *waves* for the *sea*. In like manner, an attribute may be put for a subject; as, *youth* for the *young*, the *deep* for the *sea*; and sometimes a subject for its attribute.

PERSONIFICATION, or PROSOPOPŒIA, is that figure by which we attribute life and action to inanimate objects. The use of this figure is very natural and extensive: there is a wonderful proneness in human nature, under emotion, to animate all objects. When we say, 'the ground *thirsts* for rain,' or, 'the earth *smiles* for plenty;' when we speak of 'ambition's being *restless*,' or 'a disease's being *deceitful*;' such expressions show the facility with which the mind can accommodate the properties of living creatures to things that are inanimate, or to abstract conceptions of its own forming. The following are striking examples from the Scriptures:

When Israel went out of Egypt, the house of Judah from a people of strange language; the sea saw it, and fled: Jordan was driven back! The mountains skipped like rams, and the little hills like lambs. What ailed thee, O thou sea! that thou fleddest? Thou Jordan, that thou wast driven back? Ye mountains, that ye skipped like rams; and ye little hills, like lambs? Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob.

The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose.

Milton thus describes the immediate effects of eating the forbidden fruit. Terror produces the figure.

Earth trembled from her entrails, as again
In pangs, and nature gave a second groan;
Sky lower'd, and, muttering thunder, some sad drops
Wept, at completing of the mortal sin.

The impatience of Adam to know his origin, is supposed to prompt the personification of all the objects he beheld, in order to procure information.

Thou sun, said I, fair light!
 And thou enlighten'd earth, so fresh and gay!
 Ye hills and dales, ye rivers, woods, and plains,
 And ye that live and move, fair creatures, tell,
 Tell, if you saw, how came I thus, how here?

We shall give a remarkably fine example of this figure, from Bishop Sherlock. He has beautifully personified natural religion: and we may perceive, in the personification, the spirit and grace which the figure, when well conducted, bestows on discourse. The author is comparing together our Saviour and Mahomet.

Go to your Natural Religion: lay before her Mahomet, and his disciples, arrayed in armour and blood, riding in triumph over the spoils of thousands who fell by his victorious sword. Show her the cities which he set in flames, the countries which he ravaged and destroyed, and the miserable distress of all the inhabitants of the earth. When she has viewed him in this scene, carry her into his retirement; show her the Prophet's chamber, his concubines and his wives; and let her hear him allege revelation, and a divine commission, to justify his adultery and lust. When she is tired with this prospect, then show her the blessed Jesus, humble and meek, doing good to all the sons of men. Let her see him in his most retired privacies; let her follow him to the mount, and hear his devotions and supplications to God. Carry her to his table, to view his homely fare, and hear his heavenly discourse. Let her attend him to the tribunal, and consider the patience with which he endured the scoffs and reproaches of his enemies. Lead her to his cross; let her view him in the agony of death, and hear his last prayer for his persecutors; 'Father, forgive them, for they know not what they do.'—When Natural Religion has thus viewed both, ask her, Which is the prophet of God?—But her answer we have already had, when she saw part of this scene, through the eyes of the centurion, who attended at the cross. By him she spoke, and said, 'Truly this man was the Son of God.'

This is more than elegant; it is truly sublime. The whole passage is animated; and the figure rises at the conclusion, when Natural Religion, who, before, was only a spectator, is introduced as speaking by the centurion's voice. This is an instance of personification, carried as far as prose, even in its highest elevation, will admit.

This figure of speech is sometimes very improperly and extravagantly applied. A capital error in personifying objects, is, to deck them with fantastic and trifling circumstances. A practice of this sort dissolves the potent charm, which enchants and deceives the reader; and either leaves him dissatisfied, or excites, perhaps, his risibility. Another error, frequent in descriptive personifications, consists in introducing them, when the subject of discussion is destitute of dignity, and the reader is not prepared to relish them. One can scarcely peruse, with composure, the following use of this figure. It is the language of our elegant poet Thomson, who thus personifies and connects the bodily appetites, and their gratifications.

Then sated Hunger bids his brother Thirst
 Produce the mighty bowl:
 Nor wanting is the brown October, drawn
 Mature and perfect, from his dark retreat
 Of thirty years: and now his honest front
 Flames in the light refulgent.

It yet remains to treat of the highest degree of this figure. This consists in introducing inanimate objects and irrational beings, not only as feeling and acting, but also as listening and speaking.

In the subsequent passage, a poet of exquisite talents introduces an address from "the insect youth."

Methinks I hear in accents low
 The sportive kind reply:
 Poor moralist! and what are thou?
 A solitary fly.
 Thy joys no glittering female meets,
 No hive hast thou of hoarded sweets,
 No painted plumage to display:
 On hasty wings thy youth is flown,
 Thy sun is set, thy spring is gone—
 We frolic while 'tis May.

Gray.

It is to be remarked, concerning this figure, and short metaphors and similes, which also have been allowed to be the proper language of high passion, that they are the proper expression of it, only on those occasions when it is so far moderated as to admit of words. The first and highest transports seem to overwhelm the mind, and are denoted by silence or groans: next succeeds the violent and passionate language, of which these figures constitute a great part. Such agitation, however, cannot long continue; the passions having spent their force, the mind soon subsides into that exhausted and dispirited state, in which all figures are improper.

This figure requires to be used with greater moderation in prose than in poetry; for, in prose, the same assistances cannot be obtained for raising passion to its proper height by the force of numbers and the glow of style. Yet, from this species of composition, addresses to objects inanimate are by no means excluded: they have their place in the loftier kind of oratory. A public speaker may, on some occasions, very properly address religion or virtue, or his country, or some city or province, which has suffered, perhaps, great calamities, or been the scene of some memorable event. But it ought to be remembered, that, as such addresses are among the highest efforts of eloquence, they should never be attempted, unless by persons of more than ordinary genius. Of all frigid things, the most frigid are the awkward and unseasonable attempts sometimes made towards such kinds of personification, especially if they be long continued. We perceive the writer labouring to imitate the language of some passion which he neither feels himself, nor is capable of exciting in others.

"If," says the elegant and accomplished Mr. Roscoe, "the moderns excel the ancients in any department of poetry, it is in that now under consideration. It must not, indeed, be supposed that

the ancients were insensible of the effects produced by this powerful charm. But it may safely be asserted, that they have availed themselves of this creative faculty, much more sparingly, and with much less success, than their modern competitors. The attribution of sense to inert objects is, indeed, common to both; but the still bolder exertion which embodies abstract existence, and renders it susceptible of ocular representation, is almost exclusively the boast of the moderns."

APOSTROPHE is a turning off from the regular course of the subject, to address some person or thing. Apostrophe, derived from the same source with personification, is the joint work of imagination and passion, but demands not generally so bold an exertion of those faculties as personification.

Our arrangement of examples will naturally fall into two classes; first, those more *lengthened* and *picturesque* apostrophes, in which the pleasure of the imagination has chiefly been consulted; and secondly, those *expressive of the violence of passion*.

The bold and vigorous genius of Ossian delights in this figure, and affords many beautiful examples of the *first species*. His address to the moon, is one of the most pleasant pictures of this sort, which, perhaps, any language can supply. It excites melancholy emotion, and charms the fancy; but it aims not to rouse strong passion.

Daughter of Heaven, fair art thou! the silence of thy face is pleasant: thou comest forth in loveliness; the stars attend thy blue steps in the east. The clouds rejoice in thy presence, O Moon! and brighten their dark-brown sides. Who is like thee in heaven, daughter of the Night! The stars are ashamed in thy presence, and turn aside their sparkling eyes. Whither dost thou retire from thy course, when the darkness of thy countenance grows? Hast thou thy hall, like Ossian? Dwellst thou in the shadow of grief? Have thy sisters fallen from heaven? And are they who rejoiced with thee at night no more?—Yes, they have fallen, fair light! and often dost thou retire to mourn.—But thou thyself shalt one night fail, and leave thy blue path in heaven. The stars will then lift their heads: they who in thy presence were astonished, will rejoice.

The solution of the change of the moon, founded on the opinion that she retired from her course to lament the loss of her sisters, adds sympathy to the picture, and captivates the heart, from the resemblance between her melancholy situation, and that of the poet. In this example, the objects are striking, and tender, and elevated, and excite correspondent emotions in the mind; but they cannot be said to agitate it with passion.

The apostrophes of the *second class* are the *offspring of deep agitation*; and the subsequent instances will illustrate the nature of their influence and operation.

In the tragedy of Douglas, Lady Randolph thus accounts for the loss of her son:

That very night in which my son was born,
My nurse, the only confidant I had,
Set out with him to reach her sister's house;
But nurse nor infant have I ever seen,

Nor heard of Anna since that fatal hour.
 My murder'd child! had thy fond mother fear'd
 The loss of thee, she had loud fame defied,
 Despised her father's rage, her father's grief,
 And wander'd with thee through the scorning world.

The apostrophe of the mother to the child, as soon as it was mentioned—the exaggerated supposition, that the unfortunate nurse had murdered it, and made her escape to save herself—the resolution of the mother to have run every risk, had she suspected any part of the misfortune that happened—are all the expressions of nature, and of genuine passion.

Oh thou! with whom my heart was wont to share,
 From reason's dawn, each pleasure and each care;
 With whom, alas! I fondly hoped to know
 The humble walks of happiness below;
 If thy bless'd nature now unites above
 An angel's pity with a brother's love,
 Still o'er my life preserve thy mild control,
 Correct my views, and elevate my soul.

Rogers.

Art thou, my Gregory, for ever fled?
 And am I left to unavailing wo?
 When fortune's storms assail this weary head,
 Where cares long since have shed untimely snow,
 Ah, now for comfort whither shall I go?
 No more thy soothing voice my anguish cheers;
 Thy placid eyes with smiles no longer glow,
 My hopes to cherish, and allay my fears.

Beattie.

Phillips! whose touch harmonious could remove
 The pangs of guilty power and hapless love,
 Rest here, distress'd by poverty no more;
 Find here that calm thou gavest so oft before;
 Sleep undisturb'd within this peaceful shrine,
 Till angels wake thee with a note like thine.

Johnson.

In all the preceding examples, the persons addressed are supposed to be either present, or at least to listen to the speakers. It requires a less violent effort of imagination to suppose persons present who are absent or dead, than to animate insensible beings, and direct our discourse to them. This figure may therefore be introduced where personification in its highest degree would be improper. It must not, however, be employed except when the mind is in some measure under the dominion of passion.

A principal error in the use of apostrophe, is, to deck the object addressed with affected ornaments. It is by these ornaments that authors relinquish the expression of passion, and substitute in its stead the language of fancy.

What opinion will the reader of taste form of the following quaint and laboured address of Cleopatra to the serpent, with which she was about to poison herself? It is taken from Dryden's *All for Love*.

Welcome, thou kind deceiver,
 Thou best of thieves, who, with an easy key,
 Dost open life, and, unperceived by us,
 Even steal us from ourselves, discharging so
 Death's dreadful office, better than himself,
 Touching our limbs so gently into slumber,
 That Death stands by, deceived by his own image,
 And thinks himself but sleep.

Such conceits would scarcely be endured in the most cool descriptive poem. They cannot be supposed more improper than where they are. They resemble some of the obscure and forced allusions of allegorical writers, which the reader has difficulty to understand.

Another frequent error is, *to extend this figure to too great a length.* The language of violent passion is always concise, and often abrupt. It passes suddenly from one object to another. It often glances at a thought, starts from it, and leaves it unfinished. The succession of ideas is irregular, and connected by distant and uncommon relations. On all these accounts, nothing is more unnatural than long speeches, uttered by persons under the influence of strong passions. Yet this error occurs in several tragic poets of no inferior reputation.

The following is an instance of personification and apostrophe united:

O thou sword of the Lord! how long will it be, ere thou be quiet? put thyself up into thy scabbard, rest and be still! How can it be quiet, seeing the Lord hath given it a charge against Askelon, and against the sea-shore? there hath he appointed it.

See also an extraordinary example of these figures, in the 14th chapter of Isaiah, from the 4th to the 19th verse, where the prophet describes the fall of the Assyrian empire.

The next figure, in order, is *ANTITHESIS.* Comparison is founded on the resemblance: antithesis, on the contrast or opposition of two objects. Contrast has always the effect to make each of the contrasted objects appear in a stronger light. White, for instance, never appears so bright, as when it is opposed to black, and when both are viewed together. An author, in his defence of a friend against the charge of murder, expresses himself thus:

Can you believe, that the person whom he scrupled to slay, when he might have done so with full justice, in a convenient place, at a proper time, with secure impunity; he made no scruple to murder against justice, in an unfavourable place, at an unseasonable time, and at the risk of capital condemnation?

The following examples further illustrate this figure:

Though deep, yet clear; though gentle, yet not dull;
 Strong, without rage; without o'erflowing, full.

If you seek to enrich a person, study not to increase his stores, but to diminish his desires.

If you regulate your desires according to the standard of nature, you will never be poor; if according to the standard of opinion, you will never be rich.

A maxim, or moral saying, very properly receives the form of the two last examples; both because it is supposed to be the fruit of meditation, and because it is designed to be engraven on the memory, which recalls it more easily by the help of such contrasted expressions. But where such sentences frequently succeed each other; where this becomes an author's favourite and prevailing manner of expressing himself, his style appears too much studied and laboured; it gives us the impression of an author attending more to his manner of saying things, than to the things themselves.

Lord Bolingbroke furnishes the following beautiful example:

If Cato may be censured, severely indeed, but justly, for abandoning the cause of liberty, which he would not, however, survive; what shall we say of those, who embrace it faintly, pursue it irresolutely, grow tired of it when they have much to hope, and give it up when they have nothing to fear?

The capital antithesis of this sentence is instituted between the zeal of Cato for liberty, and the indifference of some others of her patrons. Cato abandoned liberty, but he would not live without her; and even with all this merit, he deserved censure. How different the conduct of her other patrons, who pretend attachment to her, though they are never resolute to support her; who, instead of risking inconvenience or detriment, relax their efforts when they may hope for success, and relinquish them when they have no danger to apprehend! But, besides the leading antithesis, there are two subordinate ones in the latter member: 'Grow tired of it when they have much to hope, and give it up when they have nothing to fear.' The chief fault of this example is the neglect of opposition in the construction of the members which denote the contrast. This species of merit is discernible in other quotations from the same author.

He can bribe, but he cannot seduce; he can buy, but he cannot gain; he can lie, but he cannot deceive.

Speaking of the materials of his Letters on Patriotism:

The anecdotes here related were true, and the reflections made on them were just, many years ago. The former would not have been related, if he who related them had not known them to be true; nor the latter have been made, if he who made them had not known them to be just: and if they were true and just then, they must be true and just now, and always.

Antithesis makes the most brilliant appearance in the delineation of characters, particularly in history. The historian, in the performance of this delicate part of his task, has a good opportunity of displaying his discernment and knowledge of human nature, and of distinguishing those nice shades by which virtues and vices run into one another. It is by such colours only that a character can be strongly painted, and antithesis is necessary to denote these distinctions.

Pope's character of Atticus, supposed to be Addison, dictated by the keenest resentment against the improper part which the Essayist was then represented to have acted, relative to the translation of Homer, is an example that cannot fail to attract attention.

Should such a man, too fond to rule alone,
 Bear, like a Turk, no brother near his throne;
 View him with scornful, yet with jealous eyes,
 And hate for arts that caused himself to rise;
 Damn with faint praise, | assent with civil leer,
 And, without sneering, teach the rest to sneer;
 Willing to wound, | and—yet afraid to strike,
 Just hint a fault, | and—hesitate dislike;
 Alike resolved to blame, or to commend,
 A timorous foe, | and—a suspicious friend;
 Dreading e'en fools, | by flatterers besieged,
 And so obliging, that he ne'er obliged;
 Who would not smile, if such a man there be?
 Who would not weep, if Atticus were he?

The eloquent Burke has exhibited a fine instance of this figure, in his eulogium of the philanthropic Howard.

He has visited all Europe,—not to survey the sumptuousness of palaces, or the stateliness of temples; not to make accurate measurements of the remains of ancient grandeur, nor to form a scale of the curiosity of modern art; nor to collect medals, or collate manuscripts:—but to dive into the depths of dungeons; to plunge into the infection of hospitals; to survey the mansions of sorrow and pain; to take the gage and dimensions of misery, depression, and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and compare and collate the distresses of all men, in all countries.

The **HYPERBOLE** consists in magnifying or diminishing an object beyond reality. This figure is in common use, both among the learned and unlearned. The human mind does not rest satisfied with the simple truth, but has a strong propensity to add or diminish. An object either very little or very great in its kind, strikes us with surprise; and this emotion forces upon the mind a momentary conviction, that the object is greater or less than it is actually found to be. Hence the hyperbole, which expresses that momentary conviction. A writer, taking advantage of this natural delusion, enriches his description by the use of hyperboles: and the reader, even in his coolest moments, relishes that figure; he is sensible, that it is the operation of nature upon a warm fancy. Even in common conversation, hyperbolical expressions very frequently occur; 'as swift as the wind, as white as snow,' and the like; and our ordinary forms of compliment are almost all of them extravagant hyperboles. Yet these exaggerated expressions scarcely strike us as hyperbolical. In an instant, we make the proper abatement, and know how to form a just estimate. But when there is something striking and unusual in the form of a hyperbolical expression, it is exalted into a figure of speech which draws our attention.

All discourse and writing admit hyperbole. Though the offspring of the most violent passion, it is also consistent with composure of mind. It sometimes affords high enjoyment to the imagination, and indulges this faculty with the most magnificent exhibitions of nature and art. It shines, however, with most con-

spicuous lustre in the higher kinds of poetry and oratory. It appears chiefly in tragedy, during the first transports of passion; and in all these cases, it may be employed to diminish, as well as to magnify.

If any thing be remarkably good or great in its kind, we are instantly ready to add to it some exaggerating epithet, and to make it the greatest or best we ever saw. The imagination has always a tendency to gratify itself, by magnifying its present object, and carrying it to excess. More or less of this hyperbolic turn will prevail in language, according to the liveliness of imagination among the people who speak it. Hence young people deal much in hyperboles. Hence the language of the Orientals was far more hyperbolic, than that of the Europeans, who are of more phlegmatic, or, perhaps we may say, of more correct imagination. Hence, among all writers in early times, and in the rude periods of society, we may expect this figure to abound. Greater experience, and more cultivated society, abate the warmth of imagination, and chasten the manner of expression.

Hyperboles are of two kinds: either such as are employed in description, or such as are suggested by the warmth of passion. All passions, without exception,—love, terror, amazement, indignation, and even grief,—throw the mind into confusion, aggravate their objects, and of course prompt a hyperbolic style. Hence, the following sentiments of Satan in Milton, as strongly as they are described, contain nothing but what is natural and proper; exhibiting the picture of a mind agitated with rage and despair.

Me, miserable! which way shall I fly
 Infinite wrath, and infinite despair?
 Which way I fly is Hell, myself am Hell;
 And in the lowest depth, a lower deep,
 Still threatening to devour me, opens wide,
 To which the Hell I suffer seems a Heaven.

The fear of an enemy augments the conceptions of the size and prowess of their leader. Thus the scout in Ossian, seized with this propensity, delineates a dreadful picture of the enemy's chief:

I saw their chief, tall as a rock of ice; his spear, the blasted fir; his shield, the rising moon; he sat on the shore, like a cloud of mist on the hill.

Admiration of the happiness of successful love, exaggerates conceptions of the lover. Shakspeare supposes the elevation of the lover's mind so great, as to counteract the natural laws of gravity respecting his body.

A lover may bestride the gossamer,
 That idles in the wanton summer air,
 And yet not fall—so light is vanity.

Envy also diminishes its object; and upon this principle, Shakspeare introduces Cassius vilifying the behaviour of Cæsar in a fever.

He had a fever when he was in Spain;
 And, when the fit was on him, I did mark
 How he did shake. 'Tis true, this god did shake;
 His coward lips did from their colour fly;
 And that same eye whose bend did awe the world,
 Did lose its lustre; I did hear him groan;
 Aye, and that tongue of his, that bade the Romans
 Mark him, and write his speeches in their books,
 Alas! it cried—Give me some drink, Titinius,
 As a sick girl.

The resentment of Hamlet against the ignominious marriage of his mother, makes him lessen the time she had remained a widow

That it should come to this!

But two months dead! nay, not so much, not two.

————— Within a month,

A little month, or ere those shoes were old,
 With which she follow'd my poor father's body,
 She married.

Fame exaggerates the person, as well as the qualities of a hero.

The Scythians, impressed with the fame of Alexander, were astonished when they found him a little man.—*Kames*.

The errors frequent in the use of hyperbole, arise either from overstraining, or introducing it on unsuitable occasions. Dryden, in his poem on the Restoration of King Charles the Second, compliments that monarch at the expense of the sun himself:

That star that at your birth shone out so bright,
 It stain'd the duller sun's meridian light.

Prior supposes the fire of a lady's eyes to outshine the flames of Rome, when lighted up by Nero; and the music of her lute, to surpass the fabulous miracles of Amphion, in building the city of Thebes. She would have rebuilt Rome faster than it could have been destroyed by the fires of Nero.

To burning Rome, when frantic Nero played,
 Viewing thy face, no more he had surveyed
 The raging flames, but, struck with strange surprise,
 Confess'd them less than those in Anna's eyes.
 But had he heard thy lute, he soon had found
 His rage eluded, and his crime atoned:
 Thine, like Amphion's hand, had waked the stone,
 And from destruction call'd the rising town.
 Malice to music had been forced to yield,
 Nor could he burn so fast as thou couldst build.

Shakspeare, in magnifying the warlike character of his heroes, sometimes exaggerates beyond all bounds of probability. The description of the river Severn hastening to the reeds, to hide his head from the sight of combatants so furious as Mortimer and Glendower, can scarcely be read with gravity.

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In single opposition, hand to hand,
 He did confound the best part of an hour,
 In changing hardiment with great Glendower.
 Three times they breathed, and three times did they drink,
 Upon agreement, of swift Severn's flood;
 Who, then affrighted with their bloody looks,
 Ran fearfully among the trembling reeds,
 And hid his crisp'd head in the hollow bank,
 Blood-stained with these valiant combatants.

Guarini, who perhaps excels all poets in studied extravagance, makes a shepherd thus address his mistress:

If all the sticks in the world were made into pens, the heavens into paper, and the sea into ink, they would not furnish materials sufficient to describe the least part of your perfections.

Again, the same poet says,

If I had as many tongues, and as many words, as there are stars in the heavens, and grains of sand on the shore, my tongues would be tired, and my words would be exhausted, before I could do justice to your immense merit.

Hyperboles should never be introduced, till the mind of the reader is prepared to relish them. The introduction of such bold figures abruptly, puts the reader on his guard, and excites his reflection, which commonly dissipates the delusion, and defeats the purpose of the writer. No passion ever spoke the language which grief is made to assume in the following unnatural exaggeration. The figure and the tone of sentiment are totally discordant. King Richard II. deeply distressed on account of the calamities of the nation, thus addresses his cousin Aumerle, who was under much affliction from the same cause:

Why weepest thou, my tender-hearted cousin?
 We'll make foul weather with despised tears;
 Our sighs and they shall lodge the corn,
 And make a dearth in this revolting land.

VISION, another figure of speech, proper only in animated and warm compositions, is produced when, instead of relating something that is past, we use the present tense of the verb, and describe an action or event as actually passing before our eyes. Thus Cicero, in his fourth oration against Catiline, pictures to his mind the execution of the conspiracy:

I seem to myself to behold this city, the ornament of the earth, and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in the midst of their ruined country. The furious countenance of Cethegus rises to my view, while, with a savage joy, he is triumphing in your miseries.

This manner of description supposes a sort of enthusiasm, which carries the person who describes, in some measure, out of himself; and, when well executed, must needs, by the force of sympathy, impress the reader or hearer very strongly. But, in order to be successful, it requires an uncommonly warm imagination, and such

a happy selection of circumstances, as shall make us think that we see before our eyes the scene that is described.

In tragedy, vision is the language of the most violent passion, which conjures up spectres, and approaches to insanity. The author of *Phædra* and *Hippolytus* makes the former address the latter in the following strain:

Then why this strain? Come, let us plunge together.
See, hell sets wide its adamantine gates!
See, through the sable gates the black Cocytus,
In smoky whirls, rolls its fiery waves!
How huge Megara stalks!
Now, now, she drags me to the bar of Minos.

The horrors of the mind of Macbeth, after murdering the King and Banquo, are artfully and forcibly painted by the same figure:

Methought I heard a voice
Cry, sleep no more! Macbeth doth murder sleep!

He is still more violently distracted, and fancies he sees the ghost of the murdered King:

Avaunt, and quit my sight!
Let the earth hide thee; thy bones are marrowless,
Thy blood is cold; thou hast no speculation
In those eyes which thou dost stare with.
Hence! horrible shadow; unreal mockery, hence!

INTERROGATION.—The unfigured and literal use of interrogation is, to ask a question: but when men are strongly moved, whatever they would affirm or deny with great earnestness, they naturally put in the form of a question. The strongest confidence is thereby expressed of their own sentiments, by appealing to their hearers for the impossibility of the contrary. Thus Balaam expressed himself to Balak:

The Lord is not a man, that he should lie; neither the son of man, that he should repent. Hath he said it? and shall he not do it? Hath he spoken it? and shall he not make it good?

Interrogation gives life and spirit to discourse. We have an illustration of this position in the animated, introductory speech of Cicero against Cataline:

How long will you, Catiline, abuse our patience? Do you not perceive, that your designs are discovered?

He might have said, 'You abuse our patience a long while. You must be sensible, that your designs are discovered.' But it is easy to perceive how much this latter mode of expression falls short of the force and vehemence of the former.

Interrogation may be used to rouse and awaken the hearers. Demosthenes, addressing himself to the Athenians, asks them:

Tell me, will you still go about, and ask one another, *what news?* What can be more astonishing news than this, that the man of Macedon makes war upon the Athenians, and disposes of the affairs of Greece? Is Philip dead? No; but he is

sick. What signifies it to you whether he be dead or alive? For, if any thing happens to this Philip, you will immediately raise up another.

All this, delivered without interrogation, had been faint and ineffectual; but the warmth and eagerness which this questioning method expresses, were calculated to awaken the Athenians to a sense of their supineness, and strike them with much greater force on the folly of disunion immediately raising up another Philip. Again, their *simplicity* about the news of Philip's health is excellently exposed in the question, 'Is he dead?' and the *hope of safety* expressed by the person to whom such a question was put by his neighbour, is most humorously satirized in the answer, 'No, but he is sick.'

Interrogation sometimes denotes plaintive passion. Thus, *Alme-ria*, in the *Mourning Bride* :

Alphonso! O Alphonso!
Thou too art quiet, long hast thou been at rest;
Both, both father and son, are now no more.
Then why am I? Oh when shall I have rest?
Why do I live to say you are no more?
Is it of moment to the peace of heaven,
That I should be afflicted thus?

EXCLAMATIONS are the effect of strong emotions of the mind; such as, surprise, admiration, joy, grief, and the like.

Wo is me that I sojourn in Mesech, that I dwell in the tents of Kedar.—*Psalms*.
Oh that my head were waters, and mine eyes a fountain of tears, that I might weep day and night, for the slain of the daughter of my people! Oh that I had in the wilderness a lodging-place of wayfaring men!—*Jeremiah*.

Though interrogations may be introduced into close and earnest reasoning, exclamations belong only to strong emotions of the mind. When judiciously employed, they agitate the hearer or the reader with similar passions: but it is extremely improper, and sometimes ridiculous, to use them on trivial occasions, and on mean or low subjects. The inexperienced writer often attempts to elevate his language, by the copious display of this figure: but he rarely or never succeeds. He frequently renders his composition frigid to excess, or absolutely ludicrous, by calling on us to enter into his transports, when nothing is said or done to demand emotion.

IRONY is expressing ourselves in a manner contrary to our thoughts, not with a view to deceive, but to add force to our observations. Persons may be reprov'd for their negligence by saying, 'You have taken great care indeed.' Cicero says of the person against whom he was pleading,

We have great reason to believe, that the modest man would not ask him for his debt, when he pursues his life.

Ironical exhortation is a very agreeable kind of figure; which, after having set the inconveniences of a thing in the clearest light, concludes with a feigned encouragement to pursue it. Such is that of Horace, when, having beautifully described the noise and tumults of Rome, he adds ironically,

Go now, and study tuneful verse at Rome.

The subjects of irony are vices and follies of all kinds; and this mode of exposing them, is often more effectual than serious reasoning. The gravest persons have not declined the use of this figure on proper occasions. The wise and virtuous Socrates made great use of it, in his endeavours to discountenance vicious and foolish practices. Even in the sacred writings, we have a remarkable instance of it. The prophet Elijah, when he challenged the priests of Baal to prove the truth of their deity, mocked them, and said:

Cry aloud, for he is a god: either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be waked.

Exclamations and irony are sometimes united. Thus both are united in Cicero's oration for Balbus, where the orator derides his accuser, by saying,

O excellent interpreter of the law! master of antiquity! corrector and amender of our constitution!

CLIMAX, or AMPLIFICATION, is nearly related to hyperbole, and differs from it chiefly in degree. The purpose of Hyperbole is, to exalt our conceptions beyond the truth; of Climax, to elevate our ideas of the truth itself, by a series of circumstances, ascending one above another in respect of importance, and all pointing toward the same object.

This figure, when properly introduced and displayed, affords a very sensible pleasure. It accords with our disposition to enlarge our conceptions of any object we contemplate; it affords a gratification similar to what we receive on ascending an eminence situated in the centre of a rich and varied landscape, where every step we proceed presents a grander and more extensive prospect.

Shakspeare exhibits specimens of almost every poetical beauty, and is not deficient in instances of climax.

The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all that it inhabits shall dissolve,
And, like the baseless fabric of a vision,
Leave not a wreck behind.

Cicero gives a lively instance of this figure, when he says:

It is a crime to put a Roman citizen in bonds; it is the height of guilt to scourge him; little less than parricide to put him to death: what name, then, shall I give to the act of crucifying him?

Archbishop Tillotson uses this figure very happily, to recommend good and virtuous actions:

After we have practised good actions awhile, they become easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and confirmed habit is a kind of second nature; and so far as any thing is natural, so far it is necessary; and we can hardly do otherwise; nay, we do it many times when we do not think of it.

We shall conclude this article with an example of a beautiful climax, taken from the charge of a judge to the jury, in the case of a woman accused of murdering her own child.

Gentlemen, if one man had any how slain another; if an adversary had killed his opposer, or a woman occasioned the death of her enemy, even these criminals would have been capitally punished by the Cornelian law; but if this guiltless infant, that could make no enemy, had been murdered by its own nurse, what punishment would not then the mother have demanded? with what cries and exclamations would she have stunned your ears! What shall we say then, when a woman, guilty of homicide, a mother, guilty of the murder of her innocent child, hath comprised all those misdeeds in one single crime? a crime, in its own nature, detestable; in a woman, prodigious; in a mother, incredible; and perpetrated against one, whose age called for compassion, whose near relationship claimed affection and whose innocence deserved the highest favour.

RULES FOR THE EMPLOYMENT OF FIGURES.

REMEMBER, that the first law of good writing, is to attend principally and closely to the matter; and that even the highest ornament is of much inferior consideration. Good sense, dressed in plain language, will always gain approbation: though ornament may add to its impression, it can never supply its place. A figurative style, without important matter, may dazzle and captivate the untutored mind, and procure a temporary reputation; but reason and truth will, in time, triumph over prejudice and show, and consign to oblivion such ill-supported claims to fame.

Figures should never have the appearance of being anxiously sought, or of being forced into the service of a writer. Affectation is the bane of beauty on all occasions, but particularly in composition. If attention to ornament cannot be concealed, it had better be relinquished. The appearance of art will injure reputation more with every reader of taste, than that reputation could be promoted by the most successful use of figures.

As figures should not be anxiously sought, so neither should they be lavishly employed. Ornaments of all sorts interfere with elegance, unless applied with taste. In literary compositions, they may serve to display a richness of mind, they may impart a gaudy semblance, and may evidence a bold imagination; but they will never strike with the charms of genuine beauty. If, on the other hand, discernment be discovered in the use of them; if they are introduced with moderation, and communicate real and permanent delight; they will be sure to gain approbation.

An author should not attempt figures, without being prompted by his imagination. He will readily discover, whether he has received from nature any considerable portion of this lively faculty, by the relish he entertains for works of genius, toward the composition of which she has liberally contributed.

Without a genius for figurative language, none should attempt it. Imagination is a power not to be acquired: it must be derived from nature. Its redundancies we may prune, its deviations we may correct, its sphere we may enlarge: but the faculty itself we cannot create; and all efforts towards a metaphorical ornamented style, if we are destitute of the genius proper for it, will prove awkward and disgusting. Let us satisfy ourselves, however, by considering, that, without this talent, or at least with a very small measure

of it, we may both write and speak to advantage. Good sense, as has been said, clear ideas, perspicuity of language, and proper arrangement of words and thoughts, will always command attention. These are, indeed, the foundations of all solid merit, both in speaking and writing. Many subjects require nothing more; and those which admit of ornament, admit it only as a secondary requisite. To study and to know our own genius well; to follow nature; to seek to improve, but not to force it; are directions which cannot be too often given to those who desire to excel in the liberal arts.

WE have now finished what was proposed, concerning Perspicuity in single words and phrases, and the accurate construction of sentences. The former has been considered under the heads of Purity, Propriety, and Precision; and the latter, under those of Clearness, Unity, Strength, and the proper use of Figurative Language. Though many of those observations which have been recommended, may appear minute, yet their effect upon writing and style is much greater than might, at first, be imagined. A sentiment which is expressed in accurate language, and in a period, clearly, neatly, and well arranged, always makes a stronger impression on the mind, than one that is expressed inaccurately, or in a feeble or embarrassed manner. Every one feels this upon a comparison; and if the effect be sensible in one sentence, how much more in a whole discourse, or composition that is made up of such sentences?

The fundamental rule for writing with accuracy, and into which all others might be resolved, undoubtedly is, *to communicate, in correct language, and in the clearest and most natural order, the ideas which we mean to transfuse into the minds of others.* Such a selection and arrangement of words, as do most justice to the sense, and express it to most advantage, make an agreeable and strong impression. To these points, have tended all the rules which have been given. Did we always think clearly, and were we, at the same time, fully masters of the language in which we write, there would be occasion for few rules. Our sentences would then, of course, acquire all those properties of clearness, unity, strength, and accuracy, which have been recommended. For we may rest assured, that whenever we express ourselves ill, besides the mismanagement of language, there is, for the most part, some mistake in our manner of conceiving the subject. Embarrassed, obscure, and feeble sentences, are generally, if not always, the result of embarrassed, obscure, and feeble thought. Thought and expression act and react upon each other. The understanding and language have a strict connexion; and they who are learning to compose and arrange their sentences with accuracy and order, are learning, at the same time, to *think* with accuracy and order; a consideration which *alone* will recompense the student for his attention to this branch of literature.

PART III.

Of Narratives, Regular Subjects, Themes, &c.

I.—OUTLINES IN NARRATIVE.

PERHAPS the easiest method of training young people to write, is to begin with Narrative. All who have the use of reason can relate a transaction in the manner they have seen or heard it; and though to do this to the best advantage is not a very easy task, yet to do it tolerably is, perhaps, less difficult than any other species of composition: for this reason it has been thought proper to begin with Narrative, that nothing might be left untried to induce youth to the habit of writing down their thoughts on whatever might be the least difficult to them at first. Nothing is so easy to comprehend and retain as a story, and therefore nothing so easy to write down from memory.

But, as some pupils have an almost invincible repugnance to putting down their thoughts upon paper, every method, and even every stratagem, should be made use of, to induce them to try it: for which purpose, if a short, simple story were read to them, and then a paper given them with the leading words of the story written at certain distances, and left for them to fill up, it would be an easy means of bringing them on to undertake that terrible task of writing their own thoughts. This may be called drawing the *outline* of a subject, in the same manner as a drawing-master traces the outlines of a picture, which he leaves for the pupil to fill up; and there seems to be no reason why one method should not be as conducive to improvement in writing, as the other is in drawing. Both these modes of writing are thus exemplified.

Courage and Conjugal Affection in a Female.

ARRIA, the wife of Pætus, understanding that her husband was condemned to die, and permitted to choose what death he liked best, went and exhorted him to quit life courageously; and, bidding him farewell, gave herself a stab in the breast with a dagger she had hid under her garment; then, drawing it out of the wound, and presenting it to Pætus, she said, "The wound I have given myself is not at all painful: I only feel for that which you must give yourself, in following my example."

The Outline.

Arria—Pætus—condemned to die—death he liked best—to die courageously—farewell—breast—dagger—presenting—Pætus—not at all painful—feel—you must give yourself—example.

II.—SKETCHES IN NARRATIVE.

IN teaching to write Exercises, particularly in Narrative, it may be observed, that the most difficult part of the composition is the connectives. If a pupil, therefore, of the lower class, seems remarkably backward in writing, perhaps it might

not be improper to direct him to make his sentences as short as possible; and, instead of tacking one member to another in a long chain by relatives and conjunctions, to relate his subject by short, detached members. When he has done this, the teacher may show him how these connectives may be supplied; and, by copying over the exercise thus connected and perfected, he may be led to a use of the connectives by himself. This may be called, giving a *sketch* of a subject.

Generosity rewarded.

PLANCUS, a Roman citizen, being proscribed by the Triumvirs, Antony, Lepidus, and Octavius, was forced to abscond. His slaves, though put to the torture, refused to discover him. New torments being prepared,—to prevent further distress to servants that were so faithful to him, Plancus appeared, and offered his throat to the swords of the executioners. An example so noble, of mutual affection betwixt a master and his slaves, procured a pardon to Plancus; and Rome declared, that Plancus only was worthy of so good servants, and they only were worthy of so good a master.

The same Story in detached Sentences.

Plancus was proscribed by the Triumvirs, and was forced to abscond.

His slaves were put to the torture, but refused to discover him.

New torments were prepared to force them to discover him.

Plancus made his appearance, and offered himself to death.

This generosity of Plancus made the Triumvirs pardon him.

They said, Plancus only was worthy of so good servants, and the servants only were worthy of so good a master.

III.—NARRATIVE AMPLIFIED.

If it has been found necessary to begin with the pupil so low as the Outlines and Sketches in Narrative, he may then be led to Narrative without the foregoing assistance, and be induced to write down a story from memory. For this purpose, we would advise the teacher to read over an example of this kind to the pupil; and, if possible, to make him tell it over in his own words, by helping him out a little; then to read it over again, and to order him to write it down from memory. This should be corrected and re-written, like the other exercises, and repeated till a facility is obtained, and an ability of proceeding to something more difficult.

In order to induce the pupil to exercise his imagination, we would advise the teacher to give him first a short narrative, and, after he has done that, to give him the same story amplified: for which purpose, we have given an example of both these kinds, which, if the teacher finds to be useful, may, with very little trouble, be multiplied at pleasure.

Fidelity respected by Enemies.

At the battle of Philippi, when Brutus, after the rout of his army, was in danger of falling into the hands of his enemies, his bosom friend, Lucilius, gave him an opportunity to escape, calling out, "I am Brutus! lead me to Antony!" Being conducted to Antony, he spoke with great resolution. "I have employed this

artifice," said he, "that Brutus might not fall alive into the hands of his enemies. The gods will never permit, that fortune shall triumph so far over virtue. In spite of fortune, Brutus will always be found, dead or alive, in a situation worthy of his courage." Antony, admiring the firmness of Lucilius, said to him, "You merit a greater recompense than it is in my power to bestow. I have been just now informed of the death of Brutus; and, as your fidelity to him is now at an end, I beg earnestly to be received in his place: love me as you did him; I wish no more." Lucilius embraced the offer; engaged himself to Antony; and, maintaining the same fidelity to him that he had done to Brutus, adhered to him when he was abandoned by all the world.

The same Story amplified.

After the second battle of Philippi, between Antony and Octavius, two of the Roman triumvirs, and Brutus, which proved fatal to the latter, and, indeed, to the liberty of Rome,—one Lucilius Lucinus, an intimate friend to Brutus, observing a body of Thracian horse taking no notice of any other in their pursuit, but making directly towards Brutus, resolved to stop them, and save the life of his general at the hazard of his own. Accordingly, without acquainting Brutus with his design, he halted till the Thracians came up and surrounded him; then he cried out, "I am Brutus!" and, begging quarter, desired they would carry him to Antony, pretending that he feared Octavius. The Thracians, overjoyed with their prey, and thinking themselves happy, immediately detached some of their own body to acquaint Antony with their good fortune; and, in the mean time, giving over the pursuit, returned to the field of battle with their prisoner. The report being spread in an instant, all over the army, that Brutus was taken, and that the Thracians were bringing him alive to Antony, both soldiers and officers flocked together from all parts to see him. Some pitied his misfortunes; others accused him of a meanness unbecoming his former glory, for suffering himself, out of too much love of life, to be a prey to barbarians. As for Antony, he was not a little concerned at this adventure, being quite at a loss in what manner he should receive, and how he should treat his illustrious captive: but he was soon delivered from his uneasiness; for, as the Thracians drew near, he knew the prisoner, who had passed himself upon the Thracians for Brutus, and now addressing the Triumvir with a generous confidence. "Be assured, Antony," said he, "that no enemy either has taken, or ever shall take, Marcus Brutus alive: forbid it, ye gods, that fortune should ever prevail so much above virtue! But let him be discovered, dead or alive, he will certainly be found in such a state as is worthy of him. As for me, I have delivered myself up to save him; and am now ready to suffer whatever torments you think proper to inflict upon me, without demanding or expecting any quarter."

Antony, wonderfully taken with the fidelity, virtue, and generosity of Lucilius, turned to the Thracians, now sensible of, and enraged at their disappointment; and addressed them thus: "I perceive, my fellow-soldiers, that you are concerned, and full of

resentment, for having been thus imposed upon by Lucilius: but be assured, that you have met with a booty better than that you have sought for: you have been in search of an enemy, and you have brought me a friend. I was truly at a loss how I should have treated Brutus, if you had brought him to me alive; but of this I am sure, that it is better to have such a man as Lucilius our friend than our enemy." Having thus spoken, he embraced Lucilius, and commended him to the care of one of his friends.

IV.—REGULAR SUBJECTS.

On a Subject, and the Method of Treating it.

THE Definition; the Cause; the Antiquity, or Novelty; the Universality, or Locality; the Effects; namely, the goodness or badness, or the advantages or disadvantages.

1st, If your subject require explanation, define or explain it more at large.

2d, Show what is the cause of your subject; that is, what is the occasion of it, or what it is derived from.

3d, Show whether your subject be ancient or modern; that is, what it was in ancient times, and what it is at present.

4th, Show whether your subject relates to the whole world, or only to a particular part of it.

5th, Examine whether your subject be good or bad; show wherein its goodness or badness consists, and what are the advantages or disadvantages that arise from it.

There are but few subjects that will admit of being treated in so regular a way, as to be viewed in all the points set down in the rules. As there is no subject, however, which may not be considered in two or three of these points of view, it is to be hoped, that the method here suggested, will be found useful to young people, who must generally be furnished with some hints, to be able to say any thing on the subject. The teacher ought to be very careful to give the easiest subject first, to be particularly attentive to the capacity of the pupil, and not to require him to attend to more than two or three points at first, according to his ability.

On Education.

Defn. **THE** culture of the human mind, as education may not improperly be called, has ever been considered as one of the most important concerns of society.

Cause. Nor is it wonderful that the parent, who knows how much the happiness of the child depends upon its education, should bestow so much care and attention upon this momentous article.

Antiq. The Greeks and Romans, among whom were produced such prodigies of excellence in every kind of writing, and in every department of civil and military life, were remarkably attentive to the education of their children; insomuch that they began their education almost with their birth. In Sparta, children were taken from their mother at a very early period of their age, and educated at the public expense; and the celebrated Roman writer, Quintilian, advises those parents who destine their children to the Bar, to choose nurses for them who have a good pronunciation.

Novelty. Various are the modes of education which have been adopted among the moderns; but all of them seem to be greatly inferior to the strict discipline and methodical instruction of the ancients.

Univ. In short, all nations pay attention to this essential duty of parents: even the savage takes care to instruct his child in hunting, fishing, and those branches of knowledge which are necessary for him.

Local. But in no part of the world has education been brought to such perfection, as in civilized countries; here its importance is properly estimated; and in no part of science has the human mind been more exerted, than in the improvement of education. Locke and Milton, the two greatest names of our own country, have not thought it unworthy of their attention.

Advan. Nothing can show the advantages of a good education in a stronger light, than a contrast with the disadvantages of a bad one. A person of good education has the mind and body so cultivated and improved, that any natural defects are removed, and the beauties of both placed in so fine a light, that they strike with double force: while one who has had the misfortune of a bad education, has all his natural imperfections remaining; and to these are added artificial ones, arising from bad habits, or from pursuing wrong studies. The former engages the attention of those he converses with, by the good sense he shows on every subject, and the agreeable manner in which he conveys it: the other disgusts every company he comes into, either by his total silence and stupidity, or by the ignorance and impertinence of his observations. The one raises himself to the notice of his superiors, and advances himself to a higher rank in life: the other is obliged to act an inferior part among his equals in fortune, and is sometimes forced to seek a shelter for his ignorance among the lowest orders of mankind.

V.—EASY ESSAYS.

THE two following Essays cannot be reduced to the same rules as the foregoing Regular Subject; and the pupil, therefore, may feel a want of the assistance which these rules afforded him. For which reason, we imagined, that dividing each Essay into its principal component parts, and giving to each part an abridgment of its contents, would, in some measure, assist the memory, and remedy the want of rules. We would therefore advise the teacher, after he has read the Essay to the pupil the first time, then talked it over, and read it to him the second time, to repeat distinctly the several heads of the Essay, as set down at the bottom of the page. Thus, after having read and explained the first Essay, *On the Importance of a Well-spent Youth*, we would have him remark distinctly the number of heads, and say, The first head is—"All desire to arrive at old age; but few think of gaining those virtues which alone can make it happy." The next is—"That life is a building, and youth the foundation." The next—"All the latter stages of life depend upon the good use of the former." The last—"Age, therefore, requires a well-spent youth to render it happy."

Perhaps, if these abridged contents were to be repeated by the teacher before each head in the second reading, as well as after the whole is read, it might tend

to imprint the subject more strongly: we would, however, by no means advise him to suffer the pupil to take them down in writing; but, if his memory should be bad, and his apprehension slow, it may be proper to give him one or two points at first, till, by habit, he has acquired a greater facility.

1. *On the Importance of a Well-spent Youth.*

(1) A DESIRE to live long is the fervent wish of all the human species. The eastern monarchs, who wanted to make all human happiness centre in themselves, were saluted with the flattering exclamation, O king, live for ever!—Thus all propose to themselves a long life, and hope their age will be attended with tranquillity and comfort; but few consider, that a happy old age depends entirely upon the use we have made of our time, and the habits we have formed, when young: if we have been profligate, dissipated, and insignificant, in our earlier years, it is almost impossible we should have any importance with others, or satisfaction to ourselves, in age.

(2) The life of man is a building. Youth is to lay the foundation of knowledge, habits, and dispositions; upon which, middle life and age must finish the structure: and in moral, as in material architecture, no good edifice can be raised upon a faulty foundation.

(3) This will admit of further illustration in every scene of life through which we pass. The children who have not got such a knowledge of the first rudiments of learning in their infancy as they ought to have done, are held in contempt by boys or girls who have played less, and learned more. The youth who mispends his time, and neglects his improvement at school, is despised at college by those who have been more industrious at school. The man of business, and the gentleman, who have lost the golden opportunity of advancing themselves in knowledge while young, often find themselves degraded for the want of those acquirements which are the greatest ornament of human life; and when age has lost every occasion of advancing in knowledge and virtue, what happiness can be expected in it?

(4) The infirmities of age want the reflections of a well-spent youth, to comfort and solace them: these reflections, and nothing but these, are, by the order of Providence, capable of supporting us in the last stage of our pilgrimage.

Thus, a mispent youth is sure to make either a miserable or a contemptible old age. This, Pope has happily expressed, where, speaking of those who in youth give themselves up to the vanities of life, he says,

See how the world its veterans rewards,
A youth of folly, an old age of cards.

(1) All desire to arrive at old age; but few think of acquiring those virtues which alone can make it happy.

(2) The life of man is a building; youth, the foundation.

(3) All the latter stages of life depend upon the good use we make of the former.

(4) Age, therefore, requires a well-spent youth to render it happy.

2. *On Time.*

(1) NOTHING is so valuable, and nothing so much wasted, as time. It is by a good or a bad use of time, that we are happy or miserable, both in this world and the next. A stated time is allotted us by Providence, for the improvement of those faculties which are given to us; and if this time is not properly managed, our faculties are not only left uncultivated, but are generally depraved and spoiled.

(2) It is a very mistaken notion, common to youth, to imagine that they have a great deal of time beforehand, and therefore they can afford to squander away the present in idle amusements; but they ought to consider, that, though there is a probability they have a proportion of time in reversion, there is not any thing like a certainty of it. We need not recur to the weekly bills of mortality, to prove that youth is liable to death: every one's circle of acquaintance will furnish him with melancholy instances of the brittleness of the age of youth; and every churchyard will exhibit the tears of parents upon the tombstones of their children.

(3) But, should Providence afford us time, by prolonging our life to its latest period, it cannot be said that we have a moment to spare. Every day brings its duty; to-morrow is not in our power: and, if we borrow of the present time to pay in the future, we run in debt to an inexorable creditor, who never forgives us either principal or interest; for we must exert ourselves with double industry, to recover our time, or lose it for ever.

A sense of this truth made the emperor Titus, when he had passed the day without doing some good action, cry out that a day was lost; upon which, Dr. Young, in his strong, picturesque style, says,

How wretched he
That's haunted by the ghost of murder'd time!
And he how happy
Whose yesterdays look backwards with a smile,
Nor, like the Parthian, wound him as they fly!

VI.—THEMES.

Of a Theme, and the Parts of which it is composed.

A **THEME** is the proving of some truth. After the Theme or Truth is laid down, the proof consists of the following parts:

1st, The Proposition, or Narrative; where we show the meaning of the Theme, by amplifying, paraphrasing, or explaining it more at large.

2d, The Reason; where we prove the truth of the Theme by some reason or argument.

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- (1) Our happiness in this world and the next depends upon a proper use of time.
 (2) Youth is apt to be deceived in counting upon much time to come.
 (3) The longest life cannot afford to run in debt with time, or burden to-morrow with the business of to-day.

3d, The Confirmation; where we show the unreasonableness of the contrary opinion; or, if we cannot do that, we try to bring some other reason in support of the former.

4th, The Simile; where we bring in something in nature or art similar to what is affirmed in our Theme, for illustrating the truth of it.

5th, The Example; where we bring instances from history to corroborate the truth of our Theme.

6th, The Testimony, or Quotation; where we bring in proverbial sentences, or passages from good authors, which show that others think as we do.

7th, The Conclusion; when we sum up the whole, and show the practical use of the Theme, by concluding with some pertinent observation.

Well begun is half done.

Prop. WHEN we have once determined upon doing any thing, and have actually begun it, we may, with great propriety, be said to have half finished it:

Reas. Because the beginning of every thing is always the most difficult: as we proceed, we acquire ease and expedition by habit; and the labour lessens as we draw near to a conclusion.

Conf. Besides, as we have a strong desire to finish what we have once begun, that our pains may not be thrown away, and our work be left imperfect, the latter part of a task is generally performed with more speed and alacrity than the former.

Sim. As physicians tell us, that, when the cause of a disease is once known, the cure is half performed; so we may say, that, when any difficult undertaking is once begun, it is half executed.

Exam. It was the constant policy of Alexander the Great, to surprise his enemies. When once he had determined upon an expedition, he lost no time, and was generally ready to give his enemies battle before they supposed he had begun his march. To this speedy commencement of his enterprises, was owing his rapid and unexampled success.

Test. There is a common observation, that Fortune favours the brave. If this observation be true, one reason of it may be, that the brave generally begin their undertakings with resolution; and this beginning, by preventing opposition, soon brings their designs to a conclusion.

Conc. With the utmost truth, therefore, it may be affirmed, that, when we have once made a good beginning in any task, the principal and most disagreeable part of the labour is over.

VII.—DISCOURSE.

Of the Rhetorical Divisions of a Discourse, Oration, or Composition.

(According to the arrangement of the Rev. David Blair.)

RHETORICAL disposition, or arrangement, consists in placing the arguments, or the parts of a discourse, oration, or composition, in the most suitable and impressive order.

The parts of a discourse are generally six; namely, the Exordium, the Narration, the Proposition, the Confirmation, the Refutation, and the Peroration.

1. *The Exordium.*—In the Exordium, or beginning of a discourse, the writer or speaker gives some intimation of his subject, and solicits favour and attention. In this part he ought to be clear and modest; and whatever is trifling, tedious, and prolix, should be avoided.

2. *The Narration.*—The Narration is a brief recital of the facts connected with the case, from the beginning to the end. This part of a discourse ought to be plain and perspicacious, that it may be understood; and probable and consistent, that it may be believed.

3. *The Proposition.*—In this part is given the true state of the question, specifying the points maintained, and those in which the writer or speaker differs from the adversary. Here, also, the several heads should be enumerated.

4. *The Confirmation.*—The Confirmation assembles all the proofs and arguments which can be adduced. The strongest are to begin and to end this part, and the weakest are to come in the middle.

5. *The Refutation.*—In the Refutation, the writer or speaker answers the arguments and objections of his opponent; showing them to be absurd, false, trifling, irrelevant, or inconsistent.

6. *The Peroration.*—In the Peroration, or conclusion, he sums up the strongest and principal arguments, and endeavours also to excite the passions in his favour.

EXAMPLE OF AN ORATION DIVIDED INTO ITS SIX PARTS.

Address of St. Paul to Agrippa.

Exord. I THINK myself happy, King Agrippa, because I shall answer for myself this day before thee, touching all the things whereof I am accused by the Jews; especially because I know thee to be expert in all customs and questions which are among the Jews: wherefore, I beseech thee to hear me patiently.

Nar. My manner of life from my youth, which was at first among mine own nation at Jerusalem, know all the Jews, which knew me from the beginning, if they would testify, that, after the strictest sect of our religion, I lived a Pharisee. And now I stand and am judged, for the hope of the promise made by God unto our fathers; unto which promise our twelve tribes, instantly serving God day and night, hope to come; for which hope's sake, King Agrippa, I am accused by the Jews.

Prop. Why should it be thought a thing incredible with you, that God should raise the dead?

Conf. I verily thought with myself, that I ought to do many things contrary to the name of Jesus of Nazareth. Which thing I also did in Jerusalem; and many of the saints did I shut up in prison, having received authority from the chief priests; and, when they were put to death, I gave my voice against them. And I punished them oft in every synagogue, and compelled them to blaspheme; and, being exceedingly mad against them, I persecuted them even unto strange cities. Whereupon, as I went to Damascus, with authority and commission from the chief priest, at mid-day, O king! I saw, in the way, a light from heaven, above the brightness of the sun, shining around me, and them which journeyed with me. And when we were all fallen to the earth, I heard a voice speaking unto me, and saying, in the Hebrew tongue, Saul, Saul, why persecutest thou me? It is hard for thee to kick against the goads. And I said, Who art thou, Lord? And he said, I am

Jesus, whom thou persecutest. But rise, and stand upon thy feet: for I have appeared unto thee for this purpose, to make thee a minister and a witness both of those things which thou hast seen, and of those things in which I will appear unto thee; delivering thee from the people and from the Gentiles, unto whom I now send thee, to open their eyes, and to turn them from darkness to light, and from the power of Satan unto God, that they may receive forgiveness of sins, and inheritance among them which are sanctified through that faith which is in me. Whereupon, O King Agrippa, I was not disobedient to the heavenly vision; but showed, first unto them of Damascus, and afterwards to those of Jerusalem, and through all the country of Judea, and then to the Gentiles, that they should repent of their sins, and turn to God, performing deeds worthy of that repentance which they profess.

Ref. For these causes, the Jews caught me in the temple, and went about to kill me with their own hands. Having, therefore, obtained help of God, I continue unto this day witnessing both to small and great, saying none other things than those which the prophets and Moses have declared should be: that Christ should suffer, and that he should be the first that should rise from the dead, and should discover light unto the people and to the Gentiles.

Peror. I am not mad, most noble Festus, but speak forth the words of truth and soberness. For the king knoweth of these things, before whom also I speak freely; for I am persuaded, that none of these things are hidden from him: for this thing was not done in a corner.—King Agrippa, believest thou the prophets? I know that thou believest.—I would to God, that not only thou, but also all that hear me this day, were both almost and altogether such as I am, except these bonds.

ANOTHER EXAMPLE OF RHETORICAL ARRANGEMENT,
IN FIVE PARTS.

Appeal of Cataline to his Associates.

Exord. HAD I not ere now, O my companions! sufficient proofs of your valour and fidelity, the opportunity which presents itself would have been of no effect; in vain should we have entertained these vast hopes; in vain would this universal dominion have been within our power; nor should I have been so rash, as to grasp at uncertainties instead of certainties, by the help of men of fickle and unactive tempers. But, as on various and important occasions, I have experienced your gallantry and faithful attachment to me, I have thereby been induced to undertake the achievement of an enterprise, the greatest and most glorious in the world; being persuaded, that the smiles or frowns of fortune will affect me in the same manner as they do you. For, to have the same aversions and the same desires, this, this alone, is the very bond of friendship.

Nar. But you, all of you, have had my design communicated to you separately already; and, indeed, every day my mind is on fire at the very thoughts of the miserable life we shall have to lead, if we do not assert our liberty. For, since the government of our

nation hath fallen into the power, nay, is under the entire sway, and at the absolute disposal, of a few,—kings and tetrarchs have been tributary to them; states and nations have paid them taxes; while we, brave, honourable men, nobles, and commoners, have been counted the rabble, the mob, without interest, without authority, in a slavish subjection to those very persons, to whom, were the government on a right footing, we ought to be a terror. Hence, all interest, power, honour, riches, are with them, or with whom they please: to us they have left repulses, dangers, impeachments, poverty. How long, ye bravest of men! will ye endure these things?

Prop. Is it not better to die gloriously, than to lead disgracefully a miserable, a dishonourable life; the scorn of their insolence?

Conf. But, O ye immortal Gods! victory is in our hands: our age is in its bloom, our mind in its full vigour. They, on the contrary, are in the decline of life, emaciated by luxury, and worn out by years. The work needs only a beginning: the undertaking itself will accomplish the rest. For what mortal, who possesses the spirit of a man, can endure that they should have such a superfluity of riches, as to squander them in levelling mountains, and building palaces in the sea; while we are in want of the very necessities of life: that they should have two or more noble seats; whilst we have no where one single friendly roof, to shelter us from the inclemencies of the weather. Though they are continually purchasing paintings, statues, massy plate of the most excellent workmanship; though they are for ever pulling down new edifices, and building them up again; in short, though they contrive, by all imaginable methods, to waste and consume their wealth; yet, with all their extravagance, they cannot exhaust that immense treasure which they have hoarded up. But we have poverty at home, debt abroad; our circumstances bad, our expectations desperate. In one word, what have we left but a miserable existence?

Peror. Arise, then, arise! Lo! that liberty, that glorious liberty, which we have so often wished for! moreover, riches, honour, glory, are in our view. These are the rewards which fortune offers to the conquerors. Let the case itself, the present juncture, the imminent danger, the magnificent spoils of war, have a greater influence over you than any thing I have said. Appoint me your general, or fellow-soldier. Neither my heart nor hand shall ever forsake you. These things, as consul, I hope to execute with you; unless my mind deceives me, and you choose rather to be slaves than to reign.

VIII.—CONDUCT OF A DISCOURSE IN ALL ITS PARTS.

BY DR. BLAIR.

ON whatever subject any one intends to discourse, he will most commonly begin with some introduction, in order to prepare the minds of his hearers; he will then state his subject, and explain the facts connected with it; he will employ arguments for establishing his own opinion, and overthrowing that of his antagonist:

he may, perhaps, if there be room for it, endeavour to touch the passions of his audience; and, after having said all he thinks proper, he will bring his discourse to a close, by some peroration or conclusion. This being the natural train of speaking, the parts that compose a regular formal oration, are these six: first, the exordium, or introduction; secondly, the state, and the division of the subject; thirdly, narration, or explication; fourthly, the reasoning, or arguments; fifthly, the pathetic part; and lastly, the conclusion. I do not mean, that each of these must enter into every public discourse, or that they must enter always in this order. There is no reason for being so formal on every occasion; nay, it would often be a fault, and would render a discourse pedantic and stiff. There may be many excellent discourses in public, where several of these parts are altogether wanting; where the speaker, for instance, uses no introduction, but enters directly on his subject; where he has no occasion either to divide or explain; but simply reasons on one side of the question, and then finishes. But, as the parts which we have mentioned, are the natural constituent parts of a regular oration; and as, in every discourse whatever, some of them must be found, it is necessary to our present purpose, that we should treat of each of them distinctly.

We begin, of course, with the exordium, or introduction. This is manifestly common to all the three kinds of public speaking. It is not a rhetorical invention. It is founded upon nature, and suggested by common sense. When one is going to counsel another; when he takes upon him to instruct or to reprove, prudence will generally direct him not to do it abruptly, but to use some preparation; to begin with somewhat that may incline the persons to whom he addresses himself, to judge favourably of what he is about to say; and may dispose them to such a train of thought, as will forward and assist the purpose which he has in view. This is, or ought to be, the main scope of an introduction.

First, To conciliate the good-will of the hearers; to render them benevolent, or well-affected to the speaker and to the subject. Topics for this purpose may, in causes at the bar, be sometimes taken from the particular situation of the speaker himself, or of his client, or from the character or behaviour of his antagonists contrasted with his own; on other occasions, from the nature of the subject, as closely connected with the interest of the hearers; and, in general, from the modesty and good intention with which the speaker enters upon his subject. The second end of an introduction, is, to raise the attention of the hearers; which may be effected by giving them some hints of the importance, dignity, or novelty of the subject; or some favourable view of the clearness and precision with which we are to treat it; and of the brevity with which we are to discourse. The third end is, to render the hearers docile, or open to persuasion; for which end we must begin with studying to remove any particular prepossessions they may have contracted against the cause, or side of the argument, which we espouse.

Having given these general views of the nature and end of an introduction, we proceed to lay down some rules for the proper

composition of it. These are the more necessary, as this is a part of the discourse which requires no small care. Few parts of the discourse give the composer more trouble, or are attended with more nicety in the execution.

The first rule is, that the introduction should be easy and natural. In order to render introductions natural and easy, it is, in our opinion, a good rule, that they should not be planned, till after one has meditated in his own mind the substance of his discourse. Then, and not till then, he should begin to think of some proper and natural introduction. By taking a contrary course, and labouring in the first place on an introduction, every one who is accustomed to composition will often find, that either he is led to lay hold of some common-place topic, or that, instead of the introduction being accommodated to the discourse, he is obliged to accommodate the whole discourse to the introduction which he had previously written.

In the second place, In an introduction, correctness should be carefully studied in the expression. This is requisite, on account of the situation of the hearers. They are then more disposed to criticise, than at any other period; they are, as yet, unoccupied with the subject or the arguments; their attention is wholly directed to the speaker's style and manner. Something must be done, therefore, to prepossess them in his favour; though, for the same reasons, too much art must be avoided; for it will be more easily detected at that time than afterward, and will derogate from persuasion in all that follows. A correct plainness, and elegant simplicity, is the proper character of an introduction.

In the third place, Modesty is another character which it must carry. All appearances of modesty are favourable and prepossessing. If the orator set out with an air of arrogance and ostentation, the self-love and pride of the hearers will be presently awakened, and will follow him with a very suspicious eye throughout all his progress. His modesty should discover itself, not only in his expressions at the beginning, but in his whole manner; in his looks, in his gestures, in the tone of his voice. Every auditory take in good part those marks of respect and awe which are paid to them by one who addresses them.

In the fourth place, An introduction should usually be carried on in a calm manner. This is seldom the place for vehemence and passion. Emotions must rise as the discourse advances. The minds of the hearers must be gradually prepared, before the speaker can venture on strong and passionate sentiments. The exceptions to this rule are, when the subject is such, that the very mention of it naturally awakens some passionate emotion; or when the unexpected presence of some person or object, in a popular assembly, inflames the speaker, and makes him break forth with unusual warmth.

In the fifth place, It is a rule in introductions, not to anticipate any material part of the subject. When topics, or arguments, which are afterwards to be enlarged upon, are hinted at, and, in part, brought forth in the introduction, they lose the grace of novelty

upon their second appearance. The impression intended to be made by any capital thought, is always made with the greatest advantage, when it is made entire, and in its proper place.

In the last place, The introduction ought to be proportioned, both in length and in kind, to the discourse that is to follow: in length, as nothing can be more absurd than to erect a very great portico before a small building; and in kind, as it is no less absurd to overcharge, with superb ornaments, the portico of a plain dwelling-house, or to make the entrance to a monument as gay as that to an arbour. Common sense directs that every part of a discourse should be suited to the strain and spirit of the whole.

After the introduction, what commonly comes next in order, is the proposition, or enunciation of the subject; concerning which there is nothing to be said, but that it should be as clear and distinct as possible, and expressed in few and plain words, without the least affectation. To this generally succeeds the division, or the laying down the method of the discourse; on which it is necessary to make some observations. I do not mean, that in every discourse, a formal division or distribution of it into parts, is requisite. There are many occasions of public speaking when this is neither requisite, nor would be proper; when the discourse, perhaps, is to be short, or only one point is to be treated of; or when the speaker does not choose to warn his hearers of the method he is to follow, or of the conclusion to which he seeks to bring them. Order of one kind or other is, indeed, essential to every good discourse; that is, every thing should be so arranged, as that what goes before may give light and force to what follows. But this may be accomplished by means of a concealed method. What we call division is, when the method is propounded in form to the hearers.

In a sermon, or in a pleading, or any discourse, where division is proper to be used, the most material rules are,

First, That the several parts into which the subject is divided, be really distinct from one another; that is, that no one include another. It were a very absurd division, for instance, if one should purpose to treat first, of the advantages of virtue, and, next, of those of justice or temperance; because, the first head evidently comprehends the second, as a genus does the species; which method of proceeding involves the subject in indistinctness and disorder.

Secondly, In division, we must take care to follow the order of nature; beginning with the simplest points, such as are easiest apprehended, and necessary to be first discussed; and proceeding thence to those which are built upon the former, and which suppose them to be known. We must divide the subject into those parts into which most easily and naturally it is resolved; that it may seem to split itself, and not to be violently torn asunder.

Thirdly, The several members of a division ought to exhaust the subject; otherwise, we do not make a complete division; we exhibit the subject by pieces and corners only, without giving any such plan as displays the whole.

Fourthly, The terms in which our partitions are expressed, should be as concise as possible. Avoid all circumlocution here. Admit no single word but what is necessary. Precision is to be studied,

above all things, in laying down a method. It is this which chiefly makes a division appear neat and elegant; when the several heads are propounded in the clearest, most expressive, and, at the same time, the fewest words possible. This never fails to strike the hearers agreeably; and is, at the same time, of consequence towards making the divisions be more easily remembered.

Fifthly, Avoid an unnecessary multiplication of heads. To split a subject into a great many minute parts, by divisions and subdivisions without end, has always a bad effect in speaking. It may be proper in a logical treatise; but it makes an oration appear hard and dry, and unnecessarily fatigues the memory. In a sermon there may be from three to five or six heads, including subdivisions; seldom should there be more.

In a sermon, or in a pleading at the bar, few things are of greater consequence, than a proper or happy division. It should be studied with much accuracy and care; for if one take a wrong method at first setting out, it will lead him astray in all that follows. It will render the whole discourse either perplexed or languid; and, though the hearers may not be able to tell where the fault or disorder lies, they will be sensible there is a disorder somewhere, and find themselves little affected by what is spoken. The French writers of sermons study neatness and elegance in the division of their subjects much more than the English do; whose distributions, though sensible and just, yet are often inartificial and verbose. Among the French, however, too much quaintness appears in their divisions, with an affectation of always setting out either with two or with three general heads of discourse. A division of Massillon's on this text, 'It is finished,' has been much extolled by the French critics: 'This imports,' says the preacher, 'consummation, first, of justice on the part of God; secondly, of wickedness on the part of men; thirdly, of love on the part of Christ.' This also of Bourdaloue's has been much praised, from these words, 'My peace I give unto you:' 'Peace, says he, first, to the understanding, by submission to faith; secondly, to the heart, by submission to the law.'

The next constituent part of a discourse, which we mentioned, was narration or explication. We put these two together, both because they fall nearly under the same rules, and because they commonly answer the same purpose; serving to illustrate the cause, or the subject of which the orator treats, before he proceeds to argue either on one side or other; or to make any attempt for interesting the passions of the hearers.

To be clear and distinct, to be probable, and to be concise, are the qualities which critics chiefly require in narration; each of which carries, sufficiently, the evidence of its importance. Distinctness belongs to the whole train of the discourse; but is especially requisite in narration, which ought to throw light on all that follows. A fact or a single circumstance left in obscurity, and misapprehended by the judge, may destroy the effect of all the argument and reasoning which the speaker employs. If his narration be improbable, the judge will not regard it; and, if it be tedious and diffuse, he will be tired of it, and forget it. In order to produce distinctness, besides the study of the general rules of per-

spicuity which were formerly given, narration requires particular attention to ascertain clearly the names, the dates, the places, and every other material circumstance of the facts recounted. In order to be probable in narration, it is material to enter into the characters of the persons of whom we speak, and to show, that their actions proceeded from such motives as are natural, and likely to gain belief. In order to be as concise as the subject will admit, it is necessary to throw out all superfluous circumstances; the rejection of which will likewise tend to make our narration more forcible and more clear.

In treating of the constituent parts of a regular discourse or oration, we have already considered the introduction, the division, and the narration or explication. We proceed next to treat of the argumentative or reasoning part of a discourse. In whatever place, or on whatever subject one speaks, this, beyond doubt, is of the greatest consequence. For the great end for which men speak on any serious occasion, is, to convince their hearers of something being either true, or right, or good; and, by means of this conviction, to influence their practice. Reason and argument make the foundation, as I have often inculcated, of all manly and persuasive eloquence.

Now, with respect to arguments, three things are requisite. First, the invention of them; secondly, the proper disposition and arrangement of them; and, thirdly, the expressing of them in such a style and manner as to give them their full force.

The first of these, invention, is, without doubt, the most material, and the ground-work of the rest. But, with respect to this, I am afraid it is beyond the power of art to give any real assistance. Art cannot go so far, as to supply a speaker with arguments on every cause, and every subject; though it may be of considerable use in assisting him to arrange and express those which his knowledge of the subject has discovered. For it is one thing to discover the reasons that are most proper to convince men, and another, to manage these reasons with the most advantage. The latter is all that rhetoric can pretend to.

Two different methods may be used by orators in the conduct of their reasoning; the terms of art for which are, the Analytic, and the Synthetic method. The analytic is, when the orator conceals his intention concerning the point he is to prove, till he has gradually brought his hearers to the designed conclusion. They are led on, step by step, from one known truth to another, till the conclusion be stolen upon them, as the natural consequence of a chain of propositions. As for instance, when one, intending to prove the being of a God, sets out with observing that every thing which we see in the world has had a beginning; that whatever has had a beginning, must have had a prior cause; that, in human productions, art shown in the effect necessarily infers design in the cause; and proceeds, leading you on from one cause to another, till you arrive at one supreme First Cause, from whom is derived all the order and design visible in his works. This is much the same with the Socratic method, by which that philosopher silenced the soph-

ists of his age. It is a very artful method of reasoning, may be carried on with much beauty, and is proper to be used when the hearers are much prejudiced against any truth, and by imperceptible steps must be led to conviction.

Supposing the arguments properly chosen, it is evident that their effect will, in some measure, depend on the right arrangement of them; so as they shall not jostle and embarrass one another, but give mutual aid; and bear, with the fairest and fullest direction, on the point in view. Concerning this, the following rules may be taken:

In the first place, Avoid blending arguments confusedly together, that are of a separate nature. All arguments whatever are directed to prove one or other of these three things: that something is true; that it is morally right or fit; or that it is profitable and good. These make the three great subjects of discussion among mankind; truth, duty, and interest.

In the second place, With regard to the different degrees of strength in arguments, the general rule is, to advance in the way of climax. This especially is to be the course, when the speaker has a clear cause, and is confident that he can prove it fully. He may then adventure to begin with feebler arguments; rising gradually, and not putting forth his whole strength till the last, when he can trust to his making a successful impression on the minds of hearers, prepared by what has gone before. But this rule is not to be always followed: for, if he distrusts his cause, and has but one material argument on which to lay the stress, putting less confidence in the rest, in this case, it is often proper for him to place this material argument in the front; to pre-occupy the hearers early, and make the strongest effort at first; that, having removed prejudices, and disposed them to be favourable, the rest of his reasoning may be listened to with more candour.

In the third place, When our arguments are strong and satisfactory, the more they are distinguished and treated apart from one another, the better. Each can then bear to be brought out by itself, placed in its full light, amplified, and rested upon. But when our arguments are doubtful, and only of the presumptive kind, it is safer to throw them together in a crowd, and to run them into one another; that, though infirm of themselves, they may serve mutually to prop each other.

In the fourth place, Against extending arguments too far, and multiplying them too much. This serves rather to render a cause suspected, than to give it weight. An unnecessary multiplicity of arguments both burdens the memory, and detracts from the weight of that conviction which a few well-chosen arguments carry. It is to be observed too, that in the amplification of arguments, a diffuse and spreading method, beyond the bounds of reasonable illustration, is always enfeebling.

We proceed, therefore, next to another essential part of discourse, which we mentioned as the fifth in order, that is, the pathetic; in which, if any where, eloquence reigns, and exerts its power. We shall not, in beginning this head, take up time in combating the scruples of those who have moved a question, whether it be consist-

ent with fairness and candour in a public speaker, to address the passions of his audience. This is a question about words alone, and which common sense easily determines. In inquiries after mere truth, in matters of simple information and instruction, there is no question that the passions have no concern, and that all attempts to move them are absurd. Wherever conviction is the object, it is the understanding alone that is to be applied to. It is by argument and reasoning, that one man attempts to satisfy another of what is true, or right, or just; but, if persuasion be the object, the case is changed.

On the head of the pathetic, the following directions appear to me to be useful.

The first is, To consider carefully, whether the subject admit the pathetic, and render it proper; and, if it does, what part of the discourse is the most proper for attempting it. To determine these points belongs to good sense: for it is evident, that there are many subjects which admit not the pathetic at all; and that, even in those that are susceptible of it, an attempt to excite the passions in the wrong place, may expose an orator to ridicule. All that can be said in general is, that, if we expect any emotion which we raise to have a lasting effect, we must be careful to bring over to our side, in the first place, the understanding and judgment. The hearers must be convinced, that there are good and sufficient grounds for their entering with warmth into the cause. They must be able to justify to themselves the passion which they feel; and remain satisfied, that they are not carried away by mere delusion.

In the second place, Never to set apart a head of a discourse in form, for raising any passion; never give warning that you are about to be pathetic; and call upon your hearers, as is sometimes done, to follow you in the attempt. This almost never fails to prove a refrigerant to passion. It puts the hearers immediately on their guard, and disposes them for criticising, much more than for being moved. The indirect method of making an impression, is likely to be more successful; when you seize the critical moment that is favourable to emotion, in whatever part of the discourse it occurs, and then, after due preparation, throw in such circumstances, and present such glowing images, as may kindle their passions, before they are aware. This can often be done more happily, in a few sentences, inspired by natural warmth, than in a long and studied address.

In the third place, It is necessary to observe, that there is a great difference between showing the hearers that they ought to be moved, and actually moving them. This distinction is not sufficiently attended to, especially by preachers, who, if they have a head in their sermon to show how much we are bound to be grateful to God, or to be compassionate to the distressed, are apt to imagine this to be a pathetic part. Now, all the arguments you produce to show me, why it is my duty, why it is reasonable and fit, that I should be moved in a certain way, go no farther than to dispose or prepare me for entering into such an emotion; but they do not actually excite it.

In the fourth place, the only effectual method is, To be moved

yourselves. There are a thousand interesting circumstances suggested by real passion, which no art can imitate, and no refinement can supply. There is obviously a contagion among the passions. The internal emotion of the speaker, adds a pathos to his words, his looks, his gestures, and his whole manner, which exerts a power almost irresistible over those who hear him.

In the fifth place, It is necessary to attend to the proper language of the passions. We should observe in what manner any one expresses himself who is under the power of a real and a strong passion; and we shall always find his language unaffected and simple. It may be animated, indeed, with bold and strong figures; but it will have no ornament or finery. He is not at leisure to follow out the play of imagination. His mind being wholly seized by one object, which has heated it, he has no other aim, but to represent that in all its circumstances, as strongly as he feels it. This must be the style of the orator, when he would be pathetic; and this will be his style, if he speaks from real feeling; bold, ardent, simple.

In the sixth place, Avoid interweaving any thing of a foreign nature with the pathetic part of a discourse. Beware of all digressions, which may interrupt or turn aside the natural course of the passion, when once it begins to rise and swell. Sacrifice all beauties, however bright and showy, which would divert the mind from the principal object, and which would amuse the imagination, rather than touch the heart. Hence, comparisons are always dangerous, and generally quite improper, in the midst of passion.

In the last place, Never attempt prolonging the pathetic too much. Warm emotions are too violent to be lasting. Study the proper time of making a retreat; of making a transition from the passionate to the calm tone; in such a manner, however, as to descend without falling, by keeping up the same strain of sentiment that was carried on before, though now expressing it with more moderation.

No other part of discourse remains now to be treated of, except the peroration, or conclusion. Concerning this, it is needless to say much, because it must vary so considerably, according to the strain of the preceding discourse. Sometimes the whole pathetic part comes in most properly at the peroration. Sometimes, when the discourse has been entirely argumentative, it is fit to conclude with summing up the arguments, placing them in one view, and leaving the impression of them full and strong on the mind of the audience. For, the great rule of a conclusion, and what nature obviously suggests, is, to place that last on which we choose that the strength of our cause should rest.

In sermons, inferences from what has been said, make a common conclusion. With regard to these, care should be taken, not only that they rise naturally, but (what is less commonly attended to) that they should so much agree with the strain of sentiment throughout the discourse, as not to break the unity of the sermon. For, inferences, how justly soever they may be deduced from the doctrine of the text, yet have a bad effect, if, at the conclusion of a discourse, they introduce some subject altogether new, and turn

off our attention from the main object to which the preacher had directed our thoughts. They appear, in this case, like excrescences jutting out from the body, which form an unnatural addition to it; and tend to enfeeble the impression which the composition, as a whole, is calculated to make.

The most eloquent of the French, perhaps, indeed, of all modern orators, Boussuet, bishop of Meaux, terminates in a very moving manner, his funeral oration on the great Prince of Condé, with this return upon himself, and his old age: "Accept, O Prince! these last efforts of a voice which you once well knew. With you all my funeral discourses are now to end. Instead of deploring the death of others, henceforth it shall be my study to learn from you, how my own may be blessed. Happy, if warned by those gray hairs, of the account which I must soon give of my ministry, I reserve, solely for that flock whom I ought to feed with the word of life, the feeble remains of a voice which now trembles, and of an ardour which is now on the point of being extinct."

In all discourses, it is a matter of importance to hit the precise time of concluding, so as to bring our discourse just to a point; neither ending abruptly and unexpectedly, nor disappointing the expectation of the hearers, when they look for the close; and continuing to hover round and round the conclusion, till they become heartily tired of us. We should endeavour to go off with a good grace; not to end with a languishing and drawling sentence: but to close with dignity and spirit, that we may leave the minds of the hearers warm; and dismiss them with a favourable impression of the subject and of the speaker.

END OF APPENDIX.

ALPHABETICAL INDEX.

A

	<i>Page</i>
ABSOLUTE. Case absolute. Its nature explained	75, 144
It belongs to no verb, expressed or implied	143
How to be parsed	198
How to be pointed	230
ACCENT. Its nature and distinctness	205—209
Accent dignifies syllables; emphasis, words	211
Manner of pronouncing the unaccented vowels, denotes the speaker's education	17
By what marks signified	236
ADJECTIVE. The definition of it	50
It is varied only by degrees of comparison	50
Whether the positive is a degree of comparison	50
Various modes of forming the degrees of comparison	52, 53
Analogy of different languages, with respect to the degrees of comparison (note)	51
How adjectives become nouns, and nouns adjectives	52, 159
The superlative of eminence, and the superlative of comparison, distinguished	53
Though the degrees of comparison are indefinite in number, yet language requires but few of them	54, 55
Table of adjectives irregularly compared	54
Origin and properties of adjectives	55
Every adjective has its substantive	153
Adjectives improperly used as adverbs	157
Double comparatives and superlatives improper	157
Adjectives having a superlative signification, do not admit of comparison	158
Degrees of it often inaccurately applied	158
In particular cases, the adjective and noun should not be separated	158
When placed before, when after its noun	158, 159
In what cases to be omitted, in what repeated	190, 191
How to be pointed	229
ADJECTIVE pronoun. See <i>Pronoun</i> .	
ADJUNCTS. Their nature	228, 232
ADVERB. Its nature, origin, and varieties	118, 119
The same word occasionally used as an adverb, an adjective, or a substantive	118
Adverbs of time not superseded by the tenses of verbs—and why	120
Adverbs improperly used as adjectives	157

	<i>Page</i>
ADVERB. Its appropriate situation in general	175, 256
The proper position of the adverb <i>only</i>	176, 177, 257
The adverb <i>never</i> commonly precedes the verb	175
The adverb <i>where</i> improperly used for <i>in which</i>	176
Adverbs improperly used for substantives	176
When to be omitted	191, 192
How to be pointed	230
See <i>Negatives</i> .	
AFFIRMATION is not the essence of the verb	69, 75, 114
Affirmation is the essence of the verb, according to some writers	114
ALLEGORY. Its nature. Rules for using it properly	291, 292
ALPHABET. Nature of the letters, and of a perfect alphabet	1—5
ANTITHESIS. Its nature. It should be discreetly used	302—304
APOSTROPHE. The nature and use of this figure	300—302
See <i>Characters</i> .	
APPOSITION. Rule respecting the cases of nouns in apposition	164, 169
Nouns in this state how to be pointed	230
See <i>Nouns</i> .	
ARRANGEMENT. A skilful arrangement of words and members, promotes perspicuity	151, 152, 158, 159, 175—177, 256—260
ARTICLE. Its nature, use, and importance	33—35, 160—163
The article <i>a</i> agrees with nouns in the singular number only; the article <i>the</i> , with nouns in both numbers	160
Omitting or using the article <i>a</i> forms a nice distinction in the sense	161
When to be omitted, when repeated	161—163, 190, 191, 245
Article <i>the</i> used as an epithet of distinction	35, 161
Article <i>the</i> is sometimes used instead of the possessive pronoun	161
It sometimes governs the participle	173
ARTICULATION. The nature of it explained	18, 19
AUXILIARY verbs. Their nature, use, and importance	71, 75, 76, 89—95
The same verb is sometimes an auxiliary, sometimes a principal	91
Their form in the subjunctive mood	183, 184—186
Auxiliary and principal constitute but one verb	79, 80, 99, 104, 105
Auxiliary and principal form a compound tense	99
The auxiliaries <i>should, would, &c.</i> refer occasionally to present, past, and future time	79, 84, 171
The auxiliary <i>let</i> governs the objective case	169
When to be omitted or repeated	191
Auxiliary words abound in English, and in other modern tongues	113
See <i>Verb</i> .	

B

THE BIBLE. The present translation of it is the best standard of the Eng- lish language	157
DR. BLAIR'S recommendation of the study of Grammar and Composition	viii

C

CADENCE. Its nature, and how to be managed	215
---	-----

	<i>Page</i>
CADENCE. The close of a sentence should not be abrupt or unpleasant .	280, 281
CÆSURA and demi-cæsura. The nature of these poetical pauses explained	223, 224
CAPITAL letters. Rules respecting the use of them	238
CASE. Only three in English	45—49
Mode of forming cases in Latin, not applicable to our language	46
Opinion of the ancients respecting cases	47
Opinion of Harris and Rees	47, 48
Webb's observations respecting the English cases	48, 49
Reasons in support of an objective case attached to English nouns	47, 105
The verb <i>to be</i> has the same case before and after it	169
Rules which determine the possessive case	164—167
The sign of the possessive case is sometimes applied to but one of the gov- erned nouns, sometimes to more	164
Rules which determine the objective case	168, 169
The same cases of nouns and pronouns are connected by conjunctions	182
See <i>Nominative Case. Possessive Case.</i>	
CASE absolute. See <i>Absolute.</i>	
CHARACTERS. Particular ones used in composition	236, 237
CLAUSE of a sentence explained	141
CLEARNESS of a sentence. Rules to promote it, namely,	
The proper position of adverbs	256, 257
The due position of circumstances	257
The proper disposition of relatives, &c.	260
CLIMAX. The nature of this figure	310, 311
COLON. Directions for using it	233
COMMA. Rules for applying it in all its varieties	228—232
COMPARISON or Simile. Its rules as a figure of speech	292—297
Comparative members how to be pointed	230
See <i>Adjectives.</i>	
CONCORD and government explained	142
CONDUCT of a discourse in all its parts	323
Of the exordium, or introduction	324
Of the proposition, or enumeration of the subject	326
Of the narration, or explication	327
Of the argumentative or reasoning part of a discourse	328
Of the pathetic	329
Of the peroration, or conclusion	331
CONJUGATION. See <i>Verb.</i>	
CONJUNCTIONS. Their nature and distinctions	126—128
Their peculiar use and importance	127—129
The copulative and disjunctive conjunctions operate differently on the verb	145—148
Their power in determining the mood of verbs	182, 183
In what cases they influence the form of the verb, and in what cases they do not	183—186
Some of them require correspondent conjunctions	186, 187
Often used improperly, both singly and in pairs	187
Different effects of omitting or repeating them	188, 192, 269, 270
The nature and construction of <i>than</i> and <i>but</i> explained at large	187—190
CONJUNCTIVE termination. The instances stated in which it is to be applied to the verb	184—185

	<i>Page</i>
CONSONANT. Its precise nature and divisions	3—5
Distinction between its name and nature, is of great importance	4
Sounds of consonants	10
How to apply consonants most advantageously	277—279
See <i>Vowels and Consonants</i> .	

D

DASH. In what cases to be applied	234
DECLENSION. The noun and pronoun declined	45, 58
But one declension in English	48, 49
DERIVATION. Ways in which words are derived from one another	130—136
Remarks on the system of Horne Tooke	132—136
Various sources whence the English language is derived	136—140
DIPHTHONGS. Their sounds	8, 9
DISCOURSE	320—323
DISPOSITION of words and members. See <i>Arrangement</i> .	

E

EASY essays	317—319
ELLIPSIS. Its nature and importance	190
It is frequently unnecessary	190
It is sometimes improper	190
The propriety or impropriety of the ellipsis, with respect to all the parts of speech	190—193
Special cases of improper ellipses	192, 193
EMPHASIS. Nature and necessity of it explained	210—213
The great regulator of quantity, and sometimes of accent	212, 213
The great rule for managing it	213
ENGLISH language. Its own idiom and principles must be observed 79, 80, 104, 105 Its rise and progress	136—140
ETYMOLOGY	27—140
See <i>Article, Noun</i> , and the other parts of speech.	
Etymological and syntactical parsing	195
Another mode of parsing	201—203
EXCLAMATION. Rules for applying the point	235
A figure of speech	309

F

FEET. See <i>Poetical Feet</i> .	
FIGURES of speech. Their nature and use, and the rules for applying them properly	203—205, 284—312
Figures of etymology	203, 204
Figures of syntax	204, 205
Figures of rhetoric	284, 312
Rules for the employment of figures	311, 312
FINITE verbs. Their nature, as distinguished from verbs in the infinitive mood—(<i>note</i>)	141
FRENCH idioms. Some of them imitated in English	152, 161
Some of them to be avoided	161, 168, 169, 176, 240

G		<i>Page</i>
GENDER. Three methods, in English, of distinguishing the sex		37—40
GENITIVE case. Its meaning		45
The double genitive, in what cases allowable		166, 167
See <i>Possessive case.</i>		
GRAMMAR. Its utility and importance		vii
The philosophy of grammar recommended		vi
GREEK and Latin. When to be imitated, when to be deviated from, in English construction		46, 104, 105

H

H. Particular attention due to the sound of this letter		10, 13, 33
HARMONY of words and members, promotes the strength of a sentence		276—283
Rules to promote harmony in words themselves		277
Rules to promote the harmony of words, with respect to one another		277—279
Rules to promote harmony, with regard to the members of sentences		279, 280
Rules to promote harmony, respecting the cadence of the whole sentence		280, 281
The sound of words adapted to the sense, exemplified from the poets		281—283
Sense should not be sacrificed to sound		281
Poetical harmony—its principles		224—227
HYPERBOLE. Its nature and use		304—307
HYPHEN. When to be used, and when to be omitted between two nouns		159
Its general nature and use		236

I

IDIOMS of other languages may be adopted: but with proper limitations		104, 105
IMPERATIVE mood. See <i>Moods.</i>		
IMPERSONAL verbs. See <i>Verbs.</i>		
INFINITIVE mood. See <i>Moods.</i>		
INTERJECTION. Its nature and extent		29, 129, 130
<i>O</i> and <i>oh</i> improperly used, the one for the other		130
When the interjection is to be omitted		192
Rules of syntax respecting it		152, 194
INTERROGATION. What case follows it		153
Sentences containing it parsed		199
Rules for applying the point		235
Sometimes used as a figure of speech		308, 309
INTERROGATIVE. See <i>Pronoun.</i>		
IRREGULAR verbs. See <i>Verb.</i>		
IRONY. This figure of speech explained		309

L

LETTERS. See <i>Vowels and Consonants.</i>		
Several letters in the English alphabet superfluous		3

M

MEANS. The phrases <i>this means</i> and <i>that means</i> vindicated		154—156
MELODY, harmony, and expression, with regard to versification		224—227

	<i>Page</i>
MELODY, harmony, and expression, as they regard prose. See <i>Harmony</i> .	
MEMBER of a sentence distinguished from a clause	141
Members how to be pointed	228, 230, 231
See <i>Arrangement and Sentences</i> .	
METAPHOR. The nature of it.—Rules to be observed in using it	288—291
METONYMY. The nature of this figure of speech	297
MOODS. Their nature and variety explained	71—73
The extent and limitation of English moods	76, 77
The potential mood in English supported	75—77
The potential mood furnished with <i>four</i> tenses	84
The potential mood converted into the subjunctive	84
The subjunctive mood, when, and how, varied in its form, from the indica- tive	83, 184—186
The existence of a subjunctive mood, in English, proved	184—186
In what cases conjunctions require the subjunctive mood	183—186
When contingency and futurity concur, the termination of the verb is varied	184, 185
Indicative mood different from the potential	76
Indicative different from the subjunctive	184—186
Infinitive mood. Its great simplicity	73
How it is governed and applied	170
The sign <i>to</i> is often misapplied	170
When the <i>present</i> , and when the <i>perfect</i> , of the infinitive, is to be used	171, 172
The infinitive mood often made absolute	170
How it is to be pointed	230
Imperative mood variously applied	72, 76, 141
Extent of the imperative, strictly considered	82, 200
The same moods connected by conjunctions	182, 183
Signs of the moods and tenses	91—95
MULTITUDE. Nouns of this kind operate variously on the verb	148

N

NARRATIVES, regular subjects, easy essays, themes, orations, and dis- courses	313—332
Narrative amplified	314—316
NATIONS. Different nations have used various contrivances to mark the moods, tenses, and cases	46—48, 104, 105
NEGATIVES. Two in English form an affirmative	177
Two of them are often improperly used, instead of one	177, 178
The intervention of <i>only</i> between two negatives, preserves the negation	178
NEUTER pronoun <i>it</i> very variously applied	152
NEUTER verb. See <i>Verb</i> .	
NOMINATIVE case. Its nature explained	45
It follows the verb, in interrogative and imperative sentences	141, 144
It agrees with the verb, in number and person	142
The infinitive mood, or part of a sentence, is often the nominative case to a verb	143
Every verb has a nominative case, except, &c.	143
Every nominative belongs to some verb, except, &c.	143

	<i>Page</i>
NOMINATIVE case. In certain circumstances, a verb between two nouns, may have either for its nominative	144
A nominative before a participle, &c. forms the case absolute	144
The nominative is commonly placed <i>before</i> the verb—in what cases, <i>af- ter</i> it	144
In the phrases <i>as follows</i> , <i>as concerns</i> , what are the nominatives to the verbs	144, 145
The nominative to the verb is sometimes not easily ascertained	146, 147
In what instance is the relative the nominative to the verb	152, 153
When there are two nominatives of different persons, to which should the verb apply	153
Rules for pointing the nominative	228, 231, 232
<i>See Case.</i>	
NOUNS. Their nature and divisions	36
Three modes of distinguishing their gender	37, 38
The number of nouns how formed	40—44
English nouns have but three cases	45—49
Two successive nouns in the possessive case to be avoided	46
Nouns are sometimes used in the first person	59
Nouns are often formed by participles	75
They are often derived from verbs and adjectives	130, 131
Singular nouns joined by a copulative, require their verbs, &c. to be in the plural number	145—147
This required even when the nouns are nearly related	146, 147 (<i>note</i>)
Singular nouns joined by a conjunction, when parts of the same character, have a verb in the singular number (<i>note</i>)	147
Cases of difficulty stated, and resolved	146, 147
When the nouns are of different persons, which is to be preferred	147
Singular nouns connected by a disjunctive, require the verb, &c. to be in the singular number	148
When the disjunctive noun and pronoun are of different persons, the verb agrees with the nearer	148
A disjunctive between a singular and a plural noun, requires the verb to be plural	148
Nouns of multitude sometimes require a singular verb, sometimes a plural one	148
One noun governs another in the possessive case	164
If the nouns signify the same thing, there is no variation of case	164
The nouns are then <i>in apposition</i>	164
This construction changed by a relative and verb	164
Rules for applying, or omitting, the sign of the possessive case	164—167
The preposition <i>of</i> is frequently preferred to the sign of the possessive case	166, 167
A noun may be formed by the article and participle, and by the pronoun and participle	173, 174
In what cases the noun is omitted, in what repeated	190
How to be pointed	229—231
<i>See Case. Declension.</i>	
NUMBER. The nature of it shown	40
How the plural number of nouns is formed	40—44
Applicable to nouns, pronouns, and verbs	40, 57, 71
NUMERALS. Affinity subsisting among languages	140
Observations on such phraseology as <i>three first</i> and <i>first three</i> —(<i>note</i>)	160

O

	<i>Page</i>
OBJECTIVE case. See <i>Case</i> .	
OBSCURITY. It arises from a wrong choice of words	245—249
And from a wrong arrangement of them	256—260
Three chief causes of writing obscurely	248
OPPOSITION. Words opposed how to be pointed	230, 231
Sentiments opposed how to be expressed	274, 275
ORATION. Divided into its six parts	321
ORDER of words and members. See <i>Arrangement</i> .	
ORIGIN and properties of adjectives	55
Origin of pronouns	66—68
Observations on the nature and origin of verbs	114
ORTHOGRAPHY	1—27
Far from being uniform in English	23—27
Rules for forming primitive and derivative words	21—27
The orthography of Dr. Johnson not to be altered on slight grounds	23, 24
See <i>Alphabet, Syllables, Vowels and Consonants, &c.</i>	
OUTLINES in Narrative	313

P

PARAGRAPHS. Rules for dividing a work into paragraphs	237, 238
PARENTHESIS. In what cases it is proper, in what improper	236—264
The point to be placed within it	236
PARSING. Its nature and use	195
Etymological parsing	195, 196
Syntactical parsing	196—201
Another mode of parsing	201—203
PARTICIPLE. Its nature and properties explained	73—75
Perfect and passive participle distinguished	74
It is not a distinct part of speech	74, 75
Its use in conjugating both the active and the passive verb	100, 101
The participle and its adjuncts form a <i>substantive phrase</i>	173, 174
The participle has the same government as its verb	172
It becomes a substantive by means of the article	173
And also by means of the pronoun	173
The perfect participle and imperfect tense not to be confounded	173, 174
The participle with its dependencies how to be pointed	229, 230
PARTICLE <i>as</i> may be considered equivalent to the pronoun <i>it, that, or which</i>	144, 145
PARTS OF SPEECH. Various enumerated by grammarians	29—32
Progressive formation	32
The same word forms different parts of speech. See <i>Words</i> .	
PAUSES. Their nature, kinds, and uses	213—215
Rules for applying them properly	214, 215
The closing and the suspending pause distinguished	215
Poetical pauses of two sorts	222—224
PERIOD. Directions for using it	234
PERSONIFICATION. Its nature and use	39, 297—300
PERSONS. Applicable to nouns, pronouns, and verbs	36, 57, 71
Three necessary in each number	57, 71

	<i>Page</i>
PERSONS. The second takes place of the third, and the first of both	147
The second person is the object of the imperative	82
The nominative and verb agree in person	142
How to avoid the confusion of persons	147
Relative and antecedent are of the same person	149
The person is variable when the relative is preceded by two nominatives of different persons	153
Persons of the verb when to be varied, when not	100, 183—186
Perspicuity and accuracy	239—312
See <i>Purity, Propriety, Precision, Clearness, Unity, and Strength.</i>	
PHRASE. Its nature	142, 228
How to be pointed	228, 229, 231
The phrase <i>as follows</i> explained	144, 145
POETICAL feet. Why called <i>feet</i>	217
Formed, in English, by accented and unaccented syllables	217
Their kinds, divisions, and subdivisions	218—222
Poetical harmony. See <i>Harmony and Melody.</i>	
Poetical pauses. See <i>Pauses.</i>	
POSITION of words. Great importance of the situation in which words are placed in a sentence	277, 278
The place of adverbs, relatives, and circumstances, necessary to the clearness of a sentence	256—260
See <i>Arrangement.</i>	
POSSESSIVE case. The sign of it when and where to be applied	164—167
In what instances, both the sign and the preposition <i>of</i> are to be used	166, 167
POTENTIAL mood. See <i>Mood.</i>	
PRECISION of language. In what it consists	250, 251
Three faults opposed to precision	251
Words termed <i>synonymous</i> are the great source of a loose style	252—254
PREPOSITIONS. Their nature and office	121
They often give verbs a new meaning	122
The peculiar use of prepositions shown	122
Diagram explanatory of the prepositions	123
Table of inseparable prepositions, English, Latin, Greek, and French	124, 125
Prepositions are often properly omitted	192
They are not in general to be separated from the relative or the noun	178, 268
They govern the objective case	178
Different relations require different prepositions, though connected by the same verb	179
A copious list of errors in applying the different prepositions	179—182
What prepositions are proper before nouns of place	180
When the preposition is to be omitted	122
How to be pointed	231
PRONOUN. Its general nature and use	57
Four kinds of pronouns	57
Three persons to each number of the pronoun	57
Why the third person only is marked by gender	58
The <i>Personal</i> pronouns how declined	58
The <i>Relative</i> pronoun and its varieties explained	60—63
The Relative and Interrogative not distinct species	61—63
The <i>Adjective</i> pronoun and its four subdivisions explained	63—65

	<i>Page</i>
PRONOUNS. Various opinions respecting the adjective pronouns	65, 66
Pronouns agree with their antecedents in gender and number	149
Relatives, though in the objective case, are placed <i>before</i> the verb	149, 168
Personal pronouns are unnecessary, when the noun itself is expressed	150
The pronoun <i>that</i> is frequently applied to persons as well as to things	150
This is sometimes indispensable	150
The pronoun <i>whichever</i> may be elegantly divided	150
The objective case of the personal pronouns is improperly used instead of <i>these</i> and <i>those</i>	150
<i>What</i> is improperly used for <i>that</i>	150
The pronoun <i>who</i> is often misapplied for <i>which</i>	151
The relative <i>who</i> not applicable to little children	151
When the name of a person is used merely as a name, <i>which</i> should be used instead of <i>who</i>	151
The relative often attended with ambiguity	151, 152
<i>It is</i> and <i>it was</i> are often used in a plural construction	152
What case of the pronoun does the interjection require	152
The neuter pronoun <i>it</i> often refers to the masculine and the feminine gender	152
The pronoun <i>it</i> has various applications	152
The relative is sometimes the nominative to the verb	152
In what cases it has a different construction	153
When the pronoun is interrogative, what case follows it	153
The relative may agree with either of two nominatives of different persons	153
Adjective pronouns agree in number with their nouns	154
<i>This means, that means</i> , are correct phrases	154—156
<i>That</i> refers to the former, <i>this</i> to the latter	156
<i>Each, every, either</i> , refer to the singular number	156, 157
In what cases the pronoun should be omitted; in what cases, repeated	191
How to be pointed	231
PROPRIETY of language. Rules to promote it; namely,	
Low expressions to be avoided	244
Words that are wanting to be supplied	245
The same word not to be used in different senses	245
The improper use of technical terms to be avoided	246
Ambiguous words not to be used	246
Unintelligible expressions to be avoided	246
All words that are not fully adapted to the meaning, to be rejected	248, 249
PROSE and verse distinguished	223
PROSODY	205—227
See <i>Accent, Quantity, Emphasis, Pauses, Tones, Feet, and Melody</i> .	
PUNCTUATION	227—238
Varied according to the length and proportion of the clauses	228, 232
It may be considered as either long or short	228, 232
Properly treated as a distinct article	227
See <i>Comma, Semicolon, Colon, and Period</i> .	
See also <i>Characters</i> .	
PURITY of style. Rules for promoting it	240—244
Grammatical errors	241, 242
Grammatical errors in the use of pronouns	241
Grammatical errors in the use of participles	242

	<i>Page</i>
PURITY. Grammatical errors in the use of adjectives	242
Foreign idioms	243
New and obsolete words.	243, 244

Q

QUANTITY. Its nature and variations	209, 210
General rules for determining the quantity of vowels	209, 210
For the variety of quantity in each of the vowels, see page	10—17

R

REGULAR subjects	316, 317
RELATION. Things related in point of time, should have a correspondent expression	171, 172
RELATIVES. See <i>Pronouns</i> .	
RHETORICAL arrangement. An example of it, in five parts	322, 323
RHYME. Its definition	217

S

SEMICOLON. Rules for applying it	232, 233
SENTENCES. They are of various kinds	141, 228
Long and short should be duly blended	255, 256
Their members should be proportionably arranged	279, 280
See <i>Member</i> and <i>Clause</i> .	
SHALL and <i>will</i> . Their peculiar application	92—94
SIMILE. Its nature and use—Directions for using it most advantageously	292—297
SIMPLE and compound tenses, how formed	99
SKETCHES in narrative	313, 314
SOUND of the letters. See <i>Vowels and Consonants</i> .	
SPEECH. How it is formed	18, 19
See <i>Parts of Speech</i> .	
SPELLING. See <i>Words</i> .	
STANDARD of propriety. What forms it in language	155, 156
STRENGTH of a sentence. Rules to promote it; namely,	
All redundant expressions to be pruned	265—268
The use of copulatives, relatives, &c. to be attended to	268—270
The capital words to be judiciously disposed	271, 272
A weaker assertion not to follow a stronger one	272, 273
An adverb, a preposition, &c. should not conclude the sentence	273, 274
Where there is resemblance or contrast, the language should be correspondent	274—276
The harmony of the words and members must be regarded	276—283
SUBJUNCTIVE mood. See <i>Mood</i> .	
SUBSTANTIVE phrase. See <i>Participle</i> .	
SYLLABLES. General rules for dividing words into syllables	20, 21
Words with a mixture of long and short syllables, are the most melodious	277
SYNECDOCHE. The nature of this figure	297
SYNONYMOUS words. Injudicious use of words termed <i>synonymous</i> , is the great source of a loose style	252—254

	<i>Page</i>
SYNONYMOUS words. Few, if any, words are perfectly synonymous	254
SYNTAX	141—205
See its rules under the <i>Article</i> , the <i>Noun</i> , and the other parts of speech.	
Its most comprehensive rule	193

T

TENSES. Six tenses belong to the English verb	77
Their nature and distinctions explained at large	77—80
They are definite or indefinite, perfect or imperfect	80
They are composed of the principal verb and its auxiliaries; and these parts constitute one verb	79, 80
Simple and compound tenses, how formed	99
How far the tenses of the indicative and the subjunctive mood vary in their form	81, 83, 184—186
The tenses of verbs should exactly correspond with relative actions and events	171
When the <i>present</i> , and when the <i>perfect</i> , of the infinitive, should be used	172
The same tenses are connected by conjunctions	182, 183
TERMINATION of a verb is altered, when contingency and futurity occur	184, 185
THAN and <i>but</i> explained at large	189, 190
THAT , as a relative, often useful, sometimes indispensable	150
THEMES	319, 320
TIME. See <i>Relation</i> and <i>Tenses</i> .	
TONES. Their nature and use	215, 216
In what respect different from emphasis	215
Rules and limitations respecting them	216

U

U. <i>A</i> , instead of <i>an</i> , is to be used before words beginning with the long <i>u</i>	16, 34
UNITY of a sentence. Rules to promote it; namely,	
The scene to be changed as little as possible	261, 262
Things but slightly connected should not be crowded into one sentence	262—264
Every unnecessary parenthesis to be avoided	264, 265

V

VARIATION. When proper in the auxiliaries of the verb	183—186
VERB. How divided	69, 70
Distinction between active and neuter verbs	69, 70
The true nature of the English verb explained	69, 114—116
The terminations of the English verb, though few, are sufficient for every purpose	71
Conjugation explained	80
Investigation of the etymological origin and primitive meaning of the verb <i>to be</i> —(<i>note</i>)	85, 86
The peculiar uses of conjugating the active verb with the present participle and verb <i>to be</i>	100
Mode of conjugating a passive verb	101—103
Observations on passive verbs	104, 105

VERB. The conjugation of an English verb at large, is a regular and beautiful exhibition 96—100

A comprehensive list of irregular verbs 105—110

Particular contractions and obsolete words to be avoided 110

When the regular or the irregular verb is to be preferred 110

Of the formation of irregular verbs 111, 112

Defective verbs. Their nature.—A list of them 112

But one conjugation of English verbs—and why 113

Impersonal verbs. None in the language 113

Advantages and disadvantages of the mode of conjugating the English verb . 113

Observations on the nature and origin of verbs 114—116

Observations on the division of verbs into active, passive, and neuter . 116, 117

Peculiar cases of difficulty in determining whether the verb is to be in the singular or the plural number 146, 147

Active verbs govern the objective case 168

Neuter verbs govern no case 168

Irregular practice of writers, in using certain neuter verbs as if they were active 168, 169

Active verbs sometimes improperly made neuter 169

The neuter verb is generally varied like the active, but sometimes it admits the passive form 169, 169

The verb *to be* is a conductor of cases 169

One verb governs another in the infinitive 170

The infinitive is often improperly used 170

Verbs expressive of hope, desire, &c. are invariably followed by the present of the infinitive 172

In what cases the form of the verb is influenced by a conjunction; in what cases it is not 183—186

When the verb should be omitted, when repeated 191

How it should be pointed 229, 232

See *Mood, Tense, Number, Person, Participle, Auxiliary, and Nominative Case.*

VERSE. Distinction between verse and prose 223

Trochaic, Iambic, and other verses explained 218

Their different effects exhibited 218—222

VERSIFICATION. Its constituents and rules 217—227

VISION. This figure explained 307, 308

VOWELS and consonants. A minute scale of them 6—10

Their peculiar and various sounds explained and exemplified 10—17

Importance of being able to pronounce them accurately 17

Vowels give softness, consonants strength, to words 277

See *Consonants.*

W

W, shown to be sometimes a vowel, sometimes a consonant 3, 4, 16, 17

WORDS. Primitive, derivative, or compound 21

Number of them that are verbs in the English language 113

The same word often forms different parts of speech 62, 118

Rules for spelling them 22—27

Three capital faults in using them 251

Redundant words and members to be pruned 265—268

	<i>Page</i>
WORDS. The little words <i>but, and, or, them, &c.</i> are frequently of the greatest importance	268—270
The chief word or words of a sentence, how to be placed	271—273
Words and phrases related in point of time	171, 172
WRITING unintelligibly. The principal causes of it enumerated	248

X

X. This letter does not represent a simple sound	3
It has three distinct sounds	17
It is a semi-vowel	4, 5

Y

Y, in some situations, is a vowel, in others a consonant	3, 17
It represents a simple sound	10, 17

Z

Z is a semi-vowel	4, 5
It has the flat sound of <i>s</i>	17

THE END.

