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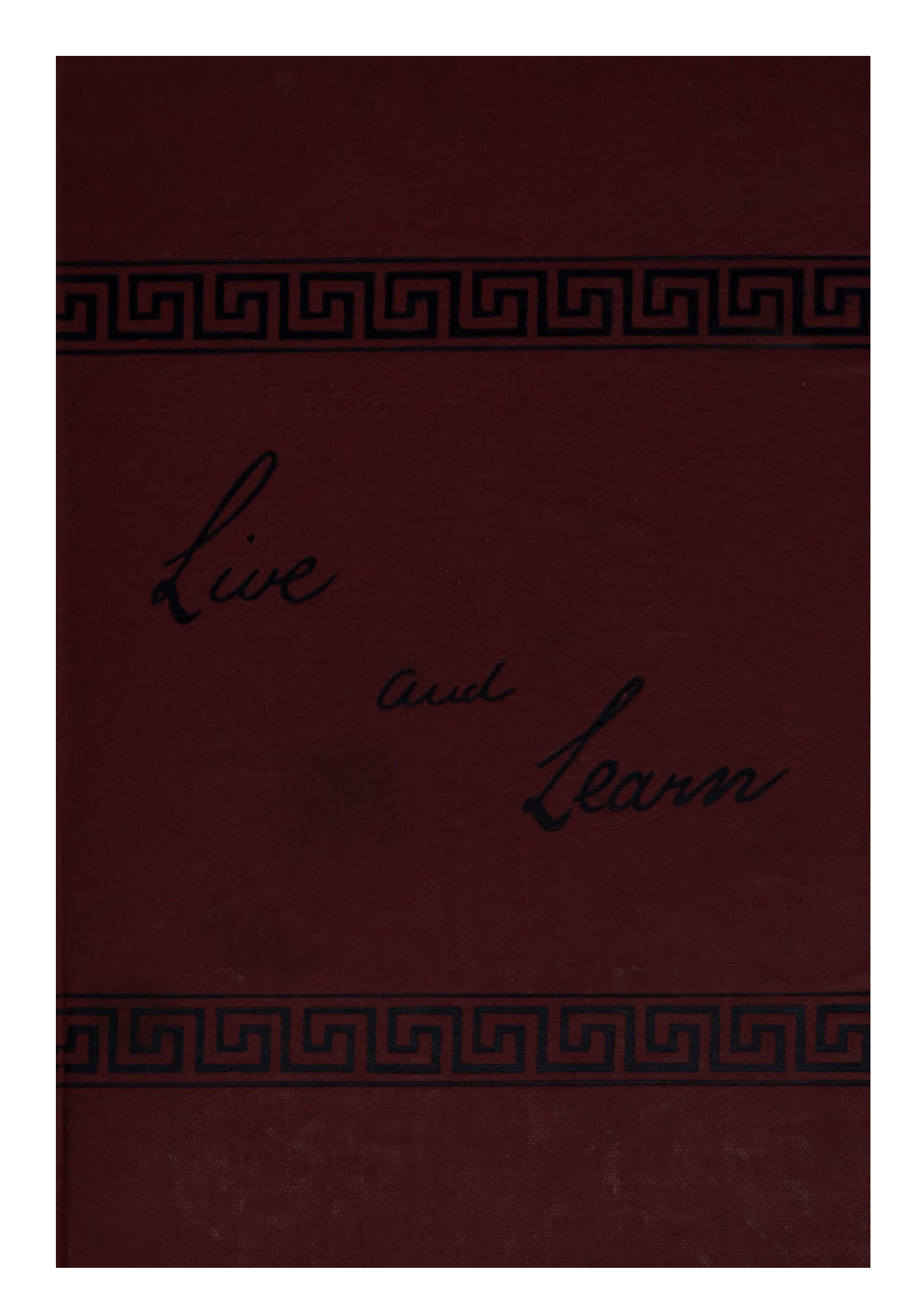
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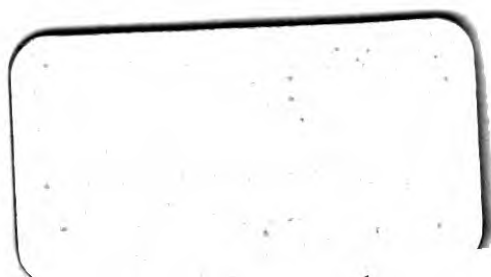
Live

and

Learn



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Live and Learn:

A GUIDE FOR ALL WHO WISH TO

SPEAK AND WRITE CORRECTLY:

PARTICULARLY INTENDED AS

A Book of Reference for the Solution of Difficulties

CONNECTED WITH

GRAMMAR, COMPOSITION, PUNCTUATION,

ORTHOEPY AND ELOCUTION.

"What more important than a correct knowledge of one's own tongue?"

CONDORCET.



Twenty-eighth Edition, Enlarged.

LONDON:

JOHN F. SHAW AND CO.,
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PREFACE

TO THE ENLARGED EDITION.

THE following pages have been written to supply a want that has long been felt.

There are hundreds of persons, engaged in professional and commercial pursuits, who are sensible of their deficiencies on many points connected with the grammar of their own tongue, and who, by self-tuition, are anxious to correct such deficiencies, and to acquire the means of writing and speaking, if not with elegance, at any rate with a due regard to grammatical accuracy.

For such persons this little Volume is more particularly intended, though it is believed that few can peruse it without deriving advantage, and also acquiring *some* additional knowledge.

Its rapid sale has sufficiently attested the merits of the Work, and has induced the Publishers to seek to render the present Edition still more worthy of the approval of the Public. To accomplish this, some new treatises have been added; one on the Hypothetical Verbs, Shall and Will, another on redundancies in the construction of sentences, and also a collection of words which are alike in sound but differ in their spelling and signification, together with chapters on Orthoepey and Elocution. It is confidently hoped that these additions will contain much useful information for every writer and speaker.

CONTENTS.

	Page
1. Rules for the Use of Capitals and Italics	1
2. Division of Words into Syllables	5
3. On the Hyphen	6
4. Rules for Spelling	8
5. On Nouns	12
6. On Gender	13
7. On the Formation of the Plural Number of Nouns	18
8. On the Verb	25
9. On the Participle	26
10. On Irregular Verbs	31
11. Corresponding Conjunctions	37
12. Miscellaneous Observations on Points that occasion difficulty to the Student	38
On the letters <i>w</i> and <i>y</i> : see No. 1.	
On <i>a</i> and <i>an</i> : see Nos. 2, 10, and 13.	
On the possessive case: see No. 3.	
On the degrees of comparison: see Nos. 4, 14, 18, 19, 38, 40, and 64.	
On the pronouns <i>you</i> , <i>thou</i> , <i>your</i> , <i>thy</i> , &c.: see Nos. 6, 7, and 80.	
On the pronouns <i>who</i> , <i>that</i> , <i>which</i> , and <i>what</i> : see Nos. 21, 22, 23, 24, 25, 30, 31, 34, and 88.	
On <i>each</i> , <i>every</i> , <i>either</i> , and <i>neither</i> : see Nos. 28, 29, 37, & 46.	
On the participles: see Nos. 44, 48, 50, and 51.	
On the omission of the sign <i>to</i> before certain verbs: see No. 52.	
On negatives: see Nos. 55, 56, 57, and 58.	
On the right position of adverbs: see Nos. 59 and 60.	
On idiomatic expressions: see Nos. 42 and 79.	
On the expressions <i>two first</i> , <i>two last</i> , &c.: see No. 85.	
On <i>each</i> , <i>other</i> , and <i>one another</i> : see No. 92.	
On <i>this</i> and <i>that</i> in the sense of <i>former</i> and <i>latter</i> : see No. 104.	
On other important peculiarities, see the remaining Numbers.	
13. A Dissertation on the nature and peculiar use of certain Hypothetical Verbs in the English Language	72
14. On Abbreviations and Redundancies in the Construc- tion of Sentences	103
15. A Collection of Words alike in sound, or nearly so, but different in signification and spelling	107
16. On Composition	113
17. On Punctuation	125
18. Figures of Speech	138
19. Orthoepey	146
20. Elocution: its principles reduced to practice	162

A GUIDE FOR ALL
WHO WISH TO
SPEAK AND WRITE CORRECTLY.
&c. &c. &c.

RULES FOR THE USE OF CAPITALS AND
ITALICS.

THE following classes of words should commence with capital letters:—

1. The first word of a sentence.
2. The first word of every line in poetry.
3. The first word of a *direct* quotation.

Examples:—And Nathan said unto David, “*Thou art the man.*”—Remember this ancient maxim: “*Know thyself.*”

An *indirect* quotation may be introduced without the use of a capital.

Example:—It is recorded of him, who “*spake three thousand proverbs,*” that “*his songs were a thousand and five.*”

4. Words used as names of the Deity.

Examples:—“Our *Father*, who art in Heaven.”
—“Remember now thy *Creator*, in the days of thy youth.”

“And chiefly thou, O *Spirit*, that dost prefer,
Before all temples, the upright heart and pure.”

Milton.

5. Proper names and honorary titles.

Examples :—"The city of *London* :"—"The Honorable *Henry Erskine* :"—"Sir *Matthew Hale*."

6. Common nouns personified.

Examples :—"If *Pain* comes into a heart, he is quickly followed by *Pleasure* ; and if *Pleasure* enters, you may be sure that *Pain* is not far off."
--*Addison*.

"And *Discipline* at length,
O'erlooked and unemployed, fell sick and died ;
Then *Study* languished, *Emulation* slept,
And *Virtue* fled."—*Cowper*.

7. Every important word in a phrase used as a title.

Examples :—"Hume's *History of England* :"—
"*Virtue* the only true *Source of Nobility* :"—"The
Board of Trade :"—"The *French Revolution*."

The pronoun *I* and the interjection *O* should also be written in capitals.

Examples :—"Must *I* endure all this ?"—"Come forth, *O* ye children of gladness, come !"

Most adjectives, derived from proper names, should commence with capitals.

Examples :—"A *Grecian* education was considered necessary to form the *Roman* orator, poet, or artist."—"The *Copernican* System is that, which is held to be the true system of the world."

A personal pronoun referring to the Deity, is often commenced with a capital.

Examples :—"All that we possess is God's, and we are under obligation to use it all as *He* wills."

“ Will *He* not hear thee
 Who the young ravens heareth from their nest ?
 Will *He* not guard thy rest ? ”—*Hemans*.

There are also numerous cases, in which words may commence either with capitals or small letters, according to the taste of the writer.

Short detached pieces of writing are often composed entirely of capitals. [For examples, see title-pages, heads of chapters and sections, monumental inscriptions, cards, &c.]

Italic letters are those, which stand *inclining*. *This sentence is printed in Italics.*

When an author wishes to distinguish any particular word or phrase for the sake of emphasis, or for any other purpose, it is generally printed in Italics.

Examples :—“ If we regard enunciation and pronunciation as the *mechanical* part of elocution—inflection, emphasis, and pausing, may be designated as its *intellectual* part.”—*Russell*. “ To be perfectly polite, one must have great *presence of mind*, with a delicate and quick *sense of propriety*.”—*Mrs. Chapone*.

Sentences of special importance are often printed entirely in Italics.

When a particular word, phrase, or sentence, is designed to be made still more conspicuous than it would be, if expressed in Italics, it is printed in small capitals.

Examples :—“ OBSERVATION and EXPERIMENT constitute the basis of the science of Mechanics.”—
 “ To the numerous class of young men, who are mainly dependent on their own resources for know-

ledge, or respectability, one of the most important counsels of wisdom, which can be addressed, is, **STUDY YOUR OWN CHARACTER AND PROSPECTS.**"

When a word or phrase in an *Italic sentence* is to be distinguished from the rest, it should be printed in *Roman* letters. If it is particularly important, it may be expressed in capitals.

Examples :—" *The grand clue to all syntactical parsing is the sense.*"—" **HYDROSTATICS** *is that branch of Natural Philosophy, which treats of the mechanical properties and agencies of LIQUIDS.*"—" *To find the surface of a REGULAR SOLID.*"

When a word is used merely as a *word*, it should generally be printed in Italics.

Examples :—"The adjective *same* is often used as a substitute."—" *Who* is applied to persons, and *which* to animals and inanimate things."

Words and phrases, introduced into English writings from foreign languages, are generally expressed in Italics.

Example :—"An adjournment *sine die* is an adjournment without fixing the time for resuming business."

In the common English version of the Scriptures, Italics are used to indicate those words, which are not found in the original.

Examples :—"After two days was *the feast of the passover* :"—in the original, "After two days was the passover."—"There are yet four months, and *then* cometh the harvest :"—in the original, "There are yet four months, and the harvest cometh."

In *writing*, it is customary to underline such words as would be italicised in printing.

Example.

"It does not seem possible, even after the testimony of our senses."

DIVISION OF WORDS INTO SYLLABLES.

As a general principle, it may be observed that the syllables of a word are those divisions, which are made in a correct pronunciation of it.

The following are, perhaps, the only *definite* rules, that can be given on this subject.

1. Two consonants forming but one sound, as *ng*, *ch*, *th*, *sh*, *ph*, *wh*, are never separated. Thus, we write *church-es*, *wor-thy*, *feath-er*, *ring-ing*, *a-while*

2. The terminations *cean*, *cian*, *ceous*, *cious*, *cial*, *tian*, *tion*, *tious*, *tial*, *geon*, *gian*, *geous*, *gious*, *sion*, and *sier*, are seldom divided. Thus, we write, *na-tion*, *o-cean*, *capa-cious*, *pi-geon*, *cap-tious*.

3. Compound words are commonly separated into the simple words, of which they are composed; as, *care-less*, *bee-hive*, *rail-road*.

4. The termination *ed*, though not always pronounced separately, is regarded in writing as a distinct syllable; as, *lov-ed*, *burn-ed*.

5. Derivative and grammatical terminations should generally be separated from the radical word: as, *great-ly*, *teach-er*, *rush-est*, *prov-est*.

ON THE HYPHEN.

The *Hyphen* [-] is used at the end of a line, when the whole of a word cannot be got into it, and shows that the rest of the word is at the beginning of the following line.

Some compound words are connected with the hyphen, others without it. Writers are not agreed on the subject of inserting and omitting the hyphen. The following REMARKS may be of use :—

1. When each of two contiguous nouns retains its original accent, the hyphen is not used ; as, *Master builder*.

2. When two nouns are *in opposition*, and each is separately applicable to the person or thing designated, the hyphen is not used ; as, *The Lord Chancellor*, who is both a *Lord* and a *Chancellor*.

3. When the first noun is used as an adjective, and expresses the matter or substance, of which the second consists, and may be placed after it with *of* not denoting possession, the hyphen is not used ; as, *a silk gown*, *a cork jacket* ; that is, a gown of silk, a jacket of cork.

When the first noun is not used as an adjective, does not express the matter or substance of the second, and may be placed after it with *of* denoting possession, or with *for*, *belonging to*, &c., the hyphen is used : as, *a silk-mill*, a mill for silk ; *a cork-screw*, a screw for corks ; *a horse-dealer*, a dealer in horses ; *a kitchen-grate*, a grate for a kitchen.

When the words readily coalesce, are easily pronounced as one, have long been associated together.

and are in frequent use, the hyphen is often omitted, and *both* nouns are printed or written as *one*; thus, *Bookseller*, a seller of books; *Schoolmaster*, the master of a school; *Yorkshire*, the shire of York.

The necessity of attending to the hyphen will be evident from the following examples. A *glass house*, a *tin man*, an *iron mould*, a *negro merchant*, pronounced as separate words, and each with its natural accent, will mean a *house made of glass*, a *man made of tin*, a *mould made of iron*, a *merchant, who is a negro*; but a *glass-house*, a *tin-man*, an *iron-mould*, a *negro-merchant*, taken as compound nouns, with the accent on the first syllable, will mean a *house for the manufacture of glass*, a *man, who works or deals in tin*, a *mould for casting iron*, or a *mould or stain caused by the rust of iron*, a *merchant, who buys and sells negroes*.

It would, perhaps, be an improvement in such cases, to use a hyphen similar to that, which is used by some foreign printers [=], as this would enable the student, on meeting with a compound word, printed part of it at the end of one line, and part at the beginning of the following line, to know whether the words should be connected with a hyphen or not. If they should be connected by a hyphen, this one = would be used; if not, the common hyphen -.

4. When a compound noun consists of an adjective and a noun, no hyphen is used; as, *High Sheriff*, *Chief Magistrate*, *Prime Minister*.

When the adjective and its noun are used together as a kind of compound adjective to another noun, a hyphen is inserted between the two former; thus, *The High-Church doctrine*.

5. When an adjective or adverb, and a participle immediately following, are used together as a kind of compound adjective, merely expressing a quality, without reference to immediate action, and precede the noun, to which they are joined, a hyphen is used; as, *A quick-sailing vessel; The above-mentioned circumstances.*

When they imply immediate action, and follow the noun, the hyphen is not used; as, *The ship quick sailing o'er the deep* [or, *Quick sailing o'er the deep, the ship*] *pursues her course. The circumstances above mentioned.*

RULES FOR SPELLING.

1. Final consonants are generally single; as in *man, book, repeat.*

The final letters in *add, ebb, odd, jagg, egg, err, purr, burr, inn, butt, and buzz*, are exceptions to this rule. We must also except *f, l, and s*, immediately preceded by a single vowel, or by *gu* or *qu*, and a single vowel. Under these circumstances, *f*, and, in monosyllables, *l* and *s*, are doubled, as in *rebuff, call, guess, quill*; except in *as, has, was, gas, his, is, this, thus, us, yes, if, of* and its compounds *hereof, whereof, &c.* Concerning *l* and *s* in words of more than one syllable, no certain rule can be given.

C assumes *k* at the end of all monosyllables, except *lac, zinc, and arc.*

K was formerly used after *c*, in many words of more than one syllable; but it is now generally omitted, except in some few words; as, *attack, hillock, bullock.*

2. Words ending in *y* preceded by a consonant, change *y* into *i* on receiving an addition,* unless this addition is 's, or a syllable beginning with *i*; as, *carry*, *carries*, *carrier*; *fancy*, *fancied*, *fanciful*;—*lady*, *lady's*; *carry*, *carrying*.

3. But words ending in *y* preceded by a vowel, generally retain the *y* on taking an increase; as, *boy*, *boys*, *boyish*.

EXCEPTIONS.—*Paid*, *laid*, *lain*, *saith*, *said*, and most of their compounds, as, *unpaid*, *misaid*, are exceptions to this rule.

4. Words ending in silent *e*, generally reject the *e*, before an additional syllable beginning with a vowel; as, *move*, *movest*,† *moving*, *movable*.

Exc. 1.—Words ending in *oe*, retain the final *e*; as, *shoe*, *shoeing*; *hoe*, *hoeing*.

Exc. 2.—When *e* is preceded by *c* or *g*, it is retained before *ous* and *able*; as, *courageous*, *peaceable*.

Exc. 3.—The *e* is retained in a few words to prevent ambiguity; as in *singeing*, to distinguish it from *singing*; in *dyeing* [colouring], to distinguish it from *dying* [expiring].

Exc. 4.—Words terminating in *ee*, drop the final letter only when the addition begins with *e*; as, *see*, *seer*, *seeth*; *flee*, *fleest*; *agree*, *agreed*.

Final *ie*, besides dropping *e*, changes *i* into *y*, before an additional syllable beginning with *i*; as, *lie*, *lying*.

* The 2nd, 4th, and 6th rules are not intended to include such additions as form compound words.

† *Movest* is formed in accordance with the rule, by dropping the *e* in *move*, and adding *est*.

5. Words ending in silent *e* generally retain *e* on receiving an additional syllable beginning with a consonant ; as, *large, largely*.

Exc. — *Duly, truly, wholly, awful, judgment, abridgment, acknowledgment, and argument*, are exceptions.

Before *fy* and *ty*, *e* is sometimes changed into *i* ; as, *pure, purity, purify*.

6. Monosyllables and words accented on the last syllable, ending in a single consonant preceded by a single vowel, generally double the final consonant, on taking an additional syllable beginning with a vowel ; as, *tan, tanner ; fulfil, fulfilling*.

Exc. 1.—*X* and *z* are never doubled ; and when the accent is shifted, the final letter remains single ; as, *wax, waxen ; confer, conference*. *Excel* follows the general rule ; as in *excellence*.

Exc. 2.—The derivatives of *gas* have only one *s* ; as, *gases, gasify*.

When a diphthong precedes the final letter, or when the accent is not on the last syllable, the consonant is not doubled, on assuming an additional syllable ; as, *boil, boiling ; visit, visitor*.

Respecting words ending in *l* and *p*, which are not accented on the last syllable, usage is not settled. In many words these letters are most frequently doubled ; as, *travel, traveller ; worship, worshipper*.

Many words ending in *c* assume *k* on taking an additional syllable beginning with *e, i, or y* ; as, *frolic, frolicked, frolicking*.

7. Words ending in a double consonant generally

retain both consonants on receiving an addition; *as, call, calls, caller, calling.*

Exc.—Some words ending in *ll* drop one *l* on receiving an increase beginning with a consonant; *as, full, fulness, fully.*

8. Compound words are usually spelled in the same manner as the simple words, of which they are composed; *as, here-after, ice-house.*

Exc.—An *e* is dropped in *wherever*; and words ending in *ll* often drop one *l* in composition; *as, with-al, un-til, al-ready.*

E is inserted before *s*, in forming the plural of nouns and the third person singular of verbs, ending in *ch* soft, *sh, s, x, z, o, or y*, preceded by a consonant; *as, churches, wishes, hisses, cooes, flies.*

Exc.—*Cameo, embryo*, and nouns ending in *io*, form the plural by adding *s* alone. In the following words *e* is commonly, but not uniformly, omitted:—*Canto, solo, grotto, junto, quarto, octavo, portico, tyro, zero*, and a few others.

Many words in our language admit of two or more different modes of spelling; *as, connection, connexion; inquire, enquire; negotiate, negociate; riband, ribband, ribon, ribbon; chemistry, chymistry.*

In such cases the prevailing usage is to be learnt by observing the practice of the standard authors of the present day, and by consulting the best dictionaries.

In some kinds of writing, such as bills and inscriptions, symbols are often used to represent either whole words or parts of words; *as, XII, 18, 29th, &c.* But in literary compositions, elegant usage

generally rejects these, except in giving dates, and the several divisions of a subject.

ON NOUNS.

A *noun* is a word used to express the *name* of an object; as, *Europe, boy, slate, honor*.

Nouns are of two kinds ;—*proper* and *common*.

A *proper noun* is a name used to distinguish an *individual* object from others of the same class ; as, *Thomas, Dublin, Severn, Etna, August*.

A *common noun* is a name, which may be applied to any one of a whole *class* of objects ; as, *desk, cottage, village, scholar*.

Common nouns embrace also the particular classes, termed *abstract, verbal* or *participial*, and *collective*.

An *abstract noun* is the name of a quality considered apart from the object, to which it belongs ; as, *hardness, strength, wisdom, benevolence*. Thus, in *beautiful flower*, the quality expressed by the word *beautiful*, when considered as separated from the object *flower*, forms the abstract noun *beauty*.

A *participial noun* is a word, which has the form of a participle, and performs the office of a noun ; as, "They could not avoid *submitting* to this influence."

A *collective noun*, or *noun of multitude*, is a name, that denotes a collection of many individuals ; as, *school, flock, people, assembly*.

ON GENDER.

Gender is the distinction of objects with regard to sex.

There are three genders ;—the *masculine*, the *feminine*, and the *neuter*.

Nouns, which denote males, are of the *masculine* gender ; as, *man, brother, king, father*.

Nouns, which denote females, are of the *feminine* gender ; as, *woman, sister, queen, mother*.

Nouns, which denote objects neither male nor female, are of the *neuter* gender ; as, *rock, wind, paper, knowledge*.

Some nouns are equally applicable to both sexes ; as, *cousin, friend, neighbour, parent, person, servant*. The gender of these is usually determined by the context. To such words some grammarians have applied the unnecessary and improper term *common gender*. Murray justly observes, "There is no such gender belonging to the language. The business of parsing can be effectually performed without having recourse to a *common gender*."—The term is more useful, and less liable to objection, as applied to the learned languages ; but with us it is plainly a solecism.

Nouns of the masculine or feminine gender are frequently used in a general sense, including both sexes ; as, "And with thee will I break in pieces the *horse* and *his* rider," *Jer.* li. 21. "Go to the *ant*, thou sluggard ; consider *her* ways, and be wise," *Prov* vi. 6.

When we speak of males and females of our own species, without regard to sex, we generally employ a term in the masculine gender; as, "*Man* is mortal;" "*The authors and poets* of the age."

In speaking of young children, and of animate objects, whose sex is unknown, we often employ the neuter pronoun *it*; as, "The child was well, when I saw *it*;" "He caught the bird, but *it* soon escaped from him."

In the English language the gender of nouns follows the order of nature; but in the Greek, Latin, and German tongues, the grammatical genders are frequently assigned without regard to sex; while in the French, Italian, &c., which have no neuter gender, every object is, of necessity, regarded as either masculine or feminine.

By a figure of speech called *Personification*, gender is sometimes attributed to objects without sex. Thus the *sun*, *time*, *death*, &c., are usually considered as masculine; and the *earth*, a *ship*, *virtue*, &c., are commonly characterised as feminine.

This figurative mode of expression, by which we give life and sex to things inanimate, contributes greatly to the force and beauty of our language, and renders it, in this respect, superior to the polished languages of Greece and Rome.

No fixed rule can be given to determine, in all cases, which gender should be assigned to inanimate objects personified. Those, which are distinguished for boldness or strength, are generally regarded as masculine; and those, which are distinguished for beauty or timidity, are generally characterized as feminine

Abstract nouns, and the names of ships, cities, and countries, are usually considered as feminine.

Examples:—"They arrived too late to save the *ship*, for the violent current had set *her* more and more upon the bank."—*Irving*. "Statesmen scoffed at *Virtue*, and *she* avenged herself by bringing their counsels to naught."—*Russell*.

"*Earth*, with *her* thousand voices, praises God."
Coleridge

"Where rolls the *Oregon*, and hears no sound,
Save *his* own dashings."—*Bryant*.

"The *oak*
"Shall send *his* roots abroad, and pierce thy mould."
Bryant.

"Child of the Sun, refulgent *Summer* comes:
He comes attended by the sultry hours,
And ever-fanning breezes, on *his* way;
While, from *his* ardent looks, the turning *Spring*
Averts *her* blushful face."—*Thomson*.

The distinction between males and females is expressed in three different ways.

1. By the use of different words:—

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Beau	belle	Cock	hen
Boar	sow	Colt	filly
Boy	girl	Dog	bitch
Bridegroom	bride	Drake	duck
Brother	sister	Earl	countess
Bull	cow	Father	mother
Buck	doe	Friar or monk	nun
Bullock	heifer	Gaffer	gammer

<i>Masculine.</i>	<i>Feminine.</i>	<i>Masculine.</i>	<i>Feminine.</i>
Gander	goose	Master	miss
Gentleman	lady	Milter	spawner
Hart	roe	Nephew	niece
Horse	mare	Papa	mamma
Husband	wife	Ram	ewe
King	queen	Sloven	slut
Lad	lass	Son	daughter
Landlord	landlady	Stag	hind
Lord	lady	Uncle	aunt
Male	female	Widower	widow
Man	woman	Wizard	witch
Master	mistress		

2. By a difference of termination :—

<i>Masculine.</i>	<i>Feminine.</i>
Abbot	abbess
Actor	actress
Administrator	administratrix
Adulterer	adulteress
Ambassador	ambadress
Arbiter	arbitress
Author	authoress
Baron	baroness
Benefactor	benefactress
Caterer	cateress
Chanter	chantress
Conductor	conductress
Count	countess
Czar	czarina
Dauphin	dauphiness
Deacon	deaconess
Director	directress and directris

Don	donna
Duke	duchess
Elector	electress
Emperor	empress
Enchanter	enchantress
Executor	executrix
Giant	giantess
Heir	heiress
Heritor	heritrix
Hero	heroine
Hunter	huntress
Host	hostess
Infant*	infanta†
Instructor	instructress
Jew	jewess
Landgrave	landgravine
Lion	lioness
Marquess	marchioness
Margrave	margravine
Mayor	mayoress
Negro	negress
Patron	patroness
Peer	peeress
Poet	poetess
Prior	prioress
Prophet	prophetess
Protector	protectress
Priest	priestess

* In our early poetry applied to the child or son of a king ; to a prince. The Spaniards use the word as the title of a prince of the royal blood.

† A princess descended from the royal blood of Spain.

Prince	princess
Seamster	seamstress
Shepherd	shepherdess
Songster	songstress
Sorcerer	sorceress
Sultan	sultanness and sultana
Tailor	tailoress
Testator	testatrix
Tiger	tigress
Tutor	tutoress
Viscount	viscountess
Votary	votaress

3 By prefixing or annexing another word :—

<i>Masculine.</i>	<i>Feminine.</i>
Cock-sparrow	hen-sparrow
He-goat	she-goat
Male-child	female-child
Man-servant	maid-servant
Milk-man	milk-maid
Moor-cock	moor-hen
Pea-cock	pea-hen
Turkey-cock	turkey-hen

Some words are used only in the feminine ; as, *Amazon, brunette, dowager, shrew, siren, virago.*

ON THE FORMATION OF THE PLURAL NUMBER
OF NOUNS.

The plural of nouns is generally formed by adding *s* or *es* to the singular.

Words ending in a sound, which will unite with the

sound of *s*, form the plural by adding *s* only ; as, *herd*, *herds* ; *tree*, *trees*.

Words ending in a sound, which will not unite with the sound of *s*, form the plural by adding *es* ; as, *fox*, *foxes* ; *lash*, *lashes*.

Words ending in silent *e*, whose last sound will not combine with the sound of *s*, add *s* only for the plural, as, *rose*, *roses* ; *voice*, *voices*.

Most nouns ending in *o*, preceded by a consonant, form the plural by the addition of *es* ; as, *cargo*, *cargoes* ; *hero*, *heroes* ; but the following nouns are commonly written in the plural with *s* only :—*canto*, *folio*, *grotto*, *junto*, *motto*, *memento*, *nuncio*, *punctilio*, *portico*, *quarto*, *octavo*, *solo*, *zero*, *seraglio*, and *tyro*. There are also a few others, with respect to which, usage is not uniform.

Several nouns ending in *f* or *fe* change their termination into *ves* in the plural ; as, *loaf*, *loaves* ; *life*, *lives* ; *beef*, *beeves* ; *shelf*, *shelves* ; *knife*, *knives*. Others, as, *chief*, *dwarf*, *fife*, *grief*, *gulf*, *handkerchief*, *hoof*, *proof*, *roof*, *reproof*, *safe*, *scarf*, *strife*, *surf*, *turf*, and most of those ending in *ff*, form the plural regularly ; as, *gulf*, *gulfs* ; *muff*, *muffs*. *Staff* has *staves* in the plural, but its compounds are regular ; as, *flagstaff*, *flagstaffs*.

Nouns ending in *y* after a consonant form the plural by changing *y* into *ies* ; as, *lady*, *ladies*. But nouns ending in *y* after a vowel form the plural regularly ; as, *day*, *days*.

Many words ending in *y* were formerly spelled with *ie* in the singular ; as, *glorie*, *vanitie*. The termination *ie* in the singular is now laid aside for *y*. while

the old plural termination *ies* is retained; as, *glory, glories; vanity, vanities*.

The plurals of the following nouns are variously formed:—*man, men; woman, women; child, children; ox, oxen; mouse, mice; tooth, teeth; goose, geese; foot, feet; brother, brothers* [when applied to persons of the same family]; *brother, brethren* [when applied to persons of the same society or profession]; *die, dies* [stamps for coining]; *die, dice* [small cubes for gaming]; *genius, genii* [ærial spirits]; *genius, geniuses* [men of genius]; *pea, pease* [the species]; *pea, peas* [the seeds as distinct objects]; *penny, pence* [in computation]; *penny, pennies* [as distinct pieces of coin].

Spoonful, mouse-trap, camera-obscura, Ave-Maria, and other similar compound nouns form the plural regularly; as, *spoonfuls, mouse-traps, camera-obscuras, Ave-Marias*. But words, composed of an adjective and a noun, or of two nouns connected by a preposition, generally form the plural by adding *s* to the first words; as, *court-martial, courts-martial; knight-errant, knights-errant; aide-de-camp, aides-de-camp; cousin-german, cousins-german; son-in-law, sons-in-law*. Letters and numeral figures are generally pluralised by adding an apostrophe with the letter *s*; as, *Twelve a's; three 5's*. The plural of words, considered as words merely, is formed in the same manner.

Examples:—"I busied myself in crossing my *t's* and dotting my *i's* very industriously."—*Willis*. "The first or leading figures change from *9's* to *0's*."—*Hutton*. "Who, that has any taste, can endure the incessant, quick returns of the *also's*, and the *likewise's*, and the *moreover's*, and the *however's*,

and the *notwithstanding's*?"—*Campbell's* "Philosophy of Rhetoric."

Many nouns adopted from foreign languages retain their original plurals.

Alumnus	alumni
Arcanum	arcana
Automaton	automata, automatons
Amanuensis	amanuenses
Antithesis	antitheses
Analysis	analyses
Axis	axes
Apex	apices, apexes
Appendix	appendices, appendixes
Basis	bases
Beau	beaux
Bandit	banditti, bandits
Criterion	criteria, criterions
Crisis	crises
Calx	calces, calxes
Chrysalis	chrysalides
Cherub	cherubim, cherubs
Datum	data
Desideratum	desiderata
Dogma	dogmas, dogmata
Diaeresis	diaereses
Ellipsis	ellipses
Emphasis	emphases
Ephemeris	ephemerides
Effluvium	effluvia
Encomium	encomiums, encomia
Erratum	errata
Focus	foci

Fungus	fungi, funguses
Formula	formulas, formulae
Gymnasium	gymnasia, gymnasia
Genus	genera
Hypothesis	hypotheses
Ignis fatuus	ignes fatui
Index	indices [referring to alge- braic quantities]
Index	indexes [pointers or tables of contents]
Lamina	laminae
Larva	larvae
Medium	media, mediums
Memorandum	memoranda, memorandums
Momentum	momenta, momentums
Metamorphosis	metamorphoses
Miasma	miasmata
Monsieur	messieurs
Nebula	nebulae
Oasis	oases
Phenomenon	phenomena
Parenthesis	parentheses
Phasis	phases
Radius	radii
Scholium	scholia, scholiums
Stratum	strata
Stamen	stamens, stamina
Stimulus	stimuli
Seraph	seraphim, seraphs
Speculum	specula
Thesis	theses
Vortex	vortices

Some nouns have the same form in both numbers ; as, *deer, sheep, swine, trout, salmon, congeries, series, species, means, odds, bellows* ;—*ethics, mathematics, metaphysics, pneumatics, optics*, and other similar names of sciences.

There are also several nouns of number, which do not commonly vary their forms in the plural ; as, “*Six dozen* ;” “*Three score and ten*.”

The words *horse, foot, and infantry*, denoting bodies of soldiers, are singular in form, but plural in signification. *Cavalry* is often used in the same manner. The words *cannon, sail, and head*, are also frequently employed in a plural sense.

Examples :—“Nelson now proceeded to his station with eight *sail* of frigates under his command.”—*Southey*. “A body of a thousand *horse* was sent forward to reconnoitre the city.”—*Robertson*. “He ordered two *cannon* to be fired.”—*Irving*.

The following words, though sometimes used as singular nouns, are more properly plural :—*alms, amends, pains, riches, wages*.

The following are used only in the plural :—

Annals	Drawers [an article of
Archives	dress]
Ashes	Dregs
Assets	Embers
Billiards	Entrails
Bitters	Goods
Bowels	Hatches
Breeches	Hose [stockings]
Clothes	Hysterics
Calends	Ides

Literati	Pleiads
Lees	Snuffers
Letters [literature]	Scissors
Lungs	Shears
Minutiae	Shambles
Manners	Tidings
Morals	Tongs
Nippers	Thanks
Nones	Vespers
Orgies	Vitals
Pincers	Victuals

Nouns, denoting objects, which do not admit of plurality, are used only in the singular; as, *gold*, *silver*, *wheat*, *wine*, *flour*, *industry*, *pride*, *wisdom*.

When, however, different *kinds* or *varieties* are spoken of, words of this class sometimes take the plural form; as, "The *waters* of Germany;"—"The *wines* of France." The different species or classes are here signified, and not a number of individuals of the same class.

The word *news* is now regarded as singular, though it was formerly used in both numbers. Shakspeare has it most frequently in the plural.

Proper names are sometimes pluralised like other nouns; as, The two *Scipios*, the *Howards*, the *Johnsons*; but these plural names are not used to designate individuals, and may with more propriety be classed with common nouns.

In forming the plural of a proper name and a title, taken as one complex noun, the plural termination is most frequently annexed to the title only:—

Examples :—"The *Misses Vanhomrigh*."—*Edinburgh Journal*. "*Messrs. Percy*."—*Southey*.

In forming the plural of proper names, to which titles are prefixed, usage is still unsettled. While a decided majority of our popular writers pluralise the title and not the name, as, "The *Misses Morgan*," there is also a large class of writers equally reputable, who pluralise the name and not the title; as, "The *Miss Morgans*."

Examples :—"The *Miss Thomsons*."—*Fuller*.

"The two *Miss Flamboroughs*."—*Goldsmith*.

Beside the two forms already exhibited, there is still another, in which the plural termination is annexed to both the name and the title; as, "The *Misses Morgans*." This form, though not very common, is not entirely destitute of authority.

Examples :—"The *Messrs. Wilsons*."—*Jones*.

"The two *Misses Beauvoirs*."—*Blackwood*.

The proper names of nations, societies, groups of islands, and chains of mountains, are generally plural; as, *The French, The Moravians, The Azores, The Alps, The Andes*.

ON THE VERB.

A *Verb* * is a word, which expresses an assertion or affirmation; as, *I am*; *I teach*; *I am taught*.

Verbs are divided into *regular* and *irregular*.

A *regular verb* is one, which forms its past tense

* The term *verb* is derived from the Latin *verbum*, which signifies *a word*. This part of speech is so called, because the verb is the principal *word* in a sentence.

and perfect participle by adding *d* or *ed* to the present; as, present, *love*; past, *loved*; perfect participle, *loved*; *call*, *called*, *called*.

Regular verbs terminating in silent *e* form their past tense and perfect participle by the addition of *d* only, and those ending in any other letter, by the addition of *ed*.

The verbs *hear*, *pay*, *say*, and *lay*, which do not end in *e*, and which add *d* only for the past tense and perfect participle, are classed with irregular verbs.

An *irregular verb* is one, which does not form its past tense and perfect participle by adding *d* or *ed* to the present; as, present, *see*; past, *saw*; perfect participle, *seen*; *go*, *went*, *gone*.

ON THE PARTICIPLE.

The *participle* is a mode of the verb, partaking of the properties of the verb and the adjective; as, *seeing*, *seen*, *having seen*, *having been seen*.

Participles may be classed under two general divisions:—*imperfect* * and *perfect*.

* “The *distinguishing characteristic* of this participle is, that it denotes an unfinished and progressive state of the being, action, or passion; it is, therefore, properly denominated the IMPERFECT participle.”—*Brown*.

“All, that is peculiar to the participles is, that the one signifies a *perfect*, and the other an *imperfect* action.”—*Pickbourn*.

“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.”—*Murray*.

An *imperfect* participle denotes the continuance of an action or state; as, *calling, seeing, being seen*.

Imperfect participles relate to present, past, or future time, according as they are connected with verbs in the present, past, or future tense.

A *perfect* participle denotes the completion of an action or state; as, *called, seen, having seen*.

Participles are also divided into simple and compound.

A simple participle is a participle, that consists of only one word; as, *doing, done*.

A compound participle is a participle, that is composed of two or more words; as, *being seen, having seen, having been seen*. *Being seen* is a compound imperfect participle; *having seen* and *having been seen* are compound perfect participles.

Participles, like other modifications of the verb, have a transitive, an intransitive, and a passive use. Thus—*seeing* and *having seen* are transitive; *being* and *walking*, intransitive; *seen* and *having been seen*, passive.

Participles often lose their verbal character, and become adjectives; as, "A *moving* spectacle;" "A *revised* edition." They are then called *participial adjectives*.

Participles are also used to perform the office of nouns; as, "They could not avoid *submitting* to this influence." When used in this manner, they are called *participial nouns*.

RULES FOR FORMING PARTICIPLES FROM REGULAR
VERBS.

The *Imperfect participle* is formed by adding *ing* to the verb ; as, *call, calling*.

The *Perfect participle* is formed by adding *d* to verbs, that end in silent *e* ; as, *love, loved* ; and *ed* to verbs, that end in any other letter ; as, *call, called*.

But Verbs ending in silent *e*, on assuming *ing*, omit the *e* ; as, *Love, loving*.

Exception 1. *Singeing, swingeing, and dyeing*, the *imperfect* participles of *singe, swinge, and dye*, retain the *e*, to distinguish them from *singing, swinging, and dying*, the participles of *sing, swing, and die*.

Exception 2. Verbs ending in *ie* omit the *e*, and change the *i* into *y* before *ing* ; as, *Tie, tying*.

Verbs of one syllable ending in a *single* consonant, preceded by a *single* vowel, [or by *two* vowels, if the first is *u*,] on assuming *ing* or *ed*, double the *final* consonant ; as, *Ship, shipping, shipped ; Quit, quitting, quitted*.

Exceptions. *Suit, suiting, suited ; Bruit, bruiting, bruited*.

Verbs ending in a *single* consonant, preceded by *more than one* vowel, [unless the one before the last be *u* or *w*,] do *not* double the *final* consonant, on assuming *ing* ; as, *Load, loading, loaded ; Swab, swabbing, swabbed*.

Exception. *Recruit, recruiting, recruited*.

Verbs of more than one syllable ending in a *single* consonant, preceded by a *single* vowel, [or by *two*

vowels, if the first is *u* or *w*,] and having the accent on the *last* syllable, *double* the *final* consonant, on assuming *ing* or *ed*; as, *Defer*, *deferring*, *deferred*; *Acquit*, *acquitting*, *acquitted*.

Verbs of more than one syllable ending in a *single* consonant, preceded by a *single* vowel, and *not* accented on the last syllable, *do NOT double* the final consonant, on assuming *ing*; as, *Recover*, *recovering*; *Quiet*, *quieting*.

Note. The affix from *quiet* seems to contradict or form an exception to the Rule; as the final consonant is preceded by more than one vowel; but the Rule applies only to the last syllable, which contains no more than one vowel.

Verbs ending in *y*, preceded by a *consonant*, change the *y* into *i*, on assuming *ed*; as, *Study*, *studied*.

Verbs ending in *y*, preceded by a *vowel*, on assuming *ed*, do not change the *y*; as, *Journey*, *journeyed*.

Verbs ending in *ee* omit the latter *e*, on assuming *ed*; as, *agree*, *agreed*; *fee*, *feed*.

Verbs ending in *c* assume *k* before *ing* and *ed*; as, *Frolic*, *frolicking*, *frolicked*; *Mimic*, *mimicking*, *mimicked*; *Traffic*, *trafficking*, *trafficked*.

Shoe makes *shoeing*; *Hoe*, *hoeing*, *hoed*; *Eye*, *eyeing*, *eyed*.

The following words ought *not* to double the final consonant when a termination is added:—

Apparel, *barrel*, *benefit*, *bias*, *bigot*, *billet*, *buffet*, *cancel*, *carol*, *cavil*, *channel*, *counsel*, *cudgel*, *dial*, *drivel*, *duel*, *equal*, *fillet*, *gallop*, *gambol*, *gibbet*, *gossip*, *gravel*, *grovel*, *handsel*, *jewel*, *kennel*, *kidnap*, *level*, *libel*, *limit*, *marshal*, *marvel*, *model*, *parallel*, *parcel*, *pencil*, *pommel*,

quarrel, revel, rival, rivet, shovel, shrivel, snivel, tram-mel, travel, wainscot, and worship.

ON IRREGULAR VERBS.

The following list comprises nearly all the simple irregular verbs in our language.

When more forms than one are used in the past tense, or perfect participle, that, which stands first, is to be preferred.

Compound verbs, [except *welcome* and *behave*, which are regular,] are conjugated like the simple verbs, from which they are formed; as, *foresce, foresaw, fore-seen*

LIST OF IRREGULAR VERBS.

<i>Present.</i>	<i>Past.</i>	<i>Perf. Part.</i>
Abide	Abode	Abode
Am	Was	Been
Awake	Awoke, Awaked	Awaked
Bear	Bore	Born
[to bring forth]		
Bear, <i>for-</i>	Bore	Borne
[to sustain]		
Beat	Beat	Beaten, Beat
Begin	Began	Begun
Bend, <i>un-</i>	Bent, Bended	Bent, Bended

<i>Present</i>	<i>Past.</i>	<i>Perf. Part.</i>
Bereave	Bereft, Bereaved	Bereft, Bereaved
Beseech	Besought	Besought
Bid, <i>for-</i>	Bade, Bid	Bid
Bind, <i>un-, re-</i>	Bound	Bound
Bite	Bit	Bitten, Bit
Bleed	Bled	Bled
Blow	Blew	Blown
Break	Broke	Broken
Breed	Bred	Bred
Bring	Brought	Brought
Build, <i>re-, up-</i>	Built, Builded	Built, Builded
Burst	Burst	Burst
Buy	Bought	Bought
Cast	Cast	Cast
Catch	Caught, Catched	Caught, Caught
Chide	Chid	Chid
Choose	Chose	Chosen
Cleave [to adhere]	Cleaved	Cleaved
Cleave [to split]	Clave, Cleft	Cleft
Cling	Clung	Clung
Clothe	Clothed	Clothed
Come, <i>be-, over-</i>	Came	Come
Cost	Cost	Cost
Creep	Crept	Crept
Crow	Crew, Crowed	Crowed
Cut	Cut	Cut
Dare*	Dared, Durst	Dared
[to venture]		
Deal	Dealt	Dealt
Dig	Dug	Dug

* *Dare*, to challenge, is regular.

<i>Pres.</i>	<i>Past.</i>	<i>Perf. Part.</i>
Do,	Did	Done
<i>un-, mis-, over-</i>		
Draw, <i>with-</i>	Drew	Drawn
Drink	Drank	Drunk
Drive	Drove	Driven
Dwell	Dwelt, Dwelled	Dwelt, Dwelled
Eat	Ate	Eaten
Fall, <i>be-</i>	Fell	Fallen
Feed	Fed	Fed
Feel	Felt	Felt
Fight	Fought	Fought
Find	Found	Found
Flee	Fled	Fled
Fly	Flew	Flown
Fling	Flung	Flung
Forsake	Forsook	Forsaken
Freeze	Froze	Frozen
Get, <i>be-, for-</i>	Got	Got
Gild	Gilt, Gilded	Gilt, Gilded
Gird,	Girt, Girded	Girt, Girded
<i>be-, un-, en-</i>		
Give, <i>for-, mis-</i>	Gave	Given
Go, <i>for-, under-</i>	Went	Gone
Grave, <i>en-</i>	Graved	Graved
Grind	Ground	Ground
Grow	Grew	Grown
Have	Had	Had
Hang*	Hung	Hung

* *Hang*, to take away life by hanging, is regular; as, "Judas departed, and went and *hanged* himself."

<i>Pres.</i>	<i>Past.</i>	<i>Perf. Part.</i>
Heave*	Heaved, Hove	Heaved, Hoven
Hear, <i>over-</i>	Heard	Heard
Hew	Hewed	Hewn, Hewed
Hide	Hid	Hidden, Hid
Hit	Hit	Hit
Hold,	Held	Held
<i>be-, with-, up</i>		
Hurt	Hurt	Hurt
Keep	Kept	Kept
Kneel	Knelt	Knelt
Knit	Knit, Knitted	Knit, Knitted
Know, <i>fore-</i>	Knew	Known
Lade	Laded	Laded
Load, <i>un-, over-</i>	Loaded	Loaded
Lie†	Lay	Lain
[to lie down]		
Lay	Laid	Laid
[to place], <i>in</i>		
Lead, <i>mis-</i>	Led	Led
Leave	Left	Left
Lend	Lent	Lent
Let	Let	Let
Light	Lighted, Lit	Lighted, Lit
Lose	Lost	Lost
Make	Made	Made
Mean	Meant, Meaned	Meant, Meaned
Meet	Met	Met
Mow	Mowed	Mown, Mowed

* The irregular past tense and perfect participle of this verb are employed in sea language; but the latter rarely.

† *Lie*, to tell a falsehood, is regular.

<i>Pres.</i>	<i>Past.</i>	<i>Perf. Part.</i>
Pay, <i>re-</i>	Paid	Paid
Pen [to enclose]*	Penned, Pent	Penned, Pent
Put	Put	Put
Quit	Quitted, Quit	Quit, Quitted
Read	Read	Read
Rend	Rent	Rent
Rid	Rid	Rid
Ride	Rode	Ridden
Ring	Rang, Rung	Rung
Rise, <i>a-</i>	Rose	Risen
Rive	Riven	Riven
Run, <i>out-</i>	Ran	Run
Saw	Sawed	Sawn, Sawed
Say, <i>un-, gain</i>	Said	Said
See, <i>fore-</i>	Saw	Seen
Seek	Sought	Sought
Sell	Sold	Sold
Seethe	Seethed, Sod	Seethed
Send	Sent	Sent
Set, <i>be-</i>	Set	Set
Sit	Sat	Sat
Shake	Shook	Shaken
Shed	Shed	Shed
Shine	Shone	Shone
Shoe	Shod	Shod
Shoot, <i>over-</i>	Shot	Shot
Shew <i>or</i> Show	Shewed <i>or</i> Showed	Shewn <i>or</i> Shown
Shred	Shred	Shred
Shrink	Shrunk	Shrunk
Shut	Shut	Shut

• *Pen*, to write, is regular.

<i>Pres.</i>	<i>Past.</i>	<i>Perf. Part</i>
Sing	Sang, Sung	Sung
Sink	Sank, Sunk	Sunk
Slay	Slew	Slain
Sleep	Slept	Slept
Slide	Slid	Slid
Sling	Slung	Slung
Slink	Slunk	Slunk
Slit	Slit	Slit
Smite	Smote	Smitten
Sow	Sowed	Sown, Sowed
Speak, <i>be-</i>	Spoke	Spoken
Speed	Sped	Sped
Spend, <i>mis-</i>	Spent	Spent
Spill	Spilt, Spilled	Spilt, Spilled
Spin	Spun	Spun
Spit*	Spit	Spit
Split	Split	Split
Spread, <i>over-, be-</i>	Spread	Spread
Spring	Sprang, Sprung	Sprung
Stand, <i>with-, under-</i>	Stood	Stood
Steal	Stole	Stolen
Stick	Stuck	Stuck
Sting	Stung	Stung
Stink	Stank, Stunk	Stunk
Stride, <i>be-</i>	Strode	Stridden
Strike	Struck	Struck
String	Strung	Strung
Strive	Strove	Striven
Strow or Strew, <i>be-</i>	Strowed, Strewed	Strown, Strowed Strewn, Strewed

* *Spit*, to put on a spit, is regular.

<i>Pres.</i>	<i>Past.</i>	<i>Perf. Past.</i>
Swear, <i>for-</i>	Swore	Sworn
Sweat	Sweated	Sweated
Sweep	Swept	Swept
Swell	Swelled	Swelled, Swollen
Swim	Swam, Swum	Swum
Swing	Swung	Swung
Take, <i>mis-, under-</i> <i>be-, re-, over-</i>	Took	Taken
Teach, <i>un-, mis-</i>	Taught	Taught
Tear	Tore	Torn
Tell, <i>fore-</i>	Told	Told
Think, <i>be-</i>	Thought	Thought
Thrive	Throve, Thrived	Thriven, Thrived
Throw, <i>over-</i>	Threw	Thrown
Thrust	Thrust	Thrust
Tread, <i>re-</i>	Trod	Trodden
Wear	Wore	Worn
Weave, <i>un-</i>	Wove	Woven
Weep	Wept	Wept
Win	Won	Won
Wind, <i>un-</i>	Wound	Wound
Wring	Wrung	Wrung
Write	Wrote	Written

Obs. When the past tense is a monosyllable not ending in a single vowel, the second person singular of the solemn style is formed by the addition of *est*; as, *heardest, fleddest, lookest. Hadst, wast, saidst, and didst*, are exceptions.

N.B. The words *beholden, bounden, cloven, drunken, graven, laden, molten, sodden, shaven, shorn, sunken, stricken, stringed*, and *wrought*, which were formerly

used as perfect participles, are now used only as adjectives.

CORRESPONDING CONJUNCTIONS.

1. Some conjunctions are composed of two corresponding words. The following list embraces most of this class of connectives, and exhibits the correct mode of employing them:—

Both—and : “It is the work of a mind fitted *both* for minute researches *and* for large speculations.”—*Macaulay*.

Though, although—yet, still, nevertheless : “*Though* deep, *yet* clear—*though* gentle, *yet* not dull ;” — “*Though* a thousand rivers discharge themselves into the ocean, *still* it is never full.”

Whether—or : “*Whether* it were I *or* they.”

Either—or : “No leave ask'st thou of *either* wind *or* tide.”

Neither—nor : “*Neither* act *nor* promise hastily.”

2. Some conjunctions are used in correspondence with adverbs or adjectives. The following are the principal connectives of this class:—

As—as, so : “She is *as* amiable *as* her sister ;” — “*As* he excels in virtue, *so* he rises in estimation.”

So—as : “No riches make one *so* happy *as* a clear conscience ;” — “Speak *so as* to be understood.”

So—that, expressing a consequence : “She speaks *so* low *that* no one can hear what she is saying.”

Not only—but, but also : “He was *not only* prudent, *but also* industrious.”

Such—as : “There never was *such* a time *as* the present.”

Such—that : “*Such* is the emptiness of human enjoyment *that* we are always impatient of the present.”

More, sooner, &c.—than : “They have *more than* heart could wish;”—“The Greeks were *braver than* the Persians ”

MISCELLANEOUS OBSERVATIONS

ON POINTS, THAT OCCASION DIFFICULTY TO THE STUDENT.

1. The letters *w* and *y* are consonants, when they precede a vowel in the same syllable: as in *wine*, *twine*, *youth*—in other situations they are vowels.

2. *A* and *An* are one and the same article. *A* is used, whenever the following word begins with a *consonant*—as, *A* man, *a* tree: or, with an *aspirated h*—as, *a* house, *a* horse: or, with a *consonant sound*—as, such *a* one, *a* university, *a* ewe, *a* eulogy. N.B. The words *university*, *ewe*, and *eulogy*, begin with the consonant sound of *y*, and the word *one* with the consonant sound of *w*.

An is used, whenever the following word begins with a vowel—as, *an* army, *an* ounce: or, with an *h not sounded*—as, *an* hour, *an* heir.

An is also employed by most writers before words beginning with an *aspirated h*, when the accent falls on the *second* syllable—as, “*An* historical piece:” “*An* hereditary government:” “*An* harmonious whole.”

A or *an* is the Saxon word *ane* or *an*, signifying *one*.

3. The *possessive case* denotes *ownership* or *possession*: as, "*John's* book"—"*The sun's* rays."

The possessive singular of nouns is generally formed by adding an apostrophe, with the letter *s*, to the nominative: as, nom. *man*; poss. *man's*.

The possessive of singular nouns ending in the sound of *s* or *z*, is sometimes formed by adding only the apostrophe; as, "*Achilles'* shield." In poetry, this omission of the additional *s* must be regarded as fully sanctioned by usage. It is also allowable in prose, when the use of the *s* would require the utterance of several hissing sounds in rapid succession; as, "*Moses'* disciples"—"*Davies'* Surveying"—"*For conscience'* sake"—"*For righteousness'* sake"—but, say, "*The witness's* testimony." In all other cases the regular form is to be preferred; as, "*Collins's* Odes"—"*Erasmus's* Dialogues."

"*Achilles'* shield his ample shoulders spread,
Achilles' helmet nodded o'er his head."—*Pope*.

"A train of heroes followed through the field,
Who bore by turns great *Ajax'* seven-fold shield."

Ibid.

Plural nouns ending in *s*, form the possessive by adding an apostrophe only; as, nom. *fathers*: poss. *fathers'*.

Plural nouns, that do not end in *s*, form the possessive by adding both the apostrophe and *s*; as, nom. *men*; poss. *men's*. The import of the possessive may, in general, be expressed by the particle *of*. Thus, for "*man's* wisdom," we may say, "*The wisdom of man.*"

When the singular and plural are alike in the nominative, the apostrophe ought to follow the *s* in the plural, to distinguish it from the singular; as “a *sheep’s* head;” “*sheeps’* heads.”

The sign *’s* is a contraction of *es* or *is*. Thus *man’s*, *king’s*, were formerly written *manes* or *manis*, *kinges* or *kingis*.

N.B. The Rev. Dr. M’Culloch, in his admirable “Manual of English Grammar,” says—“It has been supposed that the termination [*s*] of the English possessive is a contraction of the possessive pronoun *his*. Thus—‘John’s book’ has been said to be an abbreviation of ‘John his book.’ But this opinion is evidently erroneous. The termination [*s*] cannot always be resolved into the pronoun *his*. We cannot resolve ‘queen’s crown’ into ‘queen *his* crown,’ or ‘children’s bread’ into ‘children *his* bread.’ The fact seems to be, that the English possessive termination is one of the parts of our language, which we have preserved from the Saxon. The casual termination of the Saxon possessive is *es* or *is*, as appears in such phrases as ‘*Godes sight*,’ ‘*kingis crown*.’ The progress of change in the termination seems to have been *es*, *is*, *’s*.”

Several respectable authors and critics have fallen into the error of regarding this possessive termination as a contraction of the pronoun *his*. “The same single letter [*s*], on many occasions, does the office of a whole word, and represents the *his* or *her* of our forefathers.”—*Addison*.

It is true that the word *his* was frequently written after words to form the possessive, by Spenser, Dry-

den, Pope, and other popular authors, during a period of two or three centuries, as, "*Christ his sake*"—" *Socrates his rules*;" but the present contracted form of the possessive was in use still earlier, and our ablest philologists have uniformly referred its origin to the old Saxon termination.

4. Adjectives have three degrees of comparison:—the *positive*, the *comparative*, and the *superlative*; but it has been objected to the positive form, that, as it denotes the quality in its simple state, without increase or diminution, it cannot properly be called a *degree*. It should, however, be borne in mind that all adjectives imply a *general* comparison of qualities. Thus, when we say that a man is discreet, we obviously mean that he has more discretion than the generality of men. So also when we say that a man is tall, it is implied that he is tall compared with other men. Hence arises the difference between the height of a tall man and that of a tall tree, each being compared with others of the same kind. In this sense, therefore, the positive is strictly and properly a *degree* of comparison.

The following adjectives are compared irregularly:—

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good,	Better,	Best.
Bad, evil, or ill,	Worse,	Worst.
Far,	Further, Farther,	Furthest, Farthest.
Late,	Later,	Latest, [<i>referring to time.</i>]
		Last, [<i>in order.</i>]
Little,	Less,	Least.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Much. <i>or</i> many,	More,	Most.
Near,	Nearer,	Nearest, [<i>referring to place.</i>]
		Next, [<i>in order.</i>]
Old,	Older, Elder,	Oldest, Eldest.

N.B. *Elder* and *eldest* are applied to persons ; and, according to the best usage, only in comparing members of the same family. Thus—an *elder* brother, the *eldest* sister : but—Wellington was little *older* than Napoleon ; the *oldest* street in the town.—*D'Orsey.*

Some adjectives in the superlative degree are formed by adding *most* to the comparative, or to the word, from which the comparative itself is made ; as, *hind, hinder, hindermost* or *hindmost* : *nether, nethermost* : *up, upper, uppermost* or *upmost* : *in, inner, innermost* or *inmost*.

Diminution of quality is expressed by *less* and *least*, whether the adjective be of one syllable or more than one ; as, *bold, less bold, least bold*.

5. There seems to be no good reason for joining *an* and *other*. *An* here excludes any other article : and analogy and consistency require that the words be separated. Their union has sometimes led to an improper repetition of the article ; as, “ *Another such a man,*” for “ *An other such man.*”

6. The pronoun *you* was originally plural in signification, but it is now universally employed in popular discourse to represent either a singular or a plural noun.

No usage of our language is more fully established

than that, which recognizes *you* as the representative of nouns in the singular number.

Brightland, one of the earliest of our English grammarians, who wrote in 1710, classes *you* with the singular pronouns *I*, *thou*, and *he*. *Greenwood*, in his celebrated grammar, which appeared the following year, says—" *Thou* or *you* is of the second person singular." The same opinion was entertained by many other grammatical writers of the last century.

Lindley Murray's Grammar first appeared in 1795. Following the practice of the Society of Friends,—the community, in which he was educated,—he restricted *you* to the plural number; and such was the influence of his example that this word was, for a time, very generally excluded from the list of singular pronouns.

There has, however, always existed a respectable class of authors, who have treated the pronoun *you* as singular, when used to personate an individual: and, during the last forty years, the number of this class has very rapidly increased.

"It is altogether absurd to consider *you* as exclusively a plural pronoun in the modern English language. It may be a matter of *history*, that it was originally used as a plural only: and it may be a matter of *theory*, that it was first applied to individuals on a principle of flattery: but the *fact* is, that it is now our second person singular. When applied to an individual, it never excites any idea either of plurality or of adulation: but excites, precisely and exactly, the idea, that was excited by the use of *thou*, in an earlier stage of the language."—*Jeffrey, in the Edinburgh Review.*

"If a word, once exclusively plural, becomes, by universal use, the sign of individuality, it must take its place in the singular number. That this is the fact with *you*, is proved by national usage."—*Webster*.

7. The "*Society of Friends*" profess to use *thou* in addressing a single individual—many of them, however, [perhaps from an idea that it is less formal] misemploy *thee* for *thou*, and often join it to the third person of the verb instead of the second. Such expressions as "*thee does, thee is, thee has, thee thinks,*" &c. are double solecisms: they set all grammar at defiance. We have, however, in Scripture, an instance of similar inaccuracy:—"For thou shalt eat the labour of thine hands: O well is thee [that is to say, O thee is well,] and happy shalt thou be."—*Psalms* cxxviii. 2. *Prayer Book Translation*.

8. Never say "*I have come*"—"He *has* risen"—"*They were once in good circumstances, but have now fallen*"—but "*I am come*"—"He *is* risen"—"*They were, &c., but are now fallen.*"

9. We nearly always see *can* and *not* written as one word: thus, *cannot*. This is not always correct. The rule for the junction or non-junction is very simple: When power is denied, *can* and *not* are united to prevent ambiguity: as, "*I cannot go.*" But when the power is affirmed, and something else is denied, the words are written separately: as, "The Christian apologist *can* not merely expose the utter baseness of the infidel assertion, but he has also positive ground for erecting an opposite and confronting assertion in its place."

10. When adjectives are connected, and the quali-

ties belong to things individually different, though of the same name, the article should be repeated: as, "*A* black and *a* white horse."

When adjectives are connected, and the qualities all belong to the same thing or things, the article should not be repeated: as, "*A* black and white horse." N.B. By a repetition of the article before several adjectives in the same construction, a repetition of the noun is implied; but, without a repetition of the article, the adjectives are confined to one and the same noun.

To avoid repetition, inconsistent qualities are sometimes joined to a plural noun: as, "The old and new testaments," for "*The* old and *the* new testament."

11. *Were* is sometimes used for *would be*, or, *should be*: as, "Ah! what *were* man, should Heaven refuse to hear?"

Had is also occasionally employed for *would have*, or, *should have*: as "I *had* not known sin but by the law."

12. The verb *need* is often used in the third person singular of the indicative present, without the personal termination: as, "The truth *need* not be disguised:" "There was one condition, which *need* not be mentioned."

13. When the article *a* or *an* is placed before the words *few* and *little*, it generally changes their meaning from negative to positive. Thus—when we say, "There were *few* persons present," the word *few* is used in a *negative* sense, in distinction from *many*, to denote the smallness of the number. But when we say, "There were *a few* persons present," the word

few is used in a *positive* sense, in distinction from *none*, to denote that there were some persons present. The expressions, "He needs *little* aid," and "He needs *a little* aid," serve also to illustrate this remark.

14. When two nouns following a comparative refer to different persons or things, the article should be repeated before the second noun: but, when the two nouns refer to the same person or thing, the article should not be repeated. Thus, in the sentence, "He is a better soldier than a scholar," the terms *soldier* and *scholar* relate properly to different individuals, and it is implied that he is a better soldier than a scholar would be. But, in the sentence, "He is a better soldier than scholar," the terms *soldier* and *scholar* are limited to one individual, and it is implied that he is better in the capacity of a soldier than in that of a scholar.

15. Adjectives, that imply unity or plurality, must agree with their nouns in number: as, "*That* sort"—"*Those* sorts." Never say, "*Those sort* of persons"—a very common expression.

16. When the adjective is necessarily plural, the noun should be made so too: as, "Twenty *pounds*," not "Twenty *pound*:" a very common mistake. N.B. In some peculiar phrases, however, this rule appears to be disregarded: as, "*Two hundred penny-worth* of bread is not sufficient." *John* vi. 7.—"*Twenty sail* of vessels."—"A *hundred head* of cattle."

17. The noun *means* has the same form in both numbers: it should, therefore, be used with an adjective of the singular or plural number, as the sense

requires: as, "By *this means* they bear witness to each other." *Mean*, in this sense, is not in good use.

18. When the comparative degree is employed, the latter term of comparison should never include the former: as, "*Iron* is more useful than *all the* metals." It should be, "than *all the other* metals."

19. When the superlative degree is employed, the latter term of comparison should never exclude the former: as, "A fondness for show, is, of all *other* follies, the most vain." The word *other* should be expunged.

20. An explanatory clause should never be inserted between a positive noun and the word, by which it is governed. The following sentence is faulty in this respect:—"She began to extol the farmer's, as she called him, excellent understanding." It should be, "She began to extol the excellent understanding of the farmer, as she called him."

21. The pronoun *who* should not be used to represent a name, which is taken merely as a word. Thus, "The court of Queen Elizabeth, *who* was but another name for prudence and economy," should be, "The court of Queen Elizabeth, *whose* name was but another word for prudence and economy."

22. The word *what* should not be used for the conjunction *that*, nor *that* for the compound relative *what*, that is to say, for the relative pronoun *what* as equivalent in signification to *that which*, or *those which*. The following sentences are in this respect faulty:—"They would not believe but *what* he was guilty:"—"We speak *that* we do know, and testify *that* we have seen."

23. *What* is sometimes used adverbially, in the sense of *partly*, or *in part*: as, "*What* with 'wooding' at two or three places, and *what* with the excitement of the day, we were too fatigued to give more than a glance and a passing note of admiration to the beauty of the scene."

24. Relatives should be so placed as to prevent all ambiguity in regard to the words, which they are intended to represent. The following sentence is, therefore, objectionable:—"He is unworthy of the confidence of a fellow-being, *that* disregards the laws of his Maker." Corrected:—"He, *that* disregards the laws of his Maker, is unworthy of the confidence of a fellow-being."

"I am the man, who command you." This sentence is ambiguous, and may be corrected in two different ways. If *who* is intended to refer to *I*, we should say, "I, who command you, am the man." But if *who* is intended to refer to *man*, then we should say, "I am the man, who commands you."

25. In familiar language, the relative is sometimes improperly omitted. Thus, "He is a man I greatly esteem," should be, "He is a man, *whom* I greatly esteem." So also, "I am dissatisfied with the manner I have spent my time," should be, "I am dissatisfied with the manner, *in which* I have spent my time."

26. *Whatever* is sometimes employed merely for the purpose of rendering a word or phrase emphatic: as, "No condition *whatever*."

27. In order to determine, in difficult cases, whether an adjective or an adverb is required, the student should carefully attend to the definitions of these

parts of speech, and consider whether, in the case in question, *quality* or *manner* is to be expressed: if the former, an adjective is proper: if the latter, an adverb. The following examples will illustrate this point: "She looks *cold* :—she looks *coldly* on him." "I sat *silent* :—I sat *silently* musing." "Stand *firm* :—maintain your cause *firmly*."

28. The pronominal adjectives, *each*, *every*, *either*, and *neither*, are always in the third person singular: and, when they are the leading words in their clauses, they require verbs and pronouns to agree with them accordingly: as, "*Each* of you *is* entitled to *his* share."

29. *Either* and *neither* relate to two things only: when more are referred to, *any* and *none* should be used instead of them: as, "*Any* of the three,"—not, "*Either* of the three." "*None* of the four,"—not, "*Neither* of the four."

30. *Which*, as well as *who*, was formerly applied to persons: as, "Our *Father*, *which* art in heaven." It may still be applied to a young child: as, "The child, *which* died."

31. Nouns of multitude, unless they express persons directly as such, should not be represented by the relative *who*: to say, "The *family*, *whom* I visited," would hardly be proper: *that* would here be better. When, however, such nouns are strictly of the neuter gender, the pronoun *which* may represent them: as, "The committees, *which* were appointed."

32. An adverb should not be used, where a preposition and a relative pronoun would better express the relation of the terms: as, "A cause, *where* justice is so much concerned:" say, "*in which* justice," &c.

33. Where a pronoun or a pronominal adjective will not express the meaning clearly, the noun must be repeated. In the following sentence the meaning is not clearly expressed: "We see the beautiful variety of colour in the rainbow, and are led to consider the cause of *it*," say, "the cause of that variety."

34. The relative *that* may be applied either to persons or to things. In the following cases it is preferable to *who* or *which*:—1. After an adjective of the superlative degree: as, "He was the *first*, *that* came." 2. After the adjective *same*: as, "This is the *same* person, *that* I met before."—3. After the antecedent *who*: as, "*Who*, *that* has common sense, can think so?"—4. After a joint reference to persons and things: as, "He spoke of the *men* and *things*, *that* he had seen."—5. After an unlimited antecedent: as, "*Thoughts*, *that* breathe, and *words*, *that* burn."—6. After an antecedent introduced by the expletive *it*: as, "*It* is *you*, *that* command." "*It* was *I*, *that* did it."—7. And, in general, where the propriety of *who* or *which* is doubtful: as, "The little child, *that* was placed in the midst."

35. A collective noun conveying the idea of unity, requires a noun in the third person singular, neuter: as, "The *nation* will enforce *its* laws."

Most collective nouns of the neuter gender may take the regular plural form, and be represented by a pronoun in the third person plural, neuter: as, "The *nations* will enforce *their* laws."

36. The adjuncts of the nominative do not control its agreement with the verb: as, "Six months' *in-*

terest was due.—"The *propriety* of these rules is evident."—"The *mill*, with all its appurtenances, *was* destroyed."

37. *Either* is occasionally employed by good writers in the sense of *each*: as, "On *either* side the giant guards divide."—*Southey*. "The Sabine hills and the Albanian mountains stretch on *either* hand."—*Irving*. N.B. This practice, however, should be carefully avoided.

38. In the use of comparative and superlative adjectives, care should be taken not to include a noun or pronoun in a class, to which it does not belong, nor exclude it from a class, to which it does belong. Thus, it would be improper to say, "Socrates was wiser than any Athenian," because Socrates was himself an Athenian, and could not be wiser than himself. The correct form would be, "Socrates was wiser than any *other* Athenian," or, "Socrates was the wisest of the Athenians." The following sentence is also erroneous:—"The vice of covetousness, *of all others*, enters deepest into the soul." Covetousness is not one of the *other* vices, as the construction of the sentence would imply. Corrected:—"Of all the vices, covetousness enters deepest into the soul."

39. The word "*self*," when used alone, is a noun: as, "The love of *self* is predominant."

40. Double comparatives and superlatives, as *worser*, *most straitest*, should be carefully avoided.

The word *lesser* is, however, sometimes employed by good writers: as, "Of *lesser* note."—*Goldsmith*. "*Lesser* graces."—*Blair*. "Like *lesser* streams."—*Coleridge*

41. The verbs *need* and *want* are sometimes employed in a general sense, without a nominative, expressed or implied: as, "There *needed* a new dispensation of religion for the moral reform of society."—*Eveleigh*. "There *needs* no better picture of his destitute and piteous situation, than that furnished by the homely pen of the chronicler."—*Irving*. "Wheresoever the case of the opinions came in agitation, there *wanted* not patrons to stand up to plead for them."—*Sparks*.

"Nor did there *want*
Cornice, or frieze, with bossy sculptures graven."
Milton.

42. Idiomatic expressions sometimes occur, in which intransitive verbs are followed by objectives depending on them: as, "Perhaps we have wanted the spirit, the manliness, to *look* the *subject* fully in the face."—*Channing*. "They *laughed him* to scorn."—*Matt.* ix. 24.

"The broken soldier, kindly bid to stay,
Sat by his fire, and *talk'd* the *night* away."
Goldsmith.

43. The verb *learn* is often improperly used for *teach*: as, "It is of little utility *to learn* scholars that certain words are signs of certain moods and tenses." Insert *teach* in the place of *learn*.

44. The imperfect participle of a transitive verb is sometimes employed in a passive sense: as, "The fortress was *building*."

Different opinions have long existed among critics respecting this passive use of the imperfect participle. Many respectable writers substitute the compound

passive participle : as, "The house is *being built* :"—
"The book is *being printed*." The prevailing practice, however, of the best authors, is in favour of the simple form : as, "The house is *building*."

"The propriety of these imperfect passive tenses has been doubted by almost all our grammarians : though I believe but few of them have written many pages without condescending to make use of them. Dr. Beattie says, 'One of the greatest defects of the English tongue, with regard to the verb, seems to be the want of an imperfect passive participle.'—And yet he uses the imperfect participle in a passive sense as often as most writers."—*Pickbourn's "Dissertation on the English Verb."*

A distinguished Reviewer thus expresses himself in reference to this point : "Several other expressions of this sort now and then occur, such as the new-fangled and most uncouth solecism '*is being done*,' for the good old English idiomatic expression '*is doing*,'—an absurd periphrasis, driving out a pointed and pithy turn of the English language."

45. When the nominative is a collective noun conveying the idea of plurality, the verb must agree with it in the plural number : as, "The council *were* divided."

46. When a verb has nominatives of different persons or numbers, connected by *or* or *nor*, it must agree with that, which is placed nearest to it, and be understood to the rest, in the person and number required : as, "Neither he nor his brothers *were* there."—
"Neither you nor I *am* concerned."

But when the nominatives require different forms

of the verb, it is, in general, more elegant to express the verb, or its auxiliary, in connexion with each of them: as, "Either thou *art* to blame, or I *am*."—"Neither *were* their numbers, nor *was* their destination, known."

47. The speaker should generally mention himself last: as, "Thou or *I* must go."—"He then addressed his discourse to my father and *me*."—But in confessing a fault he may assume the first place: as, "*I* and Robert did it."

48. Participles have the same government as the verbs, from which they are derived. The preposition *of*, therefore, should not be used after the participle, when the verb does not require it. Thus, in phrases like the following, *of* is improper: "Keeping *of* one day in seven:"—"By preaching *of* repentance:"—"They left off beating *of* Paul."

When participles are compounded with something, that does not belong to the verb, they become adjectives: and, as such, they cannot govern an object after them. The following sentence from "*Jones's Church History*" is, therefore, inaccurate: "When Caius did any thing *unbecoming* his dignity."

When a transitive participle is converted into a noun, *of* must be inserted to govern the object following.

An imperfect or a compound participle, preceded by an article, an adjective, or a noun or pronoun in the possessive case, becomes a verbal noun: and, as such, it cannot govern an object after it. A word, which may be the object of the participle in its proper construction, requires the preposition *of*, to connect it

with the verbal noun: as, 1. [By the participle.] "By *exercising* the body, health is promoted."—2. [By the verbal noun.] "By *the exercising of* the body, health is promoted." Again: 1. [By the participle.] "Much depends on *observing* this rule."—2. [By the verbal noun.] "Much depends on *their observing of* this rule."

When the use of the preposition produces ambiguity or harshness, the expression must be varied. Thus—the sentence, "He mentions *Newton's writing of* a commentary," is both ambiguous and awkward. If the preposition be omitted, the word *writing* will have a double construction, which is inadmissible. Some would say, "He mentions *Newton writing* a commentary." This is still worse, because it makes the leading word in sense the adjunct in construction. The meaning may without difficulty be correctly expressed. Thus: "He mentions *that Newton wrote* a commentary."—"By *his* studying the Scriptures, he became wise." Here *his* serves only to render the sentence incorrect.

49. The verbal noun should not be accompanied by any adjuncts of the verb or participle, unless they be taken into composition: as, "The hypocrite's hope is like the *giving-up of* the ghost." The following phrase is, therefore, inaccurate: "For the *more easily* reading of large numbers."—Yet, if we say, "For reading large numbers *the more easily*," the construction is different, and not inaccurate.

50. In sentences like the following, the participle seems to be improperly made the object of the verb: "I intend *doing* it."—"I remember *meeting* him."—

Better, "I intend *to do* it."—"I remember *to have met* him."

51. A participle construed after the nominative or the objective case, is not equivalent to a verbal noun governing the possessive. There is sometimes a nice distinction to be observed in the application of these two constructions, as the leading word in sense should not be made the adjunct in construction. The following sentences exhibit a disregard to this principle, and are both inaccurate: "He felt his strength's declining."—"He was sensible of his strength declining." In the former sentence the noun *strength* should be in the objective case, governed by *felt*: and in the latter, in the possessive, governed by *declining*.

52. When the infinitive follows the transitive verbs *bid*, *dare*, *feel*, *see*, *let*, *make*, *need*, and *hear*, the sign *to* is usually omitted: as, "I *felt* my strength *return*:"—"Nothing *need be said*:"—"We *heard* the thunder *roll*:"—"Pride guides his steps, and *bids* him *shun* the great."

The sign of the infinitive is also omitted, in some instances, after the verbs *have*, *behold*, *observe*, *perceive*, *know*, and *help*: as, "Would they *have* us *reject* such an offer?"

53. In the use of verbs, those tenses alone should be employed, which correctly express the sense intended.

Although this rule is somewhat indefinite, yet when taken in connexion with the definitions and illustrations of the tenses, that are given in such grammars as those of D'Orsey, Macculloch, and Grant, it will,

in most cases, be a sufficient guide to the student. It is violated in the following example:—"After I *visited* Europe, I returned to America." The verb *visited* in this sentence relates to a time previous to that denoted by the verb *returned*. It should, therefore, be in the past perfect tense. Corrected:—"After I *had visited* Europe, I returned to America."—"I expected *to have seen* you," is also incorrect. The verb "*to have seen*" cannot here relate to a time prior to that denoted by the verb "*expected*." It should not, therefore, be in the past perfect tense. Corrected:—"I expected *to see* you."

54. *Never* is sometimes improperly used for *ever*: as, "They might be extirpated, were they *never* so many." Corrected:—"They might, &c., were they *ever* so many."

55. A negation is properly expressed by the use of one negative only. The following sentence is, therefore, erroneous:—

"I never did repent for doing good,
Nor shall *not* now."—*Shakspeare*.

56. Two negatives in the same clause are generally equivalent to an affirmative, and are sometimes elegantly employed to express a positive assertion; as, "The pilot was *not unacquainted* with the coast:"—" *Nor* did he pass *unmoved* the gentle scene." The intervention of *only*, or some other word of kindred meaning, preserves the negation; as, "He was *not only* illiberal, but covetous."

57. A repetition of the same negative renders the negation more emphatic; as, "I would *never* lay down my arms:—*never, never, never*."—*Pitt*.

58. The adverb *no* is often improperly used for *not* : as, "Whether he will or *no*, he must be a man of the nineteenth century."—*Macaulay*.

59. Adverbs should be placed in that situation, which contributes most to the harmony and clearness of the sentence, and which accords best with the usage of the language. This rule is violated in the sentence—"Thoughts are *only* criminal, when they are first chosen, and then voluntarily continued."—*Johnson*. As it now stands, the adverb *only* properly qualifies *criminal*, whereas the author intended to have it qualify the clause following *when*. Corrected:—"Thoughts are criminal, *only* when they are first chosen, and then voluntarily continued." The following sentence is also faulty:—"It is *not* the business of virtue, to extirpate the affections of the mind, but to regulate them." Corrected:—"The business of virtue is, *not* to extirpate the affections of the mind, but to regulate them."

60. An adverb should not be placed immediately after the infinitive particle *to*. This rule is violated in the following sentence:—"Teach scholars to *carefully* scrutinise the sentiments advanced in all the books they read ' say "Teach scholars to scrutinise *carefully*" &c., or "*carefully* to scrutinise" &c.

61. *Than* should be used to correspond with *rather*, and with all *comparatives*. The clause following *other* is also more properly introduced by *than*, though good writers occasionally employ some other term. N.B. "In the book of Common Prayer we have, 'Thou shalt have no *other* gods *but* me:' and the same expression occurs in Addison, Swift, and other con-

temporary writers. Usage, however, seems of late to have decided almost universally in favour of *than*.”—*Dr. Crombie*.

62. The conjunction *so* is occasionally used in the sense of *if*, or *provided that* : as, “ It signifies little whether it be very well executed or not, *so* it be reasonably well done, and without any glaring omissions or errors.”—*Lord Brougham*.

63. The word *both* should not be used with reference to more than two objects or classes of objects. The following example is, therefore, erroneous :—“ He paid his contributions to literary undertakings, and assisted *both* the *Tatler*, *Spectator*, and *Guardian*.”—*Johnson*. *Both* should be omitted.

64. The conjunction *as*, used in connexion with an adjective or adverb in the positive degree, is sometimes improperly coupled with a comparative, and followed by *than* : as, “ The latest posterity will listen with *as much*, or even *greater* pleasure *than* their contemporaries.”—*Everett*. Corrected :—“ The latest posterity will listen with as much pleasure as their contemporaries, or even greater.”

65. A preposition and its object should be so placed as to leave no ambiguity in regard to the words, which the preposition is intended to connect. The following sentence is faulty in this respect :—“ The message was communicated by an agent, who had never before discharged any important office of trust, *in compliance* with the instructions of the executive.” *In* is here intended to show the relation between *was communicated* and *compliance* ; whereas the present arrangement indicates that it expresses the relation

between *had discharged* and *compliance*. Corrected :--

"The message was communicated *in compliance* with the instructions of the executive by an agent, who had never before discharged any important office of trust."

66. Care should be taken to employ such prepositions as express clearly and precisely the relations intended: as "He went *to* Glasgow:"—"He arrived *at* Liverpool:"—"He rode *into* the country:"—"He resides *in* London:"—"He walks *with* a staff *by* moonlight:"—"The mind is sure to revolt *from* the humiliation *of* being thus moulded and fashioned, *in* respect *to* its feelings, *at* the pleasure *of* another."—*Whately*.

67. *But* is sometimes employed as a preposition, in the sense of *except*: as,

"The boy stood on the burning deck,
Whence all *but* him had fled."—*Hemans*.

68. "*O'clock*" is an elliptical expression, contracted from "*Of the clock*:"—"At seven *of the clock*."—*Spectator*. "By five *of the clock*."—*Shakspeare*.

69. The preposition *into* expresses a relation produced by motion or change: and *in*, the same relation, without reference to motion: hence, "to walk *into* the garden," and, "to walk *in* the garden," are very different.

70. *Between* or *betwixt* is used in reference to two things or parties: *among* or *amidst*, in reference to a greater number, or to something, by which another may be surrounded: as,

"Thou pendulum *betwixt* a smile and tear."—*Byron*.

'The host *between* the mountain and the shore."—*Id*.

“To meditate *amongst* decay, and stand
A ruin *amidst* ruins.”—*Byron*.

71. Two separate prepositions have sometimes a joint reference to the same noun: as “He boasted *of*, and contended *for*, the privilege.” This construction is formal, and scarcely allowable, except in the law style. It is better to say, “He boasted of the privilege, and contended for it.”

72. By the customary [but faulty] omission of the negative before *but*, that conjunction has acquired the adverbial sense of *only*: and it may, when used with that signification, be called an adverb. Thus the text, “He hath *not* grieved me but in part, [2 Cor. ii. 5] might drop the negative and convey the same meaning: “He hath grieved me *but* in part.”

“Reason itself *but* gives it edge and power.”—*Pope*.

“Born *but* to die, and reasoning *but* to err.”—*Idem*.

73. A noun, governing the possessive plural, should not be made plural, unless the sense require it. Thus: say, “We have changed our *mind*,” if only one purpose or opinion is meant.

A noun, taken figuratively, may be singular, when the literal meaning would require the plural: such expressions as “Their *face*”—“Their *neck*”—“Their *hand*”—“Their *head*”—“Their *heart*”—“Our *mouth*”—“Our *life*”—are frequent in the Scriptures, and are not improper.

74. Never say, “*He* was paid *the money*,” but, “*The money* was paid *him*.”

75. The adjective *worth* is followed by the objective case, governed, perhaps, by *of* understood: as, “The

book is *worth* a sovereign." Some suppose that *worth* in this construction is a noun, and that there is a double ellipsis of the preposition: as, "The book is [of the] *worth* [of] a sovereign." After the kindred adjectives *worthy* and *unworthy*, *of* should be expressed: as, "It is *worthy of* remark."—"It is *unworthy of* notice." *Worth* was anciently a verb signifying *be*, and was used in every part of the conjugation. Some traces of this usage are found in modern writings: as,

"Wo *worth* the chase, wo *worth* the day,
That cost thy life, my gallant gray!"—*Scott*.

Here *worth* is a verb, and *to* is understood after it: the meaning being, "Wo *be to* the chase," &c.

76. In connecting words, that express time, the order and fitness of time should be observed. Thus: instead of, "I *have seen* him *last week*," say, "I *saw* him *last week*:" and instead of, "I *saw* him *this week*," say, "I *have seen* him *this week*."

77. Verbs of *commanding*, *desiring*, *expecting*, *hoping*, *intending*, *permitting*, and some others, in all their tenses refer to actions or events, relatively present or future: one should, therefore, say, "I *hoped* you *would come*,"—not "*would have come*:" and, "I *intended to do* it,"—not, "*to have done* it:" &c.

78. Propositions, that are at all times equally true or false, should generally be expressed in the present tense: as, "He *seemed* hardly to know that two and two *make* four,"—not, "*made*."

79. Idiomatic expressions sometimes occur, in which a transitive verb is used intransitively in a sense nearly allied to the passive: as, "The goods *sell*

rapidly:"—"The cloth *tears*:"—"Mahogany *planes* smooth:"—"These lines *read* well."

80. When two or more personal pronouns in the second person are employed in the same connexion, they should be made to correspond in style. The following passages are, therefore, inaccurate:—

1. "Enjoy *your* dear wit, and gay rhetoric,
That hath so well been taught her dazzling fence;
Thou art not fit to hear *thyself* convinced."—*Milton*.

N.B. *Your* should be *thy*, to correspond with *thou* and *thyself*.

2. "As in that loved Athenian bower,
You learn'd an all-commanding power,
Thy mimic soul, O nymph endear'd,
Can well recall what then it heard."—*Collins*.

N.B. *Thy* should be *your*, to correspond with *you*.

81. We sometimes find adverbs used after the manner of nouns: as, "The Son of man hath not *where* to lay his head."—*Matt.* viii. 20. "The Son of God—was not *yea* and *nay*, but in him was *yea*."—*2 Cor.* i. 19. "An eternal *now* does always last."—*Cowley*. "To say *aye* and *no* to every thing I said!—*Aye* and *no* too was no good divinity!"—*Shakspeare*. "Till *now* they had paid no taxes."—*Inglis*. "On the following day Columbus came to *where* the coast swept away to the north-east for many leagues."—*Irving*. "Save *where* the beetle wheels his droning flight."—*Gray*. "Till *then*, who knew the force of those dire arms?"—*Milton*.

N.B. *At once*, and *by far*, are in general use; and the adverbial phrases *from hence*, *from thence*, *from whence*, constitute an authorized idiom. Such expres-

sions, however, as *from where, from there, to here, from far, since when, since then, till now*, are seldom employed by the best prose writers. In poetry, their occurrence is more frequent.

82. In former times, the infinitive was sometimes preceded by *for* as well as *to*; as, "I went up to Jerusalem *for to* worship."—*Acts* xxiv. 11. "What went ye out *for to* see?"—*Luke* vii. 26.

"Learn skilfullie how

Each grain *for to* laie by itself on a mow."—*Tusser*
Modern usage rejects the former preposition.

83. A singular nominative and an objective after *with* are sometimes made to form the joint subject of a plural verb: as, "Pharaoh with all his host *were* drowned in the Red Sea." This copulative use of *with* is occasionally adopted by good writers; it would, however, be better, in most cases, either to put *and* in the place of *with*, or to employ the singular form of the verb. Thus—instead of saying, "This noble ship *with* her gallant crew *were* buried beneath the waves," it would be better to say—"This noble ship *and* her gallant crew *were* buried beneath the waves." So also—"This brave officer, with a company of only fifty men, *have* succeeded in quelling the insurrection," would be better expressed by saying—"This brave officer, with a company of only fifty men, *has* succeeded in quelling the insurrection."

Examples:—"This principle, with others of the same kind, *supposes* man to act from a brute impulse."—*Johnson*. "He himself, with others, *was* taken."—*Moore*. "A body of two thousand men

succeeded in surprising the quarters of the Marquess of Cadiz, who, with his followers, *was* exhausted by fatigue and watching.”—*Prescott*.

“This phraseology,” says Dr. Crombie, “though not strictly consonant with the rules of concord, frequently obtains both in ancient and modern languages; in some cases, indeed, it seems preferable to the syntactical form of expression.”

84. In a familiar question or negation the compound form of the verb is preferable to the simple: as, “*Does he come* to town every week?” Not “*Comes he* to town” &c.?—But, in the solemn or the poetic style, the simple form is more dignified and graceful: as, “*Understandest* thou what thou readest?” “Of whom *speaketh* the prophet this?”—*Acts* viii. 30, 34. “What! *Heard* ye not of lowland war?”—*Scott*.

85. Some grammarians object to the use of the numerals *two, three, four, &c.*, before the adjectives *first* and *last*. There seems, however, to be no good reason for the objection, and the expressions *two first, three last, &c.*, are fully sanctioned by good usage.

Examples:—“My *two last* letters.”—*Addison*. “The *two first* lines are uncommonly beautiful.”—*Blair*. “At the *two last* schools.”—*Johnson*. “The *four first* are altogether and unequivocally poetical.”—*Cheever*. “The *three first* of his longer poems.”—*Southey*.

The expressions *first three, last two, &c.*, are also in good use, and, in some cases, are to be preferred.

Examples:—“The *first eighteen* years.”—*Robertson*. “The history of the world for the *last fifty*

years."—*Everett*. "During the *last seven* or *eight* years."—*Brougham*.

N.B. "It has been fashionable of late to write the *first three*, and so on, instead of the *three first*. Persons write in this way to avoid the seeming absurdity of implying that more than *one* thing can be the *first*; but it is, *at least*, equally absurd, to talk about the *first four*, when [as often happens] there is no *second four*."—*Arnold*. "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."—*Grant*

"The only argument against the use of *two first*, and in favour of substituting *first two*, so far as I can recollect, is this: In the nature of things, there can be only *one first* and *one last*, in any series of things. But—is it true that there can never be more than *one first* and *one last*? If it be so, then the adjectives *first* and *last* must always be of the *singular* number, and can never agree with nouns in the *plural*. We are told that the *first years* of a lawyer's practice are seldom very lucrative. The poet tells us that his *first essays* were severely handled by the critics, but his *last efforts* have been well received. Examples like these might be produced without number. They occur everywhere in all our standard writers. . . . When a numeral adjective and a qualifying epithet both refer to the same noun, the *general rule* of the English language is to place the numeral first, then the qualifying epithet, and afterwards the noun. Thus we say, '*the two wise men*,' '*the two tall men*;' and not, '*the wise two men*,' '*the*

tall two men. And the same rule holds in *superlatives*. We say, 'the *two wisest* men,' 'the *two tallest* men;' and not 'the *wisest two* men,' 'the *tallest two* men.' Now if this be admitted to be the general rule of the English language, it then follows that we should generally say, 'the *two first*,' 'the *two last*,' &c., rather than 'the *first two*,' 'the *last two*,' &c. This, I say, should *generally* be the order of the words. Yet there are some cases, in which it seems preferable to say, 'the *first two*,' 'the *first three*,' &c."—*Dr. Murdock*.

86. "Of the two forms, '*him excepted*,' and '*he excepted*,' the former, [contrary to the sentiment of the majority of grammarians,] is the correct one."—*Latham*.

87. *His* was formerly employed as the possessive both of *he* and *it*.

Examples :—"Put up again thy sword into *his* place."—*Matt.* xxvi. 52. "Learning hath *his* infancy, when it is but beginning, and almost childish."—*Bacon*.

N.B.—"The possessive *its* does not appear before the seventeenth century."—*Booth*. "*Its* is not found in the Bible except by misprint."—*Brown*.

88. *Who* is usually applied to persons only; *which*, though formerly applied to persons, is now confined to animals and inanimate things; *what* [as a mere pronoun] is applied to things only; *that* is applied indifferently to persons, animals, or things.

89. The word *than* was formerly used as a preposition, and still retains this character in the phrase

than whom; as, "Beëlzebub, *than whom*, Satan excent, none higher sat."—*Milton*.

Obs.—The phrase *than which* is also sometimes used in a similar manner; as, "A work, *than which*, the age has certainly produced none more sure of bequeathing its author's name to the admiration of future times."—*Russell*.

90. The second person singular of the simple verb *do* is now usually written *dost*: being contracted in orthography as well as in pronunciation. This anomaly seems unnecessary. In the words *undoest* and *overdoest* no contraction takes place.

91. *An* is sometimes a *conjunction* signifying *if*; as, "Nay, *an* thou'lt mouthe, I'll rant as well as thou"—*Shakspeare*.

92. To express a reciprocal action or relation, the pronominal adjectives *each other* and *one another* are employed: as, "They love *each other*;"—"They love *one another*." The words separately considered are singular; but, taken together, they imply plurality: and they can be properly construed only after plurals, or singulars taken conjointly. *Each other* is usually applied to two objects; and *one another* to more than two. The terms, though reciprocal and closely united, are never in the same construction. If such expressions be analysed, *each* and *one* will generally appear to be in the nominative case, and *other* in the objective: as, "They love *each other*;" that is, *each* loves *the other*. *Each* is properly in apposition with *they*, and *other* is governed by the verb. The terms, however, admit of other constructions: as, "Be ye helpers *one of another*."—*Bible*. Here *one* is in apposition

with *ye*, and *another* is governed by *of*. “Ye are *one another’s* joy.”—*Bible*. Here *one* is in apposition with *ye*, and *another’s* is in the possessive case, being governed by *joy*. “Love will make you *one another’s* joy.” Here *one* is in the objective case, being in apposition with *you*, and *another’s* is governed as before. The Latin terms *alius alium*, *alii alios*, &c. sufficiently confirm this doctrine.

93. When the verb has different forms, that form should be adopted, which is the most consistent with present and reputable usage, in the style employed: thus, to say familiarly, “The clock *hath stricken*,”—“Thou *laughedst* and *talkedst*, when thou *oughtest* to have been silent,”—“He *readeth* and *writeth*, but he *doth* not cipher,”—would be no better than to use *don’t*, *won’t*, *can’t*, *shan’t*, and *didn’t* in preaching.

94. *Adjectives* should be employed to qualify *nouns* and *pronouns*, and *adverbs* to modify *verbs*, *adjectives*, and other *adverbs*. It is, therefore, incorrect to say, “She writes *elegant* ;”—“Thine *often* infirmities.”

95. Conjunctions should not be unnecessarily accumulated; as, “*But AND if* that evil servant shall say in his heart,” &c.—*Matt. xxiv. 48*.

96. Those verbs and participles, which require a regimen, should not be employed without it; as, “She endeavoured to *ingratiate* [*herself*] with the family.”—“I will not *allow of* it.” Leave out *of*.

97. Those verbs and participles, which do not admit a regimen, should not be used transitively; as, “The planters *grow* cotton:” say, *raise*, or *cultivate*.

N.B.—Some verbs, however, may govern a kindred noun, or its pronoun, but no other: as, “He *lived* a

virtuous *life*.”—“Hear, I pray you, this *dream, which I have dreamed*.”—*Gen.* xxxvii. 6.

98. *Beside* should be used as a preposition, and *besides* only as an adverb.

99. Passive verbs of *asking, giving, teaching*, and some others, are often employed to govern a noun or pronoun in the objective.

Examples :—“He *was asked* his *opinion*.”—*Johnson*.

“They *were denied* the *indulgence*.”—*Macaulay*.

“He *was taught* the *science* in its strictly logical form.”—“They *had been refused* *shelter*.”—“And all *are taught* an *avarice* of praise.”—*Goldsmith*.

100. There are some verbs, which may be used either transitively or intransitively: as, “He *will return* in a week,” “He *will return* the *book* ;”—“The wind *blows* violently,” “The wind *blows* the *chaff*.”

101. *Mussulmen* is used by many writers as the plural of *Mussulman*, which is decidedly incorrect. We say *Frenchmen, Dutchmen, Irishmen*, &c., and not *Frenchmans, Dutchmans, Irishmans*, because *Frenchman, Dutchman, and Irishman*, are respectively compounded of *French* and *man, Dutch* and *man, Irish* and *man*, and because *men* is the plural of *man*. But, as to the word *Mussulman*, though it may be a compound in the Arabic, in which language it signifies *a believer in the true religion*, yet considered as an English word, it is not compounded, but simple, as we have no such word as *Mussul* in the English tongue.

It is the same with the words *Ottoman* and *German*,

which considered as English words, are not compounded, whatever they may be in the countries, where they were coined. We, therefore, say *Ottomans* and *Germans* in the plural: and no one ever yet took it into his head to say *Ottomen* or *Germen*.

We ought, on the same principle, to say *Mussulmans* in the plural, and not *Mussulmen*.

102. *Co-* ought to be used only when the word, with which it is joined, begins with a vowel, as in *co-eval*, *co-existent*, *co-incident*, *co-operate*, &c.—*Con-*, when the word begins with a consonant, as in *contemporary*, *conjuncture*, &c.—There is but one exception, which is *co-partner*.

103. *Extemporary* is preferable as an adjective to *extempore*, which is properly an adverb, and ought, for the sake of precision, to be confined to that use. Thus we say with propriety, an *extemporary prayer*, an *extemporary sermon*—but, he *prays extempore*, he *preaches extempore*. On the same principle *scarcely* as an adverb ought to be preferred to *scarce*, which is an adjective; and *exceedingly*, as an adverb, to *exceeding*, which is a participle.

104. When *this* and *that* are used in the sense of *former* and *latter*, *this* and *these* correspond with *latter*, *that* and *those* with *former*.

Examples. “Religion raises men above themselves; irreligion sinks them beneath the brutes;—*this* [irreligion] binds them down to a pitiable speck of earth—*that* [religion] opens for them a prospect to the skies.”

“The palaces and lofty domes arose;—

These for devotion, and for pleasure *those*.”

Pope.

A DISSERTATION

ON THE NATURE AND PECULIAR USE OF CERTAIN HYPOTHETICAL VERBS IN THE ENGLISH LANGUAGE

Shall, will, may, and can, together with their past tenses, *should, would, might, and could*, are verbs of a peculiar kind; and, in expressions of duty, obligation, possibility, liberty, contingency, conditional desire, and hypothetical choice, or actions greatly contribute to the elegance and precision of the English tongue. None of these terms are ever used as mere signs of tenses, except *will* and *shall*; the first of which, as a sign, denotes only futurity; but the latter, even as a sign, frequently implies something more, as will afterwards appear. The rest are really and properly verbs, always followed by an infinitive mood; and, like many other verbs, never allow the sign *to* before that mood. DR. LOWTH considered these verbs as subjunctive auxiliaries, but proved that they also belonged to the indicative mood; and he acknowledged that *should, would, might, and could*, were used to express future as well as present and past time. “The verbs *shall, will, can, and may*,” says DR. PRIESTLEY, “express no certain distinction of time, and, therefore, have no proper tenses; but they have two forms, one of which expresses absolute certainty, and may, therefore, be called the *absolute form*; and the other

implies a condition, and may, therefore, be called the *conditional form*.

Absolute Form.

I shall: thou shalt, &c.

I will: thou wilt, &c.

I can: thou canst, &c.

Conditional Form.

I should: thou shouldest, &c.

I would: thou wouldest, &c.

I could: thou couldest, &c."

Let us now examine whether either of these forms be more *absolute*, or more *conditional*, than the other; and whether it be really true that these verbs have no *proper tenses*. "If thou *shalt* keep all these commandments to do them."—"Lord, *if* thou *wilt*, thou *canst* make me clean."—"But—*if* thou *canst* do any thing, have compassion on us."—"If I *may* but touch his garment, I shall be made whole.' Now—might we not write over those terms, *The Conditional Form*, with as much propriety as over their past tenses?—Let us, however, also try *should*, *would*, *could*, and *might*: "*Shouldest* thou not have had compassion on thy fellow-servant, even as I had compassion on thee?"—"He smote thrice, and stayed: and the man of God was wroth with him, and said, 'Thou *shouldest* have smitten five or six times.'"—"How often *would* I have gathered thy children together, as a hen doth her brood under her wings, and ye *would* not!"—"Pharaoh *would* not let the people go."—"Joseph *could* not refrain himself."—"The Egyptians *could* not

drink of the river.”—“Firm they *might* have stood, yet fell.”—Now—would it not be as proper to write over these terms, *The Absolute Form*, as over *shall*, *will*, *may*, and *can*? The consequence is obvious, while these examples also clearly prove a difference of tenses. “Thou *canst* make me clean.”—“They were armed with bows, and *could* use both the right hand and the left.”

WILL.

Will, as an auxiliary [*helping*] term, is a mere sign of futurity, set before the infinitive mood; but *will*, as a verb, denotes authority, pleasure, and choice. “Lord, if thou *wilt*, thou canst make me clean”—“I *will*: be thou clean.”—“Thou canst restore life also, if thou *willest*, and when thou *willest*.”

“You know my father left me some prescriptions
Of rare and proved effects; and that he *willed* me
In heedfull’st reservation to bestow them.”

“All these things worketh that one and the self-same Spirit, dividing unto every man severally as he *willeth* ;” or, as he *wills*.—In our translation it is, “as he will ;” which is wrong. “Felix, *willing* to do the Jews a pleasure, left Paul bound.”—Here—*willing* signifies *desiring*. The participle *willing* is frequently used for permission only, in which case it cannot be considered as expressing any particular desire: thus, “Sir, shall I go to London tomorrow?—Yes, I am *willing*.”—But the verb *will* is very often mistaken for the auxiliary term *will* in

such passages as the following: "What *wilt* thou that I should do unto thee?" *Mark* 10, 51.—"Who-soever *will* be chief among you," *ibid*, 45.—"Whoso-ever *will* save his life," *Mark* 8, 34:—with many other instances. In the foregoing passages, *will* is a verb in the present tense, and was undoubtedly so understood by our translators, as will appear by comparing the passages with the original text.

SHALL.

1. *Shall*, as a verb in the second and third persons, denotes obligation and duty: "Thou *shalt* love the Lord thy God."—"He *shall* keep my commandments."—"He *shall* pay as the judges determine."—"He *may* and *shall*" is a law phrase, denoting power and obligation. Hence it happens that *shall*, even as an auxiliary sign, always denotes something more than mere futurity, and constantly implies either obligation, possibility, contingency, or something conditional, and very often several of these together. *Shall*, with the Anglo-Saxons, was used in a sense equivalent to the verbs *must*, *owe*, *ought*, and *to need*: and *shall*, with us even to this day, frequently implies ideas of a like kind, as will appear from the various uses of this term in the following examples: "David inquired of the Lord, saying—'Shall I go and smite these Philistines?' My Father, *shall* I smite them?' and he answered, 'Thou *shalt* not smite them,'"—"Shall I not visit them for these things,' saith the Lord."—"Thus saith the Lord—'Shall he prosper? *shall* he escape, that doeth such things? or, *shall* he

break the covenant and be delivered?"—" *Shall* the axe boast itself against him, that heweth therewith?"—" *Shall* the thing framed say of him, that framed it, 'he had no understanding.'"—" *Shall* mortal man be more just than God?"—" *Shall* a man be more pure than his Maker?"—" *Shall*, in each of these passages, evidently appears to be something more than a mere sign of futurity.

2. When future events or transactions, arising one out of another, are related, *shall* is very properly used, because whatever has any kind of dependence on foregoing circumstances seems to have in it something like contingency, even though the issue may be spoken of with the greatest certainty:—"Whosoever drinketh of the water, that I *shall* give him, *shall* never thirst; but—the water, that I shall give him, *shall* be in him a well of water, springing up into everlasting life."—"Behold, we go up to Jerusalem, and all things written by the prophets, concerning the Son of Man, *shall* be accomplished; for he *shall* be delivered unto the Gentiles, and *shall* be mocked and spitefully treated and spit on; and they *shall* scourge him and put him to death; and the third day he *shall* rise again."

3. In the latter of the foregoing examples *shall* occurs five times; and, in each instance, it nearly approaches the idea of *must* or *ought*: hence we may perceive the propriety of its use in predictions of future events, which usually begin in this manner—"And it *shall* come to pass, &c." with a long train of events, in relating which *shall* is constantly repeated. This may be seen throughout the prophets:

the 7th, 8th, and 35th chapters of Isaiah may be perused as examples.

4. When future events, limited in their extent, are spoken of without any direct reference to particular persons, *shall* is more proper than *will* : thus, "Who-soever *shall* fall on that stone, *shall* be broken; but —on whomsoever it *shall* fall, him will it grind to powder."—"They, which *shall* be accounted worthy to obtain that world, neither marry, nor are given in marriage."

5. After verbs connected with conditional terms, *shall* is used to denote the consequence, or consequences:—"If thou return to the Almighty, thou *shalt* be built up."—"Thou *shalt* put away iniquity;"—"Then *shalt* thou lay up gold, &c."—"When men are cast down, then thou *shalt* say, 'There is lifting up, and he *shall* save,' " &c.

6. In the first person, *shall* is frequently used with an ellipsis [*leaving out*] of the conditional phrase:—"I *shall* determine tomorrow."—"I *shall* go to London next week."—"I *shall* see him in a day or two."—"We *shall* see the result of this dispute in a little time:" that is, "if we live," or some such phrase.

7. After phrases expressing the cause, or means, by which anything is effected, *shall* is used to point out the succession of events, that must follow: as—"Through the greatness of thy power *shall* thine enemies submit themselves to thee."—"All the earth *shall* worship thee, and *shall* sing unto thee; they *shall* sing unto thy name."

8. In the first person, *shall* is sometimes used in a sense very nearly approaching that of the verb *must*

as denoting something, which either is not, or which, we fear, is not in our power to prevent: thus, "I *shall* fall."—"I *shall* faint."—"Oh! I *shall* die."—"I *shall* never see him more."—"I *shall* go to the gates of the grave."—"I *shall* behold man no more with the inhabitants of the world."

CAN and MAY.

1. The verb *can* is freely used both in the indicative and subjunctive moods; but with these exceptions—that it never admits any of the auxiliaries, and that the second person singular of the present tense is always the same in both moods: "If thou *canst* believe."—These circumstances also equally belong to *may* and to *shall*.

2. *May*, whether in the indicative or subjunctive mood, is, in its very nature, hypothetical: hence it is used after verbs of wishing, when the issue desired is doubtful, or only probable: thus—"I wish he *may* stand his ground."—"I wish he *may* succeed."—"I wish his value *may* be known."—In such phrases there is an ellipsis of the conjunction *that*.

3. When the verb *may* is placed before its nominative case, then *may* itself denominates ardent desire, or immediate prayer, in the sense of the infinitive mood, that follows it: thus—"Mayest thou, O Father of mercies, keep our hearts from evil!"—"Oh! *may* the weak be strengthened by thy power!"

WOULD.

Would very often occurs regularly as the past tense

of the verb *will*: thus—"He *would* not regard their enchantments." "I *would* not hearken unto Balaam; therefore, he blessed you still." But *would* frequently occurs, in a peculiar and hypothetical sense, without any regular respect to time.

1. *Would* is used as a pathetic form of ardent, but conditional wishing, when some things not mentioned are supposed, and which, perhaps, could not well be enumerated: as—"I *would* there were a sword in my hand, for now *would* I kill thee."—" *Would* to God I had died for thee, O Absalom, my son, my son!"

"Some say the lark and loathed toad change eyes:

Oh! now I *would* they had changed voices too."

" *Would* you were indeed my mother!"

2. After expressions of wishing and desire, *would* is applied to the object, denoting some future event: as—"I wish it *would* rain:"—"I wish the candle *would* go out."—"He desired very much they *would* hearken to reasonable terms."—"Would thou *would'st* burst."—"I would you *would* make use of your good wisdom."

3. After conditional terms, *would* is used to denote hypothetical desire, and choice, and power:—"If he *would* hearken to reason."—"If he *would* attend to his own interest."—"If his grief *would* have permitted him."—"If his fortunes *would* allow it."

4. *Would* is used to express the consequences supposed to follow conditional actions or events:—"What *would'st* thou think of me, if I should weep? I *would* think thee a most princely hypocrite [I *should* think thee &c.]"—"It *would* be every man's thought—every man *would* think me a hypocrite indeed."

———“It much *would* please him
That of his fortunes you would make a staff
To lean upon: but—it *would* warm his spirits,
To hear from me you had left Antony.”

“If I had a suit to Master Shallow, I *would* humour his men with the imputation of being near their master; if to his men, I *would* curry with Master Shallow.”

5. *Would* is used in the present tense to express calm desire, with an ellipsis of some condition or other:—“Sir, we *would* see Jesus.”

“The king *would* speak with Cornwall,—the dear father

Would with his daughter speak.”

“I *would* not live always.”—“What *would* your ladyship?”—“Now *would* I give a thousand furlongs of sea for one acre of barren ground.”—“The wills above be done, but—I *would* fain die a dry death.”

6. *Would* is also used to express present desire, with respect to future actions:—“What *wouldest* thou have to Athens? What *wouldest* thou do at Athens? Whither *wouldest* thou send it?”—NOTE—This observation may, perhaps, seem to be included in the foregoing; and if it be really thought that the following examples illustrate the principles of the fifth observation, then let these two last be considered as one; no objection will be made:—“I am a poor fellow that *would* live: How *would'st* thou live? By my usual and proper calling.”

—“What *would'st* thou have to Athens?

Thee thither in a whirlwind, if thou wilt—

Tell them there I have gold."

"*Would* poison were obedient, and knew my mind!
Where *would'st* thou send it?—To sauce thy dishes."

7. *Would* sometimes denotes the tendency of certain actions or circumstances, with a condition of possibility either expressed or implied:—"A very singular kind of perverseness runs through all their measures, that *would* provoke the holiest and most patient of men."

"Thou pernicious woman,

Thinkest thou thine oaths,

Though they *would* swear down each particular saint,
Were testimonies against his worth."

"I must obey, his art is of such power

It *would* control my dam's, good Setebos."

"Your tale, sir, *would* cure deafness."

8. *Would* is also used to denote both the tendency and issue of certain things, that were once the subjects of conjecture and supposition :—

"She and the Dauphin have been juggling sure,

I did imagine what *would* be her refuge."

“The fleets have at length fought again; almost every one conjectured that the effects of a victory *would* be the issue; and so it is.”—“David said—‘I knew it that day, when Doeg, the Edomite, was there, that he *would* surely tell Saul.’”

9. *Would* is sometimes applied in a peculiar sense to past actions, that were attended with unusual diligence, anxiety, or delight: thus— G

—————“ Sometimes I *would* divide,
And burn in many places ; on the topmast,
The yards, and boltsprit, *would* I flame distinctly.
Then meet and join.”

“ She *would* ask help, and *would* tell her name and misfortunes.”

—————“ Great Pompey
Would stand, and make his eyes grow in my brow ;
There *would* he anchor his aspect, and die
With looking on his life.”

It does not appear that examples of this kind can be referred strictly to *would*, merely as the past tense of *will*.

SHOULD.

Should frequently occurs as the past tense of the verb *shall*, denoting what ought to have been :—“ The people took of the spoil, sheep and oxen, the chief of the things, which *should* have been utterly destroyed.”

“ The wife of Antony
Should have come with an army” ———
“ The trees by the way
Should have borne men. Nay, the dust
Should have ascended to the roof of heaven,
Raised by your populous troops.”

1. But *should* is frequently used to denote a kind of hypothetical obligation, signifying what ought to be, though it may not always happen :—“ To him, that is afflicted, pity *should* be shown from his friends.”—
“ *Should* not the multitude of words be answered ?
And *should* a man full of talk be justified.”—“ Men *should* be what they seem.”

“ Know’st thou not Bertram ?—Yes, my good Lord :
But never hope to know why I *should* marry her.”

“ Why *should* my birth keep down my mounting
spirit ?”

2. *Should*, denoting the same idea, is referred to future actions and conduct :—“ And he charged them that they *should* tell no man of him.”—“ They had disputed among themselves who *should* be the greatest.”—The two following examples seem to belong to this rule :—“ I charged thee that she *should* not come about me.”

“ It is my father’s will I *should* take on me
The hostess-ship o’ th’ day.”

3. *Should* sometimes denotes merely an hypothetical futurity :—

“ Or a keeper wish my freedom,
Or my friends, if I *should* need ’em.”

“ It grieves me for this simple wretch, for fear they *should* offer him violence.”—“ And lest they *should* be stole, I thought it meet to sell them here in Antwerp.”

4. *Should* sometimes denotes possibility only, and sometimes both possibility and obligation :—

“ Thy dukedom I resign, and do intreat
Thou pardon me my wrongs ; but how *should* Prospero
Be living, and be here ?”

“ Yet—I wonder how he *should* forget me, for he never knew me.”—“ Where *should* he have this gold ?”
“ Why *should* you want ?”—“ Behold, the earth hath roots ; have I conceived all this people ? have I begotten them, that thou *shouldest* say unto me, ‘ Carry

them in thy bosom.' Whence *should* I have flesh to give to all this people?"

5. *Should* is used to denote both the consequence of something, that really exists, or of supposed events, and also the propriety of such consequence: if the consequence, therefore, be doubtful, the propriety also of the consequence is so far doubtful:—"What is man, that thou *shouldest* magnify him? that thou *shouldest* set thine heart upon him? and that thou *shouldest* visit him every morning?"—"The guilt is plain, were there a worse end than death, that end upon them *should* be executed."

"Were I a great man I *should* fear to drink,
Lest they *should* spy my windpipe's dangerous notes:
Great men should drink with harness on their throats."

"I should laugh, if this blunt fellow *should* put 'em all beside the stirrup, and vault into the saddle himself."

6. *Should* is sometimes used by way of an hypothetical illustration of consequences, that would have arisen from a supposed, or wished-for event:—"Why died I not from the womb? for now I *should* have lain still, and been quiet; I *should* have slept, for then had I been at rest; Oh that I had given up the ghost, and no eye had seen me; then *should* I have been as though I had not been! I *should* have been carried from the womb to the grave."

7. *Should* denotes the reason, or end of any thing or action; whether the issue was intended, or only eventual:—"I spoke to thy disciples that they *should* cast him out, and they could not."—"They watched him, and sent forth spies, which *should* feign them-

selves just men.”—“Hath my sword, therefore, broke through London gates, that you *should* leave me at the White Hart, Southwark.”—“There thou mak’st me sad, and mak’st me sin in envy that my Lord Northumberland *should* be the father of so blest a son.”—“They throng, who *should* buy first, as if my trinkets were hallowed.”

8. *Should* is, now and then, used nearly in the sense of *might*: thus—“They questioned one with another what the rising from the dead *should* mean.”—In expressing the end designed by any action or event, *should* and *might* are sometimes confounded:—“When it pleased God to reveal his Son in me that I *might* preach Him among the heathen, I conferred not, &c.”—*Might* here intimates the end designed, and the possibility of its accomplishment; but *should*, in this case, would have denoted not only the end designed—the possibility of its accomplishment—but also the propriety of the future event intended; *should*, therefore, ought to have been used in the above passage: thus—“When it pleased God to reveal his Son in me that I *should* preach him among the heathen.”

9. *Should* is often used to denote a kind of hypothetical propriety, with an ellipsis of some condition: as—“I *should* go to the house this afternoon, but cannot accomplish it.”—“I *should* rise early tomorrow morning, but fear the event.”—“Her *should* this Angelo have married; but—mark how heavily this befel the poor gentlewoman.”

10. *Should* is applied with a kind of admiration and wonder to events, whose cause is either entirely unknown, or else not observed by us, at the time:—“It

is strange that they *should* so depart from home, and not send back my messenger.”—“Oh that deceit *should* dwell in such a gorgeous palace!”—“Oh that men’s ears *should* be to counsel deaf, but not to flattery!”—“Oh that his fault *should* make a knave of thee!”—“Whence is this that the mother of my Lord *should* come to me?”

COULD.

Could, as we have seen, is very often used in a regular manner, as the past tense of *can*, in the indicative mood; and in this form it more frequently occurs than in any other. But *could* is also used in a peculiar and hypothetical sense, without any regular respect to time, according to the following examples:—

1. After conditional terms *could* denotes hypothetical, or conditional power:—as—“I were but little happy, if I *could* say how much.”—

“If I *could* bear it longer,
My snuff and loathed part of nature should
Burn itself out.”—

———“If I *could* find example
Of thousands, that struck anointed kings,
And flourished after, I’d not do it.”—

“There’s no crossing him in his humour,
Else I *could* tell him—well—well—
When all’s spent he’d be crossed then, if he *could*.”

2. *Could* is often used to denote the possible consequence of some conditional event:—

“But you, my brace of Lords, were I so minded,
I here *could* pluck his highness’ frown upon you.”—

"If it were yours by none of all these ways, how *could* you give it him?"—

"Tell me else, *could* such inordinate and low desire
Accompany the greatness of thy blood."—

"There is no tongue that moves, none, none, i' th'
world,

So soon as yours *could* win me, so it should now,
Were there necessity in your request."—

"My Lord, I *could* do this; but—I cannot believe this
crack to be in my dread mistress."—"Now were I
happy, if his going I *could* frame to serve my turn."—

"Early rising makes me that I *could* take a nap, were
I persuaded that we might be secure."—"I *could*
be well moved, if I were as you."

3. *Could*, placed after terms of wishing, denotes an
hypothetical possibility:—"Oh that it *could* be proved
that some night-tripping fairy had exchanged."—
"Oh! *could* our mourning ease thy misery."—"I
wish I *could* know that to be just as thou informest
me."—"I wish I *could* depart from mine own body."
—"I would I *could* see that happy day."

4. *Could* is sometimes used in a sense so entirely
hypothetical, that it only intimates what would be
the bias of the mind, were there a possibility of the
thing:—"Now *could* I wish to ascend the chariot
of Triptolemus—now *could* I desire to yoke the

* Nunc ego Triptolemi cuperem conscendere currus—
Nunc ego Medae vellem frenare dracones—
Nunc ego jactandas optarem sumere pennas,
Sive tuas, Perseu, Daedale, sive tuas.

OVID. Trist. Lib. 3. Ecl. 8.

dragons of Medea—now *could* I wish to take wings to be waved, either thine, Perseus, or thine, O Dædalus!”—

“Scarce can I speak, my choler is so great ;
Oh! I *could* hew up rocks, and fight with flint,
I am so angry.”—

“On sheep or oxen *could* I spend my rage.”—

“Oh! I *could* weep
My spirit from mine eyes.”

5. *Could* is used to intimate both present power, and a strong inclination, with an ellipsis of some condition: thus—“Although I *could* tell thee as a friend, I *could* be sad, and sad indeed.”—“He *could* never come better; he shall come in.”—“I *could* tell you more news too.”—“Marcellus and Flavius are put to silence:

And yet, methinks, I *could* be well content
To be mine own attorney in this case.”

MIGHT.

Might, besides its regular use, as the past tense of the verb *may*, frequently occurs under different hypothetical ideas.

1. *Might* sometimes denotes the mere possibility of a thing:—

“Yes, Helen, you *might* be my daughter-in-law ;
God shield you mean it not.”—

“What *might*
Worthy Sebastian—oh! what *might* no more ;
And yet, methinks, I see it in thy face
What thou shoulds’t be.”—

"She speaks, my Lord, that, may be, hath endured a grief *might* equal yours, if both were justly weighed."

2. *Might* also signifies something beyond mere possibility, which yet does not amount to actual and direct allowance, or permission:—

"I do think that you *might* pardon him,

And neither heaven nor man grieve at the mercy."—

"Why *might* not you, my Lord, receive attendance
From those, that she calls servants?

Might not you transport her purposes by word."

3. *Might* denotes possibility with permission:—

—————"It is yours,

And *might* we lay the old proverb to your charge,
So like you, 'tis the worse."—

"Whose circling shadows kings have sought to sleep in,
And *might* not gain so great a happiness."—

—————"I never loved Cassio

But with such general warranty of heaven
As I *might* love."

4. *Might* is used to denote the possibility of a thing strongly desired:—thus—"Oh that I *might* have my request."—"Oh that one *might* plead for a man with God."—"I wish there were a mutual affection between us, and that it *might* happen equally either that this affair *might* affect you in the same manner as it affects me, or that I *might* disregard what is done by you."*

* ————— Utinam esset mihi

Pars aequa amoris tecum, ac pariter fieret ut

Aut hoc tibi doleret ididem, ut mihi dolet;

Aut ego istuc abste factum nihili penderem.

TERENTIUS

5. *Might* denotes the possibility of a thing as an event intended :—as—“ It was planted in a good soil by great waters, that it *might* bring forth branches, and that it *might* bear fruit, and that it *might* be a goodly vine.”—“ Ye were made sorry after a godly manner, that ye *might* receive damage by us in nothing.”—“ If by any means I *might* attain to the resurrection of the dead.”

6. *Might* is also used as a gentle form of expressing a request, or a desire of something possible :—thus—“ *Might* you dispense with your leisure, I would by-and-by have some speech with you.”—“ My Lord, I would I *might* entreat your honour to scan this thing no farther.”—“ What *might* import my sister's letter to him ?”

7. *Might* is used to intimate power with a fair opportunity :—

“ How have I been behaved that he *might* stick
The small'st opinion on my least misuse ?”—

“ He *might* have chid me with gentle terms.”—

“ Oh that I knew thy heart, and knew the beast,
That I *might* rail at him to ease my mind.”—

——“ My Lord, we would have had you heard
The traitor speak the purpose of his treasons,
That you *might* well have signified the same
Unto the citizens.”—

“ The chief priests sought to destroy him, and could not find what they *might* do ; for all the people were very attentive to hear him.”

8. *Might* sometimes denotes possibility with probability : as—“ This, indeed, is true ; and you *might* hear of it by me, or by some other person.”—

—————“This is a thing,
Which you *might*, from relation, likewise read.”—
“You *might* gather all these thoughts out of
Homer; for he had almost the very same ideas.”

9. After conditional terms *might* denotes only conditional possibility, liberty, and permission: thus—

“If I *might*, in entreaties, find success
As seld I have the chance, I would desire
My famous cousin.”—

“If he *might* rob and plunder without punishment,
yet poverty would be his lot.”—“Although I *might*
gain wealth by such a plan, it should not be followed
by me.”

10. *Might* is used to denote [not certain consequences, which *would* follow] but only possible consequences, which *might* follow conditional actions, or events:—thus—“Let Phidias have rude and obstinate stuff to carve, though his art do what it should, his work will lack that beauty, which otherwise, in fitter matter, it *might* have had.”—“Voluntarily we are said to do that also, which the will, if it listed, *might* hinder from being done.”—“If ye had faith as a grain of mustard-seed, ye *might* say unto this sycamore-tree, &c.”—

“This is the day, which in King Edward’s time,
I wish ’t *might* fall on me, when I was found
False to his children, or his wife’s allies ”

11. *Might* sometimes very nearly approaches the sense of *could*, as in the following examples: perhaps, indeed, *could* will fully as well express the **real** meaning:—

—————“Take my defiance,
Die, perish; *might* my only bending down
Reprieve thee from thy fate, it should proceed.”—
“And that in wholesome wisdom, he *might* not but
refuse you.”

Now—these verbs, *shall* and *will*, *should*, *would*, *could*, and *might*, in conformity with the foregoing observations, frequently occur hypothetically in pairs; the one expressing either some supposition, or what might be, or what should have been—and the other showing either what would be the consequence, or what would be the object desired, or what should have been done: sometimes, indeed, the very same verb will express both the hypothesis [*supposition*] and the consequence in the same sentence, and thus, as it were, answer to itself. This representation may not, perhaps, include every instance of their mutual use. It is only given as containing some leading ideas of their peculiar application in pairs, which will be better understood from the following examples: among which are given several passages, taken from the best Latin writers, in order to point out the precision of our own language in hypothetical sentences—and also to assist in forming a just idea of such sentences in another tongue by a ready application of that precision, which ought to be familiar in our own. That we may not, however, through any error, rank among hypothetical sentences those, which are not so, it will be necessary to observe that as each of these verbs occurs regularly in the indicative mood, so do they also frequently occur in pairs, where nothing hypothetical is intended; and, on such occasions, one of

them, at least, will be found regularly in the indicative mood:—thus—“What *wilt* thou that I *shall* do unto thee?”—here *wilt* is a verb in the indicative mood, present tense, signifying desire, and *shall* is used to point out the future interposition, or event, properly desired. Again—“But—those mine enemies, which *would* not that I *should* reign over them, bring hither, and slay them before me.”—Here *would* is the indicative mood, past tense of the verb *to will*; and *should* intimates the future advantage, which was rejected. Having made these observations by way of caution, we may now proceed to the examples intended.

SHALL *and* WILL.

Shall, denoting the hypothesis, *will* the consequence:—“If we *shall* say, ‘From heaven,’ he *will* say—‘Why then believed ye him not?’”—“He that *shall* cut off Antony, *will* put an end to the war.”—“So long as thou *shalt* be prosperous, thou *wilt* number many friends; but—if the times *shall* become untoward, thou *wilt* be alone.”—

Donec eris felix multos numerabis amicos,
Tempora si fuerint nubila, solus eris.

OVID. Trist. Lib. 1. Eleg. 9.

WILL *and* SHALL.

Will, denoting the hypothesis, and *shall* the consequence:—“If ye *will* obey my voice indeed, and keep my covenant, then ye *shall* be a peculiar treasure unto me above all people.”—“The man, that *will* do presumptuously, and not hearken to the judge, even that man *shall* die.”

SHALL *and* SHALL.

"All these blessings *shall* come on thee, and overtake thee, if thou *shalt* hearken unto the voice of the LORD thy God." "The LORD *shall* establish thee a holy people to himself, if thou *shalt* keep the commandments of the LORD thy God."

WILL *and* WILL.

"I *will* bring you thither, my Lord, if you *will* vouchsafe me."—"If you *will* follow me, I *will* shew you enough."—"If thou *wilt* not observe to do all the words of this law, then the LORD *will* make thy plagues wonderful."

SHOULD *and* WOULD.

Should, denoting the hypothesis, and *would* the consequence:—"If these *should* hold their peace, the stones *would* immediately cry out."—"If any [heathen] Deity *should* at once bring thee to those things, [which thou so warmly praisest,] thou *would'st* instantly refuse [to avail thyself of the advantages offered thee.]

Si quis ad illa Deus subito te agat, usque recuses."

HORACE.

"*Should* I now meet my father, he *would* not call me son."

"How *would* you be,
If he, which is the top of judgment, *should*
But judge you, as you are? Oh! think on that;
And mercy then will breathe within your lips
Like man new made."

“He sent word to Athens that he *would* come from the continent with an army, and *would* recover from the tyrants the rights of the people, unless they *should* restore them beforehand:” — *Statim igitur Athenas misit ex continenti se cum exercitu venturum recepturumque a quadringentis jura populi, ni ipsi redderent.*

JUSTIN.

SHOULD *and* COULD.

Should, denoting the hypothesis, and *could* the consequence:—“The affair is now become such that, if all mankind *should* give their advice, [lay their heads together] and seek a remedy for this evil, they *could* bring no aid:”—

Nunc illud est, quod si omnes omnia sua consilia conferant,

Atque huic malo salutem quaerant, auxilii nihil afferant.

TERENCE.

“Supposing GOD *should* discover to any one supernaturally a species of creatures, inhabiting Saturn, which had six senses, and *should* imprint on his mind the ideas conveyed to theirs by that sixth sense, he *could* no more by words produce in the minds of other men those ideas imprinted by that sixth sense, than one of us *could* convey the idea of any colour by the sounds of words into a man born totally blind.”

SHOULD *and* MIGHT.

“If the wind *should* keep me on the sea, he *might* arrest him here before I came.”—“He neither doubts nor denies that further assistance is conditionally promised, and *should* he have done so, he *might* have been confuted by evident and express texts of Scripture.”

SHOULD *and* SHOULD.

"I *should* laugh now, if this blunt fellow *should* put them all aside."—"If I could not do so without professing myself of their belief in this matter, then I suppose I *should* be excused from schism, if I *should* forsake their communion rather than say I believed what I did not believe."

WOULD *and* SHOULD.

Would, denoting the hypothesis or condition, and *should* the consequence, including what might be, or what ought to have been done, or desired:—"But if we *would* rightly consider what is done in all these genera and species, we *should* find that there is no new thing made."—"If Phaëton *would* have lived, he *should* have avoided heaven, and *should* not have wished to touch the horses, which he had foolishly desired [to drive.]"

*Vitaret cælum Phaëton, si viveret ; et quos
Optarat stulte, tangere nollet equos.*

OVID. Trist. Lib. 1. Eleg. 1

WOULD *and* COULD.

"If I *would* broach the vessels of my love,
And try the arguments of hearts by borrowing,
Men and men's fortunes *could* I frankly use."

"And if men *would* tell what ideas they make their words stand for, there *could* not be half that obscurity and wrangling in the search or support of truth, that there now is."

WOULD *and* MIGHT.

"I *would* it were, that you *might* still your stomach with your meat."—"This creature, *would* she begin a sect, *might* quench the zeal of all other professors."

"The cry went out on thee,
And still it *might*, and yet it may again,
If thou *would'st* not entomb thyself alive."

"If I *would*, I *might*."—"I had well hoped thou *would'st* have denied Beatrice, that I *might* have cudgelled thee out of thy single life."

WOULD *and* WOULD.

"If thou *wouldest* seek unto GOD betimes, and make thy supplication to the Almighty, surely now he *would* awake for thee, and make the habitation of thy righteousness prosper."—"If grief *would* have allowed it, thou also, O Icarus, in so great a work, *would'st* have had no inconsiderable place:"—

—————*Tu quoque magnam
Partem opere in tanto, sineret dolor, Icare, haberes.*

VIRGIL. *Æneid*, Lib. 6. v. 30, 31.

"I *would* cure you, if you *would* but call me Rosalind."—The following instance of *would* and *would'st* is improper:—"You are gentlemen of brave mettle: you *would* lift the moon out of her sphere, if she *would* continue in it five weeks without changing:"—it should be—"if she *should* continue, &c."

COULD *and* SHOULD.

Could, denoting the hypothesis, and *should* the con

sequence:—"If I *could* believe that to be truly spoken, I *should* be able to bear any thing:"—

Si istuc crederem

Sincere dici, quidvis possem perpeti.

TERENCE.

"If I *could* bear it longer,
My snuff and loathed part of nature *should*
Burn itself out."
"They *should* not laugh, if I *could* reach them."

COULD and WOULD.

"If riches *could* make thee prudent—if they *could* render thee less covetous and solicitous; then indeed *would'st* thou blush, if there lived on earth any one more avaricious than thyself:"—

*At si divitiæ prudentem reddere possent,
Si cupidum timidumque minus te; nempe ruberes,
Viveret in terris te si quis avarior uno.*

HORACE.

"The very person, whom just before they had denied all human assistance, they *would*, if they *could*, have placed in heaven:"—*Et cui paulo ante omnem humanam opem interdixerant, eum, si que ant, in cælo posuisse cupiunt.* JUSTIN.—"He hath some offences in him, that thou *would'st* discover, if thou *could'st*."—The two following translations of a passage in Horace may, perhaps, serve, to show both the precision and delicacy of our language in the use of these peculiar verbs:—

*Quod si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non ranæ redeat sanguis imagini:--*

“But if, more sweetly [with more persuasive melody] than the Thracian Orpheus, thou [the poet VIRGIL.] *could'st* tune [play on] the lute, which was listened to with ecstasy by the very trees, even then life *would* not return to the pale shade [the departed spirit of thy friend:]”—this phrase, “if thou *could'st*,” intimates something more than was necessary in a compliment—namely, that Virgil *could not* surpass the strains of Orpheus. But this circumstance is removed from the next version, which is yet equally literal:—“If more sweetly [with more persuasive melody,] than the Thracian Orpheus thou *should'st* play on the lute, so rapturously listened to by the very trees, even then *would* not life return to the pale shade [to revivify—reanimate the departed spirit of thy friend].”

COULD *and* MIGHT.

“If thou *could'st* please me with speaking to me, thou *might'st* have hit upon it here:”—“He *could* easily conceive circumstances, which *might* render such intelligence extremely improper.”

COULD *and* COULD.

“If I *could* believe that to be truly spoken, I *could* bear any thing.”—Here the latter *could*, denoting the hypothetical consequence, signifies just the same as *should be able*—which phrase, in sentences of this kind, is frequently the best. The following sentences, however, are unobjectionable and strictly accurate:—“You are a friend to posts; [positions of an influential grade] surely then, you *could* have no objection to our shifting our posts, if we *could* find others more advantageous

than those, which we already hold.”—“Now if he *could* not have denied this, he *could* not have denied the separation of the Donatists to have been just.”

MIGHT *and* SHOULD.

Might, denoting the hypothesis, *should* the consequence:—

“You, doing thus,
To the perpetual wink, for ay, *might* put
This ancient morsel—this Sir Prudence, who
Should not upbraid our course.”—

“It is no excuse that, being drunk, his wits were not his own, inasmuch as himself *might* have chosen whether his wits *should* by that means have been taken from him.”—“There the righteous *might* dispute with him: so *should* I be delivered for ever from my judge.”

MIGHT *and* WOULD.

“I *might* have still held off, and then you *would* have tarried.”—“If there *might* be added the right helps of true art and learning, there *would* undoubtedly be almost as much difference in maturity of judgment between men therewith inured, and that, which now men are, as between men, that are now, and innocents.”

MIGHT *and* COULD.

“Whether the resemblance *might* not be great, he *could* not say.”—“If he *might* be permitted to bring forwards such evidence as undoubtedly exists, he *could* expose some renowned characters.”—

“*Might* I speak to her, I *could* surely win her.”

MIGHT *and* MIGHT.

“Oh that I knew where I *might* find him, that I *might* come even to his seat.”—“What *might* I have been, *might* I a son and daughter now have looked on.”—“But granting what *might* possibly be the case—that authenticating such intelligence by parliament *might* have a bad effect, yet—he *could* not exactly perceive any objection to that course.”—“If he *might* borrow an image from the sacred text, he *might* say that they had received the gift of tongues.”

With the three following observations we shall close this account of *would*, *should*, &c.

1. Each of these peculiar verbs will pair with any other verb, as well as with one another, in hypothetical sentences: thus—“If thou *knewest* the gift of God, and who it is, that saith to thee—‘Give me to drink,’ thou *wouldest* have asked of him, [and he would have given thee living water.]”—“If I *reigned*, you *should* be adorned according to your deserts:”—*Si possiderem [regnum], ornatus esses ex tuis virtutibus.* TERENCE.—“Who *would* have known Hector, if Troy had been prosperous?”—*Hectora quis nosset, felix si Troja fuisset?* OVID.

2. Two or more of these verbs will often be used hypothetically in the same sentence, even though there is not a hypothetical pair, as in the foregoing examples: thus—“These learned men did equally instruct men’s understandings, and profit their lives, as he, who *should* alter the signification of known characters, and by a subtle device of learning, far surpassing the capacity of the illiterate, *should*, in his

writings, show that he *could* put A for B, and D for C, &c., to the admiration of his reader.”—“To require that men *should* use their words constantly in the same sense *would* be to think that all men *should* have the same notions, and *should* talk of nothing but what they had clear and distinct ideas of.”—The following example also seems to be of the same kind:—“It *could* hardly be presumed that any noble Lord *would* move for papers, which *might* convey improper intelligence to the enemy.”

3. Sometimes several of these verbs will occur in the same sentence, denoting a train of hypothetical consequences arising one out of another, in which each term may be reduced to one or other of the foregoing observations:—“I also *could* speak as you do—and if your soul *were* in my soul’s stead, I *could* heap up words against you, and shake mine head at you—but I *would* strengthen you with my mouth, and the moving of my lips *should* assuage your grief.”—

“I *would* to heaven I had your potency,
And you were Isabel: *should* it then be thus?
No: I *would* tell what ’twere to be a judge,
And what a prisoner.”—

“As a native of this country he *might*, perhaps, wish that some leading man among the enemy *should* betray their secrets, and he *would* reward him for it: but—he *would* not consent that such a man *should* be a Secretary of State in England, or have it in his power to betray more secrets of state.” —

N.B. The examples, given in the above Dissertation, are chiefly taken from the HOLY SCRIPTURES,

SHAKSPERE, MILTON, CHILLINGWORTH [by some considered as the most accurate writer we have], ALGERNON SIDNEY, LOCKE, TILLOTSON, ADDISON, DRYDEN, POPE, and JUNIUS. Such as are not taken from these writers are but few, and will, without difficulty, be discerned.

Such are the authorities adduced, and it would be needless to observe that we can have none more decisive, or of greater credit.

ON ABBREVIATIONS AND REDUNDANCES IN THE CONSTRUCTION OF SENTENCES.

ABBREVIATIONS are employed in language in three ways:

1. In terms.
2. In sorts of words.
3. In construction.

1. *Abbreviations in terms* consist in making words such that *one* of them shall express *several* ideas. LOCKE'S "Essay on the Human Understanding" is the best *guide* to information on this head, if we substitute WORDS or TERMS for IDEAS in all those places, in which he speaks of COMPLEX IDEAS, COMPOUNDING IDEAS, &c.

2. *Abbreviations in sorts of words* consist in having *one word* to represent *several words*. The *pronouns* and *definitives* or *articles* are sorts of words more peculiarly adapted to this end.

3. *Abbreviations of construction* consist in *omitting* certain words in a sentence. Those omissions, however, should always be of such a nature as to be easily supplied by the tenor of the sentence; otherwise they

may be the cause of ambiguity and uncertainty. Several abbreviations of construction are pointed out in the following examples.

Omission of the Noun Substantive.

"He called at the bookseller's [shop.]"—"The merchants at Lloyd's [coffee-house.]"—"He left his father's [house.]" "[The man] who steals my purse, steals trash."

Omission of the Noun, Adjective, and Participle.

"A *genteelly dressed* man and woman:"—"A *worthy* companion and friend:"—Here *one* attribute is understood to belong to *two* substantives; but if we should say—"A *genteelly dressed* man and *a* woman:"—"A *worthy* companion and *a* friend."—Here the attributes would apply only to one substantive.

Sometimes such expressions may be ambiguous; as, "*Twenty* men and boys:"—which might be meant for "*Twenty* men and *twenty* boys:"—or, "A number of men and boys, in all *twenty*:"—or, "*Twenty* men and *some* boys."—All such ambiguities should be carefully avoided.

Omission of WHO, WHICH and THAT.

"We know a man [who] will do it."—"There is not a man [whom] he respects more."—"He has a horse [which] can do it."—"There was not a person [that] could understand him."—When *that* refers to a *sentence*, it is sometimes omitted; as, "Do you know [that] he will come?"—Sometimes *that* is expressed, and the sentence omitted; as, "Yes—I know *that* [he will come.]"

Omission of the Verb, &c.

"Who wrote this letter?"—"James [wrote it.]"
 "I would have had him come, and confess the whole affair; but he would not [come, &c.]"

Omission of the Auxiliary Verbs, causing what is called the Subjunctive Mood.

"*Unless* he [should] come."—"If thou [shalt] perceive any thing amiss, let me know."—"Though he [should] slay me, yet will I trust in him."—"Take care *that* thou [dost] send a confidential person."—"Except he [shall] have taken it inadvertently."—"I would not have us go, *lest* he [should] come when we are absent."

Omission of Adverbs.

One adverb may serve for *two* or *more* verbs; as,
 "He spake and acted *WISELY*."

Omission of Conjunctions.

"If we go and [if we] spend our money."—"John, [and] James, [and] Mary and Sarah, went to St. Paul's Cathedral."

Omission of Prepositions.

To, For and FROM before Nouns and Pronouns.

"Give it [to] me."—"Give it [to] James."—"Get [for] them some books."—"Expelled [from] the University."—"Banished [from] England."—"Give to John, [to] James, and [to] William alike."

To, before the Infinitive Mood.

"He wished to see, [to] hear and [to] learn what he could."

To is omitted before the infinitive mood following the *auxiliary* verbs, and the verbs *bid*, *dare*, *need*, *make*, *see*, *hear*, and *feel*: as, "I *may* [to] love."—"He would *have* me [to] acknowledge."—"He *can* [to] see."—"We *shall* [to] fear."—"They *will* [to] know."—"Let us [to] endeavour."—"He *must* [to] acknowledge."—"They *bid* us [to] depart."—"I *dare* not [to] undertake."—"You *saw* him [to] run away."—"They *heard* him [to] tell his tale."—"We *need* not [to] go."—"They *make* him [to] attend."—"I *felt* him [to] push me."

FOR, before the Infinitive Mood.

It is now become quite obsolete to express *for* before the infinitive mood of verbs, though the construction frequently requires it; sometimes the words *in order to* are expressed instead of *for*; but most generally the simple infinitive with *to* is used: as, "I wish much [for] to see them."—"He came [for] to explain the matter more fully."—We may say—"He came *in order to* explain the matter more fully."

REMARK.—It may be observed that some of the abbreviations we have noticed, are more frequent in the language of conversation than in more formal discourse.

Redundances in the Construction of Sentences.

Sometimes both the noun and its representative, the pronoun, are used together in the construction of sentences; as, "My **BANKS** *they* are furnished with bees:"—"The **MEN** *they* went away."—Such expressions, however, are not to be considered as models for

imitation.—Nevertheless, in the language of LAW, both the pronoun and the noun are used to prevent any ambiguity, that might arise from not knowing which noun was the antecedent; as, “*They*, the said *A. B.* and *C. D.* did covenant,” &c. &c. &c.

A COLLECTION OF WORDS ALIKE IN SOUND,

OR NEARLY SO,

BUT DIFFERENT IN SIGNIFICATION AND SPELLING.

Abel, a man's name	Ant, an insect
Able, capable	Aunt, a relation
Accidence, a book	Arrant, notorious
Accidents, casualties	Errant, wandering
Acts, deeds	Errand, a message
Axe, an instrument	Arras, tapestry
Ail, to be disordered	Harass, to teaze
Ale, a liquor	Ascent, a going up
Hale, healthy	Assent, agreement
Air, an element	Assistance, help
Are, a verb	Assistants, helpers
Hair, of the head	Auger, an instrument
Heir, to an estate	Augur, a soothsayer
Hare, an animal	Bacon, hog's flesh
All, every one	Beacon, a directing mark
Awl, an instrument	Beckon, to make signs
Hall, a room	Bail, a surety
Allowed, granted	Bale, goods packed
Aloud, noisily	Bait, an allurement
Altar, for sacrifice	Bate, to take less
Alter, to change	Baize, a sort of cloth
Halter, a rope	Bays, a garland
An, a particle	Base, mean
Ann, a woman's name	Bass, a part in music

108 A COLLECTION OF WORDS ALIKE IN SOUND.

Bald, without hair	Breaches, broken pieces
Bawl'd, cried out	Breeches, a part of dress
Ball, a round thing	Brews, doth brew
Bawl, to cry aloud	Bruise, to hurt
Barbara, a woman's name	Bruit, a report
Barberry, a shrub	Brute, a beast
Bare, naked	Buy, to purchase
Bear, to support	By, near
Bear, a wild beast	Calendar, an almanack
Be, the verb To Be	Calender, to smooth linen
Bee, an insect	Call, to name
Bean, pulse	Caul, a membrane
Been, participle of To Be	Cannon, a great gun
Beat, to strike	Canon, a rule
Beet, a herb	Cart, a carriage
Beau, a fop	Chart, a map
Bo! a word of terror	Ceiling, of a room
Bow, an instrument	Sealing, of a letter, &c.
Beer, malt liquor	Cell, a hut
Bier, for a corpse	Sell, to dispose of
Berry, a small fruit	Cellar, of a house
Bury, to hide	Seller, one that sells
Blew, did blow	Censer, an incense pan
Blue, a colour	Censor, a magistrate
Boar, a beast	Censure, blame
Bore, to make a hole	Cession, a giving up
Bold, daring	Session, a sitting
Bowl'd, did bowl	Choir, of singers
Borough, a corporate town	Quire, of paper
Burrow, a rabbit hole	Choler, rage
Bough, a branch	Collar, for the neck
Bow, to bend	Chronicle, a register
Boy, a young lad	Chronical, long standing
Buoy, to support	Cite, to summon
Brake, a thicket	Sight, to view
Break, to part forcibly	Site, a situation
Bread, food	Clause, an article
Bred, brought up	Claws, of a bird, &c.

Close, to shut up	Ewe, a sheep
Clothes, dress	Yew, a tree
Coarse, homely	You, yourself
Course, order	Exercise, labour
Coat, a part of dress	Exorcise, to cast out devils
Cote, a fold	Eye, the organ of sight
Complement, the remainder	I, myself
Compliment, kind words	Faint, weak
Cousin, a relation	Feint, a pretence
Cozen, to cheat	Fair, beautiful
Creak, to make a noise	Fare, at an entertainment
Creek, a small bay	Flea, an insect
Currant, a small fruit	Flee, to run away
Current, a stream	Flew, did fly
Cygnnet, a young swan	Flue, soft down
Signet, a seal	Flower, in a garden
Cymbal, a drum	Flour, to make bread
Symbol, a sign	Forth, abroad
Dam, a mother	Fourth, in number
Damn, to condemn	Foul, nasty
Dear, costly	Fowl, a bird
Deer, an animal	Gesture, carriage
Dew, moisture	Jester, one who jests
Due, owing	Gilt, with gold
Dyer, one who stains	Guilt, sin
Dire, dreadful	Glair, the white of eggs
Do, the verb	Glare, great brightness
Doe, an animal	Grate, for burning coals, &c.
Dough, unbaked bread	Great, large
Doer, a performer	Grater, for nutmegs
Door, of a house	Greater, larger
Done, acted	Groan, to sigh deeply
Dun, a troublesome creditor	Grown, increased
Ear, a part of the body	Hail, to salute
Year, a part of time	Hale, strong
East, a point of the compass	Hallow, to make holy
Yeast, what works beer	Hollow, empty

110 A COLLECTION OF WORDS ALIKE IN SOUND.

Hart, an animal
 Heart, a part of the body
 Art, verb To Be
 Hear, to hearken
 Here, in this place
 Heard, did hear
 Herd, of cattle
 Hew, to cut
 Hue, a colour
 Hie, to make haste
 High, lofty
 Higher, more high
 Hire, wages
 Him, that man
 Hymn, a divine song
 Hoar, white
 Whore, a lewd woman
 Hole, a hollow place
 Whole, perfect
 Hoop, for a barrel
 Whoop, to shout
 Hour, a part of time
 Our, of us
 Idle, lazy
 Idol, an image
 I'll, I will
 Isle, an island
 Aisle, of a church, &c.
 In, within
 Inn, for travellers
 Ingenious, of quick parts
 Ingenuous, candid
 Kill, to murder
 Kiln, for bricks, &c.
 Knave, a rascal
 Nave, part of a wheel
 Knew, did know
 New, fresh

Knight, a title
 Night, a part of time
 Knot, to make knots
 Not, a negative
 Know, to understand
 No, not so
 Lain, did lie
 Lane, a narrow road
 Leak, to let in or out
 Leek, a pot herb
 Lease, of a house, &c.
 Leash, three
 Lessen, to make less
 Lesson, a task
 Liar, who tells lies
 Lier, in weight
 Lyre, an instrument
 Limb, a member
 Limn, to draw
 Lo! behold!
 Low, humble
 Loathe, to dislike
 Loth, unwilling
 Loose, to slacken
 Lose, to suffer loss
 Made, did make
 Maid, a virgin
 Mail, armour
 Male, the he
 Main, chief
 Mane, of a horse
 Mare, a female horse
 Mayor, of a town
 Mean, low
 Mien, aspect
 Meat, food
 Meet, fit
 Mete, to measure

Message, an errand
 Messuage, a house
 Metal, gold, &c.
 Mettle, spirit
 Might, power
 Mite, an insect
 More, in number
 Moor, a black person
 Mower, one who mows
 Naught, bad
 Nought, nothing
 Near, nigh
 Ne'er, never
 Oar, to row with
 O'er, over
 Ore, of metals
 Of, concerning
 Off, from
 Oh! alas!
 Owe, to be indebted
 One, in number
 Won, did win
 Order, method
 Ordure, dung
 Pail, a wooden vessel
 Pale, whitish
 Pain, torment
 Pane, a square of glass
 Pair, a couple
 Pare, to cut off
 Pear, a fruit
 Palate, taste
 Pallet, a little bed
 Peal, upon bells
 Peel, rind
 Peer, a lord
 Pier, of a bridge
 Place, of abode. &c.
 Plaice, a fish

Plain, even
 Plane, to make smooth
 Plait, a fold
 Plate, wrought silver
 Pole, a long stick
 Poll, the head
 Pore, of the skin
 Pour, to fall heavily
 Practice, use
 Practise, to exercise
 Pray, to beseech
 Prey, a booty
 Principal, chief
 Principle, the first cause
 Profit, gain
 Prophet, one who foretells
 Rain, water
 Reign, rule
 Raise, to lift up
 Rays, of the sun
 Raze, to destroy
 Raisin, a dried grape
 Reason, a cause
 Read, did read
 Red, a colour
 Rice, a sort of grain
 Rise, an increase
 Rite, a ceremony
 Right, true
 Write, with a pen
 Road, a way
 Rode, did ride
 Roe, an animal
 Row, of trees, &c
 Rough, uneven
 Ruff, an ornament
 Scene, a sight
 Scen, beheld

112 A COLLECTION OF WORDS ALIKE IN SOUND.

Scent, a smell
 Sent, did send
 Sea, the ocean
 See, to observe
 Seam, in a coat
 Seem, to appear
 Seas, great waters
 Sees, doth see
 Seize, to lay hold of
 Slow, dull
 Sloe, a fruit
 Soared, did soar
 Sword, a weapon
 Some, a part
 Sum, the amount
 Son, a male child
 Sun, the cause of light
 Soon, quickly
 Swoon, to faint
 Stair, a step
 Stare, to look stedfastly
 Stationery, paper, &c.
 Stationary, fixed
 Stile, for a passage
 Style, manner of writing
 Succour, help
 Sucker, a young twig
 Tacks, small nails
 Tax, a duty
 Tail, the end
 Tale, a story
 Tare, weight allowed
 Tear, to rend
 Team, of horses
 Teem, to abound
 Their, of them
 There, in that place
 Throne, a seat of state
 Thrown, cast

Thyme, an herb
 Time, an hour, &c.
 Tide, a flux of the sea
 Tied, bound
 To, unto
 Toe, of the foot
 Tow, hemp dressed
 Too, likewise
 Two, a couple
 Told, related
 Tolled, as a bell
 Vain, fruitless
 Vane, a weathercock
 Vein, for the blood
 Vale, a valley
 Vail, to cover
 Vial, or Phial, a bottle
 Viol, an instrument
 Wail, to lament
 Wale, a rising part
 Whale, a fish
 Wain, a waggon
 Wane, a decrease
 Wen, a tumour
 When, at what time
 Weak, feeble
 Week, seven days
 Ware, merchandise
 Wear, to waste
 Were, plural of was
 Weir, a dam for water
 Where, in what place
 Whist, a game
 Wist, knew
 Wood, timber
 Wou'd, would
 Yarn, spun wool
 Yearn, to moan
 Earn, to get by labour

ON COMPOSITION.

OBSERVATIONS ON STYLE.

STYLE may be defined to be the particular manner, in which we express our conceptions by means of language.

The qualities of a good style are *perspicuity* and *ornament*. Perspicuity, however, is the more important quality of language. It is, indeed, the only quality indispensably necessary. No merit, either with respect to matter or ornament, can compensate for its absence. There can, in truth, be no greater fault than that language, which is useful only so far as it is perspicuous or intelligible, "should need an interpreter." "By perspicuity," says Quintilian, "care is taken, not merely that the reader *may clearly understand*, but that *he cannot possibly misunderstand*."

To write with perspicuity, the primary requisite is to possess clear ideas. Perspicuity of expression, then, demands careful attention to two things: 1st, the choice of single words and phrases; and 2nd, the conformable arrangement of these words and phrases in periods or sentences. Perspicuity in the choice of words and phrases implies *purity* and *propriety*. Their apt arrangement is founded on the rules of syntax, and the natural association of the ideas.

To write with *grammatical purity*, three things are essential.

1st. That all the words be of that language, which we write and speak; 2nd. That they be arranged and constructed according to the rules of syntax in that language; and, 3rd. That the words and phrases be employed to express the precise meaning, which *good* usage has affixed to them.

ON PROPRIETY.

It is a species of impropriety, producing ambiguity, to employ a word or a phrase susceptible of different interpretations, or to use the same word or phrase successively in different senses.

"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 him."

"The adjectival word '*no*,'" says the Rev. A. J. D. D'Orsey, "is ambiguous. '*No* food is more wholesome than potatoes," may mean, 'It is better to starve than to eat potatoes, or, it may mean, 'There is not any kind of food superior to potatoes.'—This may be avoided by varying the phrase."

The following passage is particularly faulty: "I know," says Lord Bolingbroke in his 'Dissertation on Parties,' "that *all words, which* are signs of complex ideas, furnish matter of mistake and cavil."—As *words*, the antecedent has neither the article nor a demonstrative pronoun to connect it with the subsequent relative, it would seem that the clause, "which are signs of complex ideas," was merely explicative, and that the subject *words* was to be understood in the utmost latitude. This could not be the writer's

meaning, as it would be absurd to affirm of all words that they are signs of complex ideas. His Lordship ought, therefore, to have said either—"I know that all *the* words, *which* are signs of complex ideas,"—or "I know that all *those* words, which are signs," &c. Either of these ways makes the clause, beginning with the relative, serve to limit the import of the antecedent.

Inconsistent words or phrases are highly improper.

"There is no sort of joy," says Dr. Burnet, "more grateful to the mind of man than that, which ariseth from the *invention* of truth." For *invention* he ought to have said *discovery*.

"I do not remember that I ever spoke three sentences *together* in my whole life." — *Spectator*. Instead of *together*, the writer should have said *successively*, or, *in succession*.

"I had like to have gotten one or two broken heads for my impertinence."—*Swift's* "Voyage to Brobdingnag."

This unavoidably suggests the question — How many heads was he possessed of? Corrected: "I was once or twice in danger of getting my head broken" &c.

"So the *pure limpid* stream, when *foul with stains*
Of rushing torrents and descending rains."

Addison's "Cato."

A stream may, undoubtedly, be at one time limpid, and at another foul, which is all that the author meant; we cannot, however, properly call it a *pure limpid* stream, when it is *foul with stains*.

Vulgarisms are a species of impropriety, that ought

to be carefully avoided. A vulgarism is generally an expression founded on some *low* allusion, or very familiar image; as, *higgledy-piggledy*, *slap-dash*, *bang-up*, *transmogrify*, *bamboozle*, *topsy turvy*, *pellmell*, *helter-skelter*, *hurlyburly*, &c., &c., &c.

These may all find a place in *burlesque*, but ought never to appear in any serious performance.

Technical words or phrases being the dialect of a particular class, and seldom understood by the generality of readers, should not be employed without discretion.

"The *machinery* of the mind *works through a roughness of wheel* and a *stubbornness of spring* with *jarring* and confounding *attrition*."

"Tack to the larboard, and stand off to sea,
Veer starboard sea and land."

Dryden's "Æneid."

What an absurd profusion, in an epic poem too, of terms, which few but seamen understand!

Obscure and *unintelligible* expressions are improper:

"Yet—when that *flood* in its *own depths* was *drown'd*,
It left behind it false and slippery ground."

Dryden.

The first of these lines is nonsensical. It informs us of a prodigy never heard of or conceived before—a drowned flood; nay, a flood, that was so deep that, after leaving nothing else to drown, it committed *felo-de-se*, and drowned itself. The author's meaning, expressed in plain language, was probably no more than this: "When the waters of the deluge had subsided."

One great source of obscure and unintelligible

expressions is the *affectation of excellence or fine writing*:—

“Personifications, however rich their depictions, and unconstrained their latitude—analogy, however imposing the objects of parallel, and the media of comparison—can never expose the consequences of sin to the extent of fact, or the range of demonstration.”

“Men must acquire a very peculiar and strong habit of turning their eyes inwards, 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”—*Characteristics*. A most wonderful way of telling us that it is difficult to trace the operations of the mind!

Nearly allied to the unintelligible are the *marvellous*, the *puerile*, the *learned*, and the *profound*.

The *Marvellous*:—“Nature in herself is unseemly, and he, who copies her servilely and without artifice will always produce something poor, and of a mean taste. What is called *load* in colours and lights, can only proceed from a profound knowledge in the values of colours, and from an admirable industry, which makes the painted objects appear more true, if I may say so, than the real ones. In this sense it may be asserted that in Rubens’s pieces art is above nature, and nature only a copy of that great master’s works”—*De Pile’s “Principles of Painting.”* Here is a strange subversion of most obvious and hitherto undisputed truths. Not satisfied with affirming the

unseemliness of every production of nature, and the immense superiority of human art, this writer rises to assertions, which shock all our notions, and utterly defy the powers of apprehension. Painting is found to be the original; or rather, Rubens's pictures are the original, and nature is the copy.

Specimens of the same kind are sometimes also to be met with in the poets. Witness the famous protestation of an heroic lover in one of Dryden's plays:

"My wound is great, because it is so small."

The nonsense of which was properly exposed in an extemporary verse of the Duke of Buckingham's, who, on hearing this line, exclaimed in the house,

"Then 't would be *greater*, were it *none at all*."

The *Puerile* :—A poetical example of this stamp, in which there is not a glimpse of meaning, we have in the following lines of *Dryden* :—

"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."

The *Learned* :—

"Nothing is there *to come*, and nothing *past*,
 But an eternal *now* does always last."—*Cowley*.

A *now*, that lasts ! that is, an instant, which continues during successive instants ; an eternal now, an instant, that is no instant ; an eternity, that is no eternity.

The *Profound* :—Of this kind is the following specimen from a justly celebrated tract of a justly cele-

brated pen :—"It is agreed," says Dean Swift, "that in all governments there is an absolute and unlimited power, which naturally and originally seems to be placed in the whole body, wherever the executive part of it lies. This holds in the body natural: for wherever we place the beginning of motion, whether from the head or the heart, or the animal spirits in general, the body moves and acts by a consent of all its parts."—*On the Contests and Dissensions in Athens and Rome.*

The first sentence of this passage contains one of the most hackneyed maxims of the writers on politics; a maxim, however, of which it will be more difficult than is commonly imagined to discover, not the justness, but the sense. The illustration from the natural body, in the second sentence, is more glaringly nonsensical. What it is, that constitutes this consent of all the parts of the body, which must be obtained previously to every motion, is utterly inconceivable. The whole of the paragraph, however, from which this quotation is taken, has such a speciousness in it, that even a judicious reader may not, on the first perusal, be sensible of the defect.

A great source of impropriety is the want of sufficient precision. By precision it is understood that the words and phrases employed express the writer's meaning, *and nothing more*. To attain this quality, particular care must be employed to discriminate accurately the words and phrases, that are generally considered *synonymous*; and, in the description of the same object or circumstances, not to accumulate either these, or such as include the signification of each other.

Obsolete or *affected* language, *foreign* idioms and words, *provincial* expressions, &c., are inconsistent with purity and propriety.

"*Prevent* us, O Lord, in all our doings"—"Deal not with us, *after* our sins"—"The *quick* and the dead"—and all such expressions were, no doubt, good English, when the Liturgy was composed; but no one would now use the words in the same sense.

Established terms are not to be proscribed, even though their use may involve circumstantial impropriety. We may still speak with propriety of *sun-rise* and *sun-set*, though we know that the sun neither *rises* nor *sets*.

Propriety requires careful attention to the use of the different kinds of figures of speech.

ON PERSPICUITY AND ORNAMENT.

CONSTRUCTION OF SENTENCES.

On Clearness of Arrangement.—General Rules.—The words and members most nearly related in sense should be placed as near as possible to each other, that their mutual relation may appear to the greatest advantage:—

"This work, in its full extent, *being now afflicted with an asthma, and finding the power of life gradually declining*, he had no longer courage to undertake."—*Johnson's "Life of Savage."*

This construction would lead us to conclude that it was the work, and not the poet, that was afflicted with an asthma. The following arrangement will

remove the ambiguity: "Being now afflicted with an asthma, and finding the powers of life gradually declining, he had no longer courage to undertake this work in its full extent."

A circumstance ought never to be placed between two capital members; since, by such a position, it is doubtful to which it belongs. By placing it between parts of the member, to which it belongs, ambiguity is avoided, and the capital members are kept distinct:—

"By the articles subsisting between us, *on the day of marriage*, you agree to pay down the sum of eighty thousand pounds."

Better thus:—"By the articles subsisting between us, you agree to pay down on the day of marriage the sum of eighty thousand pounds."

Words, expressing things connected in thought, ought generally to be placed contiguous, even though their separation would cause no ambiguity:—

"When the woman has made her own choice, *for form's sake*, she sends a congé d'élire to her friends."

Better thus:—"When the woman has made her own choice, she sends, for form's sake, a congé d'élire to her friends."

When different things have an obvious relation to each other with respect to the order of time, place, cause, and effect, or the like, a corresponding order should be observed in assigning them their position in the sentence. Better—"Alive and well," than "Well and alive."

When the sense admits it, the sooner a circumstance is introduced the better :—

“Whether a choice, altogether unexceptionable, has ever, in any country, been made, seems doubtful.”—Better thus :—“Whether in any country, a choice,” &c.

Circumstances should not follow one another, but should be interspersed among the principal words, on which they depend, or to which they refer :—

“Virgil, who has cast the whole system of Platonic philosophy, so far as it relates to the soul of man, into beautiful allegories, in the sixth book of his *Æneid*, gives us the punishment,” &c. Better thus :—“Virgil, who has cast into beautiful allegories the whole system of Platonic philosophy, so far as it relates to the soul of man, gives us, in the sixth book of his *Æneid*, the punishment,” &c.

ON UNITY.—RULES.

A sentence should contain one leading proposition. It may embrace several members or circumstances, provided they are made subservient to one predominating object or principle.

It is obvious that objects, having no intimate connexion, should not be associated in the same sentence.

During the course of the sentence the scene should be changed as little as possible. One principal agent should lead the sentence, and one species of construction should generally prevail in it, an unnecessary

mixture of active, passive, and neuter phraseologies being carefully avoided.

Unnecessary parentheses should be avoided, as an indiscreet use of them seldom fails to be disagreeable

Sentences should never be extended beyond what seems their natural close. Inattention to this rule is destructive both of strength and unity.

ON STRENGTH.

The strength of a sentence consists in such a selection and position of the words, and arrangement of the members, as are the most conducive to the full and explicit expression of the meaning intended to be conveyed.

Rules:—A sentence should be divested of all redundant words or members. The relation of unnecessary circumstances should be avoided—of such as are either unimportant in themselves, or already implied.

Particular care is requisite in the use of copulatives, relatives, and all the words employed either in connexion or transition. These have been named the joints and hinges of language. Its gracefulness and strength, therefore, depend, in a great measure, on the manner, in which they are employed. And the less conspicuous this is, the more complete will be the union of the various parts, and the more easily will the reader glide from one word, clause, or member, to another.

The splitting of particles, or separating of a prepo-

sition from its regimen, ought to be avoided; though to avoid it is not always easy.

The more important words should be placed in that situation, in which they are likely to make the strongest impression—the first and last words of a sentence are always the most conspicuous.

Great animation arises from placing an important word at the beginning: thus—“Sunk are thy towers in shapeless ruin all.” When, however, the leading object is, not only to give weight to the sentiment, but also to sustain the attention, or suspend the curiosity, important words may advantageously be placed at the close: thus—“Happy the man, who, void of cares and strife, in silken or in leathern purse retains a splendid shilling.”

The plain and grammatical order of a sentence being that, which corresponds to the usual mode of expression, may be deemed the most consistent with ease and simplicity. *Inversion* is a branch of ornament, combining an attention to sound, sense, and effect. The language, that is addressed solely to the understanding, seldom admits much inversion. It is employed chiefly in works addressed to the passions, emotions, or imagination. It should not, however, be *indulged*, but to reach some beauty, or produce some effect, not attainable by the usual order. Nor should much inversion be employed in a long sentence, lest the mind become bewildered amidst the profusion and unusual order of the words.

A sentence should not, in general, be concluded with a word of inconsiderable figure, or little intrinsic importance: we should, therefore, generally avoid

concluding it with such particles as *of, to, from, by, up, about, &c.* But it should be observed that certain words included in this vague term, may, with great propriety, terminate a sentence, when they are particularly significant.

Carefully avoid long and intricate sentences. Errors are frequently committed in the extent of sentences. Sometimes they are too long; at other times too short and abrupt. A long period, perfectly clear, and well constructed, is always beautiful and agreeable, if it be not so prolonged as to exhaust the patience and attention of the reader. It is, however, extremely difficult to construct such periods: hence, long sentences are often feeble, ungraceful, and obscure.

Lastly:—The strength and beauty of a sentence may be promoted by a judicious use of the figures, *climax*, and *antithesis*; and of *figurative language* in general.

ON PUNCTUATION.

Punctuation treats of the points or marks inserted in written composition, for the purpose of showing more clearly the sense intended to be conveyed, and the pauses required in reading.

The principal points or marks employed in punctuation are—the comma [,], the semicolon [;], the colon [:], the period [.] , the note of interrogation [?], the note of exclamation [!], and the dash [—].

The comma requires a momentary pause; the semicolon, a pause somewhat longer than the comma; the

colon, a pause somewhat longer than the semicolon; and the period a full stop. The note of interrogation, or the note of exclamation, may take the place of any one of these, and accordingly requires a pause of the same length as the point, for which it is substituted.

The duration of these pauses depends on the character of the composition; the grave style requiring much longer intervals than the lively or impassioned.

The sense of a passage often requires a pause in reading, where usage does not allow the insertion of a point in writing; as in the sentence, "Our schemes of thought in childhood | are lost in those of youth." On the other hand, points are sometimes inserted merely to indicate the syntactical construction, without requiring a suspension of the voice in reading; as in the phrase, "No, Sir."

THE COMMA.

Rule 1.—When a relative and its antecedent are separated from each other by one or more words, a comma should generally be inserted before the relative; as, "Think not *man* was made in vain, *who* has such an eternity reserved for him."—*Spectator*.

"There is a *pleasure* in poetic pains,

Which only poets know."—*Cowper*.

Exception.—When, however, the intervening word is an adverb, the comma is more commonly omitted; as, "It is *labor* only *which* gives a relish to pleasure."

Rule 2.—When two or more words come between the adjective and its noun, a comma is placed after

the intervening words ; as, "To dispel these errors, and to give a *scope* to navigation, *equal* to the grandeur of his designs, Prince Henry called in the aid of science."—*Irving*.

Rule 3.—When the subject of a sentence consists of several nominatives, or of a single nominative followed by an adjunct consisting of several words, a comma should be inserted before the following verb.

Examples :—"Many of the evils, which occasion our complaints of the world, *are* wholly imaginary."—"The effect of this universal diffusion of gay and splendid light, *was* to render the preponderating deep green more solemn."—*Reynolds*.

"The golden sun,
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death."

Rule 4.—When a sentence or clause is used as the nominative to a preceding or following verb, it should be separated from the verb by a comma ; as, "How dearly America remembered the parent island, *is told* by the English names of its towns."—*Sparks*.

Rule 5.—Two successive words, in the same construction, without a conjunction expressed, are generally separated by a comma ; as, "An *aged, venerable* man."

"Has Nature, in her *calm, majestic* march,
Faltered with age at last ?"

An apparent exception to this rule often occurs in the case of two successive adjectives ; as in the expression, "A venerable old man." But the two adjectives, in this example, are not in the same con-

struction, since *old* qualifies *man*, while *venerable* qualifies the phrase, *old man*.

A comma may also be inserted before a conjunction expressed, if either of the words connected is followed by an adjunct consisting of several words; as, "Intemperance destroys the vigour of our bodies, and the strength of our minds."

Rule 6.—Three or more distinct, successive words in the same construction, with or without a conjunction expressed, should be separated by commas; as,

"Beside the bed, where parting life was laid,
And sorrow, guilt, and pain, by turns dismayed,
The reverend champion stood."—*Goldsmith*.

"An elegant sufficiency, content,
Retirement, rural quiet, friendship, books,
Ease and alternate labour, useful life,
Progressive virtue, and approving Heaven."

Thomson.

"How poor, how rich, how abject, how august,
How complicate, how wonderful, is man!"—*Young*.

The same apparent exception occurs in this rule as in the last. In the expression, "A light bluish green tint," *bluish* modifies *green*, and *light* modifies the phrase *bluish green*; while the three words, *light bluish green*, taken together, qualify *tint*.

Rule 7.—Successive pairs of words should be separated from each other by commas; as, "The authority of *Plato* and *Aristotle*, of *Zeno* and *Epicurus*, still reigned in the schools."

Rule 8.—When the different members of a compound sentence contain distinct propositions, they are generally separated from each other by commas.

Examples :—"They shrunk from no dangers, and they feared no hardships." "And thus their physical science became magic, their astronomy became astrology, the study of the composition of bodies became alchemy, mathematics became the contemplation of the spiritual relations of number and figure, and philosophy became theosophy."—*Whewell*.

Rule 9.—When the different members of a sentence express a mutual comparison, contrast, or opposition, they should generally be separated from each other by commas.

Examples :—"The more I reflected upon it, the more important it appeared."—*Goldsmith*. "The Quaker revered principles, not men; truth, not power." "As the hart panteth after the water brooks, so panteth my soul after Thee."—*Psalms* xlii. 1.

Rule 10.—To prevent ambiguity in cases of Ellipsis, a comma is sometimes inserted in the place of the word or phrase omitted.

Example :—As a companion he was severe and satirical; as a friend, captious and dangerous; in his domestic sphere, harsh, jealous, and irascible."

Rule 11.—When two or more successive clauses end with words sustaining a common relation to some word in a following clause, a comma should generally be inserted after each.

Examples :—"The truest mode of enlarging our benevolence, is, not to quicken our sensibility towards great masses, or wide-spread evils, but to *approach, comprehend, sympathise with, and act*

upon, a continually increasing *number* of individuals." — *Channing*. "Such compulsion is not merely incompatible *with*, but impossible *in*, a free or elective government."

When, however, the word in the following clause is not accompanied by several words, the comma before it is often omitted; as, "We *may*, and often *do employ* these means."

Rule 12.—When several words intervene between the verb of a principal clause and the commencement of a subordinate clause, the clauses should be separated from each other by a comma; as, "Had we stopped here, it might have done well enough."—"He was nineteen years of age, when he bade adieu to his native shores."

Rule 13.—When the connexion of a sentence is interrupted by one or more words, not closely related in construction to what precedes, a comma should generally be inserted both before and after the word or words introduced; as,

"He, like the world, his ready visit pays,
Where fortune smiles."—*Young*.

Rule 14.—The independent case, and the infinitive absolute, with their adjuncts, should be separated from the rest of the sentence by commas.

Examples:—"To foster industry, to promote union, to cherish religious peace,—these were his honest purposes."—"The playwriters, where are they? and the poets, are their fires extinguished?"
—*H. More*.

“ Wept o’er his wounds, or, tales of sorrow done,
Shouldered his crutch, and showed how fields were
won.”—*Goldsmith*.

“ Rejoice, you men of Angiers, ring your bells.”
Shakspeare.

Rule 15.—When either of two words in apposition is accompanied by an adjunct, the latter of them, with the words depending upon it, should be set off from the rest of the sentence by commas; as, “The following is a dialogue between Socrates, the great Athenian philosopher, and one Glaucon, a private individual.”

Rule 16.—When a word or phrase is repeated for the sake of emphasis, a comma should be inserted both before and after it; as, “here, and here only, lies the peculiar character of the revolution.”

“ Where are the flowers, the fair young flowers,
that lately sprang and stood,
In brighter light and softer airs, a beauteous
sisterhood?”

Note.—When the word or words to be set off according to the three preceding rules stand at the beginning or end of a sentence, one of the commas is, of course, unnecessary.

THE SEMICOLON.

Rule 1.—When to a sentence complete in construction, a clause is added containing a reason, an explanation, an inference, or a contrast, it should generally be preceded by a semicolon; as, “The past seems to promise it; but the fulfilment depends on

the future.”—“To the latter it is a double advantage; for it diminishes their pain here, and rewards them with heavenly bliss hereafter.”—*Goldsmith*.

Rule 2.—When several successive clauses have a common connexion with a preceding or following clause, a semicolon is generally inserted after each.

Examples:—“Children, as they gamboled on the beach; reapers, as they gathered the harvest; mowers, as they rested from using the scythe; mothers, as they busied themselves about the household;—were victims to an enemy, who disappeared the moment a blow was struck, and who was ever present, where a garrison or a family ceased its vigilance.”—“Reason as we may, it is impossible not to read, in such a fate, much, that we know not how to interpret; much of provocation to cruel deeds and deep resentment; much of apology for wrong and perfidy; much of doubt and misgiving as to the past; much of painful recollections; much of dark foreboding.”

Rule 3.—When several particulars are enumerated in a sentence, some of which are expressed in several words, they are often separated from each other by semicolons; as, “The Aragonese cortes was composed of four branches or arms; the *ricos hombres*, or great barons; the lesser nobles, comprehending the knights; the clergy; and the commons.”—*Robertson*.

Rule 4.—Two or more successive short sentences having no common dependence, are often separated by semicolons instead of periods.

Example:—“As we have already noticed, its bruised leaves afforded a paste, from which paper

was manufactured ; its juice was formed into an intoxicating beverage, *pulque*, of which the natives, to this day, are excessively fond ; its leaves supplied an impenetrable thatch for the more humble dwellings ; thread, of which coarse stuffs were made, and strong cords, were drawn from its tough and twisted fibres ; pins and needles were made of the thorns at the extremity of its leaves ; and the root, when properly cooked, was converted into a palatable and nutritious food.”—*Prescott*.

THE COLON.

The colon is much less used now than formerly ; its place being supplied by the period, the semicolon, or the dash. At present, our best writers seldom use this point, except in the following cases :—

Rule 1.—When a quotation or an enumeration is introduced by such expressions as *in these words*, *the following*, *as follows*, either expressed or implied, the quotation or enumeration may be preceded by a colon.

Examples :—“The following items of the tribute furnished by different cities, will give a more precise idea of its nature : 20 chests of tea ; 40 pieces,” &c.—“Mr. Tierney rose and said :—‘Mr. Speaker, the honour,’ ” &c.

“All were attentive to the godlike man,
When from his lofty couch he thus began :
‘Great Queen,’ ” &c.—*Dryden*.

In the case of enumeration, a semicolon is frequently employed instead of a colon.

Rule 2.—It is customary in title-pages, to insert a colon between the name of the place, at which the book is published, and the name of the publisher; as, “London: John Murray, Albemarle Street.”—“Edinburgh: Oliver and Boyd, Tweeddale Court.”

Note.—Every verse of the *Psalms* and *Litany* in the book of Common Prayer is divided by a colon; as, “My tongue is the pen: of a ready writer.”—This point is inserted for the use of choirs, where such parts of the service are chanted; and is merely used to divide the verse for that purpose. No attention should be paid to this *point* in *reading* the *Psalms*, unless when it happens to coincide [which it sometimes does] with the rules of punctuation.

THE PERIOD.

The period is placed at the end of a complete sentence.

A period is sometimes inserted between two complete sentences, which are connected by a conjunction; as, “By degrees the confidence of the natives was exhausted; they had welcomed powerful guests, who had promised to become their benefactors, and who now robbed their humble granaries. But the worst evil in the new settlement was the character of the emigrants.”

The period should be used after all abbreviations, as, “Bucks.,” “M.D.,” “Aug.,” “Esq.,” “Mrs.,” “Mr.” Such expressions as 4th, 10th, 4’s, 9’s, 4to, 8vo, 12mo, do not require the period after them, since they are not strictly abbreviations, the figures supplying the place of the first letters of the words.

THE DASH.

The dash is used, where a sentence is left unfinished ; where there is a sudden turn, or an abrupt transition ; and where a significant pause is required.

Examples :—“ Let the government do this—the people will do the rest.”—*Macaulay*.

“ Ah, that maternal smile ! it answers—Yes.”

Cowper.

“ He suffer'd,—but his pangs are o'er ;
Enjoyed,—but his delights are fled ;
Had friends,—his friends are now no more ;
And foes,—his foes are dead.”—*Montgomery*.

Modern writers often employ dashes in place of the parenthesis.

THE NOTE OF INTERROGATION.

The note of interrogation is placed at the end of a sentence, in which a direct question is asked ; as,
“ What is to be done ? ”

THE NOTE OF EXCLAMATION.

The note of exclamation is used after expressions of sudden emotion or passion, and after solemn invocations and addresses ; as,

“ Liberty ! Freedom ! Tyranny is dead :
Run hence, proclaim, cry it about the streets ! ”

Shakspeare.

“ Night, sable goddess ! from her ebon throne,
In rayless majesty now stretches forth
Her leaden sceptre o'er a slumbering world.
Silence how dead ! and darkness how profound ! ”

Young

“Hail, holy light! offspring of heaven firstborn!”

Milton.

When the interjection *Oh* is used, the point is generally placed immediately after it; but when *O* is employed, the point is placed after one or more intervening words, as,

“Oh! my offence is rank, it smells to heaven.”

Shakspeare.

“But thou, O Hope! with eyes so fair,—

What was thy delighted measure?”—*Collins.*

The following characters are also employed in Composition:—

The *parenthesis* () generally includes a word, phrase, or remark, which is merely incidental or explanatory, and which might be omitted without injury to the grammatical construction; as,

“The tuneful Nine (so sacred legends tell),

First waked their heavenly lyre these scenes to tell.”

Campbell.

“Know then this truth, (enough for man to know,)

Virtue alone is happiness below.”—*Pope.*

The parenthesis is now employed less frequently than formerly; commas or dashes being used to supply its place; as, “The colonists—such is human nature—desired to burn the town, in which they had been so wretched.”—*Robertson.*

The *apostrophe* (') is used to denote the omission of one or more letters; as, *o'er, tho'*. It is likewise the sign of the possessive case, being used instead of a letter, which was formerly inserted in its place; as, *man's* for *manes*, or, *manis*.

Marks of quotation (“ ”) are used to indicate that the exact words of another are introduced; as, “In my first parliament,” said James, “I was a novice.”

When a quotation is introduced within a quotation, it is usually distinguished by single inverted commas; as, “I was not only a ship-boy on the ‘high and giddy mast,’ but also in the cabin, where every menial office fell to my lot.” If both quotations commence or terminate together, this commencement or termination is indicated by the use of three commas; as, “In the course of this polite attention, he pointed in a certain direction, and exclaimed, ‘That is Mr. Bradley, of York, a man, whose benevolence is proverbial.’”

When a point is inserted immediately after a quotation, it should be placed within the quotation marks.

A *mark of accent* (‘) is sometimes placed over a syllable to denote that it requires particular stress in pronunciation.

A *diaeresis* (¨) is sometimes placed over the latter of two successive vowels to show that they do not form a diphthong; as, *coöperate*, *aërial*.

The *cedilla* (¸) is a mark, which is sometimes placed under the letter *c* to show that it has the sound of *s*: as in “*façade*.”

The *paragraph* (¶) is used in the Old and New Testaments to denote the beginning of a new subject. In other books, paragraphs are distinguished by commencing a new line further from the margin than the beginning of the other lines. This is called *indenting*.

FIGURES OF SPEECH.

A figure of speech is a departure from the ordinary *form* of words, from their regular *construction*, or from their literal *signification*.

Departures from the usual *form* of words are called *figures of Etymology*.

Departures from the regular *construction* of words are called *figures of Syntax*.

Departures from the literal *signification* of words are called *figures of Rhetoric*.

Figures of Etymology.

The figures of Etymology are *Aphaèresis*, *Syncope*, *Apocope*, *Prósthesis*, *Paragoge*, *Synaèresis*, *Diaèresis*, and *Tmésis*.

1. *Aphaeresis* is the taking of a letter or syllable from the beginning of a word ; as, '*neath* for *beneath* ; '*gainst* for *against*.

“ But his courage '*gan* fail,
For no arts could avail.”

2. *Syncope* is the elision of one or more letters from the middle of a word ; as, *ling'ring* for *lingering* ; *lov'd* for *loved*.

3. *Apocope* is the elision of one or more letters from the end of a word ; as, *thro'* for *through* ; *th'* for *the*.

4. *Prosthesis* is the addition of one or more letters to the beginning of a word ; as, *beloved* for *loved* ; *en-chain* for *chain* ; *adown* for *down*.

5. *Paragoge* is the addition of one or more letters

to the end of a word ; as, *awaken* for *awake* ; *bounden* for *bound* ; *deary* for *dear*.

6. *Synaeresis* is the contraction of two syllables into one ; as, *sēest* for *sē-est* ; *alienate* for *α-li-ën-ate*.

N.B. *Alienate* in three syllables, as if written *alc-yen-ate*.

7. *Diaeresis* is the separation of two vowels standing together, so as to connect them with different syllables ; as, *coöperate*, *aërial*.

8. *Tmesis* is the separation of a compound word into two parts, by introducing another word between them ; as, "Thy thoughts, which are *to us ward*" for "Thy thoughts, which are *toward us* ;"—" *How high soever*" for " *Howsoever* high."

Figures of Syntax.

The principal figures of Syntax are *Ellipsis*, *Pléonasm*, *Enállage*, and *Hypérbaton*.

1. *Ellipsis* is the omission of one or more words, which are necessary to complete the grammatical construction. The following examples will serve to illustrate this figure :—

1. *Nouns* ; as, "St. Peter's" [church] ;—"The twelve" [apostles].

2. *Adjectives* ; as, "Every day and [every] hour ;"—"A gentleman and [a] lady."

3. *Pronouns* ; as, "I am monarch of all [which] I survey ;"—"He left in the morning, and [he] returned the same day."

4. *Verbs* ; as, "To whom the angel" [spoke] ;—[Let] "No man eat fruit of thee"

5. *Adverbs*; as, "He spoke [wisely] and acted wisely."

6. *Prepositions*; as, "He was banished [from] England;"—"He lived like [to] a prince."

7. *Conjunctions*; as, "I came, [and] I saw, [and] I conquered."

8. *Phrases and entire clauses*; as, "I love you for nothing more than [I love you] for the just esteem you have for all the sons of Adam."—*Swift*.

2. *Pleonasm* is the use of more words to express ideas than are necessary; as, "I know thee *who thou art*."—*N. Test.* "What we have seen *with our eyes*, and heard *with our ears*."

The repetition of a conjunction is termed *Poly-syndeton*; as, "We have ships *and* men *and* money *and* stores."

3. *Enallage* is the use of one part of speech for another; * as,

"Slow rises merit, when by poverty depressed."

"Sure some disaster has *befell*."—*Gay*.

4. *Hyperbaton* is the transposition of words; as, "All price beyond" for "Beyond all price." "He wanders earth around" for "He wanders around the earth."

Figures of Rhetoric.

The principal figures of Rhetoric are *Simile*, *Méta-*

* Deviations of this kind are, in general, to be considered solecisms; otherwise, the rules of grammar would be of no use or authority. There are, however, some changes of this kind, which the grammarian must not condemn, though they do not agree with the ordinary principles of construction.

phor, *Allegory*, *Antithesis*, *Hypérbole*, *Irony*, *Metonymy*, *Synécdoche*, *Personification*, *Apóstrophe*, *Interrogation*, *Exclamátion*, *Vision*, and *Clímax*.

1. A *Simile* is a direct and formal comparison ; as,
 "He shall be *like* a tree planted by the rivers of water."

"*As*, down in the sunless retreats of the ocean,
 Sweet flowrets are springing no mortal can see ;
So, deep in my bosom, the prayer of devotion,
 Unheard by the world, rises silent to thee."

Moore.

2. A *Metaphor* is an implied comparison ; as,

"Wild fancies in his moody brain
Gambol'd unbridled and unbound."—Hogg.

3. An *Allegory* is a continued metaphor. In the following beautiful example, found in the 80th Psalm, the people of Israel are represented under the symbol of a vine :—

"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 unto the sea, and her branches unto the river. Why hast thou then 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."

4. An *Antithesis* is an expression denoting opposition or contrast ; as,

“ Contrasted faults through all their manners reign ;
Though *poor, luxurious* ; though *submissive, vain* ,
Though *grave*, yet *trifling* ; *zealous*, yet *untrue* ;
And e'en in *penance*, *planning sins* anew.”

Goldsmith

“ The wicked flee when no man pursueth ; but the righteous are bold as a lion.”

5. An *Hyperbole* is an exaggeration in the use of language, representing objects as greater or less, better or worse, than they really are. Thus, David speaking of Saul and Jonathan, says, “ They were swifter than eagles ; they were stronger than lions.”

“ The sky *shrunk upward with unusual dread*,
And trembling Tiber *div'd beneath his bed*.”

Dryden.

6. *Irony* is a mode of speech expressing a sense contrary to that, which the speaker or writer intends to convey. The Prophet Elijah employed this figure when he said to the priests of Baal, “ Cry aloud, for he is a God ; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked.”

7. *Metonymy* is a figure, by which one thing is put for another ; as, “ I have been reading *Milton* ;” that is, his *poems* or *works*.—“ *Gray hairs* [*old age*] should be respected.”—“ The *sceptre* [*kingly power*] shall not depart from Judah.”

8. *Synecdoche* is a figure, by which the whole is put for a part, or a part for the whole ; as, “ *Man* re-

turneth to dust;" that is, his *body*.—"This *roof* [*house*] shall be his protection."

9. *Personification*, or *Prosopopeia*, is a figure, by which we attribute life and action to inanimate objects; or ascribe to irrational animals and objects without life the actions and qualities of rational beings; as,

"See, *Winter* comes to rule the varied year,
Sullen and sad, with all his rising train."

Thomson.

"*Vice* is a monster of such frightful mien
That, to be hated, needs but to be seen:
But—seen too oft, familiar with *her* face,
We first endure—then pity—then embrace."

Pope.

10. *Apostrophe* is a figure, by which a speaker or writer turns from the party, to which his discourse is mainly directed, and addresses himself to some person or thing, present or absent; as, "Death is swallowed up in victory. *O Death! where is thy sting? O Grave! where is thy victory?*"—1 Cor. xv. 54, 55.

"O gentle sleep,
Nature's soft nurse, how have I frightened thee,
That thou no more wilt weigh my eye-lids down,
And steep my senses in forgetfulness?"

In modern usage, the term *Apostrophe* is applied to any address made to an inanimate object, an irrational animal, or an absent person; as,

"Hail, holy Light, offspring of Heaven, first-born!"

Milton.

“Sail on, thou lone, imperial bird,
Of quenchless eye, and tireless wing.”

Mellen.

“Alas! my noble boy! that thou shouldst die!
Thou, who wert made so beautifully fair!
That death should settle in thy glorious eye,
And leave his stillness in this clustering hair!
How could he mark thee for the silent tomb!
My proud boy, Absalom!”—*Willis.*

11. *Interrogation* is a figure, by which a question is asked for the purpose of expressing an assertion more strongly; as, “Do we mean to submit to this measure? Do we mean to submit, and consent that we ourselves, our country and its rights, shall be trampled on? I know we do not mean to submit. We never will submit.”—*Webster.*

12. *Exclamation* is a figure employed to express some strong emotion; as,

“O wretched state! O bosom, black as death!”

Shakspeare.

“Ah! how unjust to nature and himself,
Is thoughtless, thankless, inconsistent man!”

Young.

“O the depth of the riches both of the wisdom and the knowledge of GOD! How unsearchable are his judgments, and his ways past finding out!”

13. *Vision*, or *Imagery*, is a figure, by which past or future events are represented as passing before our eyes; as,

"I see the dagger-crest of Mar!
I see the Moray's silver star
Wave o'er the cloud of Saxon war,
That up the lake comes winding far!"—*Scott*.

14. *Climax* is a figure, in which the ideas rise or sink in regular gradation; as, "Giving all diligence, add to your faith, virtue; and to virtue, knowledge, and to knowledge, temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness; and to brotherly kindness, charity."—2 *Pet.* i. 5, 7. "What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god!"—*Shakspeare*. "What is every year of a wise man's life but a criticism on the past! Those, whose life is the shortest, live long enough to laugh at one half of it: the boy despises the infant, the man the boy, the sage both, and the Christian all."

ORTHOEPY.

ORTHOEPY is the art of pronouncing correctly. Analogy is the chief law of pronunciation, but with respect to many words general use has over-ruled analogy.

The beauty of speech depends, for the most part, on the right pronunciation of the vowels; its distinctness and force on the proper utterance of the consonants.

A.

The Italian open *ă* (as in far and father) should not be substituted for the English long *ā* (as in fate); *căre* for *cāre*, *Măry* for *Māry*.

In singing it is customary to give the open sound in *Amen* and *Abraham*. This should not be extended to *Pharaoh*, the vowel being different in the original.

An attempt is being made to restore the Italian open sound into monosyllables and their compounds, when the *a* is followed by *nc*, *nt*, or *nd*; *e.g.*, dance, glance, lance, chance, prance, grant, plant, slander. It is not easy to see a good reason for this change, for surely we shall never persuade ourselves to give the open *ă* sound to land, cant, pant, stand, and others that ought by analogy to follow. Still, the long English *ā* should not be given to these words, but the Italian short *ă*, as in fat. The words *command*, *demand*, have never lost their open *ă* sound.

Maintenance is generally pronounced as if the first syllable was written *men*. *Falcon* is pronounced *faúl-kon*, or *fawkn̄*. *Aye* is pronounced *ā*.

E.

The short sound *ě* should not be substituted for the long sound *ē* in unaccented syllables: *e.g.*, *prĕfer* for *prēfer*, *prĕsĕnt* (the verb) for *prēsĕnt* (for derivatives consult a dictionary), *rĕl-igĭon* for *rē-ligion*, so *remárkable*, *refléct*, *defórm*, *defeát*.

Words in *ea* are pronounced by *ē* without the *a*: *hear*, *fear*, as if *hēre*, *fēre*.

This vowel has the short sound of *i* in *England*, *pretty*, and *yes*. In *engine* it has its own sound. *Chemist* is pronounced *chĕmist*, or *chimist*.

In the words *clerk*, *serjeant*, *Derby*, *Berkeley*, the *e* has the open *ă* sound.

The word *were* is pronounced as if written *wĕr*, not as if *wāre*. *Me* is often, and rightly, pronounced *mĕ* in colloquial speech.

In the poetic contractions, *e'er*, *ne'er*, *e* has the sound of *ā*; also *ere*; *e'en* has *ē*.

The is pronounced with *e* short before a word beginning with a consonant, but with *e* long when the next word begins with a vowel. *E.g.*, *thĕ man went with thĕ ass at thĕ hour appointed*. Observe that when the *h* is silent the word begins with a vowel as far as sound is concerned.

I.

This vowel is often pronounced with too much

of the *ā* sound : taime for time, faínd for find, chaild for child, so-caĩty for so-cī-ē-ty.

This fault especially occurs in unaccented syllables, *e.g.*, vanaty for vanity ; so with quality, sensible, feasible, fertility, horrible, ambiguity, unity. Also note virgin and virtue, not vurgin, vurtue.

I has often a sound closely allied to the *ē* : this in divert, divine, diminish, impediment.

O.

This vowel has five sounds : nōt, nōte, prōve, fōr (faur), dōve (duv).

Froth, broth, and moth have the *ō* not *ô*.

The following have *ô*, amōng, bōrough, cōnstable, frōnt, nōne, nōthing, ône, pōmegranate, thōrough, tōngue, ônce. The word sovereign has this sound of *ô*, but, by way of distinction, some give the *ō* sound when the word is used to signify a coin, the *ô* sound when a royal personage is meant.

The *ö* is used in wōman, bōsom, wōlf, Wōrcester. The word too is pronounced like two.

The same care should be taken with this as with other vowels in unaccented syllables : ôpinion, dôminion, prônounce.

The prefixes cor, com, and con, should not be pronounced cur, cum, and cun : corruptible, communication, content. But conjure is pronounced cunjūr.

U.

The various sounds of this vowel should be care-

fully observed. It has a long sound, as in *tūbe*; a short sound, as in *tūh*, and a full sound similar to the *ö*, as in *büll*.

The following is a complete list of words which have the full *ü* sound: *bull*, *full* (and its compounds), *pull*, *bullock*, *bulwark*, *bullion*, *bully*, *pulley*, *pullet*, *bush*, *bushel*, *puss*, *push*, *cuckoo*, *cushion*, *butcher*, *hussár*, *sugar*, *put* (when a verb), *pudding*, *fuller*.

The long sound of *ü* should be carefully guarded in unaccented syllables: *e.g.*, *síngūlar*, *régūlar*, *particūlar*, *fígūre*—not *singalar*, *reg'lar*, *particular*, *figūr*. Also note *sūpercilious*, *sūperstition*, *sūperior*, *assūme*, *presūme*, *consūme*, *resūme*, *illūme*, *lūte*.

Put, when a noun, has *ǔ*: *putty* has the *ǔ*. Some give *pulpit* the *ü*, others *ǔ*; as it comes from the Latin *pŭlpitum*, the short *u* seems preferable.

Though *puss* (a cat) has *ü*, *pus* (matter) has *ǔ*. The following have *ǔ*: *bulk*, *pulse*, *pulp*, *pulverize*, *rush*, *puddle*, *publican*, *sully*, *vulgar*, *but*, *such*.

Many give to the past tenses *flew*, *slew*, and *bléw* the long sound of *u*, as if written *flūe*, etc., so also *lieu*. This was once the rule, and was applied to many other words, as *glue*, *clue*; but there seems to be a tendency in the present day to discard the long *u* sound in pronouncing *ew* and *u* following a liquid. Certainly when the *ew* or *u* is preceded by *r*, the *oo* sound is preferable; *e.g.*, *crew*, *brew*, *rule*, *rue*, *crude*, *ruby*.

W.

Care should be taken to sound this vowel when

at the end of a word, and preceded by *ō*, as in *crow*, *low*, *billow*, *pillow*, *window*, *willow*; not *crō*, *lō*, etc.

Lower (to appear gloomy), has the *ou* sound of *how*, *now*, etc.

Bow (in the sense of bending) is pronounced *bou*, as also *bough*.

Bow (an instrument) is pronounced *bo*.

Y.

Y final, when forming a syllable, is pronounced like *ē*; *e g.*, *vanity* (*vānitē*, not *vānita*), *hypocrisy* (*hypócrisē*, not *hypócrisa*), *glory* (*glórē*, not as if spelt *gloray*).

In *prophecy*, as a noun, the *y* is pronounced like short *i*; as a verb, like long *i*.*

The *y* in the first syllable of *hypocrisy* has the long *e*, not the long *i*, sound.

In ordinary speech *my* is sometimes pronounced short. This should not be introduced into solemn language.

AI.

Plaid rhymes with mad.

Plait (the old spelling) rhymes with mate.

AO.

Gaol rhymes with mail.

AU.

This diphthong is pronounced like the Italian *ā* in the words *aunt*, *haunt*, *gauntlet*, *haunch*, *jaunt*, *jaundice*, *laundress*, *laundry*, *daunt*.

* Observe that when words are adopted into the English language, they do not rigidly preserve the sound of the vowels of the originals; otherwise *energy*, *antipathy*, and others would have *y* long, derived as they are from nouns ending in *eīa*.

AY.

Quay rhymes with fee.

EI.

This diphthong has the sound of *ā* in deign, heinous, neighbour; so also, but with a somewhat narrower sound, mixing more with the *i*, in eight, weight, freight.

Leisure is sometimes pronounced with long *e*, sometimes with short: the difference may be made according to the solemnity of the occasion.

Nonpareil is pronounced nonparéll.

Counterfeit „ „ coúterfit.

EO.

Pigeon is pronounced pijun not pijin.

IO.

When the accent is upon the first of these vowels they form two distinct syllables, as in ví-olent, ví-olet.

OA.

Goal rhymes with coal.

OI.

Choir is pronounced as if spelt quire.

OO.

In the following, *oo* is pronounced like the *ū* (in full): wool, wood, good, foot, stood (and its compounds), soot, moor; not wūl, wūd, gūd, fūt, etc.

OU.

Would, could, and should, rhyme with good.

Words in ough follow no definite rule; cough rhymes with off, dough with mow, sough with muff.

OY.

This diphthong is pronounced as if oiē: joy (joiē, not jī, nor joi).

C.

C is silent in czar, czarina, victuals, indict, arbuscle, corpuscle, muscle.

Yacht is pronounced yot.

F.

F is retained in the possessive case singular: *e. g.*, wife's jointure, calf's head; and should not be pronounced as if wives' jointure, calves' head, which would be a wrong mode of writing, for these possessive nouns are plural; but a number of wives could not have the same jointure, nor a number of calves one head.

F is sharp in *if*, dull in *of*, but sharp in *often*, *off*, and the compounds of *of*, as *whereof*, *thereof*.

G.

G is silent in apophthegm.

H.

H is aspirated in all words, except—

1. Those in the following sentence and their derivatives: The conduct of the honest hostler towards the heir and the heiress was so humorous,

that the Honourable Mrs. Staunton laughed for an hour after.

Note.—The *h* in *hostler* is aspirated by some authorities. Tho *h* is sometimes silent in *herb*, but never in its compounds.

2. *H* may be silent in the words *him*, *her*, *have*, *had*, when they are unimportant, and when the aspirating of the *h* would either obscure the sense by giving emphasis to the word, or obstruct the flow of the sentence from the effort of aspiration.

Care should be taken to aspirate the *h* after a *w*, as in *where*, *when*, *which*, etc.; and in the middle of a word, as in *abhor*. In *shepherds* the middle *h* is silent.

It seems obvious to remark, that an aspirate is not to be inserted when there is no *h*.

Exercises: The horse ran up the high hill, and then he raised himself on *his hind haunches to such a height, that the heart of his heavy rider heaved hysterically; and had he not held hard hold of the hand-rein, our haughty hero would perhaps 'ave concluded his heroic display by doing horrible and humiliating homage to the humid earth.

Why does this whelp wheedle so? Has he charge of the wheat in the wheelbarrow, while the man goes to whet his tools and take a whiff of tobacco?

Whatever the cause of his whining, let 'im go somewhere else, whence I shall not hear 'im, or I shall be wholly overwhelmed with his howling.

I gave it to him, not to her. I had not done it then, but I have done it now; and therefore I have what I wanted.

* It would perhaps be allowable to omit this *h* in quick narration

He sneered at 'er in the most disrespectful manner, and told 'er that he didn't hear 'er calling to 'im, and that he wouldn't 'ave come if he had heard 'er.

*"With trumpets before 'er, and troops by 'er side,
Dwarfs, negroes, and eunūchs attendant upon 'er."*

*"Yet, yet I would try 'im, with compliments ply
'im;
A husband well flatter'd is always a fool."*

"Guards her black front, and hisses in (h)er hairs."

After a few incoherent remarks, the inhuman wretch and *his* adherents, at *his* exhortation, unhesitatingly left their inhospitable inheritance.

Note.—The *h* should be aspirated without interfering with the proper emphasis of the important words, and without any painful exhibition of effort.

Exercises for non-aspiration: The ancient mariner was in excellent spirits, but soon became angry. Ears were made to catch sounds, eyes to see objects. Every animal answers its own intended end.

L.

L is mute in falcon, halves, and some others. It is mute in psalm, but not in psalmistry.

M.

M is pronounced like *n* in comptroller.

N.

N is mute in kiln, hymn, limn, condemn, damn, and some others; but in participles, and other words formed from them, it is sounded; *e.g.*, hymning.

condemning, condemned, and damned, if pronounced in three syllables.

P.

P is mute in psalm, pseudo, raspberry, etc.

PH.

These two letters are silent in apophthegm, phthisis, phthisic.

R.

When followed by a vowel this letter has the rough sound. The degree of roughness should vary according to the sentiment. After some consonants (*e.g.*, *d*) it is very slight.

Example : — Roughness slight — “*Round the rugged rocks the ragged rascals ran.*”*

Roughness stronger—

“*With one rude clash he struck the lyre,
And swept with hurried hands the strings.**”

“*A war-horse at the trumpet’s sound,
A lion roused by heedless hound,
A tyrant waked to sudden strife
By graze of ill-directed knife,*” etc.

S.

The flat sound like *z* should not be substituted

* In ordinary cases the *r* is smooth, or almost so, after two consonants.

for the sharp or soft hissing sound: *e.g.*, sin, soon, us; not as if szin, szoon, uz. The sweetness of the soft *s* may be perceived by the following passage:—

“So fair, so calm, so softly seal’d,
The first, last look by death revealed!
Such is the aspect of this shore:
'Tis Greece, but living Greece no more
So coldly sweet, so deadly fair,
We start, for soul is wanting there.”

The whole passage (Byron's *Giaour*, first stanza), is an excellent illustration of the beauty that may be expressed by a clear and pure enunciation of the consonants and vowels. This constitutes the music of poetry.

The *s* is dull in disband, disdain, disgrace, disjoin, disvalue, nasal, preside, gooseberry, raspberry, lose.

Authorities gives the sharp sound of *s* to design. Analogy would give the *z* sound: and many people, perhaps rightly, pronounce it so.

S is sharp when followed by *c*; except discern and its compounds.

S is silent in demesne, puisne, corps. Sans in old writers is used as an English word.

S has the sharp sound in the following—ensue, pursue, supersede; also in dissemble, and loose. It is sharp in transe; but dull in transition and transitory.

Rise has two sounds; the *z* sound as a verb, and the sharp *s* sound as a noun. This is not observed by some good speakers; but surely such a distinction should not be neglected.

T.

Nature is pronounced as if na-tshure ; other words similarly. But mature, having the accent on the last syllable, has the pure *t* sound.

Th at the beginning of words is sharp ; except in this, that, the, thee, their, them, thence, then, there, these, they, thine, thither, those, thou, though, thus, they.

Th at the end of words is sharp ; except in beneath, booth, with (the preposition), and its compounds withhold, etc. ; and in the following verbs : wreathe, loathe, uncloath, seeth, smooth, sooth, mouth. N.B.—Some of these are old forms of spelling. With (or withe) a twig, is best pronounced with sharp *th* for distinction's sake.

Words ending in *th* sharp make *th* dull in the plural. Paths, baths, truths.

Th is sometimes pronounced like simple *t*, as in asthma. It is sometimes silent, as in twelfth-tide.

T is silent when preceded by *s* and followed by *en* or *le* ; as in hasten, castle, apostles, epistle. So also in often, soften ; and in past participles, beaten, eaten, etc. It is elided also in Stilton. This should not be extended, however, to such words as assistance, pittance, remittance.

T is silent in Christmas, chestnut, ostler, bankruptcy, mortgage, currant ; but not in current.

Clothes is pronounced clothz or clōze.

W.

In the preposition towards, the *w* is dropped, and the word rhymes with hoards. In singing some license is allowable in such matters. In the adjectives

toward, untoward, and forward, and in their adverbs, the *w* is retained, and divides the words into two syllables. It should be pronounced in both syllables of awkward.

X.

X has the sharp sound in luxury, anxious, execution; but the dull sound in their derivatives, *e.g.*, luxuriant, anxiety, executor, etc. It is pronounced like *z* in Xerxes and Xenophon.

General remark.—Though it is a fault to pronounce a long vowel short, it is equally bad to make a short vowel long. Pōssess, ōccasion, ōffence, are simply vile.

ACCENTUATION.

AMEN has two accents.

When the same word may be used as a noun, an adjective, or a verb, it has the accent on the last syllable as a verb, and on the first as a noun or an adjective.

Examples:—

To abstract	an ábstract.
To convict	a cōnvict.
To confine	the cōnfines.
To desert	a désert, meaning a wilderness; but desért, meaning merit.
To discoúnt	díscount.
To frequent	fréquent (adjective).
To perfúme	perfume.
To premíse	a prémise.

The noun assign is sometimes accented on the second syllable. Cement as a noun would be pro-

nounced *cément* according to analogy; but it is oftener accented on the last syllable. The verb *communé* is no exception to the rule, and should not be accented as a noun. So also its participle, *commúníng*. There is no authority whatever for placing the accent on the first syllable of the words acceptable and commendable. To do so is difficult of utterance, unpleasant in sound, and gives the appearance of hacking the words.

Decorous is accented on the second syllable, *indecorous* and *dedecorous*, oftener on the syllable *dec*; *conversant* is accented on the first or the second syllable, perhaps the first is preferable.

Contents is often accented on the last syllable; though many, following analogy, place it on the first. *Revenue* has the accent on the first or the second syllable. Analogy is decisive for the first, and it would be well to keep to this.

A change of accent often distinguishes nouns from adjectives, as

Substantives.

Aúgust

Gallánt (a suitor, often in a bad sense).

Ínstant (animal motive).

Ínvalid

Adjectives.

Augúst

Gállant (brave, as a soldier); though *Gallánt* (civil, etc., to ladies).

Instínct (animated).

Inválid (unsound).

The same part of speech has often a different meaning, and this is indicated by a different accent.

To conjúre (to intreat). Cónjure (to practice magic).

Comment has the accent on the first syllable, whether a noun or a verb.

Lawyer should have two full syllables, not as if written loir.

In polysyllables care should be taken that only one syllable be accented, though all should be distinctly uttered; *e.g.*, contaínated, not contaínated.

Though, as a rule, accent should not interfere with the length of the vowels in the unaccented syllables, yet in some derivatives a long vowel becomes short; *e.g.*, dēmonstrate, but dēmonstrátion. This appears to occur when the accent in the derivative is thrown further from the long vowel. In unaccented syllables, however, a long vowel should not be so dwelt upon as to weaken the force of the whole word; this would be an affectation of correctness, and would give the impression that the person was speaking for the sake of pronunciation.

Courteous seems best pronounced cúrteous; pleńteous is more agreeable to the ear than pleńtshus. Question is pronounced questshun, not ques-shun.

The termination *ing* should not be made into *in*, singin for singing.

Certain varieties of pronunciation are allowable in some words, according as the style is solemn or familiar; *e.g.*, mńńúte, or mńńúte; máintenance, or měntenance; dírect, or dĩrect; inspírátion, or inspírátion; dígest, or dĩgest; beėn, or bńń.

General advice to those who find themselves

deficient in the art of pronunciation. Take; every morning, some passage from a good writer, poetry or prose; mark every letter and syllable with respect to which mistake is likely to occur, using a good dictionary in every case of the slightest uncertainty; pronounce each word several times by itself, and then go through the whole passage until you can read it correctly, in a graceful and natural manner, and with ease to yourself. N.B.—A great deal of care, as well as humility, is required for the discovery of one's own faults. A dictionary should be used frequently, and when an uncertain word occurs to the mind, a memorandum should be made of it. The style of pieces selected for reading should vary as much as possible. The familiar style is generally the best, being the one in which we are most liable to make mistake. Lamb's Essays are therefore excellent reading practice, as the style is easy,—one might say spontaneous,—and the diction high as well as pure.

ELOCUTION.

ELOCUTION means *utterance, delivery, or pronunciation*. It is a branch of oratory, of greater power and importance than is generally imagined: so much so, indeed, that Eloquence takes its name from it.

It was much studied by QUINTILIAN; but, before his day, so greatly was it neglected by the Roman orators that he remarked that *he had met with many men who were famous for ELOQUENCE, but not a single one who understood ELOCUTION*.

What stress was laid upon elocution by the Greek orators appears from the remarkable observation of DEMOSTHENES. Being asked what was the *first* chief thing in oratory, he replied, *enunciation*; being asked again what was the *second*, he answered, *enunciation*; and again what was the *third*, *enunciation*; intimating by these replies that the whole art, spirit, and power of oratory consisted in this.

In relating this story about DEMOSTHENES, CICERO says, that the repeated answer was *actio* (action). This shows us that by *enunciatio* and *actio* the Latins meant the same thing: and that by each they understood the right and just management of the voice, looks, and gesture, in speaking. And hence they, whose business it is to speak publicly on the stage, are by us called *actors*.

CICERO and after him QUINTILIAN, divided oratory into five parts:—1. *Invention*: by which we provide

ourselves with suitable and sufficient matter for a discourse. 2. *Disposition* or *arrangement*: by which they meant the division of their subject into parts and sentences, according to the most natural order; and consequently, the proper distribution and arrangement of their ideas. 3. *Elocution*: by which they always meant what we call *diction*; which consists in suiting our words to our ideas, and the style to the subject. 4. *Memory*: or the faculty of clearly discerning and remembering our ideas, and of calling to mind the fittest words by which to express them. 5. *Enunciation*: or the art of managing the voice and gesture in speaking.

By *enunciation*, then, the ancients understood both *elocution* and *action*; and comprehended in it the right management of the voice, looks, and gesture, both in reading and in speaking.

The great object of a good enunciation is to make the ideas seem to come from the heart; they will then, not fail to excite the attention and the affections of our hearers.

We will now discuss the subject of a *bad enunciation* and show how to avoid it.

The several faults in enunciation are these:

1. When the voice is too loud: a thing very disagreeable to the hearer, and extremely inconvenient to the speaker.

Disagreeable to the hearer it must ever be, if he be a person of good taste, as he will always look upon it as the effect either of *ignorance* or of *affectation*.

Some will attribute it to your *ignorance*, and suppose

you were never better instructed since you left school, where children generally acquire a habit of reading in a uniform elevation of voice, without the slightest regard to emphasis, cadence, or a graceful elocution.

Others will impute it to *affectation*, or a design to work upon their passions ; this, however, would immediately defeat such design ; for if you would effectually move the passions, you must carefully conceal your intention of so doing. However *affectation* may be thought to become the stage or the bar, it by no means becomes the pulpit, where everything ought to be solemn, serious, rational, and grave as the subjects there treated of.

It is erroneous oratory then to seek to persuade or affect by mere vehemence of voice : a practice which QUINTILIAN calls—not only *clamouring*, but *furious bellowing* : not *vehemence*, but *downright violence*.

An overstrained voice is, moreover, very inconvenient to the speaker, as well as distasteful to judicious hearers. And the worst feature in it is—that it naturally leads him into a peculiar tone.

Every man's voice should fill the place where he speaks ; but if it exceed its natural key, it will be neither sweet, nor soft, nor agreeable, as he will be unable to give every word its proper and distinguishing sound.

2. Another fault in enunciation is when the voice is too low : a thing not so inconvenient to the speaker, but as disagreeable to the hearer as the other extreme. To the generality of hearers, indeed, a voice too low is much more displeasing than one too loud :

especially to those who have a difficulty in hearing, and those who are best pleased with a lively and pathetic address, as most persons are. It is always offensive to an audience to observe anything in a reader or a speaker that looks like indolence or inattention. The hearer will never be affected whilst he sees the speaker indifferent.

The art of regulating the voice consists in a great measure in dexterously avoiding these two extremes. You may take this as a general rule; *carefully preserve the key, that is the command of your voice, and at the same time adapt the elevation and strength of it to the condition and number of the persons you speak to, and the nature of the place you speak in.* It would be altogether as ridiculous in a general, who is addressing an army, to speak in a low and languid voice, as in a person who reads a chapter in a family, to speak in a loud and impassioned one.

3. Another fault in enunciation is a thick, rapid, and mumbling voice.

When a person mumbles or clips his words, and hurries on without any anxiety to be heard distinctly, or to give his words their full sound, or his hearers the full sense of them, we may consider it owing to a defect in the organs of speech, or to a too great flutter of the animal spirits: more frequently, however, to a bad habit uncorrected.

DEMOSTHENES, the greatest orator that Greece ever produced, had, nevertheless, three natural impediments in pronunciation, all of which he overcame by invincible labour and perseverance. One was a weakness of voice

which he cured by frequently declaiming on the seashore, amidst the noise of the waves. Another was a shortness of breath, which he corrected by repeating his orations as he walked up a hill. The other fault was a thick, mumbling way of speaking, of which he broke himself by declaiming with pebbles in his mouth.

4. Another fault in enunciation is when persons speak too rapidly.

There is scarcely any fault more common than this, especially among those who imagine that they can read well, and who have no fear of coming to a stand-still by the unexpected appearance of any hard or unusual word.

The great disadvantage of this manner of enunciation is, that the hearer loses more than the half of what he hears, and would gladly remember, but cannot. A speaker should always have regard to the memory as well as to the understanding of his hearers.

5. It is also a fault to speak too slowly.

Some persons read in a heavy, droning, sleepy way, and, through mere carelessness, make pauses at improper places. To any one of the slightest taste, this is most disagreeable. Too slow an enunciation is usually met with in persons advanced in years [in whom it may be excusable], and in those who naturally speak so in ordinary conversation.

6. An irregular or uneven voice is a great fault in reading or in speaking: that is, when the voice rises and falls by fits and starts, or when it is elevated or depressed unnaturally or unseasonably, without regard to sense or stops: or when it begins a sentence in a

high tone, and concludes it in a low one, or the *reverse of this* : or when it begins and concludes in the same key.

7. Another fault in enunciation is a flat, dull, uniform tone of voice, without emphasis or cadence, or any regard to the sense or subject of what is read ; a habit into which children, who have been accustomed to read their lessons by way of task, are very apt to fall, and retain as they grow up. A just enunciation is a good commentary : no one, therefore, ought to read anything in public before he has carefully read it over to himself once or twice in private.

8. The greatest and most common fault is reading or speaking in a peculiar tone.

No habit is more easily contracted than this ; none more difficult to overcome.

Some have a womanish, squeaking tone ; some a singing or canting tone.

Others affect a high, swelling, theatrical tone ; ambitious of being accounted fine orators ; they lay too much emphasis on every sentence, and thus transgress the rules of true oratory.

Others affect an awful and striking tone, attended with solemn grimace, as if they would move you with every word, whether the weight of the subject bear them out or not. Persons of a gloomy or melancholy cast of mind are most apt to fall into this mistake.

These are the most common faults of a bad enunciation. Our next inquiry is—*How to avoid such faults.*

For this purpose the following rules may be of service.

1. If you would avoid reading or speaking in too loud or too low a voice, consider whether your voice be naturally too low or too loud, and correct it accordingly in your ordinary conversation : by this means you will be better able to correct it in reading or in speaking. If it be too low, talk with those who are deaf : if too loud, with these whose voices are low. Begin what you have to say with an even, moderate voice, so that you may have the command of it to raise it or to drop it, as the subject may require.

2. To cure a thick, hasty, confused, and mumbling voice, accustom yourself, both in speaking and in reading, to pronounce every word distinctly and clearly. Observe with what deliberation some read and converse, and how full a sound they give to every word : imitate such persons.

It appears from the case of DEMOSTHENES, that this fault in enunciation cannot be cured without much difficulty, nor will you find his remedy effectual without much pains and perseverance.

3. To overcome the habit of reading too fast, attend diligently to the sense, weight, and propriety of every sentence you read, and of every emphatical word in it. This will not only be an advantage to yourself, but also a double one to your hearers, as it will at once give them time to do the same, and will excite their attention when they see that your own is fixed. *A solemn pause after a weighty thought is very beautiful and striking.* A well-timed stop gives as much grace to speech as it does to music. Imagine that you are reading to persons of slow and unready conceptions

[powers of understanding]; and measure not your hearers' apprehension by your own. Be very deliberate in uttering your words and sentences, that their sense may not be lost. The ease and advantage that will arise both to the reader and the hearer, by a free, full and deliberate enunciation, is hardly to be imagined.

4. To cure an uneven, desultory voice, take care that you do not begin your sentences either in too high or too low a key, as that will necessarily lead you to an unnatural and improper variation of it. Pay particular attention to the nature and the number of your stops, and the length of your sentences, and keep your mind intent on the sense, the subject, and the spirit of your author.

The same directions equally apply for the avoidance of a *monotony* [uniformity of tone] in enunciation: for if your mind be but attentive to the sense of your subject, you will naturally manage and modulate your voice according to the nature and importance of it.

Lastly. To avoid all kinds of unnatural and disagreeable tones, the only rule is to endeavour to speak with the same ease and freedom as you would do on the same subject in private conversation. If we are deeply affected with the subject we read or talk of, the voice will naturally vary according to the passion excited; but if we vary it unnaturally only to seem affected, or with a design to affect others, it then becomes a peculiar tone, and is offensive.

In reading, then, attend to your subject, and deliver it in such a manner as you would do if you were talking of it. This is the great, the general, and the

most important rule of all ; and, if carefully observed, it will correct almost every fault of a bad enunciation, and will give you an easy, becoming, and graceful delivery, agreeable to all the rules of a right elocution.

“ Let the tone and sound of your voice in reading,” says Dr. Watts, *“ be the same as it is in speaking ; and do not affect to change that natural and easy sound, wherewith you speak, for a strange, new, and awkward tone, as some do when they begin to read ; which would almost persuade our ears that the speaker, and the reader were two different persons, if our eyes did not tell us the contrary.”*

Let us now inquire, *what a good enunciation is, and show how to attain it.*

A good enunciation *in reading* is the art of managing and governing the voice so as to express the full sense and spirit of your author in that just and graceful manner, which will not only instruct, but also affect the hearers, and will not only raise in them the same ideas that he intended to convey, but also the same passions that he really felt. This is the great end of reading to others, and this end can only be attained by a proper and just enunciation.

Hence we may learn in what a good enunciation *in speaking* consists ; which is nothing but a natural, easy, and graceful variation of the voice, suitable to the nature and importance of the sentiments we deliver.

For the attainment of a good enunciation, the observance of the following rules is necessary :—

Pay particular attention to your *Pauses, Emphasis* and *Cadence*.

1. To your *Pauses*.

With respect to these, you will in a great measure, in reading, be directed by the stops.

The common stops are these:—The *Comma* [,], *Semicolon* [;], *Colon* [:], *Full Stop* [.], *Note of Interrogation* [?], and *Note of Exclamation or Admiration* [!].

These stops serve two purposes: 1. To distinguish the sense of the author. 2. To direct the enunciation of the reader.

Do not take breath (if it can be avoided) till you come to a full stop; a distinct pause, however, is to be made at every stop, according to its proper duration.

A comma requires us to stop while we may count *one* to ourselves; a semicolon, *two*; a colon, *three*; and a full stop, *four*.

When the sentences are very long, you may take breath at a colon, or semicolon; and sometimes at a comma, but never where there is no stop at all. And that you may be under no necessity of taking breath before you come to a proper pause, it will be advisable to look forward to the close of the sentence, and measure the length of it with your eye before you begin it, so that, if it be long, you may take in a sufficient supply of breath to carry you to the end of it.

To get rid of the habit of taking breath too often in reading, accustom yourself to read long sentences, such, for instance, as the first sixteen lines of MILTON'S "*Paradise Lost*."

After some weighty and important sentiment it will

be proper to make a longer pause than ordinary ; and especially towards the close or application of a discourse or sermon, where the subject usually becomes more serious and affecting, these long pauses are very proper, as they at once compose and affect the mind, and give it time to think. It will also be of great assistance to the speaker's voice, and will give his enunciation the advantage of variety, which is at all times pleasing to the hearers.

After all that can be said relative to the pauses indicated by the stops, we may observe that the pauses as well as the variations of the voice, must be chiefly regulated by a careful attention to the sense and the importance of the subject.

2. The next thing to be regarded in reading is the *Emphasis*, and to see that it be always laid on the emphatical word.

When we pronounce any particular syllable in a word with superior energy, it is called *Accent* ; when we thus pronounce any particular word in a sentence it is called *Emphasis* ; and the word so pronounced is called the *emphatical word*. And the emphatical words (for there are often more than one) in a sentence, are those which carry a weight or importance in themselves, or those on which the sense of the rest depends ; and these must always be distinguished by a fuller and stronger sound of voice, wherever they are found, whether in the beginning, the middle, or the end of a sentence. Take, for instance, the following lines :—

“*Get pláce and weálth, if possible, with gráce :
If not, by ány means get weálth and pláce.*”

In these lines the emphatical words are accented, and which they are the sense will always discover.

Here it may not be amiss briefly to observe two or three things :—

A. Some sentences are so full and comprehensive, that almost every word is emphatical; for instance, that pathetic expostulation in the prophecy of EZEKIEL ;—

“ Why will ye die ? ”

In this short sentence every word is emphatical, and, on whichever word you lay the emphasis, it strikes out a different sense, and opens a new subject of moving expostulation.

B. Some sentences are equivocal, as well as some words, that is, they contain in them more senses than one; and which is the sense intended can only be known by observing on what word the emphasis is laid. For instance, *Shall you ride to town to-day?* This question is capable of being taken in four different senses, according to the different words on which you lay the emphasis. If it be laid on the word “*you*,” the answer may be : *No; but I intend to send my servant in my stead.* If the emphasis be laid on the word “*ride*,” the proper answer might be : *No; I intend to walk.* If you place the emphasis on the word “*town*,” it is a different question and the answer may be : *No; for I design to ride into the country.* And if the emphasis be laid upon the word “*to-day*,” the sense is still something different from all these; and the proper answer may be : *No; but I shall to-morrow.* Of such importance is a right emphasis in order to determine the proper sense of what we read or speak.

C. We may also observe that the voice must express, as nearly as possible, the very sense or idea designed to be conveyed by the emphatical word : by a strong rough, and violent, or a soft, smooth, and tender sound.

Thus the different passions of the mind are to be expressed by a different sound or tone of voice. *Love*, by a soft, smooth, and languishing voice ; *Anger*, by a strong, vehement, elevated voice ; *Joy*, by a quick, sweet, and clear voice ; *Sorrow*, by a low, flexible, and interrupted voice ; *Fear*, by a dejected, tremulous, and hesitating voice ; *Courage*, has a full, bold, and loud voice ; and *Perplexity*, a grave, steady, and earnest one. In *Exordiums* (openings or beginnings of speeches, discourses, &c.) the voice should be low ; in *Narrations*, distinct ; in *Reasoning*, slow ; in *Persuasion*, strong. It should thunder in *Anger* ; soften in *Sorrow* ; tremble in *Fear* ; and melt in *Love*.

D. The variation of the emphasis must not only distinguish the various passions described, but also the several forms and figures of speech in which they are expressed ; for instance :—

In a *Prosopopæia*, or *Personification*, we must change the voice as the person introduced would.

N.B. "*Prosopopæia*" is, when an absent or a dead person is introduced speaking or spoken to ; or when life, speech, action, or feeling, is attributed to an inanimate or irrational being : thus—

"Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain-top."

SHAKESPEARE.

In an *antithesis*, one contrary must be pronounced louder than the other.

N.B.—“*Antithesis*” compares things contrary or different, so as to render them more remarkable by the contrast. It influences words and sentences : thus,

“He is gone from *painful labour* to *pleasant rest*.”

In a *Climax*, the voice should always rise with it.

N.B.—“*Climax*” or “*Gradation*” is a beautiful kind of repetition, in which the expression ending the first member of a sentence begins the second ; that ending the second, the third ; and so on, till the completion of the sentence. There is much strength and beauty in this figure, when the several steps rise naturally, and are closely connected : thus,

“There is no enjoyment of property without government ; no government without a magistrate ; no magistrate without obedience ; and no obedience where every one acts as he pleases.”

In *Dialogues* the voice should alter with the parts.

In *Repetitions*, it should be loudest in the second place.

Words of quality and distinction, or of praise or blame, must be pronounced with a strong emphasis.

Hence it follows—that no emphasis at all is better than a wrong or a misplaced one, as *the former* only perplexes, while *the latter* always misleads the mind of the hearer.

3. The next thing to be observed is *Cadence*.

This is directly opposite to *Emphasis*. *Emphasis* is raising the voice, *Cadence* is dropping it : and, when rightly managed, it is very musical.

Cadence generally takes place at the end of a sentence, unless it close with an emphatical word.

The whole of the words within a *parenthesis* should be pronounced in *cadence*, with the exception of cases of interrogation and exclamation : that is, with a low voice, and quicker than ordinary. But all *apostrophes* and *prosopopæias* must be pronounced with *emphasis*.

N.B.—“*Apostrophe*” is that figure, by which the speaker suddenly breaks through the chain of his discourse, and, in a feeling manner, addresses the living or the dead, or even inanimate nature, as if it were endowed with sense and reason : thus,

“Hear, O heavens ! and give ear, O earth ! for the Lord hath spoken.”

If you wish to acquire a just enunciation in reading, you must not only take in the full sense, but also enter into the spirit of your author, as you can never convey the force and fulness of his ideas to another until you feel them yourself. No one can read with benefit an author whom he does not perfectly understand and appreciate.

“The great rule,” says BISHOP BURNET in his ‘*Pastoral Care*,’ “which the masters of rhetoric so much press, can never enough be remembered ; *that to make a man speak well and pronounce with a right emphasis, he ought thoroughly to understand all that he says, be fully persuaded of it, and bring himself to have those affections, which he desires to infuse into others.* He, that is inwardly persuaded of the truth of what he says, and that hath a concern about it in his mind, will pronounce with a natural vehemence, that is far

more lovely than all the strains that art can lead him to. An orator must endeavour to feel what he says, and then he will speak so as to make others feel it."

This is a very general and important rule, and, as the Bishop says, can never be sufficiently remembered: and hence it is that so few are able to read MILTON or YOUNG.

Another important rule to be observed in elocution is, *Study Nature*, that is, study the most easy and natural way of expressing yourself, both as to the tone of voice and the manner of speech. This is best learnt by observations on common conversation, where all is free, natural, and easy, where we are only intent on making ourselves understood, and conveying our ideas in a strong, plain, and lively manner, by the most natural language, enunciation, and action. And the nearer our enunciation in public comes to the freedom and ease of that which we use in common discourse (provided we keep up the dignity of the subject, and preserve a propriety of expression), the more just, natural, and agreeable will it generally be.

Above all things, then, *Study Nature*: avoid affectation; never use art, if you have not the art to conceal it, for whatever does not appear natural can never be agreeable, much less persuasive.

Endeavour to keep your mind collected and composed.

Guard against that flutter and timidity of spirit which is the common failing of a first appearance in public. By careful attention this will soon wear off, and the best way to give the mind a proper degree of

assurance and self-command on such occasions is—To be entire master of your subject ; and a thorough conviction that you are delivering to your audience nothing but what is well worth their hearing, will give you a considerable degree of courage. Endeavour to be wholly engaged in your subject, as when the mind is intent upon it and warmed with it, it will soon forget that awful deference that it previously paid the audience,—a deference so apt to confuse and disconcert the mind.—If the aspect of any one of your hearers discompose you, keep your eyes from him, and endeavour to show yourself calm and composed.

Show yourself energetic in the expression of your ideas. CICERO justly observes that there must be a *glow* in our style, if we would warm our hearers.

In order to attain a correct and graceful enunciation, accustom yourself to hear those who excel in it. The art of enunciation is better learnt by imitation than by any set of rules : to be first acquainted, however, with the rules of it will make the imitation more easy.

More particularly—Frequently exercise yourself in reading aloud, according to the foregoing rules.

Practice alone can give you the faculty of an elegant enunciation. Like other habits, it is only to be attained by oft-repeated acts.

Orators, indeed, as well as poets, must be born so, or they will never excel in their respective arts ; that part of oratory, however, which consists in a becoming and graceful enunciation [provided there be no defect

in the organs of speech], may be attained by rule, imitation, and practice; and when attained, it will give a beauty to your speech, a force to your thoughts, and a pleasure to your hearers, that can scarcely be expressed,—things which all will admire, but cannot imitate, unless they be first prepared for it by art and by nature.

With regard to *action*, the great rule is the same as in enunciation, namely, *to follow nature and avoid affectation*. The action of the body, and of the several parts of it, should correspond with the enunciation, as that does with the style, and the style with the subject. A perfect harmony of all these completes the orator.

With the following remarks, which are highly suggestive, and which the reader cannot too carefully study, we will draw to a conclusion :—

“Nothing but habitual practice will give the musician his neatness of execution, the painter his force of colouring, and even the poet the happiest choice and arrangement of his words and thoughts. How, then, can we expect that a luminous and elegant expression in reading and in speaking can be acquired without a similar attention to habitual practice? This is the golden key to every excellence, but can be purchased only by labour, unremitting labour and perseverance.”
—WALKER.

“Sympathy is one of the most powerful principles by which persuasive discourse works its effect. The speaker endeavours to transfuse into his hearers his own sentiments and emotions, *which he can never*

succeed in doing, unless he utters them in such a manner as to convince the hearers that he [really] feels them. The proper expression of tones, therefore, deserves to be attentively studied by every one who is anxious to be a successful [and impressive] orator. Form, then, your tones of public speaking upon the tones of sensible and animated conversation."—BLAIR.

Most men are naturally eloquent on subjects that they understand. They then speak from the heart.

"Nothing can be more absurd than to imagine that, as soon as one mounts a pulpit, or rises to address a public assembly, he is instantly to lay aside his natural voice, and to assume a new and studied tone, and a cadence altogether foreign to his natural manner."—BLAIR.

"Follow Nature, and consider how she teaches you to utter any sentiment or feeling of your heart."—BLAIR.

"The capital direction, which ought never to be lost sight of, is to speak always with the voice of Nature."—BLAIR.

"It ought to be a first principle with all public readers and speakers, rather to begin *under* the common level of their voice than above it. The attention of an audience at the commencement of a lecture or oration makes the softest accents of the speaker audible, at the same time that it affords a happy occasion for introducing a variety of voice, without which every address must soon tire."—WALKER.

"Writers of blank verse affect to end the line with-

out any pause, or with as small a pause as possible ; and readers are too apt where they see no pause at the end of the line, to run the lines together, without attending to such pauses as they would make in prose, for fear we should suppose they did not know how to read blank verse ; this makes them frequently pronounce the words at the end of one line and the beginning of the next much more swiftly than any other part of the verse, to the utter ruin of the harmony ; for all verse requires a stated regular march of the syllables, and it is in this *march* that the grandeur and the beauty of the verse consist. *In reading blank verse, therefore, care must be taken to steer between the one extreme of ending every line with a pause ; and the other, of running one line into another more rapidly than if they were prose.*—WALKER.

“It is not a small pause at the end of a line in verse which makes it appear poetry to the ear, so much as that adjustment of the accented syllables, which forms a regular return of stress, whether the line be long or short.”—WALKER.

“Almost every verse admits of a pause in or near the middle of the line, which is called the *caesura* ; this must be carefully observed in reading verse, or much of the distinctness, and almost all the harmony will be lost.”—WALKER.

“The article *the* ought never to have a stress, though placed in that part of the verse where the ear expects an accent—

‘Of all the causes, which conspire to blind
Man’s erring judgment, and misguide the mind,

What the weak head with strongest bias rules,

Is pride ; the never-failing vice of fools.'—POPE.

An injudicious reader of verse would be very apt to lay a stress upon the article *the* in the third line, but a good reader would infallibly neglect the stress on this word, and transfer it to the words *what* and *weak*."

WALKER.

"Whatever difficulties we may find in reading prose, they are greatly increased when the composition is in verse ; and, more particularly, if the verse be rhyme. The regularity of the feet, and the sameness of sound in rhyming verse, strongly solicits the voice to a sameness of tone ; and tone, unless directed by a judicious ear, is apt to degenerate into a song, and a song of all others the most disagreeable to a person of just taste. If, therefore, there are few who read prose with propriety, there are still fewer who succeed in verse : they either want that equable and harmonious flow of sound, which distinguishes it from loose, unmeasured composition, or they have not a sufficient delicacy of ear to keep the harmonious smoothness of verse from sliding into a whining cant ; nay, so agreeable is this cant to many readers, that a simple and natural delivery of verse seems tame and insipid, and much too familiar for the dignity of the language."—

WALKER.

* "Not half the pauses (a subject of the utmost importance) are found in printing, which are heard in the pronunciation of a good reader or speaker. *If we would read or speak well, we must pause, upon an average, at every fifth or sixth word.* Public reading, or

speaking, requires pausing much oftener than reading and conversing in private ; just as the parts of a picture, which is to be viewed at a distance, must be more distinctly and strongly marked than those of an object which are nearer to the eye, and understood at the first impression."—WALKER.

"A speaker will affect his audience according to the degree in which he is affected himself. There is a congenial sympathy, which darts like electrical spirit from heart to heart ! It will strike others more or less forcibly, according to the impulse it receives from the speaker. He is the master-spring which puts them all in motion. But how can that man transfuse the very life of the passions into the soul of others, while he himself remains unmoved, or but moderately agitated. No ; he must feel, in the most exquisite degree, every tender, every bold, every animated emotion ! Then, and then only, will he be able to excite kindred feelings in the hearts of his audience. Many of our public addresses have a kind of freezing and benumbing influence, which is an antidote to animation. Their speeches may be compared to a waxen image, which has form, proportion, and ornament, but is destitute of life and motion. But there is an in-born fire of the soul, the very vitals of eloquence. There is a wide-flaming enthusiasm in the strains of a masterly speaker, which will force its way into the hearts of all."—HERRIES.

"There is no article, in which more frequent mistakes are committed, than in the important one of emphasis, both with regard to stress and tone. The

chief reason of this general abuse of emphasis seems to be that children are taught to read sentences which they do not understand ; and, as it is impossible to lay the emphasis aright, without perfectly comprehending the meaning of what one reads, they get a habit either of reading in a monotonous manner, or if they attempt to distinguish one word from the rest, as the emphasis falls at random, the sense is usually perverted or changed into nonsense. *The way to prevent this is, to put no book into their hands, which is not suited to their slender capacities ; and to take care that they never read anything, the meaning of which they do not fully comprehend.*"—SHERIDAN.

"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 study to attain a just conception of the force and spirit of those 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 fitted to strike the feelings of others. There is as great a difference between a chapter of the Bible, or any other piece of plain prose, read by one who places the several emphases everywhere with taste and judgment, and by one who neglects or mistakes them, as there is between the same tune played by the most masterly hand, or by the most bungling performer."

"In all prepared discourses, it would be of great use if they were read over or rehearsed in private, with this particular view, to search for the proper emphases before they were pronounced in public: marking at the same time with a pen the emphatical words in every sentence, or at least in the most weighty and affecting parts of the discourse, and fixing them well in the memory. Were this attention more frequently bestowed—were this part of pronunciation studied with more exactness, and not left to the moment of delivery, as is commonly done, public speakers would find their care abundantly repaid by the remarkable effects which it would produce upon their audience."—BLAIR.

"When two words, which have a sameness in part of their formation, are opposed to each other in sense, a transposition of accent is absolutely necessary on the score of emphasis: thus, if I pronounce the words *justice* and *injustice* as single words, I naturally place the accent on the last syllable but one of both words; but if I contrast them, and say, *Neither justice nor injustice has anything to do with the present question*; in this sentence I naturally place the accent on the first syllable of *injustice*, in order the more forcibly and clearly to distinguish it from *justice* 'He must *in'crease*, but I must *de'crease*!' This transposition of the accent, which is so evidently dictated by the sense, extends itself to all words, which have a sameness of termination, though they may not be directly opposite in sense; thus, if I wanted more particularly to show that I meant one requisite of dramatic story rather than another, I should say, *In this species of composi-*

tion, plausibility is much more essential than probability ; and in the pronunciation of the words 'plausibility' and 'probability,' I should infallibly transpose the accent of both from the third to the first syllables, in order to contrast those parts of the words, which are distinguished from each other by the import of the sentence."—WALKER.

" 'Speak the speech, I pray you,' says SHAKSPEARE, 'as I pronounced it to you, trippingly on the tongue ; but if you mouth it, as many of your players do, I had as lief the town-crier had spoke my lines.' By '*trippingly on the tongue*,' the poet means the bounding from accent to accent ; tripping along from word to word, without resting on syllables by the way. And by '*mouthing*' is meant, dwelling upon syllables that have no accent, and ought, therefore, to be uttered as quickly as is consistent with distinct articulation ; or prolonging the sounds of the accented syllables beyond their due proportion of time."—SHERIDAN.

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