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IV. The Parser and Analyzer enables teachers to set their pupils to applying the definitions and rules of Grammar as fast as they learn them. It is made up mainly of progressive exercises in the form of problems, which train the pupil to see, hear, and think, as well as remember. Pictures are given to suggest words and sentences which the class have to furnish in answer to the problems. A system of analyzing in diagrams is also taught, which will be found easy, stimulating, helpful every way. It is believed that thousands of teachers and tens of thousands of scholars will thank Messrs. Harper & Brothers and their artists for this beautiful little book.

EXTRACTS FROM RECOMMENDATIONS TO THE OCTAVO EDITION.

From Rev. W. G. T. Shedd, D.D.

Having examined the present and preceding edition of Professor Fowler's English Grammar, I am prepared to recommend it as a comprehensive manual containing the results of the most learned and accurate investigation in English philology and criticism, stated in a clear and brief manner, and arranged in a systematic order. It seems to me to be admirably adapted to the wants of academies and colleges; and I have no doubt that, if employed with fidelity by teachers, this work will do very much to promote a thorough and idiomatic knowledge of the English language.

From the Hon. D. D. Barnard, *late Minister to Prussia.*

This work is one of great labor and research, and the plan and completeness of execution seem to me most admirable. It has supplied a great want. The systematic study of language through the medium of the English tongue has been too long neglected; and I can not but hope that, in this particular, a better habit of discipline and education for the American scholar will now prevail.

Your book can not fail to be the means of making the language better understood and better appreciated both at home and abroad.

From the Hon. Edward Everett.

It is unquestionably a work of great ability, and can not be read by any person, however well instructed in the philosophy of our language, without imparting new views, and opening profitable trains of thought.

From Joel Jones, LL.D., *late President of Girard College, Philadelphia.*

A work of uncommon merit. The plan of it is comprehensive. The execution of it evinces extensive research, good judgment, and a classic taste. As a whole the work is eminently instructive. Professor Fowler has supplied a want hitherto felt by scholars on both sides of the Atlantic.

From Professor De Vere, *University of Virginia.*

I can safely say that I have left no English Grammar unread, and yet know none—not even that of our common correspondent Dr. Latham excepted—at all comparable to yours in depth of research or in lucidity of exposition. I have, of course, taken special delight in the first, more strictly speaking, philological part of your grammar, and have to thank you for many a valuable addition to my stock of information.

From Theodore D. Woolsey, LL.D., *President of Yale College.*

I have regarded it as a very valuable contribution to our knowledge of our language and of its Grammar, and as supplying a gap which was very apparent, and by many very sensibly felt.

From the Hon. Lewis Cass.

I now perform the agreeable duty of thanking you for this mark of your attention, and of congratulating the country upon the possession of one of the most satisfactory and philosophical treatises which this subject has called out. Its analytical investigations, its historical deductions, and its lucid arrangement equally commend it to the public favor; and while it is a hand-book for the youth, it is a companion for the ripe scholar, and may be profitably studied at any period of life. The philosophy of speech is one of the most curious subjects of human investigation, and you have brought the true spirit of inquiry to the test, and I trust the value of your labors will be appreciated by the reading community.

From Thomas H. Skinner, D.D., *Professor of Rhetoric in the Union Theological Seminary, New York.*

It is a work of rare excellence and of high utility, and it deserves to be regarded as a distinguished monument of American learning and authorship.

From the Hon. Robert C. Winthrop.

Your work on the English language is a most interesting and instructive treatise, and has given me a fresh impression of the richness of that old mother tongue which we are privileged to speak. Few studies could be more entertaining or more useful than to trace it back to its small beginnings, and to explore the varied sources from which so noble a stream has derived its beauty and its strength. Your work seems eminently designed to aid such studies, and it can not fail to commend itself to those who enjoy an opportunity to pursue them.

From the Hon. Charles J. M'Curdy, *late Minister to Austria.*

Unquestionably it is the most thorough and perfect, and best adapted to the important purpose for which it is designed, of all productions which have appeared on the subject.

When at Vienna I loaned my copy of it to Baron Von Hamer, the celebrated Oriental scholar, and the most eminent linguist on the continent. He examined it carefully, and expressed great satisfaction with it and admiration of it. Indeed he remarked that it gave him a clearer insight into the Philosophy of our language than any work which he had ever seen.

From Rev. J. W. Alexander, D.D.

Professor Fowler's work on the English language bears marks of sound scholarship and cautious judgment; and it deserves to be in the hands of every professor and student of the English tongue. It ought to be welcome to all who desire to see our language traced up to its venerable but neglected originals.

From the Hon. Charles Sumner.

I make haste to express my sense of the value of your work as a contribution to the study of our language. With the guide you have furnished, the student will be conducted through the perplexities of our mother tongue to a knowledge of its historical origin, its component parts, and its actual grammar; while the practical rule for the use of words in our day by the presiding principles of taste will be fixed in his mind. It is much to have done such a work, and I congratulate you on your happy success.

From E. C. Benedict, Esq., *late President of the Board of Education, City of New York.*

It seems to me that your work is the book for the times—a book from which *men* are to learn English, and by which men are to teach English which is English; and I hope to see it generally adopted as a text-book in the higher schools throughout the nation.

From Professor Espy.

It is much the most learned work of the kind that has ever appeared in the English language, and though it is too large for a school book to be put into the hands of children, every teacher ought to have it, and study it in all its parts, that he may be the better qualified to teach. I have taught Grammar for fifty years with a zeal that has hardly yet begun to abate, and though I found some things in the work with which I do not agree, I feel that I am fully rewarded, even at my advanced age, for all the time that I have devoted to the careful examination of this very learned and beautifully-written work.

From Prof. John S. Hart, LL.D., *Principal of the State Normal School, Trenton, N. J.*

Professor Fowler's book is by far the most important and valuable work on English grammar extant. It is an elaborate, scholarly, and logical digest of the whole subject, incorporating into a systematic treatise the fruits of the recent contributions to English philology by all the great English, American, and Continental writers on Comparative Grammar, as well as the more direct investigations into the English and its parent Saxon. As an authoritative book of reference for the common-school teacher; as a text-book for colleges and higher seminaries of learning; as an indispensable part of the library of every professional gentleman, and, indeed, of every educated gentleman, whether professional or not; and, finally, as a work of laborious research, creditable alike to scholarship and letters, its publication is hailed as forming an era in the history of English Grammar, of which it forms incomparably the fullest and the most satisfactory exposition extant.

From W. B. Sprague, D.D., *Albany.*

We venture to say that this is the most thorough philosophical work on English grammar of which the language can boast. It is distinguished for rigid analysis, and strict perspicuity and minuteness of diction. It is designed especially for advanced students. We doubt not that it is destined to become a text-book in most of our higher literary institutions. Professor Fowler has evidently caught the mantle of his illustrious father-in-law, Noah Webster.

From Rev. W. A. Stearns, D.D., LL.D., *President of Amherst College.*

The work has reached a stage of excellence which must place it, without a question, above all rivals in its kind.

From the Hon. RUFUS CHOATE.

A most useful and authoritative work. It is much to have made an earnest effort to advance the culture and facilitate the happy and accurate use of our noble tongue, and yours is, I think, an effort thoroughly considered, able, and successful.

From Rev. FREDERICK D. HUNTINGTON, D.D.

So decided is my conviction of the vast benefits that would accrue in this respect alone from a thorough acquaintance with this treatise on the part of instructors, in deepening their interest in the whole subject, in exciting a new sense of its urgent importance, in enlarging the scope of their own ideas upon it, in providing them with a supply of entertaining examples, and in furnishing them with a reliable standard of correct forms, that, in my judgment, the Legislature of the State could not render better service to the cause of good, substantial popular learning, than by authorizing the Board of Education to place a copy of it in every school district in the Commonwealth. I entertain a hope, not without confidence, that a few years will find this work introduced not only upon the tables and desks of professional and literary men for reference, but as a text-book into all our higher seminaries, both of male and female education.

From the Hon. GEORGE TICKNOR CURTIS.

I have examined with great interest your very elaborate and learned work on the English language, and I take great pleasure in expressing my opinion of its value, not only to the classes of students for whose use it is primarily designed, but to all scholars who wish to write and speak with an accurate knowledge of the structure and resources of their own tongue. Whoever will possess himself of your book will have at hand the means of acquiring a great amount of information of an important practical character.

From THOMAS P. FIELD, *Professor of Rhetoric in Amherst College.*

There is no work published in America on the same subject which, for its thorough, comprehensive, and practical character, can compare with this. It has been introduced as a text-book in the rhetorical department of this college, and it abides the test of experiment. The young men who recited from it became peculiarly interested in the study of our noble language, and I have no doubt that, wherever read in our seminaries of learning, it will incite to a larger and better acquaintance with our native tongue.

From the Church Review.

There is nothing in this volume which a scholar would not find it useful to know; and a general study of the history and principles of our language would undoubtedly tend to guard it against the numerous corruptions and barbarisms to which, from various causes, it is peculiarly exposed.

From the North American Review.

It bears the marks of laborious research and careful elaboration. A good portion of it can be used in the higher seminaries with advantage, and the laborious student will derive profit from deligent study of the whole. The author is not ambitious of novelty, nor is he a slave to a precouceived theory. He does not stretch the language upon the Procrustes' bed of a grammatical system, but contents himself with describing it in its natural proportions.

From the Lutheran Observer.

A work which no American ought to be without who would be master of his mother tongue in all its strength, and melody, and flexibility.

From the Baltimore American.

This work was prepared expressly to supply a want long experienced, and the learned author has taken great pains not only to instruct the student in the correct principles of the language, in its derivation, in its formation, and its proper use and analogy, but he has exhibited many historical facts and reasonings never before grouped together in one volume in systematic order.

From the New York Tribune.

Under this comprehensive arrangement it will be perceived that every important topic pertaining to the construction of the English language is included, and, with the thorough and philosophical discussion to which they are submitted, the reader can not fail to obtain a fund of instruction of the most useful character.

From the Newburyport Herald.

This work we regard as indisputably the best grammar of the language yet issued. To sum up its merits briefly—it is clear, full, judicious, sufficiently respectful to old authorities, and sufficiently ready to adopt new definitions and new forms when the innovation is a real improvement. As a text-book for the higher seminaries, as a collateral aid to teachers in our primary schools, as a book of reference to men in professional life, no other work can supply its place.

From the Christian Freeman.

It is an extensive and thorough treatise on English grammar in all its departments. The criticisms on doubtful matters, corrections of common errors, and elucidations of the true principles of language, are elaborate and exceedingly valuable. It is said to be designed for colleges and schools, but it will be found to be a valuable possession to all writers and public speakers.

From the New Englander.

Every student ought to have a work of this kind by him to refer to. It should be added that more than one sixth part of the whole was prepared by Professor Gibbs, of Yale College. The reputation of this gentleman as a philosophical grammarian and philologist is a sufficient guarantee of the value of any thing he may see fit to publish in this department.

From the New York Observer.

This is a very elaborate work, and has among its objects the laudable one of promoting the study of the English language in our colleges. Hitherto there has been no suitable text-book for that purpose. It will be seen at once that the author has gone over a wide field; but he has not done so to the neglect of thoroughness. He has produced a work of great value, especially as a book of reference.

From the Boston Daily Traveler.

The work is undoubtedly the most complete and valuable treatise on the whole science of English grammar that has ever appeared in this country, and should be in the hands of every student who would acquire a thorough knowledge of that best of all languages, the English.

From the Albany Spectator.

It is great and noble work—THE work on the subject. We do hope that, after reading this notice, there will not be found a teacher who will pass another hour in sleep before procuring and perusing at least the chief parts of this book, ere again venturing upon the momentous work of giving instructions to the youth of our land in the English language.

From the Vermont Chronicle.

The range of topics, it will be seen, embraces all that the advanced scholar wants in an English grammar; and the author has used, in the discussion of those topics, the best lights furnished by modern investigation in English and general philology. We welcome the book most sincerely as admirably calculated to promote and assist the critical study and accurate use of our language.

From the Biblical Repertory and Princeton Review.

The work is the product of unusual care, and is wrought with patience, diligence, and cautious accuracy. We owe a great debt to the learned author in that he has been prompt and unwearied in doing a work which was greatly needed, and which no American writer had attempted.

RECOMMENDATIONS OF MARCH'S METHOD OF PHILOLOGICAL STUDY.

From Professor J. PERSON, *English Department of the Polytechnic College of Pennsylvania.*

Professor March has rendered a valuable service to the cause of education by publishing his "Method of Philological Study of the English Language." Such a work was greatly needed, and this work supplies the *desideratum*.

From J. S. LEE, *Professor of Languages in St. Lawrence University, Canton, N. Y.*

It is an admirable little book, arranged in a philosophical manner, and affords valuable aid to the student of language. The author is one of the best philologists in the country, and has put some of the richest results of his study into the work.

From the Inaugural Address of Rev. G. W. McPhail, D.D., *late President of Lafayette College.*

In this College the study of the great English classics is now pursued in the same way as that of the great Greek and Latin authors. After some preparatory study of the Anglo-Saxon, an English Classic—Milton, for example—takes his place beside Homer, or Shakspeare beside Euripides. His text is minutely analysed; his idioms are explored; we look up his mythology, biography, history, geography, astronomy, metaphysics, theology. We try to apprehend the general plan, and comprehend the minor beauties of the poem. At the same time we make the text the foundation of more general philological study. By continual iteration are stamped upon the memory the origin and history of the recurring words, their synonyms, and shades of meaning; the corresponding words and phrases, and the analogous forms of syntax, in other languages; the laws by which words are built from their roots in our language; and the laws by which changes from one language to another are governed, till the habit is acquired of tracing each word, body and soul, through all its disguises.

From A. Linn, *Professor of Greek in Jefferson College.*

The book must be successful. It shows that English can be studied so as to comprehend in it as much as Latin or Greek, or even more. It will help the teacher almost as much as the pupil.

From G. L. Craik, LL.D., *Professor of History and English Literature in Queen's College, Belfast, Ireland.*

The "Method of Philological Study" is very welcome. Your system is a very thorough one.

From Professor Thomas Chase, *Haverford College, Pennsylvania.*

Professor March's "Method of Philological Study of the English Language" supplies a want which has long been felt by the most intelligent teachers in our schools and colleges. The author's entire familiarity with the history and structure of our language, added to his excellent judgment and his skill and experience as a teacher, admirably qualifies him for the preparation of a text-book of this character; and he has done his work in a manner which deserves the cordial approbation of all scholars.

From Professor John S. Hart, LL.D., *Lecturer on English Literature in the College of New Jersey.*

Such a "Method" as you here suggest and illustrate, if faithfullly pursued, could not fail to produce a marked improvement—a revolution almost—in the style of English scholarship among us. The "Method" recommends itself very strongly to my judgment as a means of mental discipline, and of cultivating a sound literary taste. It is an aid in the work of education which no enlightened educator can henceforth well dispense with.

From P. R. Lovejoy, *Professor of Belles-Lettres in the Central High School, Baltimore, Maryland.*

It is clear, elaborate, and thorough in what it undertakes; it presents an agreeable and even exciting pursuit to the pupil who has learned English grammar; it introduces him by brief extracts to five of the best old English authors; it sends him to many good books for the information called for; it requires an early exercise of the invaluable habit of investigation by the use of books. The work is likely to aid much in popularizing the study of Philology in our land.

From S. H. Taylor, LL.D., *Andover.*

A more valuable help than Professor March's "Method of Philological Study of the English Language" I have not before seen. It gives to the study new importance and new attractiveness. It presents incentives to the thorough and comprehensive study of the language which belong to no other work, and more exhaustive analysis it would be difficult to find.

From R. P. Dunn, D.D., *Professor of Rhetoric and English Literature in Brown University.*

I had already examined it with great satisfaction, and promised myself to find time and a way to use it with one of my classes next year. I like the plan and the execution of it very much, and I fully agree that our college graduates should be able to handle such a study.

From Rev. E. Ferrier, *Professor of English in Pennsylvania College, Gettysburg.*

Professor March's "Method of Studying the English Language" is one of the best and most recent fruits of philological study. The plan commends itself at once to every student of English literature. The thorough study of a few English classics in the manner indicated makes the student familiar with the structure of the English language, introduces him to the large and interesting field of comparative philology, and thus exhibits the copiousness and force of the Saxon element in our language.

From W. S. Tyler, D.D., *Professor of Greek in Amherst College.*

It is really wonderful to me how much learning and culture of your own, and how much of discipline and culture for your pupils and readers, you have contrived to crowd within the covers of that little tract of scarcely more than a hundred pages—how much research, and study, and thought, and labor of the author, and *for* the teacher and the learner, lies folded up, like some beautiful flower and rich fruit in the bud, in perhaps a single brief and pithy question. This modest little book can hardly fail to meet a hearty welcome from the many enthusiastic students of the English language.

From A. J. Curtis, *Professor of Rhetoric and English Literature in the University of Michigan.*

I think your plan a very happy one. It will supply a want long felt by teachers in this department, and place us all under obligation to you.

From Professor George B. Jewett, *Salem Mass.*

You have done for the English language what Dr. Taylor has so well done for the Latin and Greek. The service you have rendered to the study of English seems to me equally valuable.

From S. G. Brown, D.D., *Professor of Intellectual Philosophy and Political Economy (late of Oratory and Belles-Lettres) in Dartmouth College.*

If carefully studied, it must certainly do much in introducing a student to a knowledge of our language, and such knowledge as it will be most advantageous to him to possess. You have compressed a large amount into a small compass.

From N. G. Clark, *Professor of Rhetoric and English Literature in Union College.*

I had found Dr. Taylor's "Method of Classical Study" of great value to me when teaching Latin, and I am only the more happy to welcome an English work conceived in the same scholarly spirit.

From the American Quarterly Church Review.

We commend this unpretending little volume to the attention of teachers of English composition in our best high schools and academies. The student is required to think, to investigate, to write out results; and so to become at once the full man and the exact man.

From the Massachusetts Teacher.

The author has executed his task with consummate skill, and the models he has given of the method which he would adopt in the study of portions of the writings of Bunyan, Milton, Shakspeare, Spenser, and Chaucer, are progressive and exhaustive, and can hardly fail to contribute much to a thorough and analytical study of our mother tongue. Every student of literature should possess this valuable guide.

From the American Presbyterian and Theological Review.

The object of this little manual is to show how the English language may be studied, just as the Greek and Latin languages are studied, so that every word, construction, thought, fact, allusion, may be fully understood by the pupil. This volume will prove an invaluable aid and guide to both teachers and students. We heartily wish it might be introduced into all our academies and colleges. It is the best thing of the kind yet produced—in fact, the only one that is thorough and systematic. The method is philosophically minute and exhaustive.

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ENGLISH GRAMMAR.

THE

ENGLISH LANGUAGE

IN ITS

ELEMENTS AND FORMS.

WITH A

HISTORY OF ITS ORIGIN AND DEVELOPMENT.

DESIGNED FOR USE IN

COLLEGES AND SCHOOLS.

Revised and Enlarged.

BY WILLIAM CHAUNCEY FOWLER, LL.D.,
LATE PROFESSOR OF RHETORIC IN AMHERST COLLEGE.

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complement to a dictionary, that each prefixed one to his large work.

II. Grammar in its higher aspects is well characterized by the great Anglo-Saxon grammarian Ælfric as *the key that unlocks the books*, *Seô cǣg þe þǣrâ bôcâ andgyt unlŷcð*, the master key of literature. The peculiarity of Fowler's Grammar is that it exhibits grammar in its relation with the history of language, with logic, and rhetoric, ready for use as the master key.

Practical exercises, therefore, for this Grammar could not be merely forms for writing short sentences, or collections of erroneous phrases to be corrected, or even single paragraphs from books to be criticised. Generous representative portions of the representative works of the great representative English authors were to be thoroughly discussed, and the application of the philological laws of the grammar to the criticism and comprehension of literature shown by urging and directing the student to apply them in these discussions.

This has been done in March's Method of Philological Study of the English Language. Extracts from Bunyan, Milton, Shakespeare, Spenser, Chaucer, are there subjected to such a discussion by means of questions put in the very words which a teacher would use, and which the student answers for himself with the help of abundant references to the sections of the Grammar. The method is progressive, taking up one division after another of the Grammar until the manner of working every part of it in recitation drill has been thoroughly exemplified. The adjustment and use of the master key is thus made familiar to the student. This work is kept bound with Fowler's 12mo Grammar, but is sold separately for use with the larger work, to the more copious philological matter of which it has special adaptation. W. C. F.

Durham, Conn., November, 1867.

ADDITIONAL PREFACE.

The additional helps recently furnished to this work seem to demand an additional preface explanatory of their value and use.

I. Two indexes have been annexed to it, the one of words, and the other of subjects. The first comprises a list of nearly 9000 words found in the body of the work, and thus often serves the purpose of a dictionary, but with more fullness of philological information. For while a dictionary furnishes information concerning the individual word under consideration, the grammar shows its connection with a group of words with which it is classed, and in its relation to some general fact or principle. Thus, in the dictionary, the word *Algebra* stands isolated from kindred words; in the grammar it stands in a class of words resembling one another in form and feature, so that in obtaining a knowledge of the word from the grammar, you at the same time obtain a knowledge of the group or class.

Dictionaries, even the large ones of Webster and Worcester, are very deficient in grammatical etymology. Thus, if a student seeks to know whether the word *cannon* has the same form in the singular and in the plural, he will look into those dictionaries in vain; but the index of words in this grammar refers him to the text, which informs him that the word is used in the same form in both numbers. So important did Dr. Johnson and Dr. Webster consider a grammar as a

PREFACE

TO THE REVISED EDITION.

THE improvements in this revised edition consist,

I. In the addition of a large amount of New and Valuable Matter, with the omission of certain portions of the old not deemed so important.

II. In the annexation of Questions to most of the chapters, for the aid both of the pupil and the teacher.

III. In the annexation of Exercises in Analysis and Synthesis to each of the eight parts. In the use of these exercises, the learner, by taking the language to pieces, and by putting its component parts together, in eight several ways, can become intimately acquainted with it, in all its elements and forms. To thorough practice in these exercises, namely, in decomposing the language, and composing it in accordance with established principles and rules, the author attaches great importance.

IV. In certain portions of it being Recast, in order to make it better adapted to be used as a text-book in classes. In some cases, where the pupils are favorably situated, the whole book can be advantageously studied and recited. To do this for obtaining a thorough knowledge of the English language would not require near as much time as is often devoted to the acquisition of a superficial knowledge of the Greek, the Latin, or the French. But in other cases, certain portions of it can be selected by the teacher for recitation, while other portions the learner can read at his pleasure, and consult in the way of reference.

Not long after the publication of the first edition, a gentleman, as well qualified as any other to appreciate the character of the work, said to the author, "Your work has been very favorably received by learned men and by the public generally. There is a wide opening for it, treating as it does of a subject which concerns all who speak and write the language. Why do you not, in the next edition, make it a *national work?*" Such a work I have endeavored to make it.

In preparing it for publication, I have taken great pains in collecting and combining the materials. I have consulted the best authorities in the most extensive libraries in this country and in Europe. I have sought and obtained the aid and advice of learned men and of judicious friends. I have also derived advantage from those candid critics in the public prints who have pointed out errors or suggested improvements.

In this edition, the sections furnished by Professor Josiah W. Gibbs, LL.D., are 78, 92, 94, 159, 162, 163, 167, 280, 290, 302, 318, 358, 359, 364, 366, 370, 374, 381, from 383 to 422, 434 and 439.

I can not permit this edition to go forth from the press without expressing my grateful acknowledgments to those learned men, whether at home or abroad, and to those practical teachers, who bestowed their approbation on the first edition. I may also be allowed to congratulate the cultivators of English philology upon the increasing interest that is taken in the study of the English language; an interest which has evidently increased in five years, since the publication of the first edition of this work; an interest which, it is hoped, ere long may be commensurate with the increasing numbers who speak and write that language as their mother-tongue. W. C. F.

Amherst, September, 1855.

PREFACE

TO THE FIRST EDITION.

In preparing this work for publication, my attention has been constantly fixed upon the wants of the Students in the Higher Institutions of learning. Were the president of one of these institutions asked why the systematic study of the English language is neglected in his college, his reply would very likely be, "There is no suitable text-book; our pupils, when boys, studied English Grammar superficially in the primary schools. Afterward, when older, in the academy, during their preparation for college, they perhaps despised it, in comparison with the Latin and the Greek; and in the college they do not systematically study the language after they come to maturity. Hence it often happens that they go into their professional studies without a thorough and extensive acquaintance with their mother tongue."

Ought the English language, as a study, to be confined to the lower schools, and excluded from colleges? Is there not in its matter and in its forms; in its historical elements and relations; in its grammatical and logical structure; in its ordinary uses, whether by the lips or the pen, for the common purposes of life; in its esthetical applications to eloquence and poetry; in it, as a portraiture of the soul of the Anglo-Saxon race, enough to attract, and task, and reward the mind in the full maturity of its powers? Besides what it has in common with other languages, is there not in it enough of inherent interest, enough of difficulty, enough

of fruit in disciplinal influence and practical knowledge to entitle it to a place in colleges by the side of the Classical languages as a part of a liberal education? "The grammar of a language," says Locke, "is sometimes to be studied by a grown man."

My attention has also been directed to the wants of Teachers in the Primary Schools throughout our land. In giving instruction, questions concerning the language frequently arise in their minds, or are proposed to them by their pupils, which are not solved by the compendious books in use. They feel the need of collateral aid. It has been my endeavor to furnish intelligent teachers with helps for answering these questions; to exhibit historical facts and reasonings not found in the smaller works, or, indeed, in any one work; and not only to furnish rules and examples, but also to exhibit the foundation-principles of the rules, the *leges legum* of the language. In short, I have endeavored to furnish not only a text-book for the higher institutions, but also a reference-book for teachers in the primary schools, which may help to give breadth and exactness to their views, and thus qualify them to impart oral instruction to their pupils who study some smaller work.

It has also been my endeavor to furnish men in Professional life with a work for occasional reference or perusal, to keep alive and extend in their minds their knowledge of the principles of the language. President Dwight made the remark, that "every graduate should keep his Murray's Grammar"—a work then used as a text-book in Yale College—"and read the more important parts of it at least once a year." Unless men, at least occasionally, bestow their attention upon the science and the laws of the language, they are in some danger, amid the excitements of professional life,

of losing the delicacy of their taste and giving sanction to vulgarisms, or to what is worse. On this point, listen to the recent declarations of two leading men in the Senate of the United States (Mr. Webster and Mr. Cass), both of whom understand the use of the English language in its power: "In truth, I must say that, in my opinion, the vernacular tongue of the country has become greatly vitiated, depraved, and corrupted by the style of our Congressional debates." And the other, alluding to the debates in the British House of Commons, in courteous response, remarked, "There is such a thing as an English and a Parliamentary vocabulary, and I have never heard a worse, when circumstances called it out, on this side Billingsgate!"

This work I have endeavored to make such that every undergraduate may study it with advantage, and every graduate, and every intelligent man in professional life, may keep it by him as a book of reference and occasional perusal for the cultivation and preservation of a correct taste in his use of language.

The growth of language can not be repressed any more than can the genial activity of the human soul. Especially in our own country, in this "wilderness of free minds," new thoughts and corresponding new expressions spring up spontaneously to live their hour or to be permanent. As our countrymen are spreading westward across the continent, and are brought into contact with other races, and adopt new modes of thought, there is some danger that, in the use of their liberty, they may break loose from the laws of the English language, and become marked not only by one, but by a thousand Shibboleths. Now, in order to keep the language of a nation one, the leading men in the greater or smaller communities, the editors of periodicals, and authors generally, should exercise the same

guardian care over it which they do over the opinions which it is used to express; and, for this purpose, they should be familiar with works which treat of its analogies and idioms, that they may understand what are the laws of normal and of abnormal growth, and by their own example and influence encourage only that which is strictly legitimate.

Our language, as the depository of the wisdom and experience of past generations, we have received by inheritance, to be transmitted to the ages to come certainly enlarged, and, if possible, improved. "A man should venerate his native language as the first of his benefactors; as the awakener and stirrer of his spiritual thoughts, the form, and mould, and rule of his spiritual being; as the great bond and medium of intercourse with his fellows; as the mirror in which he sees his own nature, and without which he can not commune even with himself; as the image which the wisdom of God has chosen to reveal itself to him." It was in some such spirit and under some such impressions that the present work was undertaken at the first, and carried on to its completion.

Philology has of late, especially in Germany, been successfully cultivated in what have been called its two great branches: the Philosophy of language, or the formation of words; and the Method of language, or the formation of sentences. English philology has made great advances from the indirect contributions received from such men as Rask and Bosworth, Grimm and Bopp, Becker and Kühner; as well as from the direct efforts of such as Webster, and Latham, and Guest, and Kemble, and Garnet. Some of the practical results of their investigations I have embodied in this work. Other materials were collected from the wide field of English literature while I was engaged in giv-

ing instruction to classes in college. The older grammarians, such as Wallis, Greenwood, and Lowth, I have consulted, as well as some of the modern, such as Murray, Crombie, and Arnold. I am also under obligation to Whately, Gray, and Mill, in logic; and to Harrison, and especially to Sir John Stoddart, in etymology and syntax. To Dr. Latham, late professor of the English language and literature in the London University, something more than a general acknowledgment is due. I have read his works with great advantage, and used them freely.

I have also to state that I am much indebted to Professor J. W. Gibbs, of Yale College, who has been well known as a successful laborer in comparative philology, especially in its application to the English language. The sections contributed by him are 38, 39, 50, 53, 74, 75, 76, 83, 84, 225, 308, 309, 317, 319, 324, 328, and from 333 to 365 inclusive.

My thanks are also due to those literary friends who originally advised me to undertake this work, who have encouraged me in its progress, or who have improved it by their suggestions.

The work is divided into eight parts, in which the English language is presented under eight different aspects. Each part is intended to be distinct in itself, and yet all of them, in their mutual correlation, to constitute one logical whole. A glance at the Table of Contents will show that the work is intended to present a full Grammar of the language. In the Syntactical part the laws of construction are given in the rules and notes, illustrated by examples. In the Exercises, an example of correct or of false Syntax is furnished for the application of each rule or note, that the learner may repeat to the teacher the rule or note which it suggests. It has been thought better, for the most

part, to present as examples forms of expression which are correct, rather than those which are exceptionable. By becoming familiar with incorrect forms of speech, one is in danger of falling into the use of them, even though he may wish to follow the rule which condemns them. Language is largely a matter of imitation. Hence we infer the importance of a familiarity with good models.

The labor and the difficulty of preparing a work upon the language like this, in which each part shall be exhibited in its specific distinctness, and the whole in its generic complexity, in such a manner as at once to satisfy the ripe scholar and to attract the learner, can not be readily appreciated. The exactness of certain sciences should not throughout be demanded. Many facts and principles pertaining to the language are indeed settled, but in respect to others, only an approximation to exactness can be expected. Authorities are often divided; those upon whom we rely may have fallen into error, and apparent facts often lead different scholars to opposite conclusions.

The work, such as it is, is offered to the public, in the hope that it may prove a valuable help to those who desire a thorough acquaintance with the origin and history, the structure and laws, the elements and forms of the English language. W. C. F.

Amherst, August, 1850.

CONTENTS.

PART I.

HISTORICAL ELEMENTS OF THE ENGLISH LANGUAGE.

CHAPTER I.

GENERAL RELATIONS OF LANGUAGE.

Section		Page
1.	Definition of Language	33
2.	Origin of Language	34
3.	Growth of Language	35
4.	Birth-place of Language	37
5.	Primitive Language	38
6.	Value of Language	39
7.	Permanent Value of Language	40
8.	Imperfection of Language	41
9.	Decay of Language	41
10.	Death of Language	42
11.	Original Unity of Language	42
12.	Analogies in the Gothic Family, showing their Affinity	43
13.	Bopp's Views	43
14.	Miscellaneous Analogies in different Families of the Indo-European Stock	44
15.	Numerals	45
16.	Diversities in Languages	46
17.	Causes of Diversities in Languages	46
18.	Study of Language	48
19.	Connection between Words and Things	48
20.	Connection between Language and History	49
21.	Discovery of the lost Meaning of Words	50
22.	Relations of Language to the Laws of the Mind	50
23.	Mutual influence of Language and Opinion	51
24.	Study of the English Language	51

CHAPTER II.

THE CLASSIFICATION OF LANGUAGES.

25.	Remarks on Classification	51
26.	Schlegel's Classification	51
27.	Classification adopted in this Work	55
28.	Chinese Stock of Languages	56
29.	Shemitic Stock of Languages	56
30.	Peculiarities of the Shemitic Languages	57
31.	Classification of the Indo-European Stock	58
32.	Synthetic and Analytic Languages	58
33.	Characteristics of the Indo-European Languages	58
34.	Sanscrit Family	59
35.	Iranian Family	60
36.	Latin Family	60
37.	Italian Language	60
38.	French Language	61
39.	Spanish Language	62
40.	Portuguese Language	62
41.	Wallachian, or Daco-Romano	63
42.	Provençal, or Romaunt Language	63
43.	Norman French	64
44.	Greek Family	64
45.	Romaic Language, or modern Greek	65

Section		Page
46.	Celtic Family	65
47.	Gothic Family	67
48.	Teutonic Branch of the Gothic Family	67
49.	Mœso-Gothic	67
50.	High Germanic	68
51.	Low Germanic	69
52.	Frisian	69
53.	Dutch	70
54.	Old Saxon and the Platt Deutsch	71
55.	Scandinavian Branch	71
56.	Slavonic Family	73
57.	Lithuanian Family	73
58.	Finnic Family	74
59.	Armenian Family	74

CHAPTER III.

THE HISTORICAL DEVELOPMENT OF THE ENGLISH LANGUAGE.

60.	Origin of the Ethnographical Elements	76
61.	Introduction of the Celtic Element	76
62.	Classification of the Celtic Elements	77
63.	Introduction of the Latin Element	78
64.	Introduction of the Anglo-Saxon Element	80
65.	Character of the Anglo-Saxons	80
66.	Names of the immigrating Tribes	82
67.	Objections to the term Anglo-Saxon	83
68.	Language before the coming of the Normans	84
69.	Introduction of the Danish Element	85
70	Introduction of the Anglo-Norman Element	86
71.	Norman-French spoken by the higher Classes	87
72.	Mixture of the Races	87
73.	Why one Language is used rather than the other	88
74.	Scott's Description	89
75.	Influence of the Norman Conquest	90
76.	Transition of the Anglo-Saxon into English	91

CHAPTER IV.

STAGES AND PERIODS OF THE ENGLISH LANGUAGE.

77.	Specimens of Anglo-Saxon	93
78.	Lord's Prayer in Anglo-Saxon, with a Grammatical Analysis	93
79.	Specimens of Semi-Saxon	95
80.	Specimens of Old English	96
81.	Specimens of Middle English	97
82.	Specimens of Modern English	101
83.	Recapitulation	107

CHAPTER V.

DIALECTS AND PROVINCIALISMS.

84.	Dialects and Provincialisms	109
85.	Existing Diversities of Language in England	109
86.	Sources of existing Diversities	110
87.	Lowland Scotch	110
88.	Dialect of the Northern Counties	110
89.	Dialect of East Anglia, or the Eastern Counties	112
90.	Dialect of the Southern Counties	113
91.	Dialect of the Western Counties	115
92.	Cockney Dialect	116
93.	American Dialects	119

Section		Page	Section		Page
94.	Classification of Americanisms	120	96.	Specimens of Americanisms	123
95.	Local Peculiarities	122	97.	Tendencies of the English Language in America	127

CHAPTER VI.

CHARACTER OF THE ENGLISH LANGUAGE.

98.	English Language composite	130	103.	English Grammar and the Anglo-Saxon	134
99.	Copiousness	131	104.	Stability of the English Language	134
100.	Number of Anglo-Saxon Words in the English Language	132	105.	English the universal Language	135
101.	The Kind of Anglo-Saxon Words	132	106.	Prospects of the English Language	136
102.	Expressiveness	133	107.	Historical Analysis	138

PART II.

PHONETIC ELEMENTS IN THE ENGLISH LANGUAGE.

CHAPTER I.

SEPARATE PHONETIC ELEMENTS.

108.	Definitions	141	122.	The Summation of Explosive and Continuous Elements	148
109.	Organs of Production	141	123.	Organic Production of the Phonetic Elements	149
110.	Classification of the Phonetic Elements	142	124.	Classification of Elementary Consonantal Sounds according to their Organic Formation	151
111.	Vocalic or Vowel Sounds	142	125.	Compound Sounds	151
112.	Consonantal or Consonant Sounds	143	126.	Relationship of certain Consonantal Sounds	152
113.	Articulate Sounds	143	127.	Lene and Aspirate	153
114.	Analysis of Syllabic Sounds	143	128.	Phonetic Elements not in the Language	153
115.	Surds and Sonants	144	129.	Phonetic Elements not in some other Languages	154
116.	Continuous and Explosive Sounds	144	130.	Peculiarity of the Magyar Language	154
117.	Dr. Rush's Classification	144	131.	Difference of Quality in the same Element	154
118.	Table of Phonetic Elements in the English Language	145			
119.	Explanation of the Table of Phonetic Elements	146			
120.	Cognate Consonant Elements	148			
121.	Summation of Surd and Sonant Elements	148			

CHAPTER II.

THE PHONETIC ELEMENTS IN COMBINATION.

Section		Page	Section		Page
132.	Pronounceable Combinations	156	135.	Importance of the Fact first stated	157
133.	Unpronounceable Combinations	156	136.	Accumulation of Consonantal Elements	158
134.	A change of Elements in Pronunciation	156	137.	Combinations not in the Language	158

CHAPTER III.

COMBINATIONS IN SYLLABLES.

138.	Syllables	160	142.	Breath arrested and Breath escaping	162
139.	Names of Words from their Division into Syllables	160	143.	Combinations in Words	162
140.	Principles of Division	161	144.	Monosyllabic Character of the English Language	163
141.	Rules of Syllabication	161			

CHAPTER IV.

ACCENT.

145.	Classical Accent	165	150.	Accent on Trisyllables	167
146.	English Accent	165	151.	Accent on Polysyllables	167
147.	Rules for English Accent	166	152.	Definition of Emphasis, and statement of its effect on Accent	167
148.	Accent on Monosyllables	166			
149.	Accent on Dissyllables	166			

CHAPTER V.

QUANTITY.

153.	Classic or Syllabic Quantity	169	156.	Dependent and Independent	170
154.	English or Vowel Quantity	169	157.	Common Rules	170
155.	Two modes of Measurement	169	158.	Relation of Accent to Quantity	171

CHAPTER VI.

EUPHONIC CHANGES.

159.	Definitions	173	163.	Vowel Changes	177
160.	Euphonic Figures	173	164.	Comparative Euphony of the English Language	178
161.	Grimm's Law of Convertibility	175	165.	Plan for remedying the Defect	179
162.	Law of Convertibility in the Latin, English, and German	175	166.	Causes of Diversity in Euphony	180

CHAPTER VII.

THE NATURAL SIGNIFICANCY OF ARTICULATE SOUNDS.

Section Page
167. Every Articulate Sound has naturally a Specific Import..... 182

CHAPTER VIII.

ORTHOEPY.

Section Page
168. Definition of Orthoepy.... 189
169. Orthoepy in respect to the Phonetic Elements..... 189
170. Orthoepy in respect to Syllabication..... 190
171. Orthoepy in respect to Accent 190
172. Orthoepy in respect to Quantity..... 191
173. Pronunciation 191
174. Causes and Conditions of incorrect Pronunciation. 191
175. Doubtful Orthoepy 192
176. Phonetic Analysis..... 195

PART III.

ORTHOGRAPHICAL FORMS IN THE ENGLISH LANGUAGE.

CHAPTER I.

THE RELATIONS OF ORTHOGRAPHY TO ORTHOEPY.

177. Definitions..... 199
178. Priority of Orthoepy..... 199
179. A perfect System of Literal Notation 199
180. Object of a Literal Notation 200
181. English and other Alphabets 201
182. Classification of the Elementary Signs..... 202

CHAPTER II.

THE RELATIONS OF THE LETTERS TO THE ELEMENTARY SOUNDS.

183. Vowel Letters—A 204
184. " " E 205
185. " " I..... 206
186. " " O 206
187. " " U 207
188. " " W..... 207
189. " " Y 208
190. Consonant Letters—B.... 208
191. " " C.... 208
192. " " D ... 209
193. " " F.... 209
194. " " G ... 209
195. " " H ... 209
196. " " J.... 209
197. Consonant Letters—K ... 210
198. " " L.... 210
199. " " M ... 210
200. " " N ... 210
201. " " P.... 211
202. " " Q.... 211
203. " " R.... 211
204. " " S.... 211
205. " " T ... 211
206. " " V.... 212
207. " " X ... 212
208. " " Z.... 212
209. Equivalent Letters representing certain elements. 212

CHAPTER III.

DEFECTS OF THE ENGLISH ALPHABET.

Section	Page	Section	Page
210. It is Deficient	214	213. It is Unsteady	214
211. It is Redundant	214	214. It is Inconvenient in learning other Tongues	215
212. It is Inconsistent	214		

CHAPTER IV.

THE ORIGIN OF THE ENGLISH ALPHABET ACCOUNTS FOR ITS DEFECTS.

215. Historical Defects	217	219. Roman Alphabet	219
216. Invention of Letters	217	220. Anglo-Saxon Alphabet	220
217. Hebrew Alphabet	218	221. Old English Alphabet and the Character used	220
218. Greek Alphabet	218		

CHAPTER V.

ORTHOGRAPHICAL EXPEDIENTS.

222. Expedients for representing the Elementary Sounds 222

CHAPTER VI.

ORTHOGRAPHY.

223. In what Orthography consists	224	231. Value of silent Letters	228
224. Diversities in Orthography	224	232. Etymological Facts and Reasons	229
225. Inconsistencies of English Orthography	225	233. Analogies of the English Language	229
226. Different Plans of Reform	225	234. Change of Pronunciation	230
227. Opposite Views	226	235. Tendency of the Language	231
228. Doubtful Orthography	227	236. Grammar	231
229. Usage	227	237. English Grammar	232
230. Normal Use of the Letters	228	238. Orthographic Analysis	233

PART IV.

ETYMOLOGICAL FORMS IN THE ENGLISH LANGUAGE.

CHAPTER I.

THE PARTS OF SPEECH.

239. Definitions	237	241. Becker's Classification	240
240. Classification of the Parts of Speech	238	242. Tooke's Views of the Particles	241

CHAPTER II.

THE NOUN OR SUBSTANTIVE.

243. The Definition	242	245. Genders of Nouns	243
244. Classification of Nouns	242	246. Additional Facts	246

Section		Page
247.	English Gender, Philosophic	247
248.	English Gender, Poetic	247
249.	Grounds for a choice of Gender in Personification	248
250.	Numbers of Nouns	249
251.	Formation of the Plural	249
252.	Double Forms of the Plural	251
253.	Foreign Words	251
254.	Additional Statements	252
255.	Comparative Etymology	254
256.	Cases of Nouns	255
257.	Origin of the Term	255
258.	The Declension of English Nouns	256
259.	Inflection of the Possessive	256
260.	Transition from the Anglo-Saxon Genitive	256
261.	Number of Cases	257
262.	Import of the Genitive	258
263.	Comparative Etymology	259
264.	Difference between Ancient and Modern Languages	260

CHAPTER III.

THE ADJECTIVE.

265.	The Adjective	263
266.	Classification	263
267.	Other Classifications	264
268.	Derivation of Adjectives	265
269.	Comparison of Adjectives	266
270.	Simple or Terminational Comparison	266
271.	Compound Comparison	266
272.	Irregular Comparison	267
273.	Irregular Terminations	267
274.	Defective Comparison	268
275.	Comparison by Intensive Words	269
276.	Adjectives not admitting Comparison	270
277.	Comparative Etymology	271
278.	Numerals	271
279.	Importance	271
280.	Classification	272
281.	Compound Numerals	273
282.	Plural Forms of Cardinal Numbers	273

CHAPTER IV.

THE ARTICLE.

283.	The Article	275
284.	Relation of the Articles to the Proposition	275
285.	The Article "an" or "a"	275
286.	The Article "the"	276
287.	Comparative Etymology	276

CHAPTER V.

THE PRONOUN.

288.	The Pronoun	278
289.	Classification	278
290.	Extent of Pronouns	279
291.	Value of Pronouns	279
292.	Personal Pronouns	280
293.	Declension of Personal Pronouns	281
294.	Comparative Etymology	281
295.	Declension of Personal Pronouns in the Anglo-Saxon	281
296.	Pronouns of the first Person	282
297.	Substitution of Plurality for Unity	283
298.	Pronouns of the second Person	284
299.	Substitution of Plurality for Unity	284
300.	Pronouns of the third Person	285
301.	The German Usage	286

Section		Page
302.	The longer and the shorter Forms of the Possessive Case	287
303.	Self used with the Personal Pronouns as a Reflective Pronoun	290
304.	Self a Substantive	291
305.	Self used as an Adjective	292
306.	"Self" emphatic	292
307.	Demonstrative Pronouns	292
308.	Comparative Etymology	293
309.	Relative Pronouns	294
310.	Compound Relatives	296
311.	Subjunctive and Prepositive Pronouns	296
312.	Interrogative Pronouns	296
313.	Comparative Etymology	297
314.	Adjective Pronouns	298
315.	Reciprocal Pronouns	301
316.	Indeterminate Pronouns	301

CHAPTER VI.

THE VERB.

317.	The Verb	304
318.	Becker's Views	304
319.	Classification of Verbs	305
320.	Transitive Verbs	305
321.	Intransitive Verbs	306
322.	Attributes of Verbs	306
323.	Persons of Verbs	306
324.	Numbers of Verbs	307
325.	Tenses of the Verb	308
326.	Forms for the Present Tense	308
327.	Forms for the Past Tense	309
328.	Forms for the Future Tense	309
329.	Forms for the Present Perfect Tense	310
330.	Forms for the Past Perfect Tense	310
331.	Forms for the Future Perfect Tense	311
332.	Modes of the Verb	311
333.	Anglo-Saxon Modes	313
334.	The Characteristics of the Modes	313
335.	Inflection of the Infinitive Mode	314
336.	Number of Modes	315
337.	Participles	315
338.	Present Participle	316
339.	Past Participle	317
340.	Conjugation	318
341.	Auxiliary Verbs	318
342.	Classification of Auxiliary Verbs	318
343.	Derivation of Auxiliary Verbs	319
344.	Classification of Auxiliary Verbs, in respect to their mode of Construction	321
345.	Conjugation of the Auxiliary Verbs	321
346.	The Verb Substantive	324
347.	Conjugation of the Verb "to be"	325
348.	Ancient or Strong Conjugation	328
349.	Conjugation of the Strong Verb "to take"	333
350.	Two Forms of the Subjunctive Mode	334
351.	Progressive Forms	338
352.	Emphatic Forms	339
353.	Interrogative Forms	339
354.	Modern or Weak Conjugation	340
355.	Conjugation of the Weak Verb "to love"	340
356.	Irregular Verbs	345
357.	Derived Verbs	351
358.	Reflective Verbs	352
359.	Impersonal Verbs	354
360.	Defective Verbs	356

CHAPTER VII.

ADVERBS.

Section		Page	Section		Page
361.	Adverbs	359	366.	Adverbs having the same Form as Adjectives	362
362.	Origin of Adverbs	360	367.	Adverbial Phrases	364
363.	Adverbial Pronouns	361	368.	Comparison of Adverbs	365
364.	Adverbs from Concrete Substantives	361	369.	Classification of Adverbs	365
365.	Adverbs from Cases	362	370.	Primitive Adverbs of Place	366

CHAPTER VIII.

PREPOSITIONS.

371.	Simple and Compound Prepositions, with Prepositional Phrases	369	373.	Origin of certain Prepositions	370
372.	A List of the Prepositions	370	374.	Nature and Office of Prepositions	371

CHAPTER IX.

CONJUNCTIONS.

375.	Conjunctions	374	378.	Office of Conjunctions	376
376.	Harris's Classification of Conjunctions	374	379.	Origin of Conjunctions	377
377.	Common Classification	376	380.	Two Ways in which Sentences are connected	379

CHAPTER X.

INTERJECTIONS.

381. Interjections 381

CHAPTER XI.

DERIVATION.

382.	Derivation	384	391.	Teutonic Secondary Derivatives	394
383.	Constituent Elements of the English Language	384	392.	Teutonic Words with Prefixes	394
384.	Natural Development of the Teutonic Portion of our Language	386	393.	Formation of Compound Words	398
385.	Instinctive Forms and Pronominal Elements	386	394.	Teutonic Compounds	400
386.	Teutonic Stem-words or Roots	387	395.	Disguised Teutonic Derivatives and Compounds	404
387.	List of Teutonic Roots	389	396.	Classical Element of the English Language	405
388.	Teutonic Stem-nouns	390	397.	Natural Development of the Latin Portion of our Language	406
389.	Teutonic reduplicate Forms	390	398.	Latin Roots	407
390.	Teutonic Primary Derivatives	392			

Section		Page
399.	A List of Latin Verbal Roots	408
400.	Latin Stem-adjectives	408
401.	Latin Stem-substantives	409
402.	Latin primary Derivative Words	409
403.	Latin secondary Derivatives	411
404.	Latin Derivative Words with Prefixes	411
405.	Romanic Portion of our Language	413
406.	Natural Development of the Greek Portion of our Language	419
407.	Greek Roots	420
408.	List of Greek Verbal Roots in English	422
409.	Greek Stem-adjectives	429
410.	Greek Stem-substantives	429
411.	Greek Derivative Words with Suffixes	430
412.	Greek Derivative Words with Prefixes	432
413.	Greek Compound Words in English	436
414.	Disguised Greek Derivatives and Compounds	437
415.	Hebrew Portion of our Language	438
416.	Hebrew or Phœnician Words through the Greek and Latin	438
417.	Prefixes and Suffixes in Words derived from the Hebrew and Chaldaic	439
418.	Foreign Words	440
419.	English Words of mixed Origin	443
420.	Double Forms in Language	445
421.	Accidental Coincidences in the Formation of Words	447
422.	Illusive Etymologies	449
423.	Diminutives	453
424.	Origin of English Surnames	453
425.	Local Surnames	455
426.	Surnames derived from Occupation	456
427.	Surnames derived from Office	457
428.	Surnames derived from Personal or Mental Qualities	457
429.	Surnames derived from Christian Names	457
430.	Surnames from Natural Objects	457
431.	Surnames from the Social Relations, etc.	458
432.	Names derived from the Virtues, etc.	458
433.	Names derived from Miscellaneous Sources	458
434.	Versatility of Proper Names	458
435.	Prefixes and Suffixes to Proper Names of Places	459
436.	Names of the Months	461
437.	Names of the Days of the Week	462
*437.	Etymological Analysis, together with Etymological Synthesis	464

PART V.

LOGICAL FORMS.

CHAPTER I.

PRELIMINARY STATEMENTS.

438.	Definitions	467
439.	Relations of Grammar, Logic, and Rhetoric	467
440.	Historical Connection	468
441.	Value of this Part of the Work	468

CHAPTER II.

TERMS.

Section		Page	Section		Page
442.	Terms	470	446.	Division, both Logical and Physical	476
443.	Predicables	472	447.	Examples	478
444.	Genus and Species	473	448.	Definition consists of Genus and Differentia	478
445.	Abstraction and Generalization	475			

CHAPTER III.

THE PROPOSITION.

449.	The Proposition	481	460.	Relation of the Proposition to the several Parts of Speech	490
450.	The Parts of a Proposition not more than three	482	461.	Parts of Speech which compose Simple Propositions	491
451.	The Parts of a Proposition not fewer than three	483	462.	Parts of Speech which can enter only into Complex Propositions	492
452.	Division of Propositions	485	463.	Parts of Speech which do not enter into the structure of Propositions	492
453.	Distribution	486	464.	Relation of certain Logical Forms to certain States of the Mind	493
454.	Conversion	487			
455.	Opposition	487			
456.	Simple Propositions and Complex	488			
457.	Compound Propositions	489			
458.	Indefinite Propositions	489			
459.	Trifling Propositions	490			

CHAPTER IV.

ARGUMENT.

465.	Argument	496	471.	Dilemma	502
466.	Syllogism	497	472.	Analogy	504
467.	The Enthymeme	500	473.	Deduction, Induction, and Example	504
468.	Rhetorical Enthymeme	501	474.	Fallacies	504
469.	Conditional Syllogisms, destructive and constructive	501	475.	Examples of Fallacies	506
470.	Sorites	502	*475.	Logical Analysis	509

PART VI.

SYNTACTICAL FORMS IN THE ENGLISH LANGUAGE.

CHAPTER I.

DEFINITIONS.

476.	Definitions	511	478.	Grammatical Subject	512
477.	The Relation of Syntax to Logic	512	479.	Grammatical Predicate	513
			480.	Figures of Syntax	513

CHAPTER II.

SYNTAX OF THE SUBSTANTIVE.

Section		Page	Section		Page
481.	Nominative Case	517	486.	Objective or Accusative Case	527
482.	Collocation	519	487.	Collocation	528
483.	Possessive or Genitive Case	522	488.	Apposition	529
484.	Collocation	525	489.	Promiscuous Exercises on Nouns	533
485.	Attributive Relation of the Genitive Case	525			

CHAPTER III.

SYNTAX OF THE ADJECTIVE.

490.	Syntax of the Adjective	535	495.	Syntax of the Indefinite Article "an" or "a"	548
491.	Collocation of Adjectives	539	496.	Syntax of the Definite Article "the"	551
492.	Exercises in the Syntax of the Adjective	541	497.	Promiscuous Exercises on the Adjective	555
493.	Syntax of Pronominal Adjectives or Adjective Pronouns	543	498.	Promiscuous Examples of the Proper and Improper Use of the Articles	556
494.	Syntax of Numeral Adjectives	546			

CHAPTER IV.

SYNTAX OF PRONOUNS.

499.	Personal Pronouns	557	502.	Relative Pronouns	569
500.	Syntax of the word "Self" in its construction	566	503.	Interrogative Pronouns	577
501.	Demonstrative Pronouns	568	504.	Indeterminate Pronouns	578
			505.	Reciprocal Pronouns	579

CHAPTER V.

SYNTAX OF THE VERB.

506.	Concord	581	515.	Infinitive Mode	595
507.	The Verb	584	516.	" "	598
508.	" "	586	517.	Imperative Mode	599
509.	" "	587	518.	Subjunctive Mode	600
510.	Collocation	588	519.	Syntax of Tenses	601
511.	Government of Verbs	589	520.	Syntax of Participles	603
512.	Collocation	591	521.	Participles	604
513.	The Substantive Verb	592	522.	Certain Uses of the Verb, with Explanations and Corrections	606
514.	Syntax of the Infinitive Mode	593			

CHAPTER VI.

SYNTAX OF ADVERBS.

523.	Syntax of Adverbs	609	525.	Correspondent Adverbs, together with Examples	612
524.	Collocation of Adverbs	611			

CHAPTER VII.

SYNTAX OF PREPOSITIONS.

526. Syntax of Prepositions 611
527. Collocation of Prepositions 617

CHAPTER VIII.

SYNTAX OF CONJUNCTIONS.

528. Syntax of Conjunctions ... 619
529. Interjections 622
530. Ellipsis of the Substantive, Adjective, Article, etc... 622

CHAPTER IX.

SYNTAX OF SIMPLE SENTENCES.

531. The Syntax of Simple Sentences 629
532. Predicative Combination .. 629
533. Attributive Combination.. 630
534. Objective Combination.... 630
535. Parts of Sentences..... 630

CHAPTER X.

SYNTAX OF COMPOUND SENTENCES.

536. Syntax of Compound Sentences..... 633
537. Co-ordinate Sentences.... 633
538. Subordinate Sentences.... 634
539. Development of Propositions..... 636
540. Grammatical Equivalents . 641
541. Examples of Grammatical Equivalents..... 641
542. Exercises in Grammatical Equivalents..... 642
543. Translation 642

CHAPTER XI.

RULES FOR THE CHOICE OF WORDS AND GRAMMATICAL CONSTRUCTIONS.

544. Rules for the Choice of Words, etc..... 644
545. Purity..... 645
546. Barbarism 645
547. Solecism 646
548. Impropriety..... 646
549. Syntactical Analysis..... 647
550. Promiscuous Examples in Correct Syntax for Analysis 650
551. Synthesis of Syntactical Forms 655

PART VII.

RHETORICAL FORMS IN THE ENGLISH LANGUAGE.

CHAPTER I.

DEFINITIONS.

552. Definitions..... 657
553. Eloquence in its Origin in the Soul..... 657
554. Continued Emotion..... 658
555. Source of Emotion in the Subject 659
556. Emotion regulated by Judgment..... 659

Section		Page
557.	Emotion united with the Love of Truth	659
558.	Emotion united with strong Sense of Right	660
559.	The End aimed at	661
560.	Good Sense	662
561.	Distinct and Vivid Conception	663
562.	A strong Desire to express Emotion	664
563.	A strong Will	664
564.	Rhetorical Forms	665
565.	Value of Rhetorical Forms	666
566.	The Æsthetical Value	667
567.	The Interference of Rhetoric with Grammar and Logic	667
568.	Figures of Speech	668
569.	Rules for the Use of Figures	669
570.	Study of Rhetorical Forms	669

CHAPTER II.

DEFINITIONS AND EXAMPLES.

571.	Allegory	670	590.	Erotesis or Interrogation	683
572.	Allusion	673	591.	Euphemism	684
573.	Anacœnosis	674	592.	Hyperbole	684
574.	Anadiplosis	674	593.	Hypotyposis	684
575.	Anagram	675	594.	Irony	686
576.	Anaphora	675	595.	Litotes	686
577.	Antithesis	675	596.	Metalepsis	687
578.	Antonomasia	677	597.	Metaphor	687
579.	Apologue or Fable	678	598.	Metonymy	688
580.	Aposiopesis	678	599.	Parable	688
581.	Apostrophe	679	600.	Paralcipsis	689
582.	Catachresis	679	601.	Paronomasia	689
583.	Climax	680	602.	Prosopopœia or Personification	689
584.	Anti-climax	681	603.	Proverb	690
585.	Ecphonesis or Exclamation	681	604.	Repartee	690
586.	Enigma	681	605.	Sarcasm	691
587.	Epanalepsis	682	606.	Simile	692
588.	Epanorthosis	682	607.	Syllepsis	693
589.	Epizeuxis	683	608.	Synecdoche	693

CHAPTER III.

PERSPICUITY.

609.	Perspicuity, with Causes of Obscurity	694	610.	The Double Meaning	695
			611.	The Unintelligible	695

CHAPTER IV.

LIVELINESS OF EXPRESSION.

612.	Liveliness of Expression—its Importance	697	614.	Constituent Parts of a Discourse	699
613.	Rhetorical Sentences	698	615.	Rhetorical Analysis	699

PART VIII.

POETICAL FORMS.

CHAPTER I.

PRELIMINARY STATEMENTS.

Section		Page	Section		Page
616.	Definitions	709	625.	Double and Triple Rhymes	716
617.	Prosody	709	626.	Middle Rhyme	717
618.	Accent	709	627.	Sectional Rhyme	718
619.	Quantity	710	628.	Inverse Rhyme	718
620.	Elements of Musical Composition	710	629.	Word-matching	718
			630.	Alliteration	718
621.	Metre	711	631.	Task Poetry	719
622.	Measures	713	632.	Blank Verse	719
623.	Rhyme	715	633.	Poetical License	720
624.	Imperfect Rhymes	716	634.	Elision	721

CHAPTER II.

IAMBIC MEASURES.

635.	Iambic Monometer, with the Iambic Formula	722	638.	Iambic Tetrameter	724
			639.	Iambic Pentameter	725
636.	Iambic Dimeter	722	640.	Iambic Hexameter	726
637.	Iambic Trimeter	723	641.	Iambic Heptameter	727

TROCHAIC MEASURES.

642.	Trochaic Monometer, with the Trochaic Formula	727	645.	Trochaic Tetrameter	729
			646.	Trochaic Pentameter	730
643.	Trochaic Dimeter	728	647.	Trochaic Hexameter	730
644.	Trochaic Trimeter	729	648.	Trochaic Heptameter	730

ANAPESTIC MEASURES.

649.	Anapestic Monometer	731	651.	Anapestic Trimeter	732
650.	Anapestic Dimeter	731	652.	Anapestic Tetrameter	732

AMPHIBRACH MEASURES.

653.	Amphibrach Monometer	732	655.	Amphibrach Trimeter	733
654.	Amphibrach Dimeter	733	656.	Amphibrach Tetrameter	733

DACTYLIC MEASURES.

657.	Dactylic Monometer, with the Dactylic Formula	734	659.	Dactylic Trimeter	735
			660.	Dactylic Tetrameter	735
658.	Dactylic Dimeter	734	661.	Dactylic Hexameter	735

CHAPTER III.

COMBINED MEASURES.

Section		Page	Section		Page
662.	The Spenserian Stanza	736	672.	Terza Rima	738
663.	Gay's Stanza	736	673.	Alexandrines	738
664.	Elegiac Octosyllabics	736	674.	Ballad Stanza	738
665.	Octosyllabic Couplets	737	675.	Rhombic Measures	739
666.	Octosyllabic Triplets	737	676.	Common Metre	739
667.	Heroic Couplets	737	677.	Long Metre	739
668.	Heroic Triplets	737	678.	Short Metre	739
669.	Elegiac Heroics	737	679.	Hallelujah Metre	740
670.	Rhyme Royal	737	680.	Poetical Analysis and Synthesis	740
671.	Ottava Rima	738			

PUNCTUATION.

681.	Definition	743	692.	The Apostrophe	752
682.	The Comma	743	693.	The Accent	752
683.	The Semicolon	749	694.	The Hyphen	752
684.	The Colon	749	695.	The Long and Short Vowel	753
685.	The Period	750	696.	The Diæresis	753
686.	Note of Interrogation	751	697.	The Paragraph	753
687.	Exclamation Point	751	698.	The Section	753
688.	Other Points and Marks: the Parenthesis	751	699.	Quotation Marks	753
			700.	The Index or Hand	753
689.	Brackets	752	701.	The Ellipsis	753
690.	The Dash	752	702.	The Asterisk	754
691.	The Caret	752	703.	Capital Letters	754

THE ENGLISH LANGUAGE.

PART I.

HISTORICAL ELEMENTS OF THE ENGLISH LANGUAGE.

CHAPTER I.

GENERAL RELATIONS OF LANGUAGE.

DEFINITION OF LANGUAGE.

§ 1. Language, from the Latin word *lingua*, the tongue, through the French word *langage*, speech, is the utterance of articulate sounds of the human voice for expressing the thoughts and emotions of the human mind. These articulate sounds are, to the hearer, signs of what is in the mind of the speaker. This is the primary meaning of the term language.

In a secondary sense, the term is applied to certain external bodily signs of the internal movements of the mind. These, sometimes called natural signs, are:

1. Modifications of the features of the face, as when a frown expresses anger.

2. Variations of the limbs, or gestures of the body, as when the upraised clinched fist expresses a threat.

3. Modulations of the voice, as when a groan expresses pain.

These three classes of signs, however, constituting what Cicero calls *sermo corporis*, though uttered and understood by all men, furnish a mode of communication but little above what brutes enjoy. In the use of them, much, indeed, was accomplished by the ancient pantomimists, as likewise much has been done by actors, and, recently, by the teachers of deaf mutes. But how entirely inadequate are they, even in their most improved mode of use, to answer the ends to which speech is subservient!

On the other hand, in the articulate sounds of the human voice are materials, furnished by nature, for forming a collection of signs fit to express the most subtile and delicate thoughts and emotions of the human mind. Brutes, indeed, utter certain sounds indicating their feelings, but these are merely *vocal*, not articulate; they are not divided by consonants, as those of man are, and are the same in every division of the globe. This distinctive characteristic of human speech is alluded to in the Homeric phrase, Il., B. i., 250, *μερόπων ἀνθρώπων*, "articulate-speaking, or speech-dividing men."

Of written language we shall speak hereafter. See § 179.

THE ORIGIN OF LANGUAGE.

§ 2. As to the origin of language, three opinions have been maintained:

1. That language was the pure gift of God, conveyed in vocal sounds to the listening ear, as from a teacher to a pupil.

2. That it was the invention of man, contrived for the purpose of communication.

3. That it was neither the pure gift of God, nor an invention of man, but the spontaneous result of his organization, just as reason is.

The argument for this last opinion is physiological. It is derived from the structure of the organs of speech, and from the adaptation of the soul to every part of the body, to the tongue as well as to the hand. In thus creating the soul to act in and through the body, the Deity conferred on man, from the first, not only the power of thought, but also, as related to it, that of speech, so that language is the necessary result of the constitution of man, and human speech and human nature are inseparable. Thus in his very constitution endowed by his Creator with the gift of speech, the first father of our race was qualified, from the first, to bestow names on the animals, which his Creator "brought before him to see what names he would give them." These animals received their names immediately from man, not immediately from God; and, inasmuch as speech is but the image of the mind, we may believe that, impressed by some prominent attribute in each animal, he gave a name imaging his impression.

According to this view, language is not the result of compact on the part of many, nor of inventive contrivance on the part of some individual, nor of an audible communication from the Deity, as from a teacher to a pupil, but is a natural phenomenon of the race, produced by an inward necessity. It is an emanation from the common soul of man, through the organs of the body, in obedience to laws as necessary as the laws of any other mental operation.

Whether language was thus developed, as from a germ or pre-existing type, within the soul, or, according to the first opinion, was a pure gift supernaturally bestowed upon man at some period subsequent to his creation, are questions that have not been settled to the entire satisfaction of every competent inquirer. That, according to the second opinion, it was the invention of man, contrived for the purpose of mutual communication, is incredible. On the contrary, the declaration of William von Humboldt we can readily admit as the true view. "According to my fullest conviction, speech must be regarded as naturally inherent in man, for it is altogether inexplicable as a work of his understanding in its simple consciousness. We are none the better for allowing thousands and thousands of years for its invention. There could be no invention of language unless its type already existed in the human understanding. Man is man only by means of speech; but, in order to invent speech, he must be already man."

We can, at least, safely assert that language is natural to man, inasmuch as he is capable of articulate sounds fitted to express thoughts and emotions, and has thoughts and emotions to be expressed, and his social nature prompts him to express them.

THE GROWTH OF LANGUAGE.

§ 3. Language ever grows with the growth of thought.

Thus the father of our race, even when he was "alone," was endowed with the faculty of speech as he was with that of reason, and he used it in giving names to the animals that came before him, as the expression of his thoughts. And when, in accordance with the wants of his social nature, a help-meet was created for him, we can readily believe that his language would grow in its vocabulary and its constructions with the growth of

thought and emotion, in his communications to one gifted like himself. In the words of Cicero, it is the nature of man not only *quærere socium sibi*, *sed velle tum docere*, *tum discere*, *tum audire*, *tum dicere*.

Whatever was the origin of language, it is not to be supposed that the vocabulary possessed by the first generations was more extensive than was necessary to express the simple ideas which they wished to communicate. In the progress of society, as new ideas were originated, new words would be invented, just as words are now invented when they are needed to express new ideas.

That, from the first, a connection may exist between the objective word and the subjective idea, though we do not understand the nature of that connection, is just as evident as that there is a connection between the body and the soul, though the nature of this connection is not understood. Indeed, we know that there is a natural connection in the case of those words, namely, *onomatopoetic*, which in pronunciation imitate the sounds which they indicate, the sounds being, in such cases, an echo to the sense; and we can infer some such a connection as to large classes of other words. In the growth of language in the ordinary course of nature, the "only mode in which the voice could be made effective in raising the thought of a certain animal in the mind of a person ignorant of our language, would be to imitate the sound of the animal in question. There is a story of an English gentleman who, being desirous of knowing the nature of the meat on his plate at a Chinese entertainment, turned round to the native servant behind him, pointing to the dish with an inquiring *quack*, *quack?* The Chinaman replied, *bow-wow*. Thus the two parties were mutually intelligible, though they did not understand a word of each other's language." In this way we can account for the existence of many words, like the *roaring* of a lion, the *mewing* of a cat, the *clucking* of hens. Upon the same principle we can account for such words as to *sob*, to *sigh;* to *tramp*, to *ring;* to *dash*, to *drum;* to *rattle*, to *bubble;* and a great many words where the resemblance between the sign and the thing signified is more remote.

Thus language, in its successive stages, is not made, but

grows. As new ideas germinate in a fertile mind, they often come forth in new forms of expression, which sometimes become permanent portions of the language. Foreign terms are imported. New terms are applied to new inventions in art or new discoveries in science. An old term applied to a single object is transitively applied to other objects. A language thus grows by grafts from without and by germs from within.

This law of growth in the English language is more strikingly seen in some epochs than in others; as, for instance, in the time of Chaucer, when the language became rich in expressions of sensible objects and simple feelings; as in the age of Shakspeare, when the "imagination bodied forth the form of things unknown;" as in the time of Locke, when the language was more fully developed as an instrument of reason; as in our own times, when it grows with the rapid growth of knowledge in the domains of natural science, mental philosophy, and the arts.

THE BIRTH-PLACE OF LANGUAGE.

§ 4. The birth-place of language is the birth-place of the human race.

Sir Humphry Davy surmised that this locality must be somewhere near the tropics, in a genial climate. Sir William Jones fixed upon Persia or Iran. Adelung has concluded in favor of a contiguous locality, viz., the regions of the Indus, the borders of Cashmere and Thibet. Adelung's grounds for selecting the central Asiatic regions of Cashmere and Thibet are,

1. Their geographical position and high elevation, and the direction of their mountains and rivers, which render these countries a natural source for the diffusion of population over the globe. The high land of this region does not sink on *one side only*, but on *all sides*, and toward every point of the compass, and toward different oceans, to which there is access by extensive river *systems*.

2. Their climate and natural productions. At his first creation man needed a paradise. To this appellation no country in Asia can assert a better claim than the lovely land of Cashmere. Owing to its high elevation, the heat of the south is tempered into a perpetual spring, and Nature here puts forth all her powers to bring all her works, plants, animals, and man, to the

highest state of perfection. Cashmerè is a region of fruitful hills, countless fountains and streams, which unite in the River Behut, that, like the Pison of Paradise, "compasseth" the whole land. The men of this country are distinguished among the nations by superior natural endowments, mental and physical. The contiguous region of Thibet also presents in a native state the various plants and animals which have been domesticated by man. Here are found for their use in the wild state, the vine, the rice-plant, the pea, the ox, the horse, the ass, the sheep, the goat, the camel, the pig, the cat, and even the reindeer, "his only friend and companion in the polar wastes."

3. The ancient Indian accounts, which are corroborated by the Scriptural narrative. The Indian accounts, equal in antiquity, it is believed, to the scriptural narrative, actually fix the first abode of man on Mount Meru, on the borders of Thibet and Cashmere. Now from Mount Meru spring four rivers, the Ganges, the Burampoota, the Indus, and another stream which flows into Thibet. Now Michaëlis, Adelung observes, translates Genesis, ii., 10, "Four rivers flowed out of Eden, and they separated continually more and more widely from each other."

4. In these regions is the line which separates from other Asiatic races the nations who exhibit the Mongul or Tartar physiognomy.

5. The same line separates the monosyllabic languages and the polysyllabic languages. The former begin in Thibet, the latter in Cashmere.

6. The astronomical reasonings of Bailly. The theory of this astronomer is, that the various nations of the ancient world were descendants of emigrants from a primeval community superior to them in knowledge, and of which he places the locality in Central Asia. See JOHNE's *Philological Proofs of the Unity of the Human Race.*

THE PRIMITIVE LANGUAGE.

§ 5. Linguists formerly sought to discover the primitive language as earnestly as alchemists sought for the philosopher's stone, and as vainly. The claims of several different languages to this pre-eminence were advocated by different writers, but the Hebrew was generally the favored one. If all languages de-

scended from a common parent, according to the current doctrine of the present time, then the question, which of them is the primitive language, can be dismissed as unworthy of investigation.

The affiliation of languages is one thing, their parentage another. Now the older linguists, when they found certain words to be the same in two languages, concluded that one must be the parent of the other, when, in fact, they were only sister languages, moving along side by side from a common source, developing themselves under the influence of various causes found in nature and society. Instead of endeavoring to discover whether the Hebrew, or the Dutch, or some other was the primitive language, Grotius seems to have adopted the true view, namely, that the primitive language is not extant any where in a pure state, but *that its remains exist in all languages.* Which of the languages is nearest to the primitive language is an open question worthy of examination.

On the supposition that all languages have a common origin, we should expect that words of prime necessity, being brought into use before the dispersion of mankind, would still, if any, be found existing in the several languages; and such is the fact. Thus, words used as numerals and personal pronouns, and those used to express the nearest and dearest relations, like *father*, *mother*, *brother*, *sister*, extensively resemble each other. See § 14.

It should be added that, as out of the vain search of the alchemists for the philosopher's stone grew the science of Chemistry, so out of the search of the older linguists for the primitive language grew the modern science of Comparative Philology.

THE VALUE OF LANGUAGE.

§ 6. The gift of reason to the human race derives its great value from the gift of speech. Each is a complement of the other. Each would be nearly valueless without the other.

Just conceive for a moment of a soul swelling with large thoughts and strong emotions in the body of a man without the gift of utterance. Such a soul, thus confined within walls of flesh, struggling in vain to come forth into communication with others, must, to a large extent, be isolated from human kind.

In native intellect he may be angel-bright, in affections angel-lovely, but the workings of that intellect and those affections must be the workings of one in solitary confinement; and the consciousness of this impotence must be as is the ineffectual struggle to speak when the nightmare sits brooding on the sleeper. A single instance, however, furnishes but a faint illustration of what would be the wretched condition of the human family if they were all so many mutes. *Mutum et turpe pecus* would they be. Being mute, they would, of course, be degraded.

Speech is the deliverer of the imprisoned soul. It brings it into communion with another soul, so that the two become one. It leads the thoughts and the emotions into light and liberty. Words reaching from the speaker's tongue to the listening ear are the links of that electric chain upon which thought flies from mind to mind, and feeling from heart to heart, through the greater or the smaller circles of human society.

THE PERMANENT VALUE OF LANGUAGE.

§ 7. The gift of speech to the human race derives its permanent value from letters; or, to use equivalent terms, spoken language derives its permanent value from written language.

Summon to your memory some tribe of men gifted like others with reason and speech, but without the aid of letters. However correct and bright their thoughts may be, however strong and graceful their emotions, however distinct and eloquent their expression, they must all die with the individual, or be but faintly transmitted to future generations, at last to fade entirely from the memory of man, or be mingled up with fables. But let those same thoughts, and emotions, and expressions be recorded by letters and transmitted to the future, and they become the seed-corn in the minds of the next generation, to bear a glorious harvest of new thoughts and new emotions, or, at least, a profitable harvest in the application of knowledge to those arts of life which minister to human improvement. *Vox volat.* The voice flies from the lips to mingle with the winds, to be lost without an echo to the thought which it conveyed. *Scripta manent.* Written down, it may continue sounding on, as from a trumpet-tongue, through all time, speaking still to the common heart of man like Homer, or to the conscience like Paul.

IMPERFECTION OF LANGUAGE.

§ 8. While language has power to express the fine emotions and the subtile thoughts of the human mind with wonderful exactness, still it must be admitted that it is imperfect as a sign of thought. It is imperfect because the thing signified by a term in a proposition either does not exist at all in the mind of the hearer, or because it exists under different relations from what it does in the mind of the speaker. In other words, language is imperfect because the term in a proposition, if it has any meaning in the mind of the speaker, has a different one from what it has in the mind of the hearer.

Hardly any abstract term has precisely the same meaning in any two minds; when mentioned, the same term calls up different associations in one mind from what it does in another. Thus the word *χάρις* (grace) has, in SCHLEUSNER's *Lexicon*, thirteen different meanings. The phrase "beast of burden" might, to one mind, mean a *horse;* to another, a *mule;* to another, a *camel.*

What is thus true of the vocabulary of a language is also true of its constructions; they also, in each case, call up different associations in different minds. It should be added that there is great vagueness in the common use of language, which, in practice, increases its imperfection as a medium of thought.

But while men *differ* in the meaning which they attach to certain classes of terms and of constructions, they also, when they have carefully studied a language, largely *agree;* so largely, that they can make their agreement the sure basis of reasoning and of action on important subjects.

DECAY OF LANGUAGE.

§ 9. As languages grow, so they decay. As old modes of thought give place to new ones, so the forms in which those modes are expressed give place to new forms. Thus the language grows and decays at the same time, just as in nature, out of the decay of vegetation, other forms of vegetable life spring up. Out of the decay and death of the Latin sprang the Romanic languages. Out of the decay and death of the Anglo-Saxon sprang the English. Out of the decay and death of the

Old Slavonic sprang the Russian. In the progress of a nation from the employment of hunting to that of the shepherd and then to that of commerce, there is, at each step, a death of some words and the birth of new ones. The same law obtains in the change from one form of government or of religion to that of another; as, for instance, a change from kingly government in England to that of a republican government in the United States.

THE DEATH OF LANGUAGE.

§ 10. As languages have a life, which, like the life of an individual, may be written, so they die, and are numbered only with the things that were. They may, indeed, still exist in manuscript or on the printed page, but not on the lips of men. They may be embalmed in the hearts and memories of students, but they know no resurrection into the voices of the people. This is true of the Sanscrit, of the Greek, of the Latin, of the Anglo-Saxon. These are dead languages. They are in a petrified state, and they exhibit the "modes of thought of the people who spoke them, and their relations to other races, as fossil remains show the forms and relations of animal life." Thus languages die, but portions of them exist by transmission in other languages. Thus portions of the Latin exist in the Romanic languages, portions of the Greek in the Romaic, portions of the Sanscrit in the Hindostanee, portions of the Anglo-Saxon in the English. Thus languages, though dead, live in their descendants, as men, though in their graves, live in their posterity.

THE ORIGINAL UNITY OF LANGUAGE.

§ 11. The original unity of language is indicated,

1. By the supposed unity of the human race, of which there is satisfactory evidence.

2. By the declaration in Genesis, that the whole earth was "of one language and one speech."

3. By the analogies and affinities among the different languages, pointing to a common origin.

Affinities among languages may be seen either in their similarity of construction, in which case the proof is grammatical, or in the similarity of words themselves, in which case the proof

is lexical. Of the former kind of proof the *Comparative Grammar* of Bopp furnishes examples. Occasional examples will be given in the part on etymology in this work. Only the latter kind of proof can be here adduced, as sufficiently satisfactory and more convenient. When, for instance, in Sanscrit we find *nama*, and in Latin *nomen*, both meaning *name;* *nasa* in the one, *nasus* in the other, both meaning *nose;* *ganu* in the one, and *genu* in the other, both meaning *knee;* and when we find this similarity between a great many words in the two languages, we are necessarily led to infer that a relationship exists between the two languages. The same kind of reasoning may be extended to several languages of the same family, or to several families of the same stock, to prove an affinity between them.

§ 12. ANALOGIES IN THE GOTHIC FAMILY, SHOWING THEIR AFFINITY.

Eng.	A.-S.	Dut.	Frs.	Ger.	Mœs.	Dan.	Swed.	Icel.
A fish,	fisc,	visch,	fisk,	fisch,	fisk-s,	fisk,	fisk,	fisk-r.
A fish's,	fisc-es,	visch-es,	fisk-es,	fisch-es,	fisk-is,	fisk-s,	fisk-s,	fisk-s.
To a fish,	fisc-e,	visch-e,	fisk-e,	fisch-e,	fisk-a,	fisk,	fisk,	fisk-i.
A fish,	fisc,	visch,	fisk,	fisch,	fisk,	fisk,	fisk,	fisk.
Fishes,	fisc-as,	visch-en,	fisk-ar,	fisch-e,	fisk-os,	fisk-e,	fisk-ar,	fisk-ar.
Fishes',	fisc-a,	visch-en,	fisk-a,	fisch-e,	fisk-e,	fisk-es,	fisk-ars,	fisk-a.
To fishes,	fisc-um,	visch-en,	fisk-um,	fisch-en,	fisk-en,	fisk-e,	fisk-ar,	fisk-um.
Fishes,	fisc-as,	visch-en,	fisk-ar,	fisch-e,	fisk-ans,	fisk-e,	fisk-ar,	fisk-a.

BOPP'S VIEWS.

§ 13. "Philology would ill perform its office if it accorded an original identity only to those idioms in which the mutual points of resemblance appear every where palpable and striking; as, for instance, between the Sanscrit *dadâmi*, the Greek δίδωμι, Lithuanian *dûmi*, and Old Slavonic *damy*. Most European languages, in fact, do not need proof of their relationship to the Sanscrit, for they themselves show it by their forms, which, in part, are but little changed. But that which remained for philology to do, and which I have endeavored, with my utmost ability, to effect, was to trace, on the one hand, the resemblances into the most retired corner of the construction of the language, and, on the other hand, as far as possible, to refer the greater or the less discrepancies to laws through which they become possible or necessary. It is, however, of itself evident, that there may exist languages which, in the interval of thousands of years in which

they have been separated from the sources whence they arose, have, in a great measure, so altered the forms of words, that it is no longer practicable to refer them to the mother dialect, if it be still existing and known. Such languages may be regarded as independent, and the people who speak them may be considered Autochthones."—Bopp's *Compar. Grammar*, vol. i., p. 74.

It should be added that the real difference in languages is not so great as is indicated by the different characters different nations employ in expressing the same sounds. No one can doubt that the word *water* in one language is the same as the word *wasser* in another, though the characters employed are not all of them the same in each case.

It should also be added that the analogies between languages of different stocks are still a matter of remote deduction. Philologists are now industriously gathering materials for a broad induction, by which they are expecting to prove that affinities exist between different stocks, just as they have already proved that affinities exist between different families of the same stock.

§ 14. MISCELLANEOUS ANALOGIES IN DIFFERENT FAMILIES OF THE INDO-EUROPEAN STOCK.

English.	Sanscrit.	Greek.	Latin.	Slavonic.	Gothic.		Celtic.
Father	pitri	πάτερ	pater	bat	O. H. G.	vatar	Er. athair.
	Z. paitar				L. G.	fader	
	P. pader						
Mother	matri	μάτερ μήτερ	mater	mater	G.	mutter	Er. mathair.
Brother	bhrâtri	φράτερ	frater	brat	M. G.	brothar	Er. brathair.
	Z. bratar						
	P. brader						
Sister	swasri		soror	sestra	M. G.	swistar	Er. suir.
					G.	schwester	
Eye	akshi	ὄκκο	oculo	oko	M. G.	augo	
Sun	heli	ἥλιο	sol	Lith. saule	M. G.	sauil	W. haul.
Night	nisa	νυκτ	noct	noc	M. G.	nahts	Er. nochd.
	naktam			Lith. naktis	G.	nacht	W. nos.
				Lett. nakts			
				Russ. notch			
Day	dyu	διο	diu	deu	M. G.	dags	Er. di, dia.
			diurno	Lith. diena			
			die	Lett. deena			
Young	yuvan		juveni	januii	G.	yung	W. jau.
To think	man	μέν	min or men	nyen	G.	meinen	W. menu.
	manas (mind)	μιμνήσκ	memini	Lith. men	Eng.	mean	(mind).
	Z. man						
I	aham	ἐγών	ego	az	M. G.	ik	
Thou	twam	τουν, τυ	tu	ty	M. G.	thu	
Me	mam	με	me	mja	M. G.	mik	Arm. me.
You	{ yûyam { yushme	υμμεο } ὑμεῖς }	vos	vy	M. G.	egus	Arm. chuy.

§ 15. NUMERALS.

Sanscrit.	Zend.	Persian.	Greek.	Latin.	Lithuanian.	Russian.	Mœso-Gothic.	Old High German.	Modern German.	English.	Erse.	Welsh.
êka	aêva	yik	ἕν	oino / oeno / uno	wena	odin	am	ein	ein	one / an / a	aen	un.
dwi	dwa	du	δύο	duo	du	dva / dvie	twa	tuc	zwei	two	da / do	dau. / dwy.
tri	thri	seh	τρί	tri	tri	tri	thri	thri	drei	three	tri	tri. / tair.
chatur	chatwar	chehaur	τέτταρ / τέσσαρ / πέσσυρ / πέσυρ / πίσυρ	quattuor / quadra	keturi	chetyre	fidwor	fiuuar	vier	four	keathair	pedwar. / pedair.
panchan	panchan	penj	πέντε / πέμπε	quinque	penki	pyat	fimf	finfe	fünf	five	kuig	pump.
shash	cswas	shesh	ἑξ	sex	szeszi	shest	saihs	sehs	sechs	six	se	chweeh.
saptan	haptan	heft	ἑπτὰ	septem / septua	septyni	sem	sibun	sibun	sieben	seven	secht	saith.
ashtan	astan	hesht	ὀκτὼ	octo	aztum	osm / vosem	ahtau	ohto	acht	eight	ocht	wyth.
navan	navan	nuh	ἐννέϝα	novem	devyni	devyat	niun	niguni	neun	nine	noi	naw.
dasan	dasan	deh	δέκα	decem	deszimt	desyat	taihun	tehan	zehen / zehn	ten	deich	dêg.
vinsati	vîsaiti	bist	εἴκοσι / εἴκοντι / ϝίκατι	viginti / vinginti ?	dwides-[zimpti	dvatzat	twaimti-[gum	tuentig	zwanzig	twenty	fichid	ugain.
trinsat	thrisata	si	τριάκοντα	triginta / tringinta ?	trisdes-[zimpti	tritzat	thrinsti-[gum	thrittig	dreiszig	thirty	deich ar fichid	dêg ar ugain.
satam	satem	sad	ἑκάτοντα / ἑκατὸν	centum	zimta	sto	hunta	hunt	hundert	hundred	kett	cant.

DIVERSITIES IN LANGUAGES.

§ 16. While affinities among languages have to be sought with painful care over a wide field, diversities are obvious, and have to be accounted for.

Three opinions have existed in respect to the origin of the diversities in languages.

One opinion proceeds, on the supposition that there were originally several distinct stocks of the human race, to the conclusion that there were as many distinct languages as stocks.

A second opinion is, that the confusion of tongues at the Tower of Babel will, by its miraculous origin and agency, account for the diversities in human languages, just as the flood has, by some divines, been considered as a cause adequate to the production of certain geological irregularities which are found in the structure of the earth.

On the assumption that languages were originally one, a third opinion is, that *causes now in operation* will account for the existing diversities.

CAUSES OF DIVERSITIES IN LANGUAGES.

§ 17. These causes are,

1. Difference of occupation. The vocabulary of a shepherd must differ from that of a mariner.

2. Difference of improvement in sciences and the arts of life. The man of science must increase the number of his terms as he becomes acquainted with new facts.

3. Difference of climate, both by bringing different classes of objects before the mind, and by producing different effects upon the organs of speech.

Hence it happens that, when two races of men of a common stock are placed in distant countries, the language of each begins to diverge from that of the other in various ways.

1. One word will become obsolete and lost in the one race, and another word in the other.

2. The same word will be differently applied by two distant races of men, and the difference will be so great as to obscure the original affinity.

3. Words will be compounded by two nations in a different manner.

4. The pronunciation and orthography of the same word will be different, especially by the use of convertible consonants.

These statements appear to be sustained by facts. On the authority of RASK, the ancient Scandinavian, the *Danska Tunga*, or Old Norse, was, in the ninth century, the common speech in Iceland, Denmark, Sweden, and Norway, where now there are great diversities. The progress of these diversities can be satisfactorily traced from that period to the present time. These diversities extend to all those features in which it is possible for one language to differ from another, viz., to words, grammar, inflections, arrangement of words in sentences. "In the various kingdoms and provinces in which it was once spoken, different portions of the parent speech have been abandoned or preserved." Hence it follows that the primitive language of Scandinavia, or "*Danska Tunga*," does not exist entire in any one, but is dispersed in ALL its derivative dialects, illustrating the fate of the primitive language of the world, as intimated by GROTIUS. See § 5.

This last opinion, namely, in respect to the causes now in operation, does not interfere with the supposition that the "confusion of tongues" may have hastened the diversities in language, if it did not originate them.

The general topic of this section can be fitly closed by a quotation from that distinguished philosopher, WILLIAM VON HUMBOLDT: "The true solution of the contrast of stability and fluctuation which we find in language lies in the *unity of human nature*." "No one assigns precisely the same meaning to a word which another does, and a shade of meaning, be it ever so slight, ripples on like a circle in the water through the entirety of language." "We must regard speech not so much as a dead *begotten*, but rather a *begetting;* we must abstract from what it is as a designation of objects, and a help to the understanding; on the contrary, we must go back more carefully to a consideration of its origin, so nearly connected with the subjective mental activity, and to its reciprocal action thereupon." "Even its preservation by means of writing keeps it only in an incomplete, mummy-like fashion, in which it can get

vitality only by timely recitation. In itself it is not an *ἔργον*, but an *ἐνέργεια*." It is not, in itself, a completed work, but it is an internal energy in the soul begetting new creations.

THE STUDY OF LANGUAGE.

§ 18. There is the same reason for the study of language that there is for the study of thought.

It is by means of language that the thoughts and emotions of one mind are projected upon another. Language is the medium through which the object of thought in the mind of the speaker or writer is exhibited to the hearer or the reader, and the object is projected upon the receiving mind in an image that is true, distinct, and bright, or in one that is distorted, blurred, and dim, according as that mind is acquainted or not with the medium. If language is only expressed thought, or the "incarnation of thought," and if thought is the copy of things, then the value of things becomes transferred to language, or, rather, is connate with it. As a matter of fact, so entirely are words the exponents of the thought, and purpose, and character of him who uses them, that they form the ground of judging of character for ourselves in our estimate of each other, and for God in his estimate of us all. "Out of the abundance of the heart the mouth speaketh." "By thy words shalt thou be justified, and by thy words shalt thou be condemned." It is true that there is a difference between words and things as well as an identity. "Things are the sons of God, and words are the daughters of men;" still, practically, they are so wedded to each other that they are one.

THE CONNECTION BETWEEN WORDS AND THINGS.

§ 19. Such is the connection between words and things, that a thorough study of language makes the student acquainted both with those minds of which it is the expression, and with those objects to which it is applied.

A language borrows its character, first, from the minds of those who use it in view of the objects to which it is applied, and, secondly, from the objects with which it is associated. The language of a nation is the accumulation of the experience, the wisdom, and the genius of a nation. "The heart of a people is

its mother tongue," and it is only by learning that mother tongue that you can know that heart. It is only while listening to the "thoughts that breathe and the words that burn," from the lips of her poets and her orators, her historians and her dramatists, that you can feel that heart beating responsive to your own The great events that have shaped the destiny of that nation, the master-minds who infused their own spirit through the mass of the people, whatever relates to the government, religion, arts, moral sentiment, and social life, you can see distinctly portrayed in the language as you can see them nowhere else, even after that nation is extinct, and the language itself numbered with the dead.

THE CONNECTION BETWEEN LANGUAGE AND HISTORY.

§ 20. It is, too, only by means of their language that we are able to trace the history and migration of the early inhabitants of the world. Describing philology as it was at the end of the last century, says Niebuhr, in his preface to the History of Rome, "It had recognized its calling to be the mediator between the remotest ages, to afford to us the enjoyment of preserving through thousands of years an unbroken identity with the noblest and greatest nations of the ancient world, by familiarizing us, through the medium of grammar and history, with the works of their minds and the course of their destinies, as if there were no gulf that divided us from them." In this way, fleeting as language in itself may be, it has raised for the primeval history of man more lasting monuments than those of stone or brass.

The study even of the English language, developing the meaning of names of the prominent objects of nature, which are significant in the Celtic, the solid substratum of Teutonic, the terms of war and government in the Norman-French, the Latin terms in ecclesiastical use, would enable us, in the absence of other histories, to draw inferences in respect to the early condition of England, and even now enables us to verify many of the doubtful statements of written history. Even the names of places would tell us much. When we hear a stream called *Wansbeck-water*, and know that the three words of which the word is made up each signify "water," the first being Celtic (as in *Wansford*, *Avon*), the second German (*beck=back*), we at once

recognize three changes of inhabitants to whom the former name successively lost its significance. See DONALSON'S *New Cratylus.*

THE DISCOVERY OF THE LOST MEANING OF WORDS.

§ 21. In the flow of centuries, words often lose their meaning by being used in new applications; and to disinter that meaning out of the alluvium and drift of ages, and bring it up to the light, affords as much pleasure to the linguist as to disinter a fossil does to the geologist. In digging down from the surface to the original meaning of words, applied first to some physical object, and then to a spiritual one, he often meets with this "fossil poetry," which is to him a medal of the nation, or of the race, just as the other is to the geologist a "medal of the creation." The word *God* means the Deity; but in the original Anglo-Saxon, besides this, it also meant *good*, or the *Good*. The word *man*, in English, means a human being, but in the Anglo-Saxon original its meaning, besides this, was *sin*, or the *sinful*. The full history of language would be a history of the human race. "He," says Niebuhr, "who calls departed ages back again into being, enjoys a bliss like that of creating. The philologer does this."

RELATIONS OF LANGUAGE TO THE LAWS OF THE MIND.

§ 22. The careful study of language can not fail to make the student acquainted with the laws of the human mind. The origin and formation of words, and the structure of sentences, as exhibited in etymology and syntax, taken as a whole, are but a counterpart of those mental phenomena which have been collected and classified by the masters of mental science. The laws of suggestion, of memory, of imagination, of abstraction, of generalization and reasoning, are distinctly exhibited, not merely in the higher specimens of eloquence and poetry, but also in the common forms of language; so that there is truth in the remark, "that we might turn a treatise on the philosophy of mind into one on the philosophy of language by merely supposing that every thing said in the former of the thoughts as subjective is said again in the latter of the words as objective."

MUTUAL INFLUENCE OF LANGUAGE AND OPINION.

§ 23. The study of language is necessary in order to understand the influence which language and opinion have upon each other. The opinion entertained of an object influences the mind in the application of a term to that object, and the term, when applied, influences the opinion. Call thunder "the bolt of God's wrath," and you excite the emotion of terror, as if it were an instrument of destruction. Call it, like the German peasant, the "dear thunder," *das liebe gewitter*, and you excite a different emotion. "The good old man is passing along the air," *der gute alte fachret*. The good old man is God, and his passing along the air is thunder. Here God is presented to us under the aspect of a benefactor. "From the black cloud he makes bare his red, wrathful hand." Here God is presented to us under the image of a destroyer. When Schiller, in his boyhood, climbed the tree in the thunder-storm, was it not that he might get nearer the "good old man?" As illustrating the connection between language and opinion, "It is a significant circumstance, that no large society of which the language is not Teutonic (Gothic) has ever turned Protestant, and that wherever a language derived from ancient Rome is spoken, the religion of modern Rome to this day prevails."—MACAULAY's *England*, p. 64.

THE STUDY OF THE ENGLISH LANGUAGE.

§ 24. From the general relations of language considered in this chapter, we gather an argument of great power in favor of carefully studying one's own language, whether for its own sake as an end, it being a subject of great intrinsic interest, or for its uses and applications to the great purposes of life. To an Englishman or an American, the study of the English language offers a twofold advantage, to wit, in the mental discipline it furnishes, and in the knowledge it imparts. The discipline he can obtain without the necessity of studying a foreign language. The knowledge gained is appropriate to him as an Anglo-Saxon, embodied as it is in his native tongue. "If language is the outward appearance of the intellect of nations, if their language is their intellect and their intellect their language," then, by studying the English language, he becomes acquainted with the intel-

lect of the Anglo-Saxon race, while his own intellect is improved by the disciplinal process through which the study must lead him. By studying the language, he is brought into contact, and thus into close sympathy with the race who have written and spoken it. By understanding and using it in its full power, he becomes a teacher, a leader of those of the race who hear or read his words. Thus he at once takes possession of the inheritance bequeathed to him from past generations, constantly becoming more valuable by the contributions of the present; and, at the same time, he qualifies himself to use that inheritance for his own advantage and that of others, and to transmit it, enriched and improved, to future generations.

QUESTIONS UNDER CHAPTER I.

1. What is the derivation of the word language?
2. What is the primary meaning of the term?
3. What is the secondary meaning of the term?
4. Will you mention the three classes of signs which constitute language in the secondary sense?
5. Compare language in the primary sense with language in the secondary sense as a sign of thought and emotion.
6. Mention the three opinions with respect to the origin of language.
7. Give the argument for the third opinion, with a full statement of the opinion itself.
8. Is language stationary or progressive?
9. Explain the growth of language as connected with the growth of thought.
10. Is there any natural connection between words and the ideas which they represent?
11. Give examples of onomatopoetic words.
12. Give illustrations of the law of growth in the English language.
13. Where is the birth-place of language?
14. Give the opinion of Sir Humphry Davy, and of Sir William Jones, and of Adelung.
15. State the grounds of Adelung's opinion.
16. What do you say concerning the search for the primitive language?
17. In what condition does the primitive language exist?
18. What do you say of the value of language as related to reason?
19. From what is the permanent value of language derived?
20. State your author's views of the imperfection of language, and in what respects it is imperfect.
21. Describe the decay of languages.
22. Describe the death of languages.

23. What are the three arguments to prove the original unity of language?
24. Give instances of the affinities of languages.
25. Exhibit Bopp's views of philology.
26. State the three opinions which have prevailed in respect to the origin of the diversities of languages.
27. State the causes of the diversities in languages.
28. Mention the ways in which diversities of languages take place.
29. What reasons can you give for the study of language?
30. From what does a language borrow its character?
31. What relation does language bear to history?
32. What does your author say of the lost meaning of words?
33. Describe the relation of language to the laws of the human mind.
34. Describe the mutual influence of language and opinion.
35. Mention the advantages of the study of the English language.

CHAPTER II.

THE CLASSIFICATION OF LANGUAGES.

§ 25. Languages are so numerous that a classification is absolutelely necessary in order to a convenient consideration of them. A classification can be made only so far as the affinities and diversities among them are known. In the present state of comparative philology, a full classification of all the languages spoken on the globe is quite out of the question. So little is known of the Chinese, the Japanese, the Tartar, the Malay, and of many other languages, that only a general classification can be expected until the study of ethnography shall throw additional light upon comparative philology.

SCHLEGEL'S CLASSIFICATION.

§ 26. The following classification, proposed by A. W. von Schlegel, and adopted by Bopp, is in a high degree logical and satisfactory:

I. Languages with monosyllabic roots, but incapable of composition, and, therefore, without grammar or organization. To this class belong the Chinese stock, in which we have nothing but naked roots, and the predicates and other relations of the subject are determined merely by the position of words in the sentence.

II. Languages with monosyllabic roots, which are susceptible of composition, and of which the grammar and organization depend entirely on this. In this class the leading principle of the formation of words lies in the connection of verbal and pronominal roots, which in combination form the body and the soul of the language. To this belongs the Sanscrit family and all other languages not included under I. and III., and preserved in such a state that the forms of the words may still be resolved into their simplest elements.

III. Languages which consist of dissyllabic verbal roots, and require three consonants as the vehicles of their fundamental

signification. This class contains the Shemitic languages only; its grammatical forms are produced not merely by composition, as is the case with the second, but also by means of a simple internal modification of roots.

CLASSIFICATION ADOPTED IN THIS WORK.

§ 27. The common classification, founded partly on ethnological and partly on linguistical principles, is adopted in this work, as practically more convenient.

I. The Chinese stock of languages.
II. The Shemitic stock of languages.
III. The Indo-European stock of languages.
IV. The African stock of languages.
V. The American stock of languages.
VI. The Oceanic or Polynesian stock of languages.

It has been found that the average number of persons speaking the same language is greatest in the civilized divisions, thus indicating a tendency in civilization toward a unity of language. This tendency is strongly manifested in the most civilized nations of Europe, namely, the English, the French, the Germanic nations, inasmuch as science, religion, travel, and commerce produce extensive intercourse with each other. The ancient tendency was to diversity, the modern is to unity, of language. And if, in the early ages of the world, causes were in operation elsewhere, as well as on the plains of Shinar, which produced a confusion of tongues in the human race, we are prepared to believe that causes are now in operation which will produce an opposite result.

European and American commerce is finding its way to China and Japan, and to every region where man is found, and is thus making a common medium of intercourse necessary. The missionaries of the cross, in preaching one Lord, one faith, one baptism, one God as the father of all, not only are promoting the sense of universal brotherhood through the race, but also the unity of language. Thus we can believe that if "one song shall employ all nations," one language shall be the principal medium of intercourse.

THE CHINESE STOCK OF LANGUAGES.

§ 28. This is a type of the languages comprised in the first class given by Schlegel. The grand peculiarity of this is, that in the written language, the words or characters are not, as in our own, representatives of certain *sounds*, but symbols of *ideas*. It contains no alphabetical letters, in our sense of the term. Every written character is an entire word, and every word is a monosyllable.

The written symbols may be divided into four kinds. The first class comprehends those which originally were rude *pictorial* representations of visible objects, though now the resemblance has been almost lost. The second class consists of symbols of *complex ideas*, which were formed by an ingenious combination of more elementary symbols. The third class comprises those symbols which may be termed *phonetic* characters, inasmuch as there is a slight analogy between them and our alphabetic system of compounding sound. The fourth class comprises those symbols which may be considered as of *arbitrary* formation.

The absence of an alphabet has deprived the Chinese of an important means of preserving a uniformity of spoken language through any part of the empire. A native of China would be altogether unintelligible, speaking his local *patois*, at a distance of two hundred miles from home; and yet, like Arabic figures in Europe, the written character is every where the same throughout the whole of China, though in reading and speaking, the local pronunciation becomes, in fact, a separate language.

The Chinese prefer their mode of speaking to the mind through the eye, by means of visible signs, as superior to spoken words addressed to the ear. Indeed, so far do they carry their attachment to this mode of communication, that it is not uncommon there to see men conversing rapidly together by tracing characters in the air.

THE SHEMITIC STOCK OF LANGUAGES.

§ 29. The Shemitic languages have by philologists been long classed together, because there is an agreement among themselves, and a diversity between them and other languages.

Spoken by the descendants of Shem, from which circumstance they derive their name, they were native in Palestine, Phœnicia, Syria, Mesopotamia, and Arabia, from the Mediterranean to the Tigris, and from the Armenian Mountains to the south coast of Arabia. The Shemitic class of languages consists of three principal divisions.

1. The Arabic; to this belongs the Ethiopic, as a branch of the southern Arabic. The Koran is written in this language.

2. The Aramean, in the north and northeast. It is called Syriac in the form in which it appears in the Christian Aramean, but Chaldee as it appears in the Aramean writings of the Jews. To the Chaldee is closely allied the Samaritan, both exhibiting frequent admixture of Hebrew forms. The Targums are composed in this language.

3. The Hebrew, with which the Canaanitish and Phœnician stand in connection. The sacred Scriptures are in this language.

With the ancient Egyptian, from which the Coptic is derived, the Shemitic came in many ways into contact in very early times. The Coptic, therefore, which, with some others, is supposed to be of Hamitic origin, has much in common with the Shemitic.

PECULIARITIES OF THE SHEMITIC LANGUAGES.

§ 30. Some of the peculiarities of the Shemitic class are:

1. Most of the radical words consist of three consonants.

2. The verb has only two tenses, the preterit and the future.

3. The noun has only two genders.

4. Scarcely any compounds appear in verbs or nouns except proper names.

5. Only the consonants were given in the line as real letters. Of the vowels, only the longer ones, and even these not always, were represented by certain consonants.

6. These languages, with the exception of the Ethiopic, are always written from right to left. The Shemitic languages are adapted to narration, to poetry, to the description of objective realities, but not to the exhibition of subjective experience, the deductions of logic, or the truths of philosophy. They had little to part with, and, of necessity, have handed down to succeeding ages what they were endowed with at starting.

The Shemitic languages have furnished important materials to the English language. See § 415.

CLASSIFICATION OF THE INDO-EUROPEAN STOCK.

§ 31. The Indo-European stock of languages, sometimes called the Japhetic, is subdivided into the following families: 1, the Sanscrit; 2, the Iranian or Persian; 3, the Latin; 4, the Greek; 5, the Celtic; 6, the Gothic; 7, the Slavonic; 8, the Lithuanian; 9, the Armenian; 10, perhaps the Finnic, Tartarian, and some others.

SYNTHETIC AND ANALYTIC LANGUAGES.

§ 32. "The term *synthetic* is employed to distinguish those languages in which it is customary to express with one word both the existence of a thing or action and its relation to other things in space and time, as *filiæ; θύγατερος; feci; est;* from such languages as reduce an idea to its elements, each of which requires a separate word, as, *of the daughter; j'ai fait; he is;* which are called *analytic*. Thus the Sanscrit, the Greek, the Latin, are synthetic languages, while the English and the French are analytic languages.

"Where synthetic languages have at an early period been fixed by books, which served as models, and by a regular instruction, they have retained their form unchanged; but where they have been abandoned to themselves, and exposed to the fluctuations of all human affairs, they have shown a natural tendency to become analytic, even without having been modified by the mixture of any foreign language."

CHARACTERISTICS OF THE INDO-EUROPEAN LANGUAGES.

§ 33. In comparison with the Shemitic, the bond which embraces this stock of languages is not less universal, but in most of its bearings of a quality infinitely more refined. "The members of this race inherited, from the period of their earliest youth, endowments of exceeding richness, and with a system of unlimited composition and agglutination. Possessing much, they are able to bear the loss of much, and yet to retain their local life; and by multiplied losses, alterations, and displacements, the

members of the common family are become scarcely recognizable to each other."—Bopp's *Comparative Grammar*. The received opinion is, that these languages took their origin from a common parent, namely, a language spoken somewhere in the central or southern part of Asia, not far from the birth-place of man, and that they spread from thence into Europe. Hence the term *Indo-European*.

THE SANSCRIT FAMILY.

§ 34. This word *Sanscrit* refers not to the locality where it was spoken, or to the nation that spoke it, but to the character of the language. It is equivalent to the term *Classical*. It is derived from that common parent just mentioned, and is itself the mother of the present languages of India, namely, the Hindostanee, the Bengalee, the Pali-Mahratta, &c. The name is from *sam*, "altogether," and *krita*, "completely done," "perfected." This very name points to an antecedent state of the tongue, before it had become settled, and not entitled to the appellation "completely formed." Sir William Jones says, "The Sanscrit language is a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could have been produced by any accident; so strong, indeed, that the philologer could not examine them all without believing them to have sprung from a common source."

It has five vowels, twenty-three consonants, and an alphabet of fifty characters. It has three numbers, three genders, eight cases; namely, the nominative, vocative, dative, accusative, ablative, locative, instrumental, and genitive. It has two voices: one of which, the active, has two forms, one of them being reflexive, corresponding to the middle voice in Greek. It has ten conjugations, five modes, six tenses, all formed by inflection. Its Syntax is logical and simple. It is itself a dead language, and is studied in India as the Latin and the Greek are with us. It is regarded as the most composite, flexible, and complete language known. It was spoken only by the privileged classes, while the common people spoke the *Pacrit*, the "spontaneous" tongue. This ancient tongue once prevailed throughout all

Hindostan, from the Bay of Bengal to the Arabian Sea, and from the southern extremity of the country to the Himalaya Mountains in the north. The Sanscrit, the Zend, and the Classical stocks, may well be called, as they have been, "the language of the immortals." The Vedas, the Laws of Menu, the Sacontala, are among the works extant in this language.

THE IRANIAN FAMILY.

§ 35. This is the ancient language of Persia, the sacred idiom of the Magi. It is sometimes called the Zend. Coming from the same source as the Sanscrit, it spread itself among the worshipers of the Sun, and is the parent of the several dialects now spoken in Persia. It was in this language that the Zendavesta was composed by Zoroaster, fragments of which still remain.

THE LATIN FAMILY.

§ 36. The Latin is the language which was spoken in Italy by the Romans. It is more ancient than the Greek, and is the mother tongue of the Roman languages, namely, the Italian, French, Spanish, Portuguese, Wallachian, and the Provençal.

SPECIMEN OF THE LATIN.

1. In principio erat verbum, et verbum erat apud Deum, et Deus erat verbum. 2. Hoc erat in principio apud Deum. 3. Omnia per ipsum facta sunt; et sine ipso factum est nihil, quod factum est. 4. In ipso vita erat, et vita erat lux hominum. 5. Et lux in tenebris lucet, et tenebræ eam non comprehenderunt. 6. Fuit homo missus a Deo, cui nomen erat Joannes. 7. Hic venit in testimonium, ut testimonium perhiberet de lumine, ut omnes crederent per illum. —St. John, *chap.* i., v. 1–7.

THE ITALIAN LANGUAGE.

§ 37. This is the Latin language in new forms, produced by the union of its ancient elements with the languages of the northern nations, which came into Italy as conquerors. Of the various languages produced by the union of Latin with northern languages, the Italian is the softest and the most harmonious. In receiving the Latin, it was governed by true principles of euphony. Two consecutive consonants occurring in a Latin

word are not allowed to stand in Italian; but generally, for the sake of euphony, the repetition of the one consonant is substituted for the other, as in the Latin words *obviare*, *acto*, *facto*, which, in Italian, become *ovviare*, *atto*, *fatto*. All consonants which interfere with the established principles of euphony are totally rejected. Hence we find, in Italian, *fiore* for flore; *fiocco* for flocco.

SPECIMEN OF THE ITALIAN.

1. Nel principio la parola era, e la parola era appo Iddio, e la parola era Dio. 2. Essa era nel principio appo Iddio. 3. Ogni cosa è stata fatta per essa: e senza essa niuna cosa fatta è stata fatta. 4. In lei era la vita, e la vita era la luce degli uomini. 5. E la luce riluce nelle tenebre, e le tenebre non l' hanno compresa. 6. Vi fu un' uomo mandato da Dio, il cui nome *era* Giovanno. 7. Costui venne per testimonianza, affin di testimoniar della Luce, aciochè tutti credessero per lui.—St. John, *chap.* i., v. 1–7.

THE FRENCH LANGUAGE.

§ 38. The French language was formed by the union chiefly of the Latin with the Celtic, and was, from the number of Roman words and elements, called the Romance. About the tenth century, it diverged into two principal dialects, the *langue d'oc*, spoken in the south, and the *langue d'oil*. During the thirteenth century, the *langue d'oil* became the language of the court and capital of France, and superseded the *langue d'oc*. It is in the habit of contracting the Latin words which enter into its composition. This it often does by omitting one of the internal consonants: thus, ligare, in French, is converted into *lier*, laudare into *louer*, sudare into *suer*. In point of construction, the French is remarkable for its clearness and uniformity, and its idiomatic phrases are particularly concise and expressive.

SPECIMEN OF FRENCH.

1. Au commencement était la Parole, et la Parole était avec Dieu; et cette Parole était Dieu. 2. Elle était au commencement avec Dieu. 3. Toutes choses ont été faites par elle, et sans elle rien de ce qui a été fait n'a été fait. 4. En elle était la vie, et la vie était la lumière des hommes. 5. Et la lumière luit dans les ténèbres, mais

les ténèbres ne l'ont point reçue. 6. Il y eut un homme appelé Jean, qui fut envoyé de Dieu. 7. Il vint pour rendre témoignage, pour rendre, dis-je, témoignage à la lumière, afin que tous crussent par lui.—St. John, *chap.* i., v. 1–7.

THE SPANISH LANGUAGE.

§ 39. The Spanish language more closely resembles the Latin than any other of the Romanic languages. It appears that the Cantabrian, the ancient language of the country, disappeared, and the Latin was almost exclusively spoken for centuries. This was greatly modified by the Gothic tongue, and afterward, in some degree, by the Arabic, while the Goths and Moors in succession held possession of Spain. Latin words are subjected to the following changes: The vowel *o* is generally changed into *ue*, as in dona, *duena;* cor, *cuer;* porta, *puerta.* When double consonants occur in Latin words, one of them is dropped in Spanish; and *i* is generally placed before *e* in the interior of words, as in mandimento, *Sp. mandemiento.* It retains much of the dignity of the Latin.

SPECIMEN OF SPANISH.

1. En el principio era el Verbo, y el Verbo estaba con Dios, y el Verbo era Dios. 2. El estaba en el principio con Dios. 3. Por él fueron hechas todas las cosas: y sin él no se ha hecho cosa alguna de cuantas han sido hechas. 4. En él estaba la vida, y la vida era la luz de los hombres. 5. Y esta luz resplandece en las tinieblas, y las tinieblas no la han recibido. 6. Hubo un hombre enviado de Dios, que se llamaba Juan. 7. Este vino como testigo, para dar testimonio de la luz, á fin de que por medio de él todos creyesen.—St. John, *chap.* i., v. 1–7.

THE PORTUGUESE LANGUAGE.

§ 40. The Portuguese language originated under the same circumstances as the Spanish. It is less guttural, but harsher and more unpleasing in sound than the Spanish. It has a class of words not found in the Spanish vocabulary, but which are supposed to be drawn from the dialects spoken on the coast of Barbary. The Latin words which have been incorporated in the language have undergone the following changes: the letter *r*, when final, is generally changed into *z;* as *paz*, *voz*, *luz*,

perdiz, from pax, vox, lux, perdix. *Pl*, when initial, is changed into *ch*, as plaga, *chaga*. The letter *r*, when in the middle of words, is often substituted for *l*, as *craro* for claro; *obrigar*, obligar.

SPECIMEN OF PORTUGUESE.

1. No principio era o Verbo, e o Verbo estava com Deos, e o Verbo era Deos. 2. Elle estava no principio com Deos. 3. Todas as cousas forão feitas por elle: e nada do que foi feito, foi feito sem elle. 4. Nelle estava a vida, e a vida era a luz dos homens. 5. E a luz resplandece nas trévas, e as trévas não a comprehendêrão. 6. Houve hum homem enviado por Deos, que se chamava João. 7. Este veio por testemunha, para dar testemunho da luz, a fim de que todos cressem por meio delle.—St. John, *chap.* i., v. 1–7.

THE WALLACHIAN, OR DACO-ROMANO.

§ 41. The Wallachian language, now spoken in what was a part of ancient Dacia, retains so many Latin words, that a stranger, speaking in Latin, can render himself tolerably intelligible to the inhabitants. About half of the words have been borrowed from the Greek, the Turkish, and the Slavonian. The character used in printing is peculiar, differing both from the Roman and the Greek.

THE PROVENÇAL, OR ROMAUNT LANGUAGE.

§ 42. This language was spoken in the south of France, and is so called in distinction from the Norman French, which was spoken in the north of France. A modification of this language was spoken by the Waldenses.

SPECIMEN OF THE PROVENÇAL.

1. Lo fillh era al comensament; el fillh era am Dieu, et fillh era Dieus. 2. Aquest era al comensament am Dieu. 3. Totas causas foron fachas per el: e nenguna causa non fon fach senz el. 4. So que fon fach era en lui vida, e la vida era lus dels homes. 5. E la lus en tenebras e tenebras non comprehenseron lui. 6. Oms fon trames de Dieu local avia nom Johan. 7. Aquest venc en testimoni que dones testimoni de lum, que tug crezessan per el.—St. John *chap.* i., v. 1–7.

THE NORMAN FRENCH.

§ 43. This language was spoken in the north of France. It is of later origin than the Provençal. The poets in this language were called Trouveres, as the poets in the Provençal were called Troubadours. A generation before the Norman Conquest, a Norwegian chieftain, named, in his own country, Rolf, and in France, Rollo, settled upon the coast of Normandy. "What Hengist and the Germans were in England, Rollo and his Scandinavians were in France. The province, before called Neustria, took from them the name of Normandy."—LATHAM.

SPECIMEN OF NORMAN FRENCH.

Philippe de Thaun én Françeise raisun
Ad estrait Bestiare, un livere de gramaire,
Pur l'onur d'une gemme, ki mult est bele fèmme.
Aliz est numee, reine est corunée:
Reine est de Engleterre; sa ame n'ait jà guere!
En Ebreu, en verete, est Aliz laus de Dé.
Un livere voil traiter; Dés sait al cumencer!

The Bestiary of PHILIPPE DE THAUN.

ENGLISH.

Philippe de Thaun into the French language
Has translated the Bestiary, a book of science,
For the honor of a jewel who is a very handsome woman.
Aliz is she named, a queen is she crowned:
Queen she is of England; may her soul never have trouble!
In Hebrew, in truth, Aliz means praise of God.
I will compose a book; may God be with its commencement!

THE GREEK FAMILY.

§ 44. The Greek language was spoken in ancient Greece in its several dialects, as the Attic, the Ionic, the Doric, the Æolic. It is the parent of the modern Greek. It has furnished important contributions to the English.

SPECIMEN OF THE GREEK LANGUAGE.

1. Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν Θεὸν, καὶ Θεὸς ἦν ὁ λόγος. 2. Οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν Θεόν. 3. Πάντα δι' αὐτοῦ ἐγένετο· καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἕν, ὃ γέγονεν. 4. Ἐν

αὐτω ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων. 5. *Καὶ τὸ φῶς ἐν τῇ σκοτία φαίνει, καὶ ἡ σκοτία αυτο ου κατέλαβεν.* 6. *Ἐγένετο ἄνθρωπος ἀπεσταλμένος παρὰ Θεοῦ, ὄνομα αὐτῶ Ιωάννης.* 7. *Οὗτος ἦλθεν εἰς μαρτυρίαν, ἵνα μαρτυρήση περὶ τοῦ φωτὸς, ἵνα πάντες πιστεύσωσι δι αὐτοῦ.*—St. John, *chap.* i., v. 1–7.

THE ROMAIC LANGUAGE, OR MODERN GREEK.

§ 45. The Romaic language, or its equivalent, the modern Greek, is the vernacular language of about 1,180,000 descendants of the ancient Greeks dispersed through the Turkish empire, or residing in the kingdom of Greece. The modern kingdom of Greece contains a population of about 900,000. The language preserves a much nearer identity with the ancient Greek language than the Romanic languages do with the Latin.

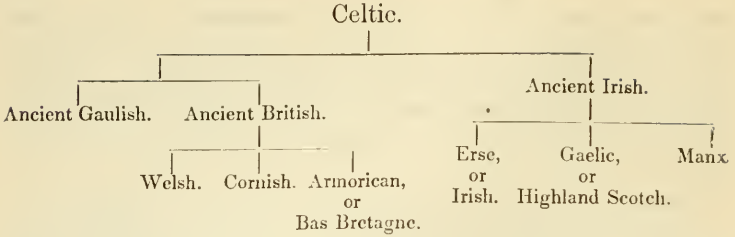
The term Romaic arose from the name Romaioi, or *Romans*, applied to the Greeks during the period of their subjection to the Roman Empire of Constantinople.

SPECIMEN OF THE ROMAIC.

1. *Εἰς την ἀρχην ἦτον ὁ λόγος· καὶ ὁ λόγος ἦτον μετα Θεοῦ καὶ Θεὸς ἦτον ὁ λόγος.* 2. *Ἐτοῦτος ἦτον εἰς τὴν ἀρχην μετὰ Θεοῦ.* 3. *Ὅλα τὰ πραγμάτα διὰ μέσου τοῦ λόγου ἐγίνηκαν, καὶ χωρὶς αὐτὸν δὲν ἔγινε κανένα ἔιτι ἔγινε.* 4. *Εἰς αὐτὸν ἦτον ζωὴ, καὶ ἡ ζωὴ ἦτον το φῶς τῶν ἀνθρῶπων.* 5. *Καὶ το φῶς εἰς τὴν σκότειαν φέγγει καὶ ἡ σκοτεία δὲν το κατάλαβε.* 6. *Ἐγινεν ἕνας ἀνθρωπος ἀπεσταλμένος ἀπὸ τὸν Θεὸν, το ὄνομα του Ἰωάννες.* 7. *Ἐτοῦτος ἦλθεν εἰς μαρτυρίαν νὰ μαρτυρίση διὰ το φῶς πιστεύσον ὅλοι διὰ μέσου αὐτοῦ.*—St. John, *chap.* i., v. 1–7.

THE CELTIC FAMILY.

§ 46. These languages were spoken by the Celts, or Kelts, who are supposed to have migrated from Asia at some early period, and to have been impelled onward by successive emigration, until they found their way to the western part of Europe, to Spain, to Gaul, and to Great Britain. One branch of this stock has been called the Medo-Celtic, containing the Erse, Gaelic, and Manx. The other has been called the Perso-Celtic, containing the Welsh, the Cornish, and the Armorican of Brittany in France.



Formerly the Celtic dialects were supposed to have no connection with the Indo-European languages. The researches of Dr. Prichard, in his work on the "Eastern Origin of the Celtic Nations," may be considered as having settled the question the other way.

The Celtic languages are incomplete in grammatical inflections when compared with the Sanscrit, the Teutonic, and the classical languages.

The Welsh has many words found in the Latin, while the Latin and Greek have many Celtic words. The Cornish closely resembles the Welsh, and is now extinct as a spoken language. The Armorican, or Breton, also closely resembles the Welsh. It is spoken by about 800,000 people, 500,000 of whom do not understand French. These three languages, derived from the ancient British, belong to what is called the Cymric branch.

The Erse, or Irish, is now spoken by illiterate portions of the Irish. It is thought that there are 600,000 who can speak no other language. It was once the language of literature and science. "The English," says Camden, "recently flocked to Ireland as the mart of sacred learning." The language of the Highland Scotch, or the Gaelic, is spoken by about 400,000 in the Highlands and the western isles of Scotland. It strongly resembles the Irish. The Manx language is spoken in the Isle of Man, in which there are nearly 50,000 inhabitants. The English is, however, the predominant language. The Erse, the Highland Scotch, and the Manx, constitute the Gaelic, in the broad sense of the term.

SPECIMEN OF THE WELSH.

1. Yn y dechreuad yr oedd y Gair, a'r Gair oedd gyd â Duw, a Duw oedd y Gair. 2. Hwn oedd yn y dechreuad gyd â Duw. 3

Trwyddo ef y gwnaethpwyd pob peth; ac hebddo ef ni wnaethpwyd dim a'r a wnaethpwyd. 4. Ynddo ef yr oedd bywyd; a'r bywyd oedd oleuni dynion. 5. A'r goleuni sydd yn llewyrchu yn y tywyllwch; a'r tywyllwch nid oedd yn ei amgyffred. 6. Yr ydoedd gwr wedi ei anfon oddi wrth Dduw, a'i enw Ioan. 7. Hwn a ddaeth yn dystiolaeth, fel y tystiolaethei am y Goleuni, fel y credai pawb trwyddo ef.—St. John, *chap.* i., v. 1–7.

THE GOTHIC FAMILY.

§ 47. The Gothic tribes followed the Celts as early as 680 B.C. The term *Gothic* is taken from the name of those tribes in the north of Europe that were best known to the Romans. The older writers say that it is derived from the word *goth. good* or *brave.* We have high authority for using the term in this wide sense, though there is some inconvenience attending it, inasmuch as it sometimes has also been used instead of *Mœso-Gothic.* The language which the descendants of those tribes spoke was divided into two branches, namely, the Teutonic and the Scandinavian.

THE TEUTONIC BRANCH.

§ 48. This branch of the Gothic family falls into three divisions, namely: 1. The Mœso-Gothic. 2. The High Germanic. 3. The Low Germanic.

THE MŒSO-GOTHIC.

§ 49. The ancient Goths occupied the island of Gothland and the southern shores of the Baltic, and were in contact with the ancestors of the Anglo-Saxons, who emigrated to Britain, and spoke the same or a similar language. Early in the Christian era, a portion of them, leaving their ancient seats, established themselves on the coasts of the Black Sea. A section of these, called the Visigoths, or West Goths, being oppressed by the Huns, induced Ulphilas, their bishop, to implore the protection of the Roman Emperor Valens, in A.D. 376. He pleaded their cause so successfully, that they were permitted to cross the Danube and occupy the country of Mœsia. They were hence called *Mœso-Goths.* Their bishop having thus secured for them the peaceful possession of that country, that he might lead

them to the fountain of Christian truth, translated for them, between A.D. 360 and 380, the Bible into the Gothic language. This language is, in fact, the pure German of that period, which the Goths had carried into Mœsia. This is the earliest German dialect now in existence. The most famous of the remaining fragments of this translation is the *Codex Argenteus*, or Silver Book, so called from being transmitted to us in letters of a silver hue. The words appear to be formed on vellum by metallic characters heated, and then impressed on silver foil; some of the capital letters are of gold. It is now in the royal library at Upsal. This language is rich in grammatical forms, and exhibits the common bond which unites all the German dialects with each other, and their connection with the Sanscrit, the Zend, and the Classical stock. The suggestion has been made, that it may be regarded as the parent of the Anglo-Saxon, in some such sense as the latter is the parent of the English.

SPECIMEN OF THE MŒSO-GOTHIC.

1. Atta unsar thu in Himinam. Veihnai namo thein. 2. Quimai thuidinassus theins. 3. Vairthai vilja theins, sue in Himina, jah ana airthai. 4. Hlaif unsorana thana sinteinan gif uns himmadaga. 5. Jah afłet uns thatei sculans sijarma sua sue jah veis ofletam thaim skulem unsaraim. 6. Jah ni bringais uns in fraistubnjai. Ak lausei uns of thamma ubilin. Amen. — ULPHILAS, *Version of the Lord's Prayer.*

THE HIGH GERMANIC.

§ 50. The High Germanic, to which the current German belongs, is spoken in the south part of Germany, and is bounded on the east by the Lithuanic, Slavonic, and Hungarian languages; while on the south it touches the Italian and French, and on the north it joins the Low Germanic divisions. The translation of the Scriptures, by Luther, in the sixteenth century, and his other writings, gave a prominence to this dialect, which it retains. In this dialect there are writers distinguished in every branch of literature and science.

The origin of the term *German* is not well ascertained. The word has, by some, been supposed to be connected with the Latin word *germani=brothers*, tribes in *brotherly* alliance

with the Romans. Others derive it from *gar*=*a dart*, and *man*=*dart-man*.

SPECIMEN OF THE HIGH GERMANIC.

1. Unser Vater in dem himmel. Dein nahme werde geheiliget. 2. Dein Reiche komme. 3. Dein wille geschehe auf erden wie im himmel. 4. Unser taeglich brodt gib as heute. 5. Und vergib uns unsere schulden, wie wir unsern schuldigern vergeben. 6. Und fuehre uns nicht in versuchung. 7. Sondern erloese uns von dem übel. Amen.—LORD'S PRAYER.

THE LOW GERMANIC.

§ 51. The Low Germanic comprises, 1. The Anglo-Saxon and the Modern English. 2. The Old and the Modern Frisian. 3. The Modern Dutch. 4. The Old Saxon and the Platt Deutsch. Specimens of the Anglo-Saxon and of the Modern English will be given hereafter.

THE FRISIAN.

§ 52. The Frisians occupied a territory immediately south and west of the country of the Anglo-Saxons, and probably spoke nearly the same dialect. Encompassed on one side by the sea, and on the other by the Saxons, they have retained their ancient dialect to a remarkable degree; so that in the opinion of that distinguished scholar, Francis Junius, who spent two years in those parts of Frisia noted for their tenacity of old manners and language, none of the German tongues approach so closely to the Anglo-Saxon as the Frisian. A careful comparison of the two languages, whether in the grammar or the lexicon, will lead us to the same conclusion.

They still live in Friesland, and, as their language formerly resembled that of the Anglo-Saxons, so it now bears a close resemblance to the English.

Frisian.	Anglo-Saxon.	English.
Age,	Eage,	*Eye.*
Haved,	Heafod,	*Head.*
Kind,	Cild,	*Child.*
Nacht,	Niht,	*Night.*
Dede,	Daed,	*Deed.*
Nose,	Nasu,	*Nose.*
Sla,	Slean,	*Slay.*
Gunga,	Gangan,	*go (Gang).*

THE ORIGINAL, BY THE COUNTESS OF BLESSINGTON, IN THE BOOK OF BEAUTY, 1834.	TRANSLATION IN COUNTRY-FRISIAN IN ITS PRESENT STATE.
What art thou, Life?	Hwat bist dou, Libben?
A weary strife	Ien wirch stribjen
Of pain, care, and sorrow;	Fen pine, noed in soarch;
Long hours of grief,	Lange oeren fen smerte,
And joys—how brief!	In nochten—ho koárt!
That vanish on the morrow.	Det ford wine de moárns.
Death! what art thou,	Déad, hwat bist dou,
To whom all bow,	Ta hwaem allen buwgje,
From sceptred king to slave?	Fen de scepterde kening ta de slawe?
The last, best friend,	De laetste, baeste freón,
Our cares to end,	Om uws soárgen to eingjen,
Thy empire is in the grave.	Dyn gebiet is yn't graef.
When all have fled,	Wenneer se allen binne fled,
Thou giv'st a bed,	Jouwst dou ien baed,
Wherein we calmly sleep:	Waer wy kalm yn sliépe:
The wounds long healed,	De wounen alle hele,
The dim eyes sealed,	De digerige éagen segele,
That long did wake and weep.	Dy lang diéne wekje in gepje.

THE DUTCH.

§ 53. The Dutch language is spoken in Holland. The distinguishing characteristic of this language is descriptive energy. It is not soft and musical; it is dignified, sonorous, and emphatic. It has great compositive power; all technical terms, which the English borrow from exotic names, from the Greek and Latin, are composed, by the Dutch, from their own indigenous roots. Almost every polysyllabic word is descriptive of the object which it designates. Astronomy is, in Dutch, sternkunde, from ster, a *star*, and kunde, *science*. Grammar is taalkunde, from taal, *language*, kunde, *science*. In this respect, the Dutch is much superior to the English. There, is, however, a striking affinity between our language and the Dutch.

SPECIMEN OF THE DUTCH.

1. In den beginne was het woord, en het woord was bij God, en het woord was God. 2. Dit was in den beginne bij God. 3. Alle dingen zijn door hetzelve gemaakt, en zonder hetzelve is geen ding gemaakt, dat gemaakt is. 4. In hetzelve was het leven, en het leven was het licht der menschen. 5. En het licht schijnt in de

duisternis, en de duisternis heeft het niet begrepen. 6. Daar was een mensch van God gezonden, wiens naam was Johannes. 7. Deze kwam tot een getuigenis, om van het licht te getuigen, opdat zij allen door hem gelooven zouden.—St. John, *chap.* i., v. 1–7.

OLD SAXON AND THE PLATT DEUTSCH.

§ 54. The Platt Deutsch is spoken by those whose ancestors spoke the Old Saxon, in Northern Germany, in Holstein, in Sleswick, and Brunswick. The most flourishing period of this language was just before the Reformation. The Old Saxons, chiefly remaining in their ancient localities, retained their low, soft dialect in great purity. The Anglo-Saxons, a branch of the Old Saxons, wrote and matured their language in England; hence it differs both from the Old Saxon, and also from the Platt Deutsch.

SPECIMEN OF PLATT DEUTSCH.

As dat beer is in den man,
Is de wyshet in de kan.

As (when) the beer is in the man,
The wisdom is in the can.

THE SCANDINAVIAN BRANCH.

§ 55. The Scandinavian branch of the Gothic stock comprehends, 1. The language of Iceland. 2. The language of Denmark, Sweden, and Norway, with their dialectical differences. 3. The language of the Faroë Islands.

These languages all sprang from the Old Danish (Danska Tunga). This Old Danish, sometimes called the Old Norse, was, in its present state, carried into Iceland by the first Norwegian refugees in the ninth century, and embalmed there among the snow and ice. There is so little difference between the present writing and the most ancient records, that modern Icelandic scholars can read the oldest documents with the greatest facility. The present Danish, Norwegian, and Swedish dialects all differ so much from the Icelandic, that they would each of them be unintelligible to an Icelander.

SPECIMEN OF THE PRESENT DANISH.

Kong Christian stod ved höien mast
I rög og damp.
Hans værge hamrede saa fast,
At Gothens hielm og hierne brast,
Da sank hver fiendtlight speil og mast
I rög og damp.
Flye, skreg de, flye, hvad flygte kan!
Hvo staaer for Danmark's Christian
I kamp?

Niels Juel gav agt paa stormens brag;
Nu er det tid!
Hon heisede det röde flagg
Og slog paa tienden slag i slag
Da skreg de höit blant stormens brag
Nu er det tid!
Flye, skreg de, hver, som vee et skiul
Hvo kan bestaae for Danmark's Juel
I strid?

JOHANNES EVOLA.

ENGLISH.

King Christian stood by the lofty mast
In mist and smoke.
His sword was hammering so fast,
Through Gothic helm and brain it passed,
Then sank each hostile hulk and mast
In mist and smoke.
Fly, shouted they, fly, he who can!
Who braves of Denmark's Christian
The stroke?

Niels Juel gave heed to the tempest's roar;
Now is the hour!
He hoisted his blood-red flag once more,
And smote the foe of the Dane full sore,
And shouted loud through the tempest's roar,
Now is the hour!
Fly, shouted they, for shelter, fly!
Of Denmark's Juel who can defy
The power?

Translated by PROF. LONGFELLOW, BOSWORTH's *Dictionary.*

THE SLAVONIC FAMILY.

§ 56. The Slavonic stock of languages was spoken by those emigrating tribes which came out of Asia about 450 B.C., and who were the ancestors of the Russians, Poles, Servians, and Bohemians.

It is said that the Old Sanscrit type is more faithfully preserved in the Slavonic than in the Latin or the Greek. Like the Sanscrit, the Old Slavonic possesses three numbers, three genders, seven cases, a perfect system of prefixes and affixes, and an unlimited power of forming compound words. "Of the three sisters," says Dankovsky, "one kept faithful to her mother tongue—the Slavonic; the second gave to that common heritage the highest cultivation—the Greek; and the third mixed the mother tongue with a foreign idiom—the Latin." The author of *Eothen* remarks of it, "I think the Old Slavonic language, as spoken in Servia, the most perfect of the living European languages. It has quite the power and the honesty of the German language, and a philosophical grammar." Besides genuine *indefinite* verbs, as they call all those which have the general character of verbs in other languages, the Russian has verbs *simple*, *frequentative*, or a *perfect:* thus, verb indefinite, *dvigat*, to move; verb simple, *dvinut*, to move a single time; verb frequentative, *dvigival*, to move repeatedly; verb perfect, *sdvigat*, to move completely. See *Historical View of the Languages of Slavic Nations*, by TALVI, p. 17, 18.

THE LITHUANIAN FAMILY.

§ 57. This family was formerly classed with the Slavonic. The researches of Bopp have given it prominence. It is spoken in Lithuania, formerly a part of Poland, but now subject to Russia, by a population which amounts to more than 2,000,000. It was formerly spoken in Prussia, but is now extinct in that country. It is at the present time spoken only by the peasantry, Polish being the language of the middle and upper classes. Thus excluded from the influences of refinement and civilization, it has preserved its peculiar structure more faithfully than most of the other languages of its stock. It has retained seven cases, three numbers, three genders; and of all the languages spoken

in Europe, it is acknowledged to approximate nearest to the Sanscrit.

THE FINNIC FAMILY.

§ 58. The Finnic languages prevail through a large portion of the Russian empire, occupying the northern part of the Scandinavian peninsula, and extending from Lapland and the Baltic beyond the Ural Mountains. It is supposed that Europe was first colonized by nations belonging to this race, and that their descendants, after having been settled in the more fertile regions of that continent, were driven to the extreme north and west, where we at present find them, by the successive tides of invaders, Celtic, Pelasgic, Gothic, and Slavonic, who subsequently passed from Asia into Europe.

The Magyar language spoken in Hungary shows clearly its connection with the Finnic family. It is surpassingly beautiful in uniformity of character and melody of sound.

The Basque language was originally spoken by the Iberi, a people generally regarded as the earliest settlers in Spain. It exhibits remarkable traits of analogy with the Finnic and with several languages spoken in the north of Europe and Asia. It is spoken in three provinces of Spain on the north of the Bay of Biscay, and in the southwestern extremity of France, with certain dialectical differences, indicated by the terms *Spanish Basque* and *French Basque*.

The Turkish language, though not generally classed with the Indo-European, may be noticed in this connection. In its numerous dialects it is more or less diffused through the vast regions which extend from the Mediterranean to the frontiers of China, and from the shores of the Frozen Ocean to Hindostan. "Rich, dignified, and melodious, in delicacy and nicety of expression it is not, perhaps, surpassed by any language; and in grandeur, beauty, and elegance, it is almost unequaled."

THE ARMENIAN FAMILY.

§ 59. The ancient Armenian language is no longer vernacular, yet it is generally studied by Armenian Christian scholars. It is a harsh language, and is remarkable for having no distinctions of gender even in the pronouns. Modern Armenian is di-

vided into two branches, the eastern and the western, of which the eastern is the purest. The total number of the Armenian nation has been estimated to be 2,000,000.

From the classification and brief description of languages in this chapter, we can the better understand the position of the English language in its relation to the languages spoken by the human race, and more especially in its relations to the Indo-European languages. We have seen that it belongs to the Indo-European stock; to the Gothic family; to the Teutonic branch; to the Low Germanic division. We are thus prepared to enter on the consideration of its proximate affinities in the next chapter.

QUESTIONS UNDER CHAPTER II.

1. How far can a classification of languages be made?
2. Exhibit Schlegel's classification.
3. State the classification adopted in this work.
4. Describe the Chinese stock of languages.
5. How many kinds of written symbols are there in this language?
6. Enumerate and describe the Shemitic stock of languages.
7. What are the three principal divisions?
8. What are the peculiarities of the Shemitic stock of languages?
9. Give the classification of the Indo-European stock.
10. State the difference between the synthetic and the analytic languages.
11. Give the general characteristics of the European stock of languages.
12. Describe the Sanscrit family of languages.
13. Describe the Iranian family of languages.
14. Enumerate the several members of the Latin family of languages.
15. Describe the Italian, the Spanish, the French, the Portuguese, the Wallachian, the Provençal, and the Norman French.
16. Enumerate the Greek family of languages.
17. Enumerate and describe the Celtic family of languages.
18. Name the two great branches of the Gothic family.
19. Describe the Mœso-Gothic division.
20. Describe the High Germanic division.
21. Name the subdivisions of the Low Germanic division.
22. Describe the Frisian subdivision; the modern Dutch; the Platt Deutsch.
23. Name the divisions of the Scandinavian branch of the Gothic family.
24. Describe the Icelandic division of the Scandinavian branch of the Gothic family.
25. Describe the Slavonic family of languages.
26. Describe the Lithuanian family of languages.
27. Describe the Finnic family of languages, and also the Magyar, the Basque, and the Turkish languages.
28. Describe the Armenian family of languages.

CHAPTER III.

THE HISTORICAL DEVELOPMENT OF THE ENGLISH LANGUAGE.

§ 60. From the views already presented of the relation of different languages, we are prepared to understand the origin of the ethnographical elements which enter more immediately into the composition of the English language, and the manner of their introduction. A full exhibition of the elements themselves will be reserved for the third part of this work.

THE INTRODUCTION OF THE CELTIC ELEMENT.

§ 61. This element came from a race of people called Celts or Kelts, who were the earliest inhabitants of Great Britain of whom we have any knowledge. They are supposed to have migrated from Asia, probably from the Euxine, earlier than any other race, and, after having taken possession of Spain and Gaul, to have passed thence into Great Britain. It is known that Britain was inhabited before the Trojan war, more than twelve hundred years before the Christian era, as tin was then brought from Britain by the Phœnicians.

The Celts were distinguished from the Gothic race, as much as the French, their descendants, are now from the Germans and Danes. They had not the light hair, nor the blue eyes, nor the lofty stature and large limbs which are characteristic of those races. They were likewise distinguished from them by their religious belief and practices. They believed in the immortality and transmigration of the soul; they offered human sacrifices in huge baskets of wicker-work, containing many individuals, who were burned together; they had a class of men called Druids, as the Gothic races had not, and they venerated the mistletoe under a name which, in their language, signifies *all heal*.

In their schools the pupils are said to have learned by heart

a large number of verses, and in this way some of their scholars passed twenty years in completing their education.

The term *Druid* was originally generic, including three classes of persons, namely, bards, philosophers, and priests. The same individual, however, often held these three sister offices, each of which was recognized and supported by the state. The term was, however, in the process of time, limited to the priestly order, while the bards and philosophers became distinct and independent bodies. See *Bibliotheca Sacra*, April, 1850.

Of the Celtic family there are two branches:

I. The Cambrian or Cymric.

Under this division are,

1. The Welsh of Wales.
2. The Cornish of Cornwall.
3. The Armorican of Bas Bretagne.

It is supposed that the old British, the ancient language of Gaul, and the Pictish, were of this branch.

II. The Gaelic.

Under this division are,

1. The Irish Gaelic of Ireland, or the Erse.
2. The Scotch Gaelic of the Highlands of Scotland.
3. The Manx of the Isle of Man.

In all, here are six dialects, the three former of which are the relics of the language of the ancient Britons, and the latter three of that spoken by the inhabitants of Ireland. Of the two branches it is supposed the Gaelic is the oldest.

CLASSIFICATION OF THE CELTIC ELEMENTS.

§ 62. The Celtic elements of the present English, few as they are, fall into four classes.

1. Those that are of late introduction, and can not be called original and constituent parts of the language. Such are the words *flannel*, *crowd* (a fiddle), from the Cambrian; *kerne*, an Irish foot-soldier, *tartan*, *plaid*, from the Gaelic branch.

2. Those that are common to both the Celtic and the Gothic; such as *brathair*, brother; *mathair*, mother.

3. Those that have come to us from the Celtic through the medium of another language; such are *Druid* and *bard*, which come to us through the Latin.

4. Those that have been retained from the original Celtic of the island, forming genuine, original, and constituent elements of our language.

a. Proper names, generally of geographical localities; as *The Thames*, *Kent*, &c.

b. Common names retained in the provincial dialects of England, but not retained in the current language; as, *Gwethall =household stuff*, and *gwlanen=flannel*, in Herefordshire.

c. Common names retained in the current language; as basgawd, *basket;* botwm, *button;* bran, *bran;* ceubal (boat), *cobble;* crog, *crook;* darn, *darn;* greidel, *grid* or *gridiron;* hem, *hem;* matog, *mattock;* mop, *mop;* pacol, *pail;* pan, *pan;* rhail (fence), *rail;* syth (glue), *size;* tacl, *tackle;* tedda, *tea.*

"The Welsh word *orc* signifies that which is extreme, a limit, a border; and Orc is the name given to the Orkney group in the Welsh Triads." *Orc*, *Manau*, *Gwyth;* that is, Orkney, Man, and Wight. *Ramsgate* is from the British word *ruim*, Welsh *rhum*, that which projects; the first syllable in *Canterbury*, from the Welsh *caint*, a *plain;* the first syllable in *Winchester*, from the Welsh word *Gwent.*

The greater part of the names of mountains, lakes, and rivers, in both of the British islands, are to this day significant and descriptive only in some Celtic language. The appellation of these vast and permanent parts of Nature are commonly observed to continue as unchanged as themselves. Thus certain names given by the Indians to mountains, lakes, and rivers, like Alleghany, Huron, Potomac, seem destined to survive, though the race themselves have passed away before the Anglo-Saxon, just as the Celts did in our mother land.

THE INTRODUCTION OF THE LATIN ELEMENT.

§ 63. Urged on by curiosity and ambition, Julius Cæsar invaded Britain in the year 55 B.C. Though the Britons met him even in the waves with a determined resistance, yet their impetuous valor could not withstand Roman discipline. And in subsequent years, though they fought for independence under the brave Caractacus and the heroine Boadicea, the Roman legions still triumphed. Agricola completed the conquest of the island. Pursuing a liberal policy, he seems to have directed all

the energies of his mind to civilize and improve the fierce natives. He assisted them to build temples; he inspired them with a love of education; and he persuaded some of their chiefs to study letters. Roman dress, and language, and literature, spread among the natives. "Roman law and magistracies were every where established, and British lawyers as well as British ladies have obtained the panegyrics of the Roman classics."

As the Latin language was spoken by those who presided over the civil and military affairs of the country, and by a portion of those who were active in spreading the Christian religion in the island, as Roman colonies were established in different places, and as there was constantly more or less intercourse between Rome and England, we can easily believe that the language of the ancient Britons was somewhat modified by the introduction of Latin words and phrases. Only a few of these remain, and these are somewhat changed. Thus *strata* is changed to *street*, *colonia* into *coln*, as in *Lincoln=Lindi colonia; castra* into *chester* and *cester*, as *Winchester*, *Gloucester*, which latter was originally written *Glevæ Castra*. *Corinium* was called *Corinii Castra*, then *Cyrenceaster*, then *Cirencester*, pronounced *Cicester*.

It is remarkable that Roman Britain did not produce a single literary name, nor a single work from which we might form an estimate as to what degree the Latin language was used. The Latin element was, for the most part, not introduced during the five hundred years the Romans had possession of the island, but afterward, by the teachers of religion, and by the teachers and admirers of the Roman classics.

The Latin of the Saxon period comprises words relating chiefly to ecclesiastical matters, just as the Latin of the Celtic period relates to military affairs; as, *mynster*, a minster, *monasterium; portic*, a porch, *porticus; cluster*, a cloister, *claustrum; munuc*, a monk, *monachus; biscop*, a bishop, *episcopus; sanct*, a saint, *sanctus; profost*, a provost, *propositus; pistel*, an epistle, *epistola*. The following are names of foreign plants and animals: *Camell*, a camel, *camelus; ylp*, elephant, *elephas; fic-beam*, fig-tree, *ficus; pipor*, pepper, *piper; purpur*, purple, *purpura; pumic-stan*, pumice-stone, *pumex*. — *See* GUEST'S *English Rhythms*.

Since the battle of Hastings, a great number of Latin words have been introduced, first by monks, and since by learned men, especially terms relating to theology and science in general. Many of them are changed in form, in accordance with Norman analogies, when received through the Norman-French, or with English analogies, when received directly from Roman authors. See § 397. Terms of science introduced into the language frequently remain unchanged in form in both numbers. See § 253

THE INTRODUCTION OF THE ANGLO-SAXON ELEMENT.

§ 64. After holding possession of Britain nearly five hundred years from the time Cæsar first landed on its shores, the Romans, pressed by enemies from without, and torn by intestine divisions, found themselves obliged to retire from the island. The Britons, thus left to enjoy their liberty, found themselves unfitted, by their long subjugation to the Romans, to defend themselves against the Picts and the Scots, who poured in upon them from the northern part of the island. Being thus hard pressed, Vortigern, the most powerful of the British kings, in A.D. 449 invited Hengist and Horsa, with their followers, to fight his battles.

> "Then, sad relief, from the bleak coast that hears
> The German Ocean roar, deep-blooming, strong,
> And yellow-haired, the blue-eyed Saxon came."

Saxon, a term derived from a short, crooked sword, called *seax*, carried under their loose garments by the warriors of the nation, was a general term given to the adventurers led by those chieftains, though they belonged to three tribes, namely, the Angles, the Saxons, and the Jutes. These belonged to the Gothic race, which composed the second great stream issuing from Asia, and spreading itself over the northern and western part of Europe. The branch to which they belonged was the Teutonic or Germanic, which occupied the part of Europe now occupied by the Germans, and by the southern part of the Danish nation.

CHARACTER OF THE ANGLO-SAXONS.

§ 65. The Saxons were a fierce race of pirates, reckless of life, who traversed the German Ocean in osier boats, covered

with skins sewed together, in pursuit of plunder, and not of fame. Their persons were of the largest size, their eyes blue, their complexion fair, and their hair almost uniformly of a light color. Though the love of gain was their ruling passion, still they sometimes showed a high regard for honor, and a pride of mind that could not endure disgrace. Twenty-nine Saxons strangled themselves, to avoid being brought into a theatre for a gladiatorial show. Their arms were long lances, short, crooked swords or knives, called *seaxes*, with small shields, suspended by chains, and long iron sledge-hammers.

They were a race of idolaters, who sacrificed to their favorite idols the captives they took in battle, and the cowardly of their own army. The abstract name of the Deity was God. But there were other principal deities of the Northmen. Odin, whom they called the All-Father; Freya, his wife; and their son Thor. Of these, the Anglo-Saxons, like the Danes, paid the highest honor to Odin; the Norwegians and Icelanders to Thor; and the Swedes to Freya. Alphabetical characters were used by the Gothic nations on the Baltic before they received Christianity, and the origin of them is ascribed to Odin. As the profession of arms was generally aspired to by the youth of the Teutonic race, their education from the first had a bearing upon their success in that profession. Aristotle says that the "Germans used to take their new-born children and dive with them into rivers, as well to make a trial of their strength as to accustom them to hardness; and that they laid their children among their armor in the camp, it being sport to the infants to see the glittering of the armor. They taught their little boys to manage the pike, having small javelins made for the purpose."

Thus qualified to fight the battles of the Britons against their enemies, the Picts and Scots, they came, few in number, at first, as mercenaries into the army of Vortigern, until, their numbers increasing, they turned their arms against the very nation they came to protect. Afterward Ella and Cerdic came with the Saxons proper, then Ida with the Angles. To these, for many years, the Britons offered a brave but a vain resistance, under three kings; under Elrian, Owen, and Prince Arthur, with his knights of the round table, celebrated by the British bards.

To escape from the exterminating sword of their enemies, the

natives, as soon as they saw that resistance was fruitless, fled to the hills and forests. Multitudes found a secure asylum among the mountains which cover the west part of the island. Others, under the conduct of their priests and chieftains, abandoned, it is supposed, their native country altogether, and, crossing the ocean, seized the desolate lands on the western extremity of Armorica, subdued the neighboring cities, and gave the tract the appellation of the parent country. It is still known by the name of *Bretagne*. But the work of devastation was at last checked by views of personal interest. The Britons were at last spared, because their labor was found necessary to the cultivation of the soil. Without distinction of rank, or sex, or profession, they were divided, together with the land, among the conquerors. Being thus diffused among the Anglo-Saxons, they introduced the Celtic element into the body of the English language.

NAMES OF THE IMMIGRATING TRIBES.

§ 66. The Jutes, in A.D. 449, came from Jutland, in Denmark, and occupied small possessions in Kent and the Isle of Wight.

The Saxons came from a wide-spread territory south of Denmark. The South Saxons established themselves in Sussex A.D. 491; the West Saxons, in Hampshire, 519; the East Saxons, in Essex, 527.

The Angles came from Anglen, in Sleswick, in the south part of Denmark, and established themselves in East Anglia, in Norfolk, in 527; in Bernicia in Northumberland, in Deira in Yorkshire, 559.

There were one Jute, three Saxon, and four Angle; in all, eight kingdoms, though they went by the name of the Saxon Heptarchy. The Angles very naturally denominated that part of the country they inhabited *Angleland*, or the land of the Angles, which was afterward contracted to England. It is a remarkable fact, that the English of the present day are called by the Britons in Wales, and by the Highlanders in Scotland, in Cambrian and Gaelic, not Angles or English, but Saxons.

After the entire subjugation of the Britons, the West Saxons grew in influence and territory until A.D. 827, when Egbert,

king of Wessex, defeated and made tributary all the other Saxon kings. The most distinguished of the West Saxon kings was Alfred, who, to remarkable prowess in war, united a taste for letters. He not only drew learned men from other parts of Europe into England, but by his own literary efforts, especially in translating Bede's History, and Boethius on the Consolations of Philosophy, and Orosius's History of the World, he gave so much prominence to the West Saxon language as to constitute it the cultivated language of the Anglo-Saxons.

Thus we can understand how it is that the Anglo-Saxon enters so largely into the English; that it is less an element than it is the mother-tongue, upon which a few words have been ingrafted from other languages. To this point we shall return.

It is remarkable that the Jutes, the Angles, the Saxons, and a fourth emigrating tribe, namely, the Frisians, lay between the two great branches of the Gothic, the Scandinavian on the north, and the Teutonic on the south. The Jutes were the most Danish, and the Frisians were the most Dutch. That they understood each other's language there can be no doubt. Probably, however, they differed so much that the provincial differences now existing in England may be owing to original difference of dialect in these tribes. The Frisians, now residing in Friesland, speak a language strongly resembling the Anglo-Saxon. Probably but few of their tribe came to England with the other tribes, while so many of the Angles came as to leave their country unpeopled.

OBJECTIONS TO THE TERM ANGLO-SAXON.

§ 67. Objections have been made to the use of the term *Anglo-Saxon*, as applicable to the language, on the ground that the Angles, emigrating in much greater numbers, and occupying a much larger part of Britain than the other tribes, have a claim to give their own name to the language, as they did to the country, to wit, Angleland = England. An additional ground of objection may be found in the fact that the term "*Englise*," as applied to the language, and the term "*Anglorum lingua*," were for centuries in use before the term Anglo-Saxon obtained currency.

"Our national name of *Angle* is derived by Bede from the

nook, "*angulus*," in which our forefathers lived on the Continent. *Angle*, in Anglo-Saxon, means a hook, and in the Gothic language seems to have meant any thing that ended in a point. The Angli of Tacitus, it is well known, lived at the point where the coast of the Baltic bends suddenly northward."—GUEST, *London Phil. Soc.*

THE LANGUAGE BEFORE THE COMING OF THE NORMANS.

§ 68. As to the language spoken before the coming of the Normans, Camden remarks: "Great, verily, was the glory of the English tongue (An.-Sax.) before the Norman Conquest, in this, that the Old English could express most aptly all the conceits of the mind in their own tongue, without borrowing from any. For example, the holy service of God, which the Latins call *religio*, because it knitteth the minds of men together, they call *can fastness*, as the one only assurance anchor-hold of our soul's health. The certain inward knowledge of that which is in our own mind, be it good or bad, which with the Latin word we call conscience, they call *inwit;* as that which doth inwardly *wit*, that is, doth know certainly. That which in a river is called channel, was called *stream race*. That which we call grandfather, they called *eald fader*. That which we called great-grandfather, they called *third fader*. The alteration in our tongue hath been brought about by the entrance of *strangers*, as Danes, Normans, and others which have swarmed hither; by *traffic*, for new words as well as new wares have always come in; by the tyrant Time, which altereth all things under heaven; by *use*, which swayeth most and hath an absolute command in words; and by pregnant *wits* it hath been beautified and enriched out of other good tongues, partly by refining and mollifying old words, and partly by implanting new words with artificial composition, so that our tongue was as copious as any other in Europe."

Such is the parentage of the English language. As compared with the Anglo-Saxon, with what emphasis, then, can we say of the present English, in the words of Horace,

"O matre pulchra filia pulchrior!"

INTRODUCTION OF THE DANISH ELEMENT.

§ 69. As early as A.D. 787, the Northmen, including Norwegians, Danes, and Swedes, commenced their aggressions upon England, and for at least three centuries were the terror of the Anglo-Saxons. Of these three Scandinavian nations the Swedes took the least share, the Norwegians the greatest, in these invasions. "They generally anchored their ships at the mouths of rivers, or lay under the islands on the coasts. Thence they would sail up the rivers to the interior of the country, where they frequently mounted on horseback, and conveyed themselves with incredible speed from one place to another. Their frightful sabre-cuts resounded every where. The terrified inhabitants imagined they beheld a judgment of God in the devastations of the Vikings, which had been foretold in ancient prophecy." Having taken possession of the country, they placed on the throne successively three Danish kings, which they occupied for the space of twenty-six years. They afterward yielded to the line of Saxon kings in the person of Edward the Confessor.

The language of the three nations was the same, the differences being those of dialect. Many traces of this language are to be found in England, especially in the northern parts.

1. Thus, *Grimsby* (the town of Grim); *Whitby* (the white town); *Deorby*, contracted to *Derby* (town of deer); *Dalby* (village in the dale); (*Millthorpe*) Dan. Möldrup, (mill village); *Codale* (cow dale). It appears that there are 1373 names of places of Danish origin.

2. The Danish element enters largely into provincial dialects of the north of England, namely, Northumberland, Yorkshire, Lincolnshire.—Worsae's *Danes and Norwegians*, p. 85.

3. On a monument in Aldburgh Church, Holdernesse, in the East Riding of Yorkshire, referred to the age of Edward the Confessor, is found the following inscription:

> *Ulf* het araeran cyrice for *hanum* and for Gunthara saula.
> Ulf did rear the church for him and for the soul of Gunthar.

Now in this inscription, *Ulf*, in opposition to the Anglo-Saxon *Wulf*, is a Norse form; while *hanum* is a Norse dative, and by no means an Anglo-Saxon one. Old Norse, *hanum;* Swedish, *honom*.

4. The use of *at* for *to*, as the sign of the infinitive mode, is Norse, not Saxon; as, *at think*, *at do*, instead of *to think*, *to do*. It is the regular prefix in Icelandic, Danish, Swedish, and Feroic. It is also found in the northern dialects of the Old English, and in the particular dialect of Westmoreland at the present day.

5. Formerly *sum* was used for *as*; e. g., *swa sum*, we forgive oure detturs (Dan. *som*). *War* is now used for *was* (Dan. *var*).

6. This list of words, which might be increased, are found in Northumberland and Yorkshire, and elsewhere:

Provincial.	Common Dialect.	Scandinavian.
Braid,	*Resemble*,	Bråas, *Swed.*
Eldin,	*Firing*,	Eld, *Dan.*
Force,	*Waterfall*,	Fors, *D. Swed.*
Gar,	*Make*,	Göra, *Swed.*
Gill,	*Ravine*,	Gil, *Iceland.*
Greet,	*Weep*,	Grata, *Iceland.*
Ket,	*Carrion*,	Kiöd=flesh, *Dan.*
Lait,	*Seek*,	Lede, *Dan.*
Lathe,	*Barn*,	Lade, *Dan.*
Lile,	*Little*,	Lille, *Dan.*

The Danish or Norse element of the Anglo-Norman, as in the proper names *Guernsey*, *Jersey*, *Alderney*, constitutes the Indirect Scandinavian element of the English.—Rev. Richard Garnett, *Phil. Soc.*, vol. i., p. 79.

INTRODUCTION OF THE ANGLO-NORMAN ELEMENT.

§ 70. The Norman French was spoken in the northern parts of France, from the Loire to the confines of Flanders. It is composed of three elements, the Celtic, the Latin, and the Scandinavian. The latter element was introduced by Rollo, a Norwegian chieftain, and the Northmen who settled in Normandy, and gave it its name. Norman-French was called Langue d'oil. Its position can be understood from the following statement: The Latin language of the classical stock, at first confined to Central Italy, was afterward spoken more or less through the Roman empire. Out of the union of the Latin with the several other languages spoken in that empire grew six principal dialects which deserve to be called languages; two eastern, the

Italian and Wallachian; two southern, the Spanish and Portuguese; and two northwestern, the Norman-French and the Provençal. This last was spoken in the south part of France.—Woolsey *on the Romanic Languages*, *New Englander*, vol. v., p. 13. See § 405.

In the year A.D. 1066, William, duke of Normandy, having landed an army of sixty thousand men in England, at the battle of Hastings killed Harold the king, defeated his army, and thus put an end to the Anglo-Saxon dynasty. After he had ascended the throne, his followers were rewarded by the principal offices of trust in the kingdom, and by the estates of the nobility.

NORMAN-FRENCH SPOKEN BY THE HIGHER CLASSES.

§ 71. The Norman-French, as a consequence, was spoken by the superior classes of society in England, from the Conquest to the time of Edward the Third, 1327; between two and three hundred years. The laws of the realm, the proceedings in Parliament and in the courts of justice, were in the French language. Grammar-school-boys were made to construe their Latin into French. In the statutes of Oriel College, Oxford, there is a regulation, so late as 1328, that the students shall converse together, if not in Latin, at least in French.

As exemplifying the profound ignorance of the English kings respecting the language of the greater portion of their subjects, we have the following anecdote: Henry II., who ascended the throne in 1154, having been addressed by a number of his subjects during a journey into Pembrokeshire, in a speech commencing with the words "Good olde Kynge!" asked of his attendants an interpretation of these words!

MIXTURE OF THE RACES.

§ 72. In the thirteenth century the mixture of the races was going on extensively and rapidly, and, of consequence, a literature sprang up between the two extremes, in which the two languages are, without any rule, more or less mixed together, and which belonged to a middle class of society, who spoke both languages.

In the fourteenth century the Anglo-Saxon principle seemed to have gained the upper hand. In 1350, John Cornwall, a

schoolmaster, brought in so great an innovation as the making of his boys read Latin into English. By a statute in 1362, all pleas in courts of justice are directed to be pleaded and judged in English, on account of the French being so much unknown.

During the fifteenth century the Anglo-Norman element seemed to be gaining the preponderance; but the proportions still continued to vary, until it became fixed in the age of Queen Elizabeth.

WHY ONE LANGUAGE IS USED RATHER THAN THE OTHER.

§ 73. But the question arises, Why is any given object or idea expressed in English by a word derived from one of these languages in preference to a word derived from the other?

The general fact seems to be, that words were adopted into the common language from the Anglo-Norman or the Anglo-Saxon according as the objects or the ideas expressed by those words belonged more exclusively to the one race or the other. In this fact we have the answer. "Thus we may wonder why, while the Saxon titles of *king* and *queen* remained, the principal signs of royalty, the *throne*, the *crown*, and *sceptre*, should be designated by words of Anglo-Norman origin. The difficulty, however, is cleared up when we consider that, for several ages, the king in his state was an object from which the mass of the Anglo-Saxon population was so far cut off, that, although the title was continually in their mouths, they had almost forgotten these distinguishing marks of his office until they were made acquainted with them through the language of their Norman rulers. The Anglo-Saxon titles *earl*, *lord*, *lady*, and *knight*, superseded their Norman equivalents, being most popular titles in Anglo-Saxon society. Most other words of this class, such as *prince*, *duke*, *baron*, *peer*, *dame*, *damsel*, *esquire*, &c., are taken from the Anglo-Norman tongue, and originated in the manners of the Anglo-Norman aristocracy."

Common articles of dress are Anglo-Saxon, as *shirt*, *breeches*, *hose*, *shoes*, *hat*, and *cloak*. But other articles, subject to the changes of fashion, are Anglo-Norman, as *gown*, *coat*, *boots*, *mantle*, *cap*, *bonnet*, &c.

The word *house*, a common residence, was Anglo-Saxon. But

palaces, and *castles*, and *manors*, and *mansions*, and *hostels*, are Anglo-Norman. The words *room* and *kitchen* are Saxon; the words *chambers*, and *parlors*, and *galleries*, and *pantries*, and *laundries*, and *larders*, are Anglo-Norman. *Hearth*, and *threshold*, and *wall*, and *roof*, and *window*, are Anglo-Saxon; *chimney* is Anglo-Norman, perhaps because the Saxon portion of the population had no chimney. *Stool*, *bench*, *bed*, *board*, *bolster*, *pillow*, *sheet*, are Anglo-Saxon; but *table*, *chair*, *couch*, *carpet*, *curtain*, are Anglo-Norman.

The names *ox*, *calf*, *sheep*, *pig*, *boar*, *deer*, are Anglo-Saxon, because that part of the population were engaged in tending these animals while they were living; but *beef*, *veal*, *mutton*, *pork*, *brawn*, *venison*, are Anglo-Norman names, because that part of the population were accustomed to eat their flesh when they were killed. The same is the case with *fowls*, which is an Anglo-Saxon name given to the birds while living, while *poultry* is an Anglo-Norman name given to them when killed for eating.

SCOTT'S DESCRIPTION.

§ 74. Walter Scott describes the same thing in his sprightly way.

"'Why, how call you those grunting brutes running about on their four legs?' demanded Wamba.

"'Swine, fool, swine,' said the herd; 'every fool knows that.'

"'And swine is good Saxon,' said the Jester; 'but how call you the sow when she is flayed, and drawn, and quartered, and hung by the heels like a traitor?'

"'Pork,' answered the swineherd.

"'I am very glad every fool knows that too,' said Wamba; 'and pork, I think, is good Norman-French; and so when the brute lives, and is in charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman, and is called pork, when she is carried to the castle hall to feast among the nobles. What dost thou think of this doctrine, Friend Gurth, ha?'

"'It is but too true doctrine, friend Wamba, however it got into thy fool's pate.'

"'Nay, I can tell you more,' said Wamba, in the same tone. 'There is old Alderman Ox continues to hold his Saxon epithet

while he is under the charge of serfs and bondmen such as thou, but becomes beef, a fiery French gallant, when he arrives before the worshipful jaws that are destined to consume him. "Mynheer Calf," too, becomes "Monsieur de Veau" in the like manner. He is Saxon when he requires tendance, and takes a Norman name when he becomes matter of enjoyment.'"—*Ivanhoe*, chap. i.

INFLUENCE OF THE NORMAN CONQUEST.

§ 75. "Had the Plantagenets, as at one time seemed likely, succeeded in uniting all France under their government, it is probable that England would never have had an independent existence. The noble language of Milton and Burke would have remained a rustic dialect, without a literature, a fixed grammar, or a fixed orthography, and would have been contemptuously abandoned to the use of boors. No man of English extraction would have risen to eminence except by becoming, in speech and habits, a Frenchman."—Macaulay's *History of England*, p. 14.

"The influence of the Norman Conquest upon the language of England was like that of a great inundation, which at first buries the face of the landscape under its waters, but which, at last subsiding, leaves behind it the elements of new beauty and fertility. Its first effect was to degrade the Saxon tongue to the exclusive use of the inferior orders; and by the transference of estates, ecclesiastical benefices, and civil dignities to Norman possessors, to give the French language, which had begun to prevail at court, from the time of Edward the Confessor, a more complete predominance among the higher classes of society. The native gentry of England were either driven into exile, or depressed into a state of dependence on their conqueror, which habituated them to speak his language. On the other hand, we received from the Normans the first germs of romantic poetry; and our language was ultimately indebted to them for a wealth and compass of expression which it probably would not otherwise have possessed."—Thomas Campbell's *Essay on English Poetry*, p. 4.

TRANSITION OF THE ANGLO-SAXON INTO ENGLISH.

§ 76. "Nothing can be more difficult, except by an arbitrary line, than to determine the commencement of the English language; not so much, as in those on the Continent, because we are in want of materials, but rather from an opposite reason, the possibility of showing a very gradual succession of verbal changes that ended in a change of denomination. We should probably experience a similar difficulty if we knew equally well the current idiom of France or Italy in the seventh or eighth centuries; for when we compare the earliest English of the thirteenth century with the Anglo-Saxon of the twelfth, it seems hard to pronounce why it should pass for a separate language rather than a modification of the former. We must conform, however, to usage, and say that the Anglo-Saxon was converted into English: 1. By contracting and otherwise modifying the pronunciation and orthography of words. 2. By omitting many inflections, especially of the noun, and consequently making more use of articles and auxiliaries. 3. By the introduction of French derivatives. 4. By using less inversion and ellipsis, especially in poetry. Of these, the second alone, I think, can be considered as sufficient to describe a new form of language; and this was brought about so gradually, that we are not relieved of much of our difficulty as to whether some compositions shall pass for the latest offspring of the mother, or the earlier fruits of the daughter's fertility. It is a proof of this difficulty, that the best masters of our ancient language have lately introduced the word Semi-Saxon, which is to cover every thing from A.D. 1150 to A.D. 1250."—HALLAM's *Introduction to the Literature of Europe*, ch. i., p. 47.

From this chapter the student can understand how the historical elements which enter into the composition of the English language were introduced. For a full exhibition of those elements themselves, and also of miscellaneous elements, changed though they often are, in order to conform to English analogies, see Part IV., on Etymological Forms.

QUESTIONS UNDER CHAPTER III.

1. Give some account of the race from which the Celtic element was introduced into the English language.

2. Mention the two branches of the Celtic family, and the several divisions of each.

3. Mention the four classes of elements in the present English, with some examples.

4. To what class of objects in the British islands are Celtic words applied?

5. Give some account of the introduction of the Latin element into the English language.

6. Was the Latin element extensively introduced into the English language during the Celtic period?

7. What class of Latin words were chiefly introduced during the Celtic period?

8. What class of Latin words were introduced during the Saxon period?

9. What class of Latin words were introduced after the Norman Conquest, and what analogies do they follow?

10. Mention the occasion upon which the Saxons came into England, and at what time.

11. Give some account of the Saxon race.

12. Mention the names of the three tribes that came into England, and into what part, and at what time they severally came.

13. From what is the term England derived?

14. Who was a distinguished king of the West Saxons, and what is said of him?

15. What was the geographical position of the Jutes, the Angles, the Saxons, and the Frisians in their own country?

16. What objection has been made to the compound term Anglo-Saxon?

17. What was the character of the language spoken in England before the Norman Conquest?

18. Give some account of the race from which the Danish element was introduced into the English language.

19. How long did the Danes occupy the throne of England, and in what part of the country was this language especially introduced?

20. Give some account of the Anglo-Norman element, and by whom and when it was introduced.

21. By what classes was Norman-French spoken, and how long?

22. What causes operated to promote the currency of the Norman-French?

23. What effect was produced by a mixture of the races on the language?

24. To what classes of objects were Anglo-Norman words applied, and to what classes of objects were Anglo-Saxon words applied?

25. What can you say of the influence of the Norman Conquest upon the language?

26. What can you say of the transition of the Anglo-Saxon into English?

CHAPTER IV.

STAGES AND PERIODS OF THE ENGLISH LANGUAGE.

§ 77. SPECIMENS OF ANGLO-SAXON.

From Cædmon, on the Creation, who died A.D. 680.	*King Alfred's Version of the same, about A.D. 885.*	*Literal English Version.*
Nu scylun hergan	Nu we sceolan herian	Now must we praise
hefaen ricaes uard,	heofon-ríces weard,	the guardian of heaven's kingdom,
metudaes maecti	metodes mihte	the Creator's might,
end his mod gidanc	and his mod-geþonc	and his mind's thought,
uerc uuldur fadur	wera wuldor-faedor	glorious Father of men!
sue he uundra gihuaes	swa he wundra gehwaes	as of every wonder he,
eci drictin	ece dryhten	Lord eternal,
or astelidae.	oord onstealde.	formed the beginning.
He aerist scop	He aerest gesceop	He first framed
elda barnum	eorðan bearnum	for the children of earth
heben til hrofe	heofon to hrófe	the heavens as a roof;
haleg scepen	halig scyppend	holy Creator!
tha middun geard	þa middan-geard	then mid-earth
mon cynnaes uard	mon cynnes weard	the guardian of mankind.
eci dryctin	ece dryhten	the eternal Lord,
aefter tiadae	aefter teode	afterward produced
firum foldu	firum foldan	the earth for men,
frea allmectig.	frea aelmihtig.	Lord Almighty!

THE LORD'S PRAYER IN ANGLO-SAXON, WITH A GRAMMATICAL ANALYSIS.

§ 78. Fæder ure, thu the eart on heofenum, si thin nama gehalgod; to-becume thin rice; geweordhe thin willa on eorthan swa swa on heofenum. Urne ge dæghwamlican hlaf syle us to-dæg, and forgyf us ure gyltas swa swa we forgifadh urum gyltendum, and ne gelæde thu us on costnunge, ac alys us of yfle.

Fæder, "father," the linguals *d* and *th* being interchanged, here in the vocative case.

Ure, "our," possessive adjective pronoun. The English diphthong *ou* is substituted for the Anglo-Saxon long vowel *û*.

Thu, "thou," the personal pronoun being inserted before the relative pronoun of the second person. Here, again, English *ou* = Anglo-Saxon *û*.

The, "who," indeclinable relative pronoun.

Eart, "art," 2d pers. sing. pres. indic. from *wesan*, "to be."

On (whence English *on*), "in," here construed with the dative.

Heofenum, "the heavens," dative plural from *heofen*, "heaven."

Si, "be," 3d pers. sing. pres. subjunct. from *wesan*, "to be."

Thin, "thine," possessive adjective pronoun.

Nama, "name," with final *a* formative of nouns, which is dropped in English.

Gehalgod, "hallowed," past participle from *gehalgian*, "to hallow."

To-becume, "let come," 3d pers. sing. pres. subjunct. from *to-becuman*, "to approach" or "come."—*Thin*, "thine," as before.

Rice (comp. English *ric* in *bishopric*), "kingdom."

Geweordhe, "let be done," 3d pers. sing. pres. subjunct. from *geweordhan*, "to be done."—*Thin*, "thine," as before.

Willa, with final *a* formative of nouns, which is dropped in English.—*On*, "in" or "on," here construed with the dative, as before.

Eorthan, "earth," dative singular from *eorthe*, "earth."

Swa, "so," demonstrative adverb of manner, used as a demonstrative.—*Swa*, "as," demonstrative adverb of manner, here used as a relative.—*On heofenum*, "in the heavens," as before.

Urne, "our," possessive adjective pronoun in the accusative case singular.

Ge, "also," conjunction.

Dæghwamlican, "daily," adjective in the accusative case singular.

Hlaf (whence English *loaf*), "bread," in the accusative case.

Syle, "give thou," 2d pers. sing. imper. from *syllan* (whence English *to sell*), "to give."

Us, "to us," dative of *we*, "we."

To-dæg, "to-day," adverb.

And, "and," conjunction.

Forgyf, "forgive thou," 2d pers. sing. imper. from *forgifan*, "to forgive."—*Us*, "to us," as before.

Ure, "our," in accusative plural.

Gyltas, "debts," accusative plural, from *gylt*, "a debt."—*Swa swa*, "so as," as before.

We, "we."

Forgifadh, "forgive," 1st pers. plur. pres. indic. from *forgifan*, "to forgive."

Urum, "our," in dative plural.

Gyltendum, "debtors," dative plural, from *gyltend*, "a debtor."—*And*, "and," as before.

Ne, "not," adverb of negation.

Gelæde, "lead," 2d per. sing. imper. from *gelædan*, "to lead."—*Thu*, "thou," as before.

Us, "us," accusative of *we*, "we."

On, "into," here construed with an accusative.

Costnunge, "temptations," accusative plural, from *costnung*, "a temptation."

Ac, "but," conjunction.

Alys, "deliver thou," imper. from *alysan*, "to deliver."—*Us*, "us," as before.

Of (whence English *of*), "from," construed with the dative.

Yfle, "evil," dative sing. from *yfel*, "evil."

SPECIMENS OF SEMI-SAXON.

§ 79. The term Semi-Saxon is applied to the language while it was going through the transition state from Saxon to English. It is characterized by its retaining the Saxon phraseology and the grammatical construction, while the words are rapidly changing their forms and softening down their terminations.

THE GRAVE.

[A Fragment, supposed to have been written about the year 1150.]

Semi-Saxon.	*Literal English.*
Ðe wes bold gebyld	For thee was a house built
er þu iboren were;	Ere thou wast born;
ðe wes molde imynt	For thee was a mold appointed
er ðu of moder come;	Ere thou of mother camest;
ac hit nes no idiht	But it is not prepared,
ne þeo deopnes imeten;	Nor the deepness meted:

nes gyt iloced	Nor is it yet seen
hu long hit þe were :	How long for thee it were :
Nu me þe bringaeð	Now I bring thee
þer ðu beon scealt	Where thou shalt be,
nu me sceal þe meten	Now I shall thee measure,
and ða mold seoðða, &c.	And then earth afterward.

SPECIMENS OF OLD ENGLISH.

§ 80. In the Anglo-Saxon, number, case, and person are distinguished by a change in the vowel of the final syllable; in the Old English these vowels are all confounded; and in our modern English they are lost. Prepositions did the work of the lost inflections. "The only sure test by which we can distinguish an Old English from an Anglo-Saxon MS., is a confounding of the vowels of the final syllable, which is not done in Anglo-Saxon."—EDWIN GUEST, *London Philological Society*.

The following extract is from the proclamation of Henry III. to the people of Huntingdonshire, A.D. 1258. It currently passes for the earliest specimen of English, *i. e.*, Old English:

"Henry, thurg Godes fultome, King on Engleneloande, Lhoaurd on Yrloand, Duke on Normand, on Aequitain, Eorl on Anjou, send *I* greting to alle hise holde, ilaerde & ilewerde, on Huntingdonschiere. That witen ge well alle, thaet we willen & unnen (grant) thaet ure raedesmen alle other, the moare del of heom, thaet beoth ichosen thurg us and thurg thaet loandes-folk on ure Kuneriche, habbith idon, and schullen don, in the worthines of God and ure threowthe, for the freme of the loande, thurg the besigte of than toforen iseide raedesmen, beo stedefæst and ilestinde in all thinge a butan ænde."

Literal Translation.—"Henry, through God's support, King of England, Lord of Ireland, Duke of Normandy, of Aquitaine, Earl of Anjou, sends greeting to all his subjects, learned and unlearned, of Huntingdonshire. This know ye well all, that we will and grant what our counselors all, or the more part of them, that be chosen through us and through the landfolk of our kingdom, have done, and shall do, to the honor of God, and our allegiance, for the good of the land, through the determination of the aforesaid counselors, be steadfast and permanent in all things without end."

The following is from Robert of Gloucester, who lived in the

times of Henry III. and Edward I., in the latter part of the thirteenth century:

Thus come lo! Englond into Normannes honde;
And the Normans ne couthe speke tho bote her owe speche,
And speke French as dude atom ond here chyldren dude al so teche;
So that heyman of thys lond that of her blod come,
Holdeth alle thulke speche that hii of hem nome;
Vor bote a mon couthe French, me tolth of hym well lute;
Ac low men holdeth to Englyss ond to her kund speche zute.
Ich wene ther ne be mon in world contreyes none,
That ne holdeth to her kund speche, bote Engelond one:
Ac wel me wol vorto conne bothe well yt ys,
Vor the more that a man con, the more he ys.

SPECIMENS OF MIDDLE ENGLISH.

§ 81. In Chaucer, and Mandeville, and other writers of that age, we have a transition from Old to what has been called Middle English. The last characteristic of a grammar different from that of the present English is the plural form in *-en: We tellen, Ye tellen, They tellen.* As this disappears, which it does in the reign of Queen Elizabeth, the Middle English may be said to pass into the New or Modern English.

SIR JOHN MANDEVILLE. 1300–1372.

Beside that isle of Mistorak, upon the left side, nigh to the river Phison, is a marvelous thing. There is a vale between the mountains that dureth near a four mile. And some clepen it the vale enchanted, some clepen it the vale of devils, and some clepen it the vale perilous. * * This vale is full of devils, and hath been always. And men say there that it is one of the entries of hell. In that vale is plenty of gold and silver; wherefore many misbelieving men, and many Christian men also, gon in oftentime, for to have of the treasure that there is, but few comen again; and namely of the misbelieving men, ne of the Christian men nouther: for they ben anon strangled of devils.

GEOFFREY CHAUCER. 1328–1400.

DEATH OF ARCITE.

Alas the wo! alas the peines stronge
That I for you have suffered, and so longe!
Alas the deth! Alas min Emelie!
Alas departing of our compagnie!

Alas min hertes quene! alas my wif!
Min hertes ladie, ender of my lif!
What is this world? what axen men to have?
Now with his love, now in his colde grave,
Alone withouten any compagnie.
Farewel my swete, farewel min Emelie,
And softe take me in your armes twey,
For love of God, and herkeneth what I sey.

John Wickliffe. 1324–84.

And Marye seyde mi soule magnyfieth the lord. And my spirit hath gladid in God myn helthe. For he hath behulden the mekeness of his handmaiden; for lo for this alle generaciouns schulen seye that I am blessid; for he that is mighti hath don to me greet thingis, and his name is holi, and his merci is fro kynrede into kynredis; to men that dreden hym.

John Lydgate. 1380–1440.

Till at the last, among the bowes glade
Of adventure, I caught a pleasant shade;
Full smooth, and plain, and lusty for to seen,
And soft as velvet was the yonge green:
Where from my horse I did alight as fast,
And on the bow aloft his reine cast.
So faint and mate of weariness I was,
That I me laid adoun upon the grass,
Upon a brinke, shortly for to tell,
Beside the river of a crystal well;
And the water as I reherse can,
Like quickesilver in his streams yran,
Of which the gravel and the brighte stone,
As any gold, against the sun y-shone.

Sir John Fortescue. 1430–1470.

It is cowardise and lack of hartes and corage that kepith the Frenchemen from rysyng, and not povertye; which corage no Frencheman hath like to the English man. It hath ben often seen in England that iij or ij theves, for povertie hath sett upon vij or viij true men, and robbed them al. But it hath not been seen in Fraunce that vij or viij theves have ben hardy to robbe iij or iv true men. Wherfor it is right seld that Frenchemen be hangyd for robberye, for that they have no hertys to do so terrible an acte. There be therefor mo men hangyd in England in a yere for robberye and manslaughter than ther be hangyd in Fraunce for such cause of crime in vij yers, &c.

Gavin Douglass. 1474–1522.

Dame Nature's minstrals, on that other part,
Their blissful lay, intoning every art,
And all small fowlis singis on the spray,
Welcome the lord of licht and lampe of day,
Welcome fosterer of tender herbes green,
Welcome quickener of flourist flowers sheen,
Welcome support of every rute and vein,
Welcome comfort of all kind fruit and grain,
Welcome the birdis beild upon the brier,
Welcome master and ruler of the year,
Welcome weelfare of husbands at the plews,
Welcome repairer of woods, trees, and bews,
Welcome depainter of the bloomit meads
Welcome the life of every thing that spreads,
Welcome storer of all kind bestial,
Welcome be thy bright beamis gladdand all.

William Caxton.

In 1471 he printed the first book in the English language. In a note to this publication, Caxton says: "For as much as age creepeth on me daily and feebleth all the bodie, and also because I have promised divers gentlemen, and to my friends, to address to them, as hastily as I might, this said book; therefore I have practised and learned, at my great charge and dispence, to ordain this said book in print, after the manner and form as ye may here see, and is not written with pen and ink, as other books ben, to the end that all men may have them at once; for all the books of this story, named The Recule of the Historeys of Troyes, thus emprinted, as ye here see, were begun in one day and also finished in one day."

Earl of Surrey. 1516–17.

Martial, the things that do attain
  The happy life, be these I find,
The riches left, not got with gain,
  The fruitful ground, the quiet mind.

The equal friend; no grudge, no strife,
  No charge of rule or governance,
Without disease, the healthful life,
  The household of continuance.

The mean diet, no delicate fare,
  True wisdom joined with simpleness;
The night discharged of all care,
  Where wine the wit may not oppress.

The faithful wife, without debate,
Such sleep as may beguile the night;
Contented with thine own estate,
Ne wish for death, ne fear his might.

Sir Thomas More. 1480–1535.

Mistress Alice, in my most heartywise I recommend me to you. And whereas I am informed by my son Heron of the loss of our barns and our neighbors' also, with all the corn that was therein; albeit (saving God's pleasure) it were great pity of so much good corn lost; yet since it has liked him to send us such a good chance, we must, and are bounden not only to be content, but are also glad of his visitation. He sent us all that we have lost; and since he hath by such a chance taken it away again, his pleasure be fulfilled! Let us never grudge thereat, but take it in good worth, and thank him heartily as well for adversity as for prosperity. And peradventure we have more cause to thank him for our loss than for our winning, for his wisdom better seeth what is good for us than we do ourselves. Therefore I pray you, be of good cheer, and take all the household with you to church, and there thank God, both for that he has given us, and for that which he has taken from us, and for that he hath left us; which, if it please him, he can increase when he will, and if it please him to leave us yet less, at his pleasure be it.

Edmund Spenser. 1553–99.

THE HOUSE OF SLEEP.

He, making speedy way through spersed ayre,
And through the world of waters wide and deepe,
To Morpheus' house doth hastily repaire,
Amid the bowels of the earth full steepe;
And low, where dawning day doth never peepe,
His dwelling is, there Tethys his wet bed
Doth ever wash, and Cynthia still doth steepe
In silver deaw his ever drouping hed,
Whiles sad Night over him her mantle black doth spred.

Whose double gates he findeth locked fast,
The one fayre fram'd of burnished yvory,
The other all with silver overcast;
And wakeful dogges before them farre doe lye,
Watching to banish care their enimy,
Who oft is wont to trouble gentle sleep.
By them the sprite doth pass in quietly,
And unto Morpheus comes, whom drouned deepe,
In drowsie fit he findes; of nothing he takes keepe.

§ 82. SPECIMENS OF MODERN ENGLISH.

Sir Philip Sidney. 1554–86.

Description of Arcadia.

There were hills which garnished their proud heights with stately trees; humble valleys, whose base estate seemed comforted with the refreshing of silver rivers; meadows, enamelled with all sorts of eye-pleasing flowers; thickets, which being lined with the most pleasant shade, were witnessed so to by the cheerful disposition of many well-tuned birds; each pasture stored with sheep, feeding with sober security, while the pretty lambs, with bleating oratory, craved the dam's comfort; here a shepherd's piping, as though he should never be old; there a young shepherdess knitting, and withal singing; and it seemed that her voice comforted her hands to work, and her hands kept time to her voice music.

George Herbert. 1593–1632.

RELIGION.

All may of thee partake;
Nothing can be so mean,
Which with this tincture, for thy sake,
Will not grow bright and clean.

This is the famous stone
That turneth all to gold,
For that which God doth touch and own
Can not for less be told.

Sir Walter Raleigh. 1552–1618.

The Strength of Kings.

They say the goodliest cedars which grow on the high mountains of Libanus thrust their roots between the clefts of hard rocks, the better to bear themselves against the strong storms that blow there. As reason has instructed those kings of trees, so has reason taught the kings of men to root themselves in the hardy hearts of their faithful subjects; and as those kings of trees have large tops, so have the kings of men large crowns, whereof, as the first would soon be broken from their bodies were they not underborne by many branches, so would the other easily totter were they not fastened on their heads by the strong chains of civil justice and martial discipline.

Robert Herrick. Born 1591.

TO FIND GOD.

Weigh me the fire; or canst thou find
A way to measure out the wind;
Distinguish all those floods that are
Mixt in that watery theatre,
And taste thou them as saltless there
As in their channel first they were.
Tell me the people that do keep
Within the kingdoms of the deep;
Or fetch me back that cloud again,
Beshivered into seeds of rain.
Tell me the motes, dusts, sands, and spears
Of corn, when Summer shakes his ears:
Show me that world of stars, and whence
They noiseless spill their influence.
This if thou canst; then show me Him
That rides the glorious cherubim.

Ben Jonson. 1574–1637.

Language most shows a man: speak, that I may see thee. It springs out of the most retired and inmost parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true as his speech. Nay, it is likened to a man; and as we consider feature and composition in a man, so words in language, in the greatness, openness, sound, structure, and harmony of it. Some men are tall and big, so some language is high and great. Then the words are chosen, their sound ample, the composition fair, the absolution plenteous, and poured out, all grave, sinewy, and strong. Some are little and dwarfs; so of speech, it is humble and low, the words poor and flat, the members and periods thin and weak, without knitting or number. The middle are of a just stature. There the language is plain and pleasing; even without stopping, round without swelling; all well turned, composed, elegant, and accurate. The vicious language is vast and gaping, swelling and irregular; when it contends to be high, full of rocks and mountains, and pointedness; as it affects to lie low, it is abject, and creeps full of bogs and holes.

Sir Thomas Browne. 1605–1682.

Light the Shadow of God.

Light, that makes things seen, makes some things invisible.

Were it not for darkness and the shadow of the earth, the noblest part of creation had remained unseen, and the stars in heaven as invisible as on the fourth day, when they were created above the horizon with the sun, and there was not an eye to behold them. The greatest mystery of religion is expressed by adumbration, and in the noblest part of Jewish types we find the cherubim shadowing the mercy-seat. Life itself is but the shadow of death, and souls departed but the shadows of the living. All things fall under this name. The sun itself is but the dark simulacrum, and light but the shadow of God.

Jeremy Taylor. 1613–1667.

The Age of Reason and Discretion.

We must not think that the life of a man begins when he can feed himself or walk alone, when he can fight or beget his like, for so is he contemporary with a camel or a cow; but he is first a man when he comes to a certain steady use of his reason, according to his proportion; and when that is, all the world of men can not tell precisely. Some are called at age at fourteen, some at one-and-twenty, some never; but all men late enough; for the life of a man comes upon him slowly and insensibly. But, as when the sun approaching toward the gates of the morning, he first opens a little eye of heaven, and sends away the spirits of darkness, and gives light to a cock, and calls up the lark to matins, and by-and-by gilds the fringes of a cloud, and peeps over the eastern hills, thrusting out his golden horns like those which decked the brows of Moses when he was forced to wear a veil because himself had seen the face of God; and still, while a man tells the story, the sun gets up higher, till he shows a fair face and a full light, and then he shines one whole day, under a cloud sometimes, and often weeping great and little showers, and sets quickly; so is a man's reason and his life. He first begins to perceive himself, to see or taste, making little reflections upon his actions of sense, and can discourse of flies and dogs, shells and play, horses and liberty; but when he is strong enough to enter into arts and little institutions, he is at first entertained with trifles and impertinent things, not because he needs them, but because his understanding is no bigger; and little images of things are laid before him, like a cock-boat to a whale, only to play withal: but before a man comes to be wise, he is half dead with gouts and consumption, with catarrhs and aches, with sore eyes and worn-out body. So that, if we must not reckon the life of a man but by the accounts of his reason, he is long before his soul can

be dressed, and he is not to be called a man without a wise and adorned soul, a soul, at least, furnished with what is necessary toward his well-being.

JOHN MILTON. 1608–74.

Truth, indeed, came once into the world with her Divine Master, and was a perfect shape, most glorious to look upon; but when he ascended, and his apostles after him were laid asleep, then straight arose a wicked race of deceivers, who, as that story goes of the Egyptian Typhon with his conspirators, how they dealt with the god Osiris, took the virgin Truth, hewed her lovely form into a thousand pieces, and scattered them to the four winds. From that time ever since, the sad friends of Truth, such as durst appear, imitating the careful search that Isis made for the mangled body of Osiris, went up and down, gathering up limb by limb still as they could find them. We have not found them all yet, Lords and Commons! nor ever shall do, till her Master's second coming; he shall bring together every joint and member, and mold them into an immortal feature of loveliness and perfection.

JOHN DRYDEN. 1631–1700.

To begin, then, with Shakspeare. He was the man who, of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them not laboriously, but luckily. When he describes any thing, you more than see it, you feel it too. Those that accuse him to have wanted learning give him the greater commendation. He was naturally learned; he needed not the spectacles of books to read Nature; he looked inward, and found her there. I can not say he is every where alike; were he so, I should do him injustice to compare him with the greatest of mankind. He is many times flat, insipid; his comic wit degenerating into clinches, his serious swelling into bombast. But he is always great when some great occasion is presented to him; no man can say he ever had a fit subject for his wits and did not raise himself as high above the rest of poets,

"Quantum lenta solent inter viburna cupressi."

ALEXANDER POPE. 1688–1744.

To Mrs. Martha Blount.

Nothing could have more of that melancholy which once used to please me, than my last day's journey; for, after having passed

through my favorite wood in the forest with a thousand reveries of past pleasures, I rid over hanging hills, whose tops were edged with groves, and whose feet watered with winding rivers, listening to the falls of cataracts below and the murmuring of the winds above; the gloomy verdure of Stonor succeeded to these, and then the shades of the evening overtook me. The moon rose in the clearest sky I ever saw, by whose light I paced on slowly, without company or any interruption to the range of my thoughts. About a mile before I reached Oxford, all the bells tolled in different notes; the clocks of every college answered one another, and sounded forth (some in a softer tone) that it was eleven at night. All this was no ill preparation to the life I have since led among those old walls, venerable galleries, stone porticoes, studious walks, and solitary scenes of the university. I wanted nothing but a black gown and a salary to be as mere a book-worm as any there. I conformed myself to the college hours, was rolled up in books, lay in one of the most ancient, dusky parts of the university, and was as dead to the world as any hermit of the desert. If any thing was alive and awake in me, it was a little vanity, such as even those good men used to entertain when *monks* of their *own order* extolled their piety and abstraction. For I found myself received with a sort of respect which this idle part of mankind, the learned, pay to their own species, who are as considerable here as the busy, the gay, and the ambitious are in your world.

Dr. Samuel Johnson. 1709–1784.

Junius burst into notice with a blaze of impudence which has rarely glared upon the world before, and drew the rabble after him as a monster makes a show. When he had once provided for his safety by impenetrable secrecy, he had nothing to combat but truth and justice, enemies whom he knows to be feeble in the dark. Being, then, at liberty to indulge himself in all the immunities of invisibility; out of the reach of danger, he has been bold; out of the reach of shame, he has been confident. As a rhetorician, he has had the art of persuading when he seconded desire; as a reasoner, he has convinced those who had no doubt before; as a moralist, he has taught that virtue may disgrace; and, as a patriot, he has gratified the mean by insults on the high. Finding sedition ascendant, he has been able to advance it; finding the nation combustible, he has been able to inflame it. Let us abstract from his wit the vivacity of insolence, and withdraw from his efficacy the sympathetic favor of plebeian malignity; I do not say that we shall

leave him nothing: the cause that I defend scorns the help of falsehood; but if we leave him only his merit, what shall we praise?

LORD FRANCIS JEFFREY. 1817.

Every thing in him (Shakspeare) is in unmeasured abundance and unequaled perfection, but every thing so balanced and kept in subordination as not to jostle, or disturb, or take the place of another. The most exquisite poetical descriptions are given with such brevity, and introduced with such skill as merely to adorn, without loading the sense they accompany. Although his sails are purple, and perfumed, and his prow of beaten gold, they waft him on his voyage, not less, but more rapidly and directly, than if they had been composed of baser materials. All excellences, like those of Nature herself, are thrown out together, and, instead of interfering with, support and recommend each other. His flowers are not tied up in garlands, nor his fruits crushed into baskets, but spring living from the soil, in all the dew and freshness of youth, while the graceful foliage in which they lurk, and the ample branches, the rough and vigorous stem, and the wide-spreading roots on which they depend, are present along with them, and share in their places the equal care of their Creator.

RUSKIN. 1845.

And yet people speak in this working age, when they speak from their hearts, as if houses, and lands, and food, and raiment were alone useful, and as if sight, thought, and admiration were all profitless; so that men insolently call themselves Utilitarians, who would turn, if they had their way, themselves and their race into vegetables; men who think, as far as such can be said to think, that the meat is more than the life, and the raiment than the body; who look to the earth as a stable, and to its fruit as fodder; vine-dressers and husbandmen, who love the corn they grind and the grapes they crush better than the gardens of the angels upon the slopes of Eden; hewers of wood and drawers of water, who think that the wood they hew and the water they draw are better than the pine-forests that cover the mountains like the shadow of God, and the great rivers that move like his eternity. And so comes upon us that woe of the preacher, that though God "hath made every thing beautiful in his time, also he hath set the world in their heart, so that no man can find out the work that God maketh from the beginning to the end."

GEORGE BANCROFT. 1854.

Go forth, then, language of Milton and Hampden, language of my country; take possession of the North American Continent! Gladden the waste places with every tone that has been rightly struck on the English lyre, with every English word that has been spoken well for liberty and man! Give an echo to the now silent and solitary mountains; gush out with the fountains that as yet sing their anthem all day long without response; fill the valleys with the voices of love in its purity, the pledges of friendship in its faithfulness; and as the morning sun drinks the dew-drops from the flowers all the way from the dreary Atlantic to the Peaceful ocean, meet him with the joyous hum of the early industry of freemen! Utter boldly and spread widely through the world the thoughts of the coming apostles of the people's liberty, till the sound that cheers the desert shall thrill through the heart of humanity, and the lips of the messenger of the people's power, as he stands in beauty upon the mountains, shall proclaim the renovating tidings of equal freedom for the race.

§ 83. We have, in this chapter, exhibited the English language, in its successive stages of Saxon, Semi-Saxon, or Norman-Saxon, Old English, Middle English, and Modern English, from its birth to its maturity, in the age of Queen Elizabeth, when it passed from the stage of Middle English to that of Modern English, and from that epoch, by a few examples, to the middle of the present century. It ought, however, in passing, to be remarked, that though during her reign the capabilities of the language were fully developed in the forms of strength and elegance, both in prose and poetry, it was somewhat *Latinized* by such writers as Sir Thomas Browne, as afterward it was somewhat *Gallicized* by Dryden and the wits of Queen Anne's time, and as now, in certain quarters, it is becoming somewhat *Germanized*. Having thus seen what the English language is in its purity, and beauty, and strength, in its full development, we are now prepared to pass to a consideration of its dialects and provincialisms.

QUESTIONS UNDER CHAPTER IV.

1. Will you mention the several periods of the English language?
2. To what is the term Semi-Saxon applied?
3. What is the grammatical distinction between the Anglo-Saxon, the Old English, and the Modern English?
4. What was the last characteristic distinction of Middle English which passed away?
5. In whose reign was Modern English introduced?
6. In what three several ways has the language been somewhat injured—in Queen Elizabeth's reign? in Queen Anne's reign? in our times?

CHAPTER V.

DIALECTS AND PROVINCIALISMS.

§ 84. A DIALECT is one branch of a language peculiar to a province, state, or kingdom. Thus, in the Greek language, there were the Attic, the Doric, the Æolic, and the Ionic dialects. A dialect has certain prominent idioms in its vocabulary, pronunciation, or orthography.

An examination of the dialects of the English language is indispensable in order to understand its present condition, and also to learn historically how it came to its present condition. It is among the provincial dialects, too, that we discover many beautiful archaisms, which explain the obscurities of our ancient writers, which have so often bewildered the most acute commentators of works like SHAKSPEARE'S. These provincial modes of speech, however much they may be despised by fastidious critics, have actually preserved for us the origin of English phraseology, and enlightened the philologist in his efforts to walk in paths hitherto unexplored.

EXISTING DIVERSITIES OF LANGUAGE IN ENGLAND.

§ 85. Besides the Lowland Scotch, and the Gaelic, and the Welsh languages, there are certain peculiarities which mark the language in different quarters of the island. Thus the language in the Western counties differs from that spoken in the Eastern. The language in the Northern counties differs from that spoken in the Southern, while that of the Midland counties differs from all. These differences have long existed. VERSTIGAN, more than two hundred years ago, gave three different modes of pronouncing the same sentence. One at London would say, "*I would eat more cheese if I had it.*" The Northern man saith, "Ay sud eat mare cheese gin ay had it." And the Western man saith, "Chud eat more cheese an chad it."

SOURCES OF EXISTING DIVERSITIES.

§ 86. These are to be sought in the diverse origin of the people, or in some of those causes which produce diversities in language generally, as heretofore described in § 16. Calling to mind the Celts, the Romans, the Saxons, the Jutes, the Angles, the Danes, the Normans, who were ancestors of those who now dwell in England, we can not fail to expect diversities in language, as now written and spoken, originating in the languages of those nations and tribes. These existing diversities are evidently diminishing, as they naturally must, in the increased intercourse which is taking place by rail-road communication in different parts of the island, in the increasing intelligence of the people, and in the more extensive use of common standards of writing and speaking.

LOWLAND SCOTCH.

§ 87. The Lowland Scotch is substantially the same as the English, with certain specific differences in its written vocabulary and pronunciation. "Our common language," says Ellis, "was separately formed in the two countries, and owed its identity to its being constructed of similar materials, by similar gradations, and by nations in the same state of society." It has been supposed that the Scotch was extensively derived from the Danish, as the English was from the Anglo-Saxon. In the popular works of Burns and of Sir Walter Scott, we have such abundant specimens of Scotch peculiarities of dialect that it seems to be hardly necessary to give any in this work.

DIALECT OF THE NORTHERN COUNTIES.

§ 88. With many diversities, this is the dialect of Northumberland, which resembles the Lowland Scotch of Cumberland, Durham, and Westmoreland. To these counties might be added York and Lancaster, Derbyshire and Cheshire. They are, in general, remarkable for a broad pronunciation. In some places *o* is sounded for *a;* as *hond* for hand; *eow* for *ou* and *ow*, as *keow*, *theou*, for cow, thou. In some places *cauf* is sounded for calf; *caw* for call; *con* for can; *foo* for full; *howd* for hold; *hawpenny* for halfpenny; *twoine* for twine.

SPECIMEN OF THE CUMBERLAND DIALECT.

What ails this heart o' mine?
What means this wat'ry e'e?
What gars me aye turn pale as death
When I tak' leave of thee?
When thou art far awa'
Thou'll dearer be to me;
But change of place and change o' folk
May gar thy fancy jee.

When I sit down at e'en,
Or walk in morning air,
Ilk rustling bough will seem to say,
I used to meet thee there;
Then I'll sit down and wail
And greet aneath a tree,
And gin a leaf fa' i' my lap,
I's ca't a word from thee.

I'll hie me to the bow'r
Where yews wi' roses tied,
And where, wi' monie a blushing bud,
I strove my face to hide;
I'll doat on ilka spot,
Where I ha'e been wi' thee,
And ca' to mind some kindly look
'Neath ilka hollow tree.

Wi' sic thoughts i' my mind,
Time thro' the warl may gae,
And find me still, in twenty years,
The same as I'm to-day:
'Tis friendship bears the sway,
And keeps friends i' the e'e;
And gin I think I see thee still,
Wha can part thee and me?

Here we have *e'e* for eye; *gar* for make; *jee* for crooked; *greet* for weep; *aneath* for beneath; *gin* for if; *i'* for in; *monie* for many; *ilka* for each; *sic* for such; *tak'* for take.

SPECIMEN OF THE YORKSHIRE DIALECT.

DICKY DICKESON'S *Address to't knawn world; from the first number of the Yorkshire Comet, published in* 1844.

Dear Ivverybody,—Ah sudn't wonder bud, when some foak hear o' me startin' on a paper, they'll say, what in't world hez maade Dicky Dickeson bethink hizzen o' cummin' sich a caaper as that? Wah, if ye'll nobbut but hev hauf o't paatience o' Jobb, Ah'll try ta tell ya. Ye mun knaw, aboot six year sin', Ah wur i' a public hoose, wheare ther wur a fellur as wur braggin' on his larnin', an' so Ah axed what he knawed aboot ony knawledgement, an' he said he thowt he'd a rare lump moare information i' his heead ner Ah had i' mine. Noo, ye knaw, Ah sudn't ha' been a quarter as ill mad if ther hedn't been a lot o' chaps in't plaace 'at reckoned ta hev noa small share o' gumption. Soa, as sooin as Ah gat hoame that neet, Ah sware ta oor Bet, 'at as suare as shoo wur a match-hawker, Ah wud leearn all't polishments 'at Schooilmaister Gill could teich ma.

Here we have *Ah* for I; *sudn't* for should not; *bud* for but; *foak* for folk; *o'* for of; *startin'* for starting; *hizzen* for himself; *nobbut* for only; *hev* for have; *hauf* for half; *ya* for you; *ta* for to; *knaw* for know; *'at* for that; *aboot* for about; *sin'* for since; *wur* for were; *wheare* for where; *fellur* for fellow; *heead* for head; *ner* for than; *hedn't* for had not; *sooin* for soon.

DIALECT OF EAST ANGLIA, OR THE EASTERN COUNTIES.

§ 89. Under the term East Anglia are included the counties of Norfolk, Suffolk, Cambridgeshire, and portions of other counties bounded upon them. The dialect of East Anglia, then, is the peculiar language of what are called "The Eastern Counties." FORBY remarks that "the most general and pervading characteristic of the pronunciation is a narrowness and tenuity, precisely the reverse of the round, sonorous, 'mouth-filling' tones of Northern English. This narrowness of utterance is, in some parts of this district, rendered still more offensive to ears not accustomed to it by being delivered in a sort of shrill, whining recitative. This has sometimes been called 'the Suffolk whine.'"

SPECIMEN OF THE SUFFOLK DIALECT.

Dear Frinnd,—I was axed some stounds agon by Billy P——, our 'sesser at Mulladen, to make inqueration o' yeow if Master —— had pahd in that there money into the bank. Billy P—— he fare keinda unasy about it, and when I see him in church to-day he say, Jimmy, says he, prah ha yeow wrot. So I keinda wef 't um off, and I sah, says I, heent hard from Squire D—— as yet, but I dare sah I shall afore long. So prah write me some lines, an send me wahd, wutha the money is pahd a' nae. I don't know what to make of our Mulladen folks, nut I; but somehow or another, they are allers in dibles, an I'll be rot if I don't begin to think some on em all tahn up scaly at last; an as to that there fulla, he grow so big and so purdy that he want to be took down a peg; and I am glad to hare that yeow gint it to em properly at Wickhum.

DIALECT OF THE SOUTHERN COUNTIES.

§ 90. This may be considered as embracing the peculiarities of Sussex, Kent, and Hampshire, though there are variations in each. In Sussex, hasp is pronounced *hapse;* neck, *nick;* throat, *throttle;* choke, *chock*. In East Sussex, day is pronounced *dee*. *Ow* final is pronounced as *er;* as window, *winder*. In Kent, day is pronounced *daie;* how, *who*, and who, *how*.

SPECIMEN OF THE DIALECT OF KENT.

And certaynly our langage now used varyeth ferr from that which was used and spoken when I was borne, for we Englyshemen, ben borne under the domynacyon of the mone, which is never stedfaste, but ever waverynge, waxing one season, and waneth and dysereaseth another season, and that comyn Englysshe that is spoken in one shyre, varyeth from another, insomoche that in my days happened that certain marchauntes were in a shippe in Tamyse for to haue sayled over the see into Zelande, and fra lacke of wynde thei taryed at Forland, and went to lande for to refreshe them. And one of theym, named Sheffelde, a mercer, cam into an hows and axyd for mete, and specyally he axyd after eggys; and the good wyf answerde that she coude speke no Frenshe, and the marchaunt was angry, for he also coude speke no Frenshe, but wolde have had eggys, and she understood hym not. And then, at laste, another sayd that he wolde have *eyren*. Then the good wyf sayd that

she understood hym wel. Loo, what sholde a man in theyse days now wryte, egges or *eyren!* Certaynly, it is hard to playse every man, because of diversite and chaunge of langage.—W. Caxon, 1490.

Specimen of the Sussex Dialect.

Tom Clodpole's *Journey to Lunnun.*

Last Middlemus I 'member well,
When harvest was all over,
Us cheps had housed up all de banes,
An stocked up all de clover.

I think, says I, I'll take a trip
To Lunnun, dat I wol,
An see how things goo on a bit,
Lest I shud die a fool.

For sister Sal, five years agoo,
Went off wud Squyer Brown;
Housemaid or summut; don't know what,
To live at Lunnun town.

Dey 'hav'd uncommon well to Sal,
An ge 'ur clothes an dat;
So Sal 'hav'd nation well to dem,
An grow'd quite tall an fat.

I ax'd ol' Ben to let me goo,
Hem rum ol' fellur he,
He scratch'd his wig, "To Lunnun Tom?"
Den turn'd his quid, "I'll see"

So strate to mother home goos I,
An thus to ur did say,
Mother, I'll goo an see our Sal,
For measter says I may.

De poor ol' gal did shake her head,
Ah! Tom, 'twon't never do;
Poor Sal has gone a tejus way,
An must I now loose you?

Here we have *banes* for beans; *dat* for that; *wol* for will; *summut* for something; *dem* for them; *rum* for queer; *measter* for master; *'twon't* for it will not; *an* for and.

DIALECT OF THE WESTERN COUNTIES.

§ 91. Among these counties, Cornwall, Devonshire, and Somersetshire may be particularly mentioned as having certain peculiarities, as compared with some other parts of England. In some parts of Cornwall and of some other counties, for to milk they say to *milky;* for to squint, to *squnny;* for know, *knaw;* for horses, *hosses;* for pictures, *picters;* for with, *weth*.

SPECIMEN OF THE CORNISH DIALECT.

The Cornwall Schoolboy.

An ould man found, one day, a yung gentleman's portmantle as he were a going to his dennar; he took'd it en and gived it to es wife, and said, "Mally, here's a roul of lither: look, see, I suppoase some poor old shoemaker or other have los'en; tak'en, and put'en a top of the teaster of tha bed; he'll be glad to hav'en agen sum day, I dear say." The ould man, Jan, that was es neame, went to es work as before. Mally then open'd the portmantle, and found in it three hunderd pounds. Soon after this, the ould man, not being very weil, Mally said, "Jan, I'ave saaved away a little money, by-the-by, and as thee caan't read or write, thee shu'st go to scool." (He was then nigh threescore and ten.) He went but a very short time, and comed hoam one day, and said, "Mally, I woin't go to scool no more. 'caase the childer do be laffen at me; they can tell their letters, and I caan't tell my A B C, and I wud rayther go to work agen." "Do as thee wool," ses Mally. Jan had not ben out many days afore the yung gentleman came by that lost the portmantle, and said, "Well, my ould man, did'ee see or hear tell of sich a thing as a portmantle?" "Portmantle, sar! was't that un sumthing like thickey?" (pointing to one behind his saddle): "I found one the t'other day zackly like that." "Where is it?" "Come along; I carr'd'en in, and given to my wife Mally; thee sha't av'en. Molly, where is that roul of lither that I gived tha the t'other day?" "What roul of lither?" said Mally. "The roul of lither I bro't in and tould tha to put'en a top of the teaster of the bed, afore I go'd to scool." "'Drat tha imperance," said the gentleman, "thee art betwotched; that was before I were born."—*Specimens of the Cornish Dialect, by* Uncle Jan Treenoodle.

Here we have *et* for it; *gived* for gave; *los'en* for lost; *hab'en* for have; *dear* for dare; *ould* for old; *hunderd* for hundred; *wud* for would; *thickey* for this; *sha't* for shalt, &c.

SPECIMEN OF THE DEVONSHIRE DIALECT.

JOHN CHAWBACON *and his wife* MOLL *cum up t'Exeter to zee the rail way opened, May* 21, 1847.

"Lor, Johnny! Lor, Johnny! now whativur is that,
A urn'ng along like a hoss upon wheels?
'Tis as bright as yer buttons, and black as yer hat;
And jist listen, Johnny, and yer how 'a sqeals!"

"Dash my buttons, Moll, I'll be darn'd if I know!
Us was vools to come yere and to urn into danger;
Let's be off! 'a spits vire! Lor, do let us go!
And 'a holds up his head like a goose at a stranger.

"I be a bit vrightened; but let us bide yere;
And hark how 'a puffs, and 'a caughs, and 'a blows!
He edden unlike the old cart-hoss last yer—
Broken-winded; and yet only zee how 'a goes!"

"'A can't be alive, Jan—I don't think 'a can."
"I baen't sure o' that, Moll; for jist lookee how
'A breathes like a hoss, or a znivell'd old man;
And hark how he's bust out a caughing, good now!

"I wouldn't go homeward b'm-by to the varm
Behind such a critter: when all's zed and dun,
We've a travell'd score miles, but we never got harm,
Vor ther's nort like a market-cart under the zun."

THE COCKNEY DIALECT.

I. *Phonology.*

§ 92. 1. The LONDONER or COCKNEY pronounces *w* for *v*, and *v* for *w*; *weal* for *veal*; *vicked* for *wicked*. He seems not to have understood why the consonant *u* of the Latins, which was not distinguished in writing from the vowel *u*, should be pronounced *v* (=*bh*), while the consonant *u* of the Anglo-Saxons, which had a distinct character from the vowel *u*, was pronounced *w*. And it must be confessed that the rule is somewhat arbitrary. This interchange of *w* and *v* is the most offensive peculiarity of the Cockney dialect.

2. The Londoner is also accustomed to omit the sound of *h* at the beginning of words, and to pronounce it where it does not belong; as, *art* for *heart*; *harm for arm*.

3. He has a fondness for the sound of *j* (=*dzh*); as, *furbidge* for *furbish; radidges* for *radishes; rubbidge* for *rubbish; to scrowdge* for *to crowd; skrimidge* for *skirmish; squeedge* for *squeeze.*

4. He sometimes transposes letters, especially where *r* is concerned; as, *ax* for *ask; palaretic* for *paralytic; perdigious* for *prodigious; perwent* for *prevent; progidy* for *prodigy: vemon* for *venom; vemonous* for *venomous.*

5. He sometimes inclines to repeat the same vowel; as, *colloguing* for *colleaguing; nisi prisi* for *nisi prius; obstropolous* for *obstreperous.*

6. He sometimes employs a lingual *d* or *t* after a lingual *n* or *l*, by epenthesis or paragoge; as, *drownded* for *drowned: gownd* for *gown; partender* for *partner; bacheldor* for *bachelor; margent* for *margin; regiment* for *regimen; sermont* for *sermon; surgeont* for *surgeon; verment for vermin.*

7. He employs a *t* after a sibilant; as, *clost* and *closter* for *close* and *closer; nyst* and *nyster* for *nice* and *nicer; sinst* for *since; wonst* for *once.*

8. He sometimes makes an unnecessary syllable; as, *beast-es* for *beasts; fist-es* for *fists; ghost-es* for *ghosts; mist-es* for *mist; post-es* for *post.*

9. He sometimes lays a false accent; as, *blasphémous* for *blásphemous; charácter* for *cháracter; contráry* for *cóntrary.*

II. *Derivation of Words.*

1. The Londoner sometimes confounds two different forms; as, *contagious* for *contiguous; eminent* for *imminent; humorous* for *humorsome; ingeniously* for *ingenuously; luxurious* for *luxuriant; scrupulosity* for *scruple; successfully* for *successively.*

2. He sometimes forms words on the wrong model; as, *admiraltry* for *admiralty; commonality* for *commonalty; curous* for *curious; curosity* for *curiosity; debiliated* for *debilitated: despisable* for *despicable; loveyer* for *lover; mayoraltry* for *mayoralty; necessuated* for *necessitated; stupendious* for *stupendous.*

3. He sometimes forms words on a false model; as, *attacted* like *transacted; duberous* and *industerous* like *boisterous;*

musicianer like *practitioner; jocotious* like *ferocious; summonsed* as if from *summons; vulgularity* like *singularity.*

4. He sometimes mistakes the word altogether; as, *aggravate* for *irritate; an otomy* for *anatomy; argufy* for *signify; conquest* for *concourse; mislest* for *molest; moral* for *model; pee-ashes* for *piazzas; refuge* for *refuse; stagnated* for *staggered; vocation* for *vacation.*

III. *Composition of Words.*

The Londoner sometimes retains the prefixes *be* and *a*, which have been discarded; as, *begrudge, unbeknown; a-cold, a-dry, a-hungry.*

IV. *Inflection.*

1. The Londoner sometimes repeats the definite article; as, *the t'other* for *the other.*

2. He uses double comparatives and superlatives; as, *worser* for *worse.*

3. He forms *hisn, ourn, hern, yourn,* like *mine, thine.*

4. He forms *hisself* and *theirselves* regularly.

5. He has adopted the modern inflection in some verbs, where it has not been generally followed; as, *see'd* for *saw; know'd* for *knew; com'd* for *came.*

6. He forms *fit* for *fought;* comp. *light,* pret. *lit.*

7. He uses the past tense for the perfect participle; as, *fell* for *fallen; rose* for *risen; took* for *taken; went* for *gone; wrote* for *written.*

8. He uses *no-hows* for *no-how,* and *no-wheres* for *nowhere.*

V. *Syntax* or *Construction.*

1. He uses the accusative for the nominative; as, *can us* for *can we; have ùs* for *have we; may us* for *may we; shall us* for *shall we.*

2. He employs double negatives, like the ancient Anglo-Saxons; as, *I don't know nothing about it.*

3. The use of the ancient full expression, which has been abridged in modern times; as, *and so* for simple *so; how that* and *as how,* denoting the simple fact: *if so be as how,* denot-

ing a contingency; *for to*, denoting a purpose; *for why* or *because why*, denoting the reason.

4. Idiomatic expressions; as, *a few while* for *a little while; to fetch a walk* for *to take a walk; what is gone with such an one?* for *what is become of such an one? to learn* for *to teach; what may his name be?* for *what is his name? what should he be?* for *what is he? to remember* for *to remind; gone dead* like *gone crazy; this here* for *this; that there* for *that.*

The following little dialogue is said to have passed between a London citizen and his servant.

Citizen. Villiam, I vants my vig.

Servant. Viteh vig, sir?

Citizen. Vy, the vite vig in the vooden vig-box, viteh I vore last Vensday at the westry.

The peculiarities of the Cockney dialect have been fully illustrated in the writings of DICKENS.

It will probably be long before the dialectical varieties of the English, though they are constantly diminishing, will give place to the high models offered by their best scholars and statesmen.

AMERICAN DIALECTS.

CAUSES OF EXISTING DIALECTICAL DIVERSITIES.

§ 93. 1. One cause is found in the diversities of origin of the immigrant population of the United States. The first settlers, from different parts of England, brought with them the varieties of dialect then existing in the mother country. What those varieties were we have seen in the present chapter. To these were added the Dutch, or the Low Germanic language of the State of New-York, kindred, indeed, to the English, but differing widely from it; the German, or the High Germanic language, spoken by hundreds of thousands in Pennsylvania and elsewhere; the French and Spanish languages, spoken in Louisiana, Florida, and Mexico; the Irish, the Italian, the Swedish, the Danish, the Norwegian, spoken in small settlements, or by individuals scattered through the mass of the American population. Moreover, Asiatics and Polynesians are pouring themselves into California, and introducing some of their vernacular words into the body of the language; at least as it is spoken there. Hundreds of

thousands of immigrants, from different portions of Europe, are every year finding homes in our country, bringing their language with them, to communicate some portion of it to others, and to transmit it to their immediate descendants.

2. The second cause of existing dialectical varieties in the United States is found in objects of thought peculiar to this country, requiring different terms from those used in England.

CLASSIFICATION OF AMERICANISMS.

§ 94. The peculiarities of the English language, as spoken in America, may be arranged under the following heads:

I. Words *borrowed* from other languages, with which the English language has come in contact in this country.

1. *Indian* words, borrowed from the original native tribes Here belong many geographical proper names; as, *Kennebec, Ohio, Tombigbee;* also a few appellatives; as *sagamore, quahaug, succotash.*

2. *Dutch* words, derived from the first settlers in New York; as, *boss*, a master; *kruller; stoop*, the steps of a door.

3. *German* words, derived from the Germans in Pennsylvania; as, *spuke, sauerkraut.*

4. *French* words, derived from the first settlers in Canada and Louisiana; as, *bayou, cache, chute, crevasse, levee.*

5. *Spanish* words, from the first settlers of Louisiana, Florida, and Mexico; as, *calaboose, chaparral, hacienda, rancho, ranchero.*

6. *Negro* words, derived from the Africans; as, *buckra.*

All these are foreign words.

II. Words introduced from the necessity of our situation, in order to express *new ideas.*

1. Words connected with and flowing from our political institutions; as, *selectman, presidential, congressional, caucus, mass-meeting, lynch-law, help* for servants.

2. Words connected with our ecclesiastical institutions; as, *associational, consociational, to fellowship, to missionate.*

3. Words connected with a new country; as *lot*, a portion of land; *diggings, betterments, squatter.*

Some of these words are rejected by good writers. They are not of such a nature as make a new dialect.

III. The remaining peculiarities, the only ones which are truly distinctive, fall for the most part under the following heads:

1. Old words and phrases which have become obsolete in England; as, *talented; offset* for set-off; *back and forth* for backward and forward.

2. Old words and phrases which are now merely provincial in England; as, *hub*, now used in the midland counties of England; *whap*, a provincialism in Somersetshire; *to wilt*, now used in the south and west of England.

3. Nouns formed from verbs by adding the French suffix *ment;* as, *publishment* for publication; *releasement* for release; *requirement* for requisition. As the verbs here are all French, the forms of the nouns are undoubtedly ancient.

4. Forms of words which fill the gap or vacancy between two words which are approved; as, *obligate*, comp. *oblige* and *obligation; variate*, comp. *vary* and *variation*. The existence of the two extremes confirms the propriety of the mean.

5. Certain compound terms for which the English have a different compound; as, *bank-bill* for bank-note; *book-store* for bookseller's shop; *bottom-land* for interval land; *clapboard* for *a pale*; *sea-board* for sea-shore; *side-hill* for hill-side. The correctness of one compound, in such cases, does not prove the incorrectness of the other.

6. Certain colloquial phrases, apparently idiomatic, and very expressive; as, *to cave in*, to give up; *to flare up*, to get excited suddenly; *to flunk out*, to retire through fear; *to fork over*, to pay over; *to hold on*, to wait; *to let on*, to mention; *to stave off*, to delay; *to take on*, to grieve.

7. Certain words used to express intensity, whether as adjectives or adverbs, which is often a matter of mere temporary fashion; as, *dreadful, mighty, plaguy, powerful.*

8. Certain verbs expressing one's state of mind, but partially or timidly; as, *to allot upon*, to count upon; *to calculate*, to expect or believe; *to expect*, to think or believe; *to guess*, to think or believe; *to reckon*, to think or imagine. The use of these words depends much on the temperament of the individual.

9. Certain adjectives, expressing not only the quality, but one's subjective feelings in regard to it; as, *clever*, *grand*, *green*, *likely*, *smart*, *ugly*.

10. Certain abridged expressions; as, *stage* for stage-coach; *turnpike* for turnpike-road; *spry* for sprightly; *to conduct* for to conduct one's self. There is a tendency in most languages to such contractions.

11. Quaint or burlesque terms, whether verbs; as, *to tote*, *to yank*; or nouns; as, *humbug*, *loafer*, *muss*; *plunder* for baggage; *rock* for a stone.

12. Certain very low expressions, mostly political; as, *slang whanger*, *loco foco*, *hunker*; *to get the hang* of a thing for to learn how to do it.

13. Ungrammatical expressions, disapproved by all; as, *do don't*; *used to could* for could formerly; *can't come it* for can't do it; *Universal preacher* for Universalist preacher; *there's no two ways about it* for it is just so.

LOCAL PECULIARITIES.

§ 95. To the question whether there is an American-English dialect, an answer must be given in the affirmative or the negative, according as you extend or contract the meaning of the term dialect. When reading the pages of Judge Haliburton's *Sam Slick*, or one of Major Jack Downing's *Letters*, we are ready to admit, if they furnish a fair exhibition of language in actual use, that the difference between it and the best English is so great as to constitute it a dialect. But they are caricatures. Still, are there not actual differences, extending generally through the country, as great, or nearly as great, as obtained between the Ionic and the Attic dialects in Greece? It should, however, be remembered, that the dialectical differences which obtained in Greece are exhibited by the best authors, whereas there are no dialectical differences between our best writers and those of England. Everett, and Prescott, and Irving, write in a style as purely English as the best English writers. The number of good writers in the United States, as measured by English standards, is probably greater than in England, though it must be conceded that the number of first-rate writers is fewer. The people of the United States, descended

from English ancestors, have, in consequence of common school education and the use of the same standards, fewer dialectical peculiarities than the people of England.

Whatever may be the correct answer to the question at the head of the last paragraph, it must be granted that there are certain local peculiarities which distinguish, 1. The people of New England. 2. The people of the Southern States. 3. Some of the Western States.

The people of New England, especially those who live in the interior, have inherited marked peculiarities of pronunciation and phraseology, which distinguish them from the people of other parts of the country, though these peculiarities, constantly diminishing, are not as great as similar ones existing in some counties of the mother country. A distinguished English scholar informed the writer that the peculiarities attributed to the people of New England were constantly met with in Suffolk, where he was bred and born. The drawling pronunciation of the Yankees has an equivalent in the "Suffolk whine."

The people of the Southern States have a more full, and open, and mellifluous pronunciation than the people of New England, though they do not articulate the consonantal sounds so distinctly.

The people of the West have great variety in their peculiar style of expression and in their pronunciation, which is extensively similar to the districts from which they or their ancestors emigrated.

SPECIMENS OF AMERICANISMS.

§ 96. ABOVE MY BEND = out of my power. ABSQUATULATE = to run away. ALL-FIRED = very. To ALLOT UPON = to intend. AMAZING = wonderfully. AMOST = almost. ANY HOW YOU CAN FIX IT = any rate whatever. ANY MANNER OF MEANS = any means. To APPRECIATE = to raise the value of, or rise in value. ANY = either. AVAILS = profits or proceeds. AWFUL = disagreeable, ugly. BACK AND FORTH = backward and forward (New Eng.). BACKWOODSMAN = an inhabitant of the forest on the western frontiers of the United States. To BACK OUT = to retreat from a difficulty. BAD BOX = bad predicament. BALANCE = the remainder (South). BANG = excel; as, "This bangs all things."

Bankable = receivable at a bank. Bank-bill = bank-note. Bark up the wrong tree = mistake one's object or cause. Barrens = plains upon which grow small trees, but never timber. Bee = a collection of people who unite their labors for an individual or a family, as a *quilting-bee*. Bee-line = a straight line from one point to another. Better, for *more;* as, "It is better than a year since we met." Betterments = improvements on new land. B'hoys = noisy young men in the city of New York. Big bugs = people of consequence. Bime-by = in a short time. Blaze = mark on trees for guiding travelers. Blow-up = a quarrel. To blow up = to scold. Bobolink = skunk black-bird = rice bunting. Bogus money = counterfeit money. Boss = master. Bossy, a name applied to a calf. Bottom land, a term applied to low land on the bank of a river. Breachy, a term applied to runaway oxen. Breadstuff = bread, corn-meal, or flour. Brother chip = person of the same trade. Buncombe is a term applied to speeches made for electioneering purposes. Calculate = expect or believe (N. E.). To carry on = to frolic. Caucus = private meeting of politicians. To be a caution = to be a warning. To cave in = to give up. Chay = chaise (N. E.). Chicken fixings = chicken fricasseed. Chirp = lively (N. Eng.). To chomp = to champ. Chore = small work. Clam-shell = lips or mouth. To clear out = to take one's self off. Clever = good-natured or obliging. Cleverly = well. Clip = a blow. To conduct = to conduct one's self. Considerable = very. Consociation is the fellowship or union of churches by their pastors and delegates. Cookey = a cake. Corduroy road is a road made of logs laid together over swamps. Corn = maize. Corn-dodger is a cake made of Indian corn. To cotton to is to like or fancy. Cracker is a small hard biscuit. Curious = excellent (N. E.). To cut dirt = to run. Cute = sharp, cunning (N. E.). Darkey, a term for negro. Deadening = girdling trees. To deed = to convey by deed. Demoralize = to corrupt the morals. Desk = pulpit. Dicker = to barter. Difficulted = perplexed. Diggings = neighborhood or section of the country (West.). Donate = to give as a donation. Done gone = ruined. Done brown = thoroughly. Done for = cheated. Do don't = do not (Ga.). Don't = do not, sometimes improperly used for *does not*. Do tell! = is it possible! (N. E.) Drumming = so-

liciting of customers. E'EN A'MOST = almost. To ENERGIZE = to give active vigor to. EVERLASTING = very. To FALL = to fell, to cut down, as to fall a tree. To FELLOWSHIP WITH = to hold communion with. ON THE FENCE means to be neutral, and to be ready to join the strongest party. FIRST-RATE = superior. FIX = a condition, a dilemma. FIXINGS = arrangements. A FIXED FACT = a well-established fact. To FIZZLE OUT = to prove a failure. To FLARE UP = to get excited suddenly. To FLAT OUT = to prove a failure. To GET THE FLOOR = to be in possession of the house. To FLUNK OUT = to retire through fear. FOGY = a stupid fellow. To BE FOREHANDED = to be comfortably off. To FORK OVER = to pay over. To FOX BOOTS = to foot boots. FRESHET = the overflowing of a river. FULL CHISEL = at full speed. FULL SWING = full sway. GAL-BOY is a romping girl. To GIVE HIM THE MITTEN is to discard a lover. GO AHEAD = to go forward. To GO BY = to call, to stop at (So. & West.). To GO IT STRONG = to act with vigor. To GO THE WHOLE FIGURE = to go to the greatest extent. GOING = the state of the road. GOINGS-ON = behavior. GONE GOOSE = ruined. GREEN = inexperienced, English, *verdant*. GUESS = think, believe. GRIT = courage. GULLY is a channel worn in the earth by a current of water. HAIN'T, for have not (N. E.). To get the HANG of a thing is to get the knack. To HAPPEN IN = to come in accidentally. HARD RUN = to be hard pressed. To HAVE A SAY = to express an opinion. To HEAD OFF = to get before. HEAP = a great deal. HELP = servants. HET = heated. HIDE = to beat. HITCH HORSES TOGETHER = to agree. HOE-CAKE is a cake of Indian meal. To HOLD ON = to stop. HOLP = helped (So.). HOOK = to steal. HOUSEN = houses (N. E.). HOVE = heaved. HULL = whole. HUSKING = stripping off husks from Indian corn. IMPROVE = to occupy (N. E.). INDIAN FILE = single file. To JUMP AT = to embrace with eagerness. To KEEP COMPANY = to court. KEEPING-ROOM is the sitting-room (N. E.). KINK = a knot, a notion. KNOCKED INTO A COCKED HAT = knocked out of shape. LAY = share. LEGGINS are Indian gaiters. LENGTHY = having length. To LET ON = to mention. To LICK = to beat. LIKELY = handsome. LIMPSEY = flexible. To LIQUOR = to take a dram. LOAFER = an idle lounger. To LOBBY is to endeavor to exert an influence on a legislative body. LOT = a number. LYNCH LAW is punish-

ment executed by the mob, without legal forms. To MAKE TRACKS = to leave. MASS-MEETING is a large meeting called for some special purpose. MEECHIN = a person with a downcast look. MIGHTY = great, very. MUSH is Indian meal boiled in water. MUSS = disorder. NARY ONE = neither. NON-COMMITTAL = that does not commit itself to a particular measure. NOTIONS = small wares or trifles. HADN'T OUGHT is used improperly for ought not. ONTO for on. OUT OF SORTS = out of order. OUT OF FIX = disordered. To PEEK = to pry into. PURT = *perk* = lively. PESKILY = extremely. PESKY = very. PICKANINNY = a negro or mulatto infant. A PICK-UP DINNER = a dinner made of fragments. PIMPING = little. ON A PINCH = on an emergency. PIT = a kernel. PLAGUY SIGHT = a great deal (N. E.). To PLANK = to lay. PLEAD or PLED is used improperly for pleaded. PLENTY for plentiful. PLUNDER = personal baggage (So. & West.). POWERFUL = very great. PRETTY CONSIDERABLE = very (So.). To STAY PUT = to remain in order. To QUALIFY = to swear to perform the duties of an office. RACE is a strong current of water. To RAKE AND SCRAPE = to collect. REAL = really. To RECKON = to think. RESULT = the decision of a council or assembly. RICH = entertaining. RISKY = dangerous. ROCK = a stone (S. & W.). ROWDY = riotous fellow. RUN OF STONES = two mill-stones. SALT-LICK = a saline spring. SAWYER = a tree in a river rising and falling with the waves. SCREAMER is a bouncing boy or girl. SETTLE = to ordain in a parish. SHANTY = a hut. SHORTS = the bran and coarse part of the meal. SLICE = a fire-shovel. SMART CHANCE = a good deal. To SLICK UP = to dress up. To SNAKE OUT = to drag out. SNICKER = to laugh slily. SNOOZE = to sleep. SOZZLE is a sluttish woman. SPARKING = courting. SPLURGE = a blustering effort (S. & W.). SPRY = nimble. To SQUAT = to settle on new land without a title. To STAVE OFF = to delay. STICKLING = delaying. To FEEL STREAKED = to feel confused. To SUCK IN = to deceive. To TAKE ON = to grieve. TALL = excellent, fine. TELL = a saying. TIGHT = close, parsimonious. TORE = dead grass that remains on the ground. To TOTE = to convey (So.). TRAPS = goods. UGLY = ill-tempered (N. E.). UPPER-CRUST = the aristocracy. USED TO COULD = could formerly (So.). VARMINT = vermin. WALK INTO = get the upper hand of. YANK = to twitch powerfully.

TENDENCIES OF THE ENGLISH LANGUAGE IN AMERICA.

§ 97. The dialectical varieties of language in England have chiefly been transmitted from former generations. The dialectical varieties of language in America have, on the other hand, for the most part, sprung up recently: they are the product of that growth of language which can not be repressed, any more than can the general activity of the human soul. In this country, in this "wilderness of free minds," new thoughts, and corresponding new expressions, spring up spontaneously, to live their hour or to be permanent. As our countrymen are spreading westward across the continent, and are brought into contact with other races, and adopt new modes of thought, there is some danger that, in the use of their liberty, they may break loose from the laws of the language, and become marked not only by one, but by a thousand Shibboleths.

Now, in order to keep the language of a nation one, the leading men in the greater or smaller communities, the editors of periodicals, and authors generally, should exercise the same guardian care over it which they do over the opinions which it is used to express; and, for this purpose, they should be familiar with works which treat of its analogies and idioms, that they may understand what are the laws of normal and of abnormal growth, and by their own example and influence encourage only that which is strictly legitimate. See Preface.

The apprehension has sometimes been expressed that, in the progress of time, the Americans would, in their ready invention and adoption of flash words and slang, so change and corrupt their mother tongue, that they would speak, not the English, but an American language; while among themselves great diversities would exist, as now exist in the counties of England. This apprehension, whether on this side of the Atlantic or the other, seems to be passing off. It is getting to be understood that the existing dialectical differences are not so great as in the mother country, while the increasing intercourse between the two nations, and the increasing interchange of the literary productions of each, will help to preserve the oneness of the language. "You Americans," said a distinguished foreign scholar to the present

writer, "have a taste and talent for language. Your dictionaries, and grammars, and lexicons, and exegetical works, do great credit to your national literature." Moreover, our scholars are educated in the same linguistic principles as English scholars, and they have before them the same high models.

And though we have our fears, yet we also have our hopes, that diversities, and vulgarisms, and slang will not greatly or permanently increase. If the Anglo-Saxon race are destined to become a mighty continental nation, the system of common school education, the use of the same text-books in the institutions of learning, and of the same periodicals and reading-books in families, the mighty power of the press, urged on by those who have "drunk from the wells of English undefiled," and brought to bear upon the whole population, will help to keep the people of the United States one in language as one in government. And though it should be conceded that the best authors and public speakers in England have the advantage of many of the leading minds in our own country in idiomatic raciness and finished eloquence, it should, in justice, be claimed that the great mass of the people of the United States speak and write their vernacular tongue with more correctness than the common people of Great Britain.

Having, in the preceding chapters, examined the historical and dialectical relations of the English language, we are now prepared to estimate its general character.

QUESTIONS UNDER CHAPTER V.

1. What is a dialect?
2. What advantage is there in studying the English dialects?
3. What can you say of the origin of the English dialects?
4. What is said of the dialect of Scotland?
5. What are some of the characteristics of the dialect of the Northern counties?
6. What are some of the characteristics of the dialect of the Eastern counties?
7. What are some of the characteristics of the dialect of the Southern counties?
8. What are some of the characteristics of the dialect of the Western counties?

9. Give some account of the Cockney dialect as to phonology, derivation of words, composition of words, inflection, syntax.

10. Mention the causes of existing dialectical diversities in the United States.

11. Give the classification of Americanisms, namely, the three divisions and their subdivisions.

12. Is there an American-English dialect?

13. What are some of the peculiarities of language in the Eastern States? in the Southern States? in the Western States?

CHAPTER VI.

CHARACTER OF THE ENGLISH LANGUAGE.

THE ENGLISH LANGUAGE COMPOSITE.

§ 98. In the history of the English language, we have seen that the principal elements which enter into its composition are,

1. Celtic words, found either in the older branch of the Gaelic or in the younger branch of the Cambrian.

2. Latin words, introduced at different periods.

3. Saxon words, of the Low-Germanic division of the Teutonic branch of the Gothic stock. These constitute the great body of the language.

4. Danish words, of the Scandinavian branch of the Gothic.

5. Norman words, a mixture of French and Scandinavian. It is also enriched by contributions from the Greek and Hebrew, the French, the Italian, the Spanish, the German, and other languages.

"We Britons," says Harris, "in our time, have been remarkable borrowers, as our multiform language may sufficiently show. Our terms in polite literature prove this, that they came from Greece; our terms in music and painting, that these came from Italy; our phrases in cookery and war, that we learned these from the French; and our phrases in navigation, that we were taught by the Flemings and Low Dutch."

"Though our comparison might be bold, it would be just if we were to say that the English language is a conglomerate of Latin words bound together in a Saxon cement; the fragments of the Latin being partly portions introduced directly from the parent quarry, with all their sharp edges, and partly pebbles of the same material, obscured and shaped by long rolling in a Norman or some other channel."—Whewell's *History of the Inductive Sciences.*

Camden observes: "Whereas our tongue is mixed, it is no disgrace. This theft of words is no less warranted by the privi-

lege of a prescription, ancient and universal, than was that of goods among the Lacedæmonians by an enacted law; for so the Greeks robbed the Hebrews, the Latines the Greeks (which filching CICERO, with a large discourse, in his book *De Oratore* defendeth), and, in a manner, all Christian nations the Latine. The Italian is pleasant, but without sinewes, as still, fleeting water. The French delicate, but even nice as a woman, scarce daring to open her lippes for fear of marring her countenance. The Spanish majestical, but fulsome, running too much on the *o*, terrible like the Divell in the play. The Dutch manlike, but withal very harsh, as one ready at every word to picke a quarrell. Now we, in borrowing from them, give the strength of the consonants to the Italian; the full sound of words to the French; the variety of terminations to the Spanish; and the mollifying of more vowels to the Dutch; and so, like bees, we gather the honey of their good properties, and leave the dregs to themselves. And thus, when substantialnesse combineth with delightfulnesse, fullnesse with finenesse, seemlinesse with portlinesse, and currentnesse with staydnesse, how can the language which consisteth in all these sound other than full of all sweetnesse?"—CAMDEN'S *Remains*, p. 38.

In allusion to having advantageously borrowed from other languages, a Danish poet by the name of HARDERUS compliments the English in the following elegant allusion:

Perfectam Veneris faciem picturus Apelles,
  Virgineos totâ legit in urbe Greges.
Quicquid in electis pulchrum vel amabile formis
  Repperit, in Paphiæ transtulit ora deæ.
Excessit nova forma modum; sc pluribus una
  Debuit, at cunctis pulchrior una fuit,
Effigies Veneris, quam sic collegit Apelles,
  Effigies linguæ est illa, Brittanne, tuæ.

COPIOUSNESS.

§ 99. From its composite character, we are prepared to expect that it would be copious in its vocabulary and phrases. What CAMDEN says of the Anglo-Saxon is more strikingly true of the English, enriched as it has been by contributions from the Norman, the Latin and Greek, and other languages. Indeed, there are large classes of words derived from the Norman

or other languages, or from the classical languages, which are, in common parlance, synonymous with words derived from the Anglo-Saxon, so that a writer may have his choice whether to use the Romanic or the Gothic elements. Thus it has happened that, from the composite character of the language as well as from its natural growth with the growth of knowledge, there are abundant materials for every species of writing.

It is said by De Paw that no book can be translated into the Algonquin or the Brazilian languages, nor even into the Mexican or Peruvian, solely from their want of words. On the other hand, the vocabulary of the English language is perhaps as copious as any other. It contains, in Webster's and Worcester's dictionaries, something like one hundred thousand words.

THE NUMBER OF ANGLO-SAXON WORDS.

§ 100. Whether we take into view the number or the sorts of words, the Anglo-Saxon is less an element than the mother-tongue of the English. In the English language there are as many as twenty-three thousand words of Anglo-Saxon origin. From an examination of passages from the Bible, Shakspeare, Milton, Cowley, Thomson, Addison, Spenser, Locke, Pope, Young, Gibbon, Johnson, it appears that in one thousand four hundred and ninety-two words in sentences taken from these authors, there are only two hundred not Saxon. Upon this basis of calculation, it appears that four fifths of the words in actual use are of Anglo-Saxon origin. See § 108.

THE KIND OF ANGLO-SAXON WORDS.

§ 101. The names of the greater part of the objects of nature; as, *sun*, *moon*, *stars*, *day*, *light*, *heat;* all those words which express vividly bodily action; as, to *sit*, to *stand*, to *stagger;* all those words which are expressive of the earliest and dearest connections; as, *father*, *mother*, *brother*, *sister*, are Anglo-Saxon. Moreover, all those words which have been earliest used, and which are invested with the strongest associations; most of those objects about which the practical reason is employed in common life; nearly all our national proverbs; a large proportion of the language of *invective*, *humor*, *satire*, and *colloquial* pleasantry, are Anglo-Saxon. While our most abstract and

general terms are derived from the Latin, those which denote the special varieties of objects, qualities, and modes of action are derived from the Anglo-Saxon. Thus, *color* is Latin; but *white*, *black*, *green*, are Anglo-Saxon. *Crime* is Latin; but *murder*, *theft*, *robbery*, to *lie*, are Anglo-Saxon.

THE EXPRESSIVENESS.

§ 102. From the last statement we can understand why the Saxon element is so much more expressive than the Latin part of the language. "Well-being arises from well-doing," is Saxon. "Felicity attends virtue," is Latin. How inferior in force is the latter! In the Saxon phrase, the parts or roots, being significant to our eyes and ears, throw the whole meaning into the compounds and derivatives, while the Latin words of the same import, having their roots and elements in a foreign language, carry only a cold and conventional signification to an English ear. "In one of my early interviews with Robert Hall," says his biographer, "I used the term 'felicity' three or four times in rather quick succession. He asked me, 'Why do you say felicity? Happiness is a better word, more musical, and genuine English, coming from the Saxon.' 'Not more musical,' said I. 'Yes, more musical, and so are all words derived from the Saxon, generally. Listen, sir: My heart is smitten and withered like grass. There is plaintive music. Listen again, sir: Under the shadow of thy wings will I rejoice. There is cheerful music.' 'Yes, but rejoice is French.' 'True, but all the rest is Saxon; and rejoice is almost out of time with the other words. Listen again: Thou hast delivered my soul from death, my eyes from tears, and my feet from falling. All Saxon, sir, except delivered. I could think of the word *tear* till I wept.'"

The word Gospel, in the Anglo-Saxon, was *Godspel*, that is, God's speech. The Saviour they called *All-heal*, that is, all health; the Scribes, *boc-men*, that is, book men; the Judgment, *dome-settle*, the settling of doom. By dropping words like these for the Latin equivalents, the language has evidently lost in expressiveness, whatever gain there may have been in other respects. Some of them might be advantageously restored.

ENGLISH GRAMMAR AND THE ANGLO-SAXON.

§ 103. English Grammar is almost exclusively occupied with what is of Anglo-Saxon origin. The few inflections that we have are all Anglo-Saxon. The English genitive, the general mode of forming the plural of nouns, and the terminations by which we express the comparative and superlative of adjectives, *er* and *est*, the inflections of the pronouns and of the verbs, and the most frequent terminations of our adverbs, *ly*, are all Anglo-Saxon; so are the auxiliary verbs.

THE STABILITY OF THE ENGLISH LANGUAGE.

§ 104. "Look at the English," says Halbertsma, "polluted by Danish and Norman conquests, distorted in its genuine and noble features by old and recent endeavors to mould it after the French fashion, invaded by a hostile force of Greek and Latin words, threatening by increasing hosts to overwhelm the indigenous terms. In these long contests against the combined might of so many forcible enemies, the language, it is true, has lost some of its power of inversion in the structure of sentences, the means of denoting the differences of gender, and the nice distinctions by inflection and termination; almost every word is attacked by the spasm of the accent and the drawing of consonants to wrong positions, yet the old English principle is not overpowered. Trampled down by the ignoble feet of strangers, its spring retains force enough to restore itself; it lives and plays through all the veins of the language; it impregnates the innumerable strangers entering into its dominions, and stains them with its color; not unlike the Greek, which, in taking up Oriental words, stripped them of their foreign costume, and bid them appear as native Greeks."—Bosworth's *Dict.*, p. 39.

THE ENGLISH THE UNIVERSAL LANGUAGE.

§ 105. The time was when the Latin was the universal language of the civilized world, so far as any language can be said to have been universal. From Rome, as a common centre, went forth the Christian religion in the Latin language, which was read and written by all learned scholars.

More recently, the French has had a stronger claim than any

other to be considered the universal language. It was more generally studied and spoken than any other in Europe. "Several foreigners," says Gibbon, "have seized the opportunity of speaking to Europe in the common dialect, the French; and Germany pleads the authority of Leibnitz and Frederick, of the first of her philosophers and the greatest of her kings." When Gibbon submitted to Hume a specimen of his intended history composed in French, he received a remarkable letter in reply. "Why," said Hume, "do you compose in French, and carry fagots into the wood, as Horace says in regard to Romans who wrote in Greek? I grant that you have a like motive to those Romans, and adopt a language much more generally diffused than your national tongue. But have you not remarked the fate of those two ancient tongues in following ages? The Latin, though less celebrated, and confined to more narrow limits, has, in some measure, outlived the Greek, and is now more generally understood by men of letters. Let the French, therefore, triumph in the present diffusion of their tongue. Our solid and increasing establishments in America, where we less dread the innovations of barbarians, promise a superior stability and duration to the English language."—T. Watts, *Lond. Phil. Soc.*, vol. ii., p. 211.

How have the prospects of the English language brightened since this prophecy of Hume was written, nearly a century ago! How are the evidences increasing of the final accomplishment of that prophecy in its becoming the universal language! It is calculated that, at the close of the present century, it *will be spoken* by at least one hundred and fifty millions of human beings.

It should be added, that the English is a medium language, and is thus adapted to diffusion. In the Gothic family, it stands midway between the Teutonic and the Scandinavian branches, touching both, and, to some extent, reaching into both. A German or a Dane finds much in the English which exists in his own language. It unites by certain bonds of consanguinity, as no other language does, the Romanic with the Gothic languages. An Italian or a Frenchman finds a large class of words in the English which exists in his own language, though the basis of the English is Gothic. Thus it is adapted to spread among the

races that speak those languages, both in Europe and America. What it has in common with these border languages, gives it power to replace what is peculiar to them, and thus to identify them with itself.

PROSPECTS OF THE ENGLISH LANGUAGE.

§ 106. Having looked at the past history of the English language, and at its present character, we naturally inquire what will be its ultimate Destiny. Will it ever cease to be a living language, and, like Sanscrit and Greek, Latin and Anglo-Saxon, be studied by the scholar on the printed page, but not heard from the lips of the people? Will the nations who speak it ever be overrun by a race of barbarians, as were the Classical nations of antiquity? Will another Julius Cæsar, another Hengist and Horsa, another Danish Canute, another Norman Conqueror, in turn gain possession of England, and change the dynasty, the laws, and the language of the land? And, then, is the fate of the mother-country to be our own? Will a band of irresistible warriors come from the ocean to change our institutions, our laws, and our language? Will our mother-tongue become a dead language, and be found only in books?

To this it may be replied, that the experience of the past is not to be the mould of the future. From the horoscope of the present a brighter destiny may be predicted. The application of the art of printing on the one hand, and popular education on the other, have so multiplied books and readers, that the language has become fixed not only in multitudes of standard works published, but also in the minds of the people who read it and speak it. It will not, therefore, experience any great change, like that of the Latin into the Italian. The Anglo-Saxon race will not only keep their own institutions and their own language, but they will impress those institutions and that language upon others. Besides the natural growth of population, that grasping spirit, that love of conquest for which they have been distinguished ever since they traversed the German Ocean in their frail boats, pursuing plunder, will help to extend and perpetuate the English language. The love of religious conquest, as when the pious missionary goes forth under the banner of the cross: the love of literary conquest, as when the schoolmaster is

abroad; the love of commercial conquest, as shown by our merchants and navigators; the love of military conquest, which the Anglo-Saxon race have shown all over the globe, and are now showing, will only extend the language.

Even now, the British empire, extending over a population of one hundred and fifty-six millions in different parts of the globe, *listens* to that language as to a voice of power. The population of our own country, doubling every twenty-five years, amounts to more than twenty-five millions.

The Celtic language in the British Isles, namely, the Gaelic in the Highlands of Scotland, the Erse in Ireland, the Cambrian in Wales, is passing away, just as in Cornwall it has passed away. We may believe, too, that somewhere in the future, the French population of Canada, the Celts, the Spanish population of Mexico and Cuba, the Celts, will give place to the Anglo-Saxon race, or, rather, as in past times, be absorbed in it, and become one with us in blood and language. We may believe that a like assimilation will take place between it and the other races which find a home in our country, are educated in our schools, and placed under the influence of our institutions. We may believe that, fixed in the standards of the national literature, the language of the Constitution will be familiar to the hundreds of millions in North America as their vernacular tongue; and that Shakspeare and Milton will be read ages hence on the banks of the Connecticut and the Potomac, on the banks of the Columbia and the Sacramento.

QUESTIONS UNDER CHAPTER VI.

1. What are the principal elements which enter into the composition of the English language?

2. Give Harris's statement with respect to borrowing from other languages; also Whewell's and Camden's.

3. What is said of its copiousness?

4. What is said of the number of Anglo-Saxon words in the language, and also of the comparative number in actual use?

5. What is said of the kind of Anglo-Saxon words in use?

6. What is said of English grammar in its relation to the Anglo-Saxon part of our language?

7. What is said of the stability of the English language?

8. What is said of the Latin—the French—the English, in respect to a universal language?

9. Can you mention what passed between Gibbon and Hume?

10. What reasons have you for the opinion that the English will be the universal language?

11. Describe the prospects of the English language.

EXERCISES UNDER PART I.

HISTORICAL ANALYSIS.

§ 107. By Historical Analysis is meant that process by which each word in a sentence is referred to the particular language from which it was historically derived. In order to do this, the fourth part of this work can be consulted, and also an etymological dictionary.

EXAMPLES.

1. Happiness is like the statue of Isis, whose veil no mortal ever raised.—Landon.

Statue and *mortal* are from the Latin; *Isis* from the Greek; all the other words are from the Anglo-Saxon.

2. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence.—Milton.

State, *exalted*, *eminence*, and *merit*, are from the Latin; *throne*, *richest*, and *royal*, from the Norman-French; *barbaric*, *Ormus*, and *Ind*, from the Greek; *Satan*, from the Hebrew; the remainder from the Anglo-Saxon.

3. From what languages do the following groups of words come?

a. Cromlech, bard, pibroch, clan, bran, mop, button?

b. Province, funeral, liberty, college, firmament, ruminate?

c. Hand, thousand, full, wealth, hills, valleys?

d. Whitby, tarn, Codale, Milthorp, hose?

e. Conquest, castle, venison, pork, feasts, beauty, mountains?

f. Idol, episcopacy, diamond, magic, melody, monarch?

g. Ennui, savant, carte-blanche, façade, eclat, depôt?
h. Cortes, embargo, Don? i. Adagio, allegro, macaroni?
j. Czar, ukase? k. Pagoda, bazar? l. Amber, camphor?
m. Shaster, Veda? n. Chop, hong? o. Gnu, koba?
p. Bamboo, gong? q. Tattoo, tabu? r. Cariboo, racoon?

ANALYZE the following sentences:

4. He is well versed in the principles or rudiments of the language, and is principally indebted for this to his erudite preceptor.

5. I was yesterday, about sunset, walking in the open fields till the night fell insensibly upon me. I at first amused myself with all the richness and variety of colors which appeared in the western parts of the heavens.—ADDISON.

6. The beauties of her person and graces of her air combined to make her the most amiable of women, and the charms of her address and conversation aided the impression which her lovely figure made on the hearts of all beholders.—HUME.

7. In the second century of the Christian era, the empire of Rome comprehended the fairest part of the earth and the most civilized portion of mankind.—GIBBON.

SYNTHESIS.

1. Compose a sentence consisting of words derived from the Anglo-Saxon.

2. Compose a sentence consisting of words derived from the Anglo-Norman words.

3. Compose a sentence in which there shall be at least one word derived from the Celtic.

4. Compose a sentence in which there shall be at least one word derived from the Danish.

5. Compose a sentence in which there shall be at least one word derived from the Spanish; and another in which there shall be at least one word derived from the Italian; and another in which there shall be at least one word derived from the Chinese; and so on of the other languages.

Having exhibited the Historical Elements in this First Part, we are prepared, in the Second Part, to enter into the interior of the language, and to learn of what *matter* it is composed.

PART II.

PHONETIC ELEMENTS IN THE ENGLISH LANGUAGE.

CHAPTER I.

SEPARATE PHONETIC ELEMENTS.

DEFINITIONS.

§ 108. Phonology, from the Greek *φωνή*, *sound*, and *λόγος*, *account*, is, in the widest sense, the doctrine or science of sounds. In a limited and proper sense, it is the doctrine or science of the sounds uttered by the human voice in speech. The phonology of the English language, then, is the doctrine of the sounds in the spoken language.

The Phonetic Elements of the English language are those elementary sounds in the spoken language which it is the province of phonology to exhibit, both separately and in combination.

These elements are the matter, or the raw material of the language, from which its numerous and expressive combinations are formed. Every word in the language is composed of some of these elements. They should be constantly considered as coming from the producing tongue into the receiving ear, and not be confounded with the letters, their symbols, on the printed page. They are, in the present work, treated in relation to the correct articulation and enunciation of individual words. To eloquence and to music they have a separate relationship, which it is the office of the elocutionist and the music-master to unfold.

ORGANS OF PRODUCTION.

§ 109. The sounds which constitute language are formed by air issuing from the lungs, modified in its passage through the throat and mouth by the organs of speech, at the will of the speaker.

The tones of the human voice are produced by two membranes called the vocal ligaments. These are set in motion by a stream of

air gushing from the lungs. The windpipe is contracted near the mouth by a projecting mass of muscles called the glottis. The edges of the glottis are membranes, and form the vocal ligaments. Ordinarily, these membranous edges are inclined from each other, and, consequently, no vibrations take place during the passage of the breath; but, by the aid of certain muscles, we can place them parallel to each other, when they immediately vibrate and produce a tone. With the aid of other muscles we can increase their tension, and thereby the sharpness of the tone; and by driving the air more forcibly from the lungs, we may increase its loudness. The tone thus formed is modified by the cavities of the throat, nose, and mouth. These modifications form the first elements of articulate language. They are produced, not by the lungs or the windpipe, but by the *glottis*, the *palate*, the *tongue*, the *teeth*, the *lips*, which are called the ORGANS OF SPEECH. As the *tongue* is the principal organ in changing the cavities which modify the tone, it has given its name to speech, both in the Anglo-Saxon and the Latin, and many other languages.

CLASSIFICATION OF THE PHONETIC ELEMENTS.

§ 110. In the spoken language, the phonetic elements are divided into two classes: I. VOCALIC or VOWEL SOUNDS. II. CONSONANTAL or CONSONANT SOUNDS.

VOCALIC OR VOWEL SOUNDS.

§ 111. VOCALIC SOUNDS are those which can be formed without bringing any parts of the mouth into contact to interrupt the stream of air from the lungs.

Thus the sound of *a* or *o* can be pronounced with the mouth partially open, and the breath in one continuous current. The word *vowel* is from the Latin word *vocalis*, vocal, through the French *voyelle*. It means what can be sounded or form voice by itself. Some ambiguity is connected with the use of the word, inasmuch as it not only denotes a sound, but also the letter which represents the sound. In this chapter it is used to denote the sound, and not the letter.

It has been found that the note of a common organ may take the qualities of all the vowel sounds in succession. This is effected merely by lengthening the tube which confines the vibrations. It would seem, therefore, that the peculiar character of the different vowel sounds depends on the length of the cavity which modifies the voice. In pronouncing the *a* in *father*, the cavity seems barely,

if at all, extended beyond the throat; in pronouncing the *a* in *all*, it reaches to the root of the tongue; and to the middle of the palate in pronouncing the long *e* in *eat;* the sound of the long *o* in *oat* requires the cavity to be extended to the lips, which must be stretched out to form a cavity long enough to pronounce the *u* in *jute*. See GUEST'S *English Rhythms*.

CONSONANTAL OR CONSONANT SOUNDS.

§ 112. CONSONANTAL SOUNDS are those which can not be formed without bringing the parts of the mouth into contact.

Thus the sound indicated by the letter *p* can not be produced without bringing the lips into contact. So the sound indicated by *l* can not be pronounced without bringing the tongue and the roof of the mouth near the teeth into contact.

Though the consonantal sounds can be isolated, that is, separated from the vocalic, yet in practice they are joined to vocalic sounds and pronounced with them. For this reason, this class of sounds can be properly called consonants, from the Latin words *con*, with, *sonans*, sounding.

The particular consonantal sound that is produced by interrupting the stream of air which flows out in the production of a vowel sound, depends upon what parts of the mouth are brought into contact.

ARTICULATE SOUNDS.

§ 113. An ARTICULATE SOUND, from *articulus*, a Latin word for *joint*, is properly one which is preceded or followed by the closing of the organs of speech, or bringing some parts of the mouth in contact. A consonant is, in the strict sense, an articulation, or an articulate sound; but, in use, the term is frequently extended to vowel sounds. Vowel sounds are produced by the lower organs of speech, and consonantal sounds by the upper. Brute animals utter vowel sounds; man only can utter consonantal sounds.

ANALYSIS OF SYLLABIC SOUNDS.

§ 114. In the analytical examination of words and syllables for the purpose of discovering the elementary sounds of which they are composed, we must withdraw our attention from the letters, and fix it upon the sounds themselves. In the common pronunciation of words and syllables, the consonantal sound is not uttered without

the vowel sound with which it is connected. But in our analytical examination, we can utter it or partly utter it without the vowel. We can in this way separate an elementary consonantal sound from its associated vowel sound, so far, at least, as to discover its nature. Thus, in analyzing the sounds in the combinations indicated by *ro*, *lo*, *do*, *po*, we can isolate the sounds indicated by *r*, *l*, *d*, *p*, and pronounce them as if written *r*-o, *l*-o, *d*-o, *p*-o. In the case of *d* there is an imperfect sound, in which there is a slight vocality. In the case of *p* there is but little more than an effort at a sound.

SURDS AND SONANTS.

§ 115. If the vocal ligaments be so inclined to each other as not to vibrate, the emission of breath from the lungs produces merely a whisper. This whisper may be modified in like manner as the voice by similar arrangements of the organs. Every vocal sound has its correspondent whisper sound.

If you take the sounds of *p*, *f*, *t*, *k*, *s*, *th* in *thin*, *sh* in *shine*, and isolate them from their vowels, and pronounce them, the sound is that of a whisper.

If you treat the sounds of *b*, *v*, *d*, *g*, *z*, *th* in *thine*, *z* in *azure*, in the same way, the sound is no whisper, but one at the natural tone of the voice. The first class are called SURDS, the second class SONANTS. Instead of these, the terms *sharp* and *flat* have been used, or *aspirate* and *vocal*, and are their equivalents.

CONTINUOUS AND EXPLOSIVE SOUNDS.

§ 116. A part of the consonant sounds are CONTINUOUS, and a part are EXPLOSIVE. If you isolate the sounds of *p*, *b*, *t*, *d*, *k*, and *g* surd, you have no power to prolong the sounds or of resting on them. They escape with the breath at once. It is not so with the sounds of *f*, *v*, *sh*, *z*, *zh*, *s*, *l*, *m*, *n*, *r*, *ng*. Here the breath is transmitted by degrees, and the sounds can be prolonged. The first class are explosive, the second continuous. See LATHAM'S *English Language, and Introduction to* WALKER'S *Dictionary*.

DR. RUSH'S CLASSIFICATION.

§ 117. I. TONIC SOUNDS. *A*-ll, *a*-rt, *a*-n, *a*-le, *ou*-r, *i*-sle, *o*-ld, *ee*-l, *oo*-ze, *e*-rr, *e*-nd, *i*-n. These twelve tonic sounds have a vocality, as

distinguished from a whisper or aspiration, and admit of indefinite prolongation.

II. Subtonic Sounds. *B*-ow, *d*-are, *g*-ive, si-*ng*, *l*-ove, *m*-ay, *n*-ot, *r*-oe, have unmixed vocality; *v*-ile, *z*-one, *y*-e, *w*-o, *th*-en, a-*z*-ure, have aspiration. Some of the subtonic vocalities are nasal; as, *m*, *n*, *ng*, *b*, *d*, *g*.

III. Atonic Sounds. U-*p*, ou-*t*, ar-*k*, i-*f*, ye-*s*, *h*-e, *wh*-eat, *th*-in, pu-*sh*. These nine have no vocality, but only a whisper or aspiration. In this classification of the elementary articulate sounds, we have twelve tonic, fourteen subtonic, and nine atonic sounds; in all, thirty-five.

Seven of the tonic elements are Diphthongs: *a*-ll, *a*-rt, *a*-n, *a*-le, *i*-sle, *o*-ld, *ou*-r. The remaining five are Monothongs, having one unaltered sound: *ee*-l, *oo*-ze, *e*-rr, *e*-nd, *i*-n.

This classification, though distinguished by great analytical ingenuity and talent, is not so well adapted to the purpose of this work as the one adopted.

§ 118. Table of the Phonetic Elements in the English Language.

Vowel Sounds.

1. That of *a* in *father*.
2. " *a* " *fat*.
3. " *a* " *fate*.
4. " *a* " *fall*.
5. " *e* " *mete*.
6. " *e* " *met*.
7. That of *i* in *fit*.
8. " *o* " *note*.
9. " *o* " *not*.
10. " *u* " *bull*.
11. " *oo* " *pool*.
12. " *u* " *but*.

Vowel or Consonant Sounds.

13. That of *w* in *wet*.
14. That of *y* in *yet*.

Consonant Sounds.

15. That of *h* in *hot*, an aspirate or simple breathing.
16. " *ng* " *king*, a nasal consonant sound.
17. " *m* " *man*, a liquid nasal consonant sound.
18. " *n* " *not*, " " " "
19. " *l* " *let*, a liquid consonant sound.
20. " *r* " *run* " " "

Cognate Consonant Sounds.

21. That of *p* in *pat*, } surd.
22. " *b* " *bat*, } sonant.
23. " *f* " *fan*, } surd.
24. " *v* " *van*, } sonant.
25. That of *th* in *thin*, } surd.
26. " *th* " *thine*, } sonant.
27. " *t* " *tin*, } surd.
28. " *d* " *din*, } sonant.

29. That of *k* in *kin*, } surd.
30. " *g* " *gun*, } sonant.
31. " *s* " *sin*, } surd.
32. " *z* " *zed*, } sonant.
33. That of *sh* in *shine*, } surd.
34. " *z* " *azure*, } sonant.

COMPOUND VOWEL SOUNDS.

35. That of *i* in *fine*.
36. " *u* " *rude*.
37. That of *ou* in *house*.
38. " *oi* " *voice*.

COMPOUND CONSONANT SOUNDS.

39. That of *ch* in *chest*, surd.
40. That of *j* in *jest*, sonant.

EXPLANATION OF THE TABLE OF PHONETIC ELEMENTS.

§ 119. 1. The first, the sound of *a* in *father*, called the Italian or ancient sound; the second, the sound of *a* in *fat*, called the short or French sound; the third, the sound of *a* in *fate*, called the long or English sound; the fourth, the sound of *a* in *fall*, called the German sound, are varieties of one and the same *original sound*. Of the last there is a shortened variety, as in *what*. The fourth is allied to the eighth and ninth.

2. The fifth, the sound of *e* in *mete*, though considered as the long sound of the sixth, is strictly the long sound of *i* in *fit*, the seventh.

3. The sixth, the sound of *e* in *met*, is strictly the short sound of *a* in *pate*, and not of *e* in *mete*, as sometimes stated.

4. The seventh, the sound of *i* in *fit*, though often considered as allied to *i* in *fine*, is, in the opinion of good writers, a shortened variety of the sound of *e* in *mete*.

5. The eighth, the sound of *o* in *note*, bears the same relation to the ninth, that of *o* in *not*, as that of *a* in *fate* to that of *a* in *fat*.

6. The tenth, the sound of *u* in *bull*, is closely allied to the eleventh, the sound of *oo* in *pool*. They are both varieties of the same sound, pronounced rapidly in the one case, and slowly in the other The two sounds bear the same relation to each other as the sound of *a* in *fate* to the sound of *a* in *fat*, and of *ee* in *feet* to *i* in *fit*.

7. The twelfth, the sound of *u* in *but*, is regarded as the short sound of *u*, the long sound being, in this table, put down as diphthongal.

8. The thirteenth, the sound of *w* in *wet*, is allied to the sound of *oo* in *cool*. Some writers consider it as identical, and assert that the words *will*, *oo-ill*, are sounded alike. It is, however, convenient to consider the *w*, as in *will*, as a separate and independent sound. It is sometimes vocalic and sometimes consonantal.

9. The fourteenth, the sound of *y* in *yet*, is allied to the sound of

e in *mete*. Some writers consider it as identical, and assert that the words *yet* and *ee-et* are sounded alike. It is, however, convenient to consider the *y*, as in *yet*, as a separate, independent sound. It is sometimes vocalic and sometimes consonantal.

10. The fifteenth, the sound of *h* in *hot*, is by some grammarians classed with the vowel sounds, and by others with the consonant sounds. It is simply a breathing.

11. The sixteenth, the sound of *ng* in *king*, is a simple elementary sound, expressed, not by a single elementary sign or letter, but by two letters, or a combination. The sound of *ng* in *king* is allied to the sounds of *n* and *g*. It differs, however, from the sounds of both of these letters, either single or taken together. The sixteenth, seventeenth, and eighteenth are called nasals, from the organ concerned in their production.

12. The nineteenth, the sound of *l* in *let*, and the twentieth, the sound of *r* in *run*, are, in some languages, convertible into each other. See § 167.

13. The twenty-first, that of *p* in *pat*, and twenty-third, that of *f* in *fan*, are in some languages convertible. So are the twenty-second, that of *b* in *bat*, and the twenty-fourth, that of *v* in *van*. See § 127.

14. The twenty-fifth, the sound of *th* in *thin*, is a simple elementary sound, and, as such, should be expressed by a single letter. Instead of this, it is expressed by two letters, or by a combination, so that, although a simple sound to the ear, it has the appearance of being a compound one to the eye.

15. The twenty-sixth, the sound of *th* in *thine*, like the sound last mentioned, is a simple sound, expressed, not by a single elementary sign or letter, but by two letters; but, though different from the sound last mentioned, it is expressed in the spelling in precisely the same way. The *th* in *thin* is allied to the sound of *t*, as in *tin*. The *th* in *thine* is allied to the sound of *d*, as in *dine*.

16. The thirty-first, that of *s* in *sin*, the thirty-second, that of *z* in *zed*, the thirty-third, that of *sh* in *shine*, thirty-fourth, that of *z* in *azure*, are called sibilants, from the property of hissing.

17. The thirty-third, the sound of *sh*, as in *shine*, is in the same predicament as sounds 25, 26. It is a simple elementary sound, expressed, not by a single elementary sign or letter, but by two letters in combination. The real sound of *h*, preceded by *s*, is very different from that of *sh* in *shine;* and the real sound of *sh* in *shine* is very different from that of *h* preceded by *s*.

18. The thirty fourth, the sound of *z* in *azure*, though without a corresponding sign or letter, is simple and elementary. The sound

of *z* in *azure* and that of *s* in *pleasure* are identical. It might properly be expressed by *zh*, or a new character. This sound is related to *sh* in *shine*, as *th* in *then* is related to *th* in *thin*.

From the first to the twelfth, inclusive, the sounds are represented by the characters *a*, *e*, *i*, *o*, *u*. Those represented by *a*, *o*, and *u* are called *broad* or *strong* vowels; those represented by *e* and *i* are called *small* or *weak* vowels.

COGNATE CONSONANT ELEMENTS.

§ 120. From the twenty-first to the thirty-fourth inclusive, the consonant sounds allied in pronunciation, or cognate, are arranged in pairs. In each pair, the sound of the even number has vocality, being produced by the voice, and the sound of the odd number has only an aspiration, or a whisper, being produced by the breath. Thus, if the sound of *p* in the first pair be isolated from its vowel, it will be only that of a whisper; but if the allied sound of *b* be uttered, it will be not a whisper, but the natural tone of the voice.

As already mentioned, the sounds in the series *p* are indicated by the terms *surd*, *aspirate*, or *sharp;* and the sounds in the series *b* are indicated by the terms *sonant*, *vocal*, or *flat*.

The Tahitians confound the cognate elements represented by *d* and *t*, and also those represented by *b* and *p*.

THE SUMMATION OF SURD AND SONANT ELEMENTS.

§ 121. The Vowel sounds, the Nasal sounds, and the Liquid sounds, are sonant; one half of the remaining sounds are sonant, and the other half and the sound of the letter *h* are surd. See § 118.

THE SUMMATION OF EXPLOSIVE AND CONTINUOUS ELEMENTS.

§ 122. The Vowel sounds, the Nasal sounds, the Liquid sounds, the sounds of *f*, *v*, *s*, *sh*, *z*, *zh*, of *th* in *thin*, of *th* in *thine*, are continuous. The sounds of *b*, of *p*, *t*, *d*, *k*, *g*, and *h*, are explosive.

THE ORGANIC PRODUCTION OF THE PHONETIC ELEMENTS.

§ 123. 1. The first, that of *a* in *father*, closes the mouth a little more than the fourth (see below), and, raising the lower jaw, widening the tongue, and advancing it a little nearer to the lips, its sound is less hollow and deep. The second, that of *a* in *fat*, being *dependent*, can not be easily exhibited in its organic production. For the meaning of the word dependent, see § 156. The third, that of *a* in *fate*, is formed higher in the mouth than the first, while the tongue widens itself to the cheeks, and raises itself, and thus a less hollow sound is produced than either of the other two. The fourth, that of *a* in *fall*, is produced by forcibly driving out the breath, modified in its passage by the tongue's contracting itself to the root, the mouth being open in nearly a circular form.

2. The fifth, that of *e* in *mete*, is organically produced by dilating the tongue a little more than in the case of the third, and advancing it nearer to the palate and the lips. In the formation of this sound, the tongue is as near to the palate as possible without touching it.

3. The sixth, that of *e* in *met*, is dependent, and can not easily be exhibited in its organic production. The seventh, that of *i* in *fit*, is also dependent.

4. The eighth, that of *o* in *note*, is formed by nearly the same position of the organ as that of *a* in *fall*. But the tongue is a little more advanced into the middle of the mouth, the lips are protruded, and form a round aperture like that of the letter, and the voice is not so deep in the mouth as when the fourth sound of *a* is produced, but advances into the hollow of the mouth. The ninth, that of *o* in *not* is dependent.

5. The tenth, that of *u* in *bull*, and the eleventh, that of *oo* in *pool*, resemble each other in their organic formation, the tenth being formed lower in the mouth than the eleventh. The eleventh is formed by protruding the lips a little more than *o* in *note*, forming a smaller opening, and instead of swelling the voice in the middle of the mouth, bringing it as far forward as possible to the lips. The twelfth, that of *u* in *but*, is dependent, and can not easily be exhibited in its organic production.

6. The thirteenth, that of *w* in *wet*, is formed much like the eleventh. The fourteenth, that of *y* in *yet*, is formed much like the fifth. The fifteenth, *h*, is simply a breathing.

7. The sixteenth, that of *ng* in *king*, is formed like that of the

twenty-ninth, with this difference, that in the case of the sixteenth the voice passes mostly through the nose.

8. The seventeenth, that of *m* in *man*, is formed by closing the lips till the breath is collected, and letting the voice issue by the nose.

9. The eighteenth, that of *n* in *not*, is formed by pressing the tip of the tongue to the gums of the upper teeth, and breathing through the nose with the mouth open.

10. The nineteenth, that of *l* in *let*, is formed by placing the organs in nearly the same position as in the case of the eighteenth, but the tip of the tongue is drawn a little more forward to the teeth, while the breath issues from the mouth.

11. The twentieth, that of *r* in *run*, is formed by placing the tongue at such a distance from the palate as to suffer it to jar against it, the breath being propelled from the throat to the mouth.

12. The twenty-first, that of *p* in *pate*, and the twenty-second, that of *b* in *bat*, are each of them formed by closing the lips until the breath is collected, with this difference, that in the case of the latter the lower organs of the mouth are brought into action, so that the natural tone of the voice is produced, and not merely a whisper, as in the case of the twenty-first.

13. The twenty-third, that of *f* in *fan*, and the twenty-fourth, that of *v* in *van*, are each of them formed by pressing the upper teeth upon the under lip, with this difference, that the lower or vocal organs of the mouth are brought into action in the case of the latter.

14. The twenty-fifth, that of *th* in *thin*, and the twenty-sixth, that of *th* in *thine*, are each of them formed by protruding the tongue and pressing it against the upper teeth, with this difference, that in the case of the latter the vocal or lower organs are brought into play.

15. The twenty-seventh, that of *t* in *tin*, and the twenty-eighth, that of *i* in *din*, are each of them formed by pressing the tip of the tongue to the gums of the upper teeth as the breath issues from the mouth, with this difference, that in the case of the latter the lower organs of the mouth are brought into action.

16. The twenty-ninth, that of *k* in *kin*, and the thirtieth, that of *g* in *gun*, are each of them formed by pressing the middle of the tongue to the roof of the mouth, near the throat, at the moment of their formation, with this difference, that in the case of the latter the lower organs are brought into action in order to produce vocality in the sound.

17. The thirty-first, that of *s* in *sir*, and the thirty-second, that of *z* in *zed*, are each of them formed by placing the tongue in the same position as in the case of *t* and *d*, but not so close to the gums. A

space is thus left between the tongue and the palate and gums for the breath to issue from between the teeth and produce a hissing sound, which, in the case of the latter, has vocality, from the use of the lower organs of the mouth.

18. The thirty-third, that of *sh* in *shine*, and thirty-fourth, that of *z* in *azure*, are each of them formed in the same manner as that of *s* and *z*, though in the case of the two former the tongue is rather farther off from the palate and the gums, so that there is more room for the passage of the breath. In the case of the *z* in *azure*, the sound is formed by the lower organs of the mouth, and has vocality.

CLASSIFICATION OF THE ELEMENTARY CONSONANTAL SOUNDS ACCORDING TO THEIR ORGANIC FORMATION.

§ 124. I. Labials, that of *p*, *b*, *f*, *v*. II. Dentals, that of *t*, *d*, *s*, *z*, *th*, *sh*, that of *z* in *azure*. III. Gutturals, that of *k*, *g*, *l*, *r*. These are also called palatals. IV. Nasals, *m*, *n*, *ng*. The labial sound of *b*, the dental of *d*, the guttural of *g*, have a nasal quality. The sounds indicated by *t*, *th*, *d*, and *n*, have also been called cerebrals, as they seem to proceed from the head. The sound of *m* is labial

COMPOUND SOUNDS.

§ 125. I. Compound Sounds, formed by means of two vowel sounds, are called Diphthongs; as that of *ou* in h*ou*se, *oi* in v*oi*ce, *u* in m*u*se, *i* in p*i*ne.

1. The nature of the compound *ou* is disguised by the spelling. It consists of the sounds of *a* in *father*, and of *oo*, or of the *w* in *will*, rapidly pronounced.

2. The sound of the compound *oi* is the sound of *o* modified, plus the sound of *y* modified.

3. The sound of *u* in *muse*, and of *ew* in *new*, is that of *i* in *pit* and of *oo*, or of *w* in *will*.

4. The sound of *i* in *pine*, like that of *u* in *muse*, is disguised by the spelling. As it is represented by means of the letter *i*, the erroneous notion prevails of its being a simple single elementary sound; and also of its being the sound of *i* in *pit*, lengthened in the pronunciation. The real elements of the sound in question are generally considered to be the *a* in *fat* and the *y* in *yet*, rapidly pronounced. The word diphthong is from the Greek δίς, double, and φθόγγος, a voice. It is immediately related to the spoken language, not the written.

Some of the vowel sounds do not readily combine, as those of *e* and *a* in b*ea*t. Only one of the elements is sounded. When two vowel letters are thus brought together in a written word, and the sounds which they represent will not coalesce, they are called a DIGRAPH.

II. Compound Sounds formed by means of three vowel sounds are called TRIPHTHONGS; as in *buoy*.

When three vowel letters are brought together in a syllable, and the sounds which they represent will not coalesce, they are called a TRIGRAPH.

III. Compound Consonant Sounds are represented by *ch* in *chest*, and by *j* in *jest*. *Ch* is = *t* + *sh*; *j* is = *d* + *zh*. These are compound Sibilants, that of *ch* being surd, and that of *j* being sonant.

The analysis of the sounds in the English language presented in the preceding statements are sufficiently exact for the purpose in hand. Those who wish to pursue it further can consult Dr. RUSH'S admirable work, "*The Philosophy of the Human Voice*." Upon the same grounds upon which orthoepists consider *i* in *fine* and *u* in *rude* as diphthongal, he contends that several of the vowels are diphthongal; as, for instance, that *a* in *ale*, which, upon being prolonged, he asserts, resolves itself into the two sounds of *a* and *e*.

RELATIONSHIP OF CERTAIN CONSONANTAL SOUNDS.

§ 126. 1. Let the sign *þ* represent the single simple sound of *th* in *thin*. And, 2. Let the sign ð represent the single simple sound of *th* in *thine*. And, 3. Let the sign σ (Greek Σίγμα) represent the simple single sound of *sh* in *shine*. And, 4. Let the sign ζ (Greek Ζῆτα) represent the simple single sound of *z* in *azure* (French *j*). And, 5. Let the simple sign κ (Greek Καππα) and the sign γ (Greek Γάμμα) represent two peculiar sounds in the Laplandic, and possibly in some other languages, different from any in English, German, French. Then we have the following relationship:

	Surd.		Sonant.			Surd.		Sonant.
As	*p*	is to	*b*,	so is		*t*	to	*d*.
As	*t*	is to	*d*,	so is		*k*	to	*g*.
As	*k*	is to	*g*,	so is		*s*	to	*z*.
As	*s*	is to	*z*,	so is		*f*	to	*v*.
As	*f*	is to	*v*,	so is		*þ*	to	ð.
As	*þ*	is to	ð,	so is		κ	to	γ.
As	κ	is to	γ,	so is		σ	to	ζ.

LENE AND ASPIRATE.

§ 127. Of the sounds just enumerated, *p*, *b*, *t*, *d*, *k*, *g*, *s*, *z*, are called LENE; *f*, *v*, *þ*, *ð*, *κ*, *γ*, *σ*, *ζ*, are called ASPIRATE. These terms are used by grammarians; but the term aspirate is thus used in a different sense from what it is when contrasted with the term *vocal*. *P* belonging to the first series, and *f* belonging to the second series, are both surd. *P*, indeed, is explosive, and *f* is continuous. But *s*, however, is continuous, and *s*, in respect to the difference under consideration, is classed, not with *f*, the continuous sound, but with *p*, the explosive one. We have then, also, the following relationship:

As *p* is to *f*, so is *b* to *v*.
As *b* is to *v*, so is *t* to *þ*.
As *t* is to *þ*, so is *d* to *ð*.
As *d* is to *ð*, so is *k* to *κ*.
As *k* is to *κ*, so is *g* to *γ*.
As *g* is to *γ*, so is *s* to *σ*.
As *s* is to *σ*, so is *z* to *ζ*.

On the last two sections, see Professor LATHAM'S work on the English language.

COMPARATIVE PHONOLOGY.

PHONETIC ELEMENTS NOT IN THE LANGUAGE.

§ 128. There are certain phonetic elements in other languages which are not found in the English.

1. Thus the sound of *e fermé* (*close*) of the French, which is intermediate to that of *a* in *fate* and of *e* in *mete*, is not found in English. Its opposite is *ouvert* (*open*), as in that of *a* in *fate*.

2. The *u* of the French, *ü* or *y* of the Danes, represents a sound intermediate to that of *e* in *mete* and *oo* in *book*; long, as in the French word *flûte*; short, as in *fût*. The nasal *un* represents a sound not in English.

3. *O chiuso*, of the Italians, is intermediate to the *o* in *note* and the *oo* in *book*. The meaning of chiuso is *close*, in opposition to the *open* (*aperto*) sound of *o*, as in *note*. This sound is not in the English.

4. The Sanscrit has a vowel *r*. The short *r* is pronounced like the consonant *r*, with a scarcely distinguishable *i*, and in European texts is usually *rĭ*; the long *r̄* is scarcely to be distinguished from the union of *r* with a long *i*.

5. The Sanscrit has another vowel, which is the union of an

l with *r*, or a lengthened *r̄*. In the Slavonic language, *l* and *r* are considered as vowels.

6. *Ch* in German, *gh* in Irish, *w* in Welsh, represent sounds not found in the English language. The foregoing are only specimens.

PHONETIC ELEMENTS NOT IN SOME OTHER LANGUAGES.

§ 129. On the other hand, the English has phonetic elements not found in some other languages. Thus, that of *th*, as in *thine*, and *th*, as in *thin*, are not found in the French and the German; and those of *f*, *v*, and of *sh*, are not found in the Javanese. The sound of *l* is wanting in the Zend, and that of *r* is not in the Chinese. These are only specimens.

PECULIARITY OF THE MAGYAR LANGUAGE.

§ 130. The Magyar language resolves the vowels into two classes, *a*, *o*, *u*, masculine; and *e*, *i*, *ö*, *ü*, feminine. A masculine vowel and a feminine vowel are not allowed to meet in one word, not even in a compound term; for if the last syllable of a word have a masculine vowel, the affix must be made to agree with it accordingly.—Bowering's *Poetry of the Magyars.*

DIFFERENCE OF QUALITY IN THE SAME ELEMENT.

§ 131. The same elementary sound, as exhibited by two individuals belonging to different nations, may differ from itself in quality, just as the same musical note differs from itself when produced by a flute and a violin. Both the identity and the diversity are perceived at once. This diversity, if it does not proceed from a difference of physiological structure, such as obtains between the different races of men, is to be accounted for by the early training of the organs, which in time become rigid, and lose the imitative power for fixed habits.

"May I not lay it down as a very probable position, that there is no man on earth who has ears to discriminate, and vocal organs to execute, all the varieties of sound that exist in human language? And if there were such a man, he could not make himself understood but by those equally gifted with himself, and only by word of mouth. For how could he convey to the

mental ear, by means of written signs, sounds which the natural ear never heard before?"—Duponceau, *Transactions of the American Philosophical Society*, vol. i., p. 23.

Having, in this chapter, examined the phonetic elements in their separate existence, we are prepared, in the next chapter, to examine them in their combinations with one another.

QUESTIONS UNDER CHAPTER I.

1. What is the definition of the term Phonology in general, and in its application to the English language?
2. What are the phonetic elements of the English language?
3. How are the sounds which constitute language formed, and by what organs?
4. Which is the principal organ of speech, and to what has its name been applied?
5. Into what two classes are the phonetic elements divided?
6. Give the distinctive characteristics of vocalic sounds.
7. Upon what does the peculiar character of the different vowel sounds depend?
8. Give the distinctive characteristic of consonantal sounds, and state why they are so called.
9. To what class of sounds is the word articulate *strictly* applicable, and to what sounds is it also in use applied.
10. Describe the proper mode of analyzing the sounds of which words and syllables are composed, and give examples of this mode.
11. Explain the meaning of the terms Surd and Sonant, and mention sounds to which they are severally applied.
12. Explain the meaning of the terms Continuous and Explosive, and mention the sounds to which they are usually applied.
13. Give the headings of each division in the table.
14. Give the phonetic elements under each heading.
15. Give the summation of the surd and sonant elements.
16. Give the summation of the explosive and continuous elements.
17. Give the classification of the elementary consonant sounds according to their organic production.
18. Give the three classes of compound sounds.
19. Enumerate certain phonetic elements which are not in the English language.
20. Enumerate certain phonetic elements found in the English, but not found in some other languages.
21. Explain what is meant by difference of quality in the same element.
22. State the opinion of Duponceau in respect to varieties of sound.

CHAPTER II.

THE PHONETIC ELEMENTS IN COMBINATION.

PRONOUNCEABLE COMBINATIONS.

§ 132. 1. The Vowel elements in combination with one another, whether they coalesce, as in diphthongs, or continue separate, are easily pronounced, as *oi* in *voice*, *ia* in *Indian*.

2. The Vowel elements, in combination with the consonantal elements, either simple or compound, are easily pronounced, as *Atlas*, *Chester*.

3. The Consonantal elements, in combination with one another, are some of them pronounced easily, some with difficulty, while some of them can not be pronounced at all. Thus the sound of *r* blends easily in the pronunciation with any other consonantal element which precedes it, as in *bra*, *tra*. But the sound of *t* does not easily blend with that of *c* in the word *facts*, but requires an effort of the organs. And the sound of *d* can not be made to blend with that of *p* in the combination *apd*. See § 134.

UNPRONOUNCEABLE COMBINATIONS.

§ 133. Two consonantal elements, the one marked SURD in the table, the other SONANT, can not be pronounced in the same syllable. See Table of Elementary Sounds, § 118.

Thus, if you attempt to pronounce the combination *sofd*, in which there is a *surd* and a *sonant*, you will find it impossible. The same will be true of any like combination. The organs are thrown into a condition by pronouncing the one element which will not allow them immediately to pronounce the other.

A CHANGE OF ELEMENTS IN PRONUNCIATION.

§ 134. In attempting to pronounce, in one syllable, a *surd* and a *sonant*, either the surd will become a sonant, or the sonant will become a surd. Thus, in the pronunciation of *sofd*,

the sound of *f* will become that of *v*, or the sound of *d* will become that of *t*, and the word will become either *sovd* or *soft*. In the same manner, the combination indicated by the letters *sobs* must be pronounced as if spelled either *sobz* or *sops*. So in the following list:

avt	becomes	either	*aft*	or	*avd*.
abth	"	"	*apth*	"	*abdh*.
agt	"	"	*akt*	"	*agd*.
ags	"	"	*aks*	"	*agz*.
apd	"	"	*apt*	"	*abd*.
asd	"	"	*ast*	"	*azd*.
ashd	"	"	*asht*	"	*azhd*.
asg	"	"	*ask*	"	*azg*.

THE IMPORTANCE OF THE FACT JUST STATED.

§ 135. " There is no fact that requires to be more familiarly known than this. There are at least three formations in the English language where its influence is most important. These are, (*a*) the possessive forms in *-s*; (*b*) the plurals in *-s*; (*c*) the preterits in *-d* and *-t*.

Neither are there many facts in language more disguised than this is in English. The *s* in the word *stags* is sharp; the *g* in the word *stags* is flat. Notwithstanding this, the combination *ags* exists. It exists, however, in the spelling only. In speaking, the *s* is sounded as *z*, and the word *stags* is pronounced *stagz*. Again, in words like *tossed*, *plucked*, *looked*, the *e* is omitted in pronunciation. Hence the words become *toss'd*, *pluck'd*, *look'd*; that is, the flat *d* comes in contact with the sharp *k* and *s*. Now the combination exists in the spelling only, since the preterits of *pluck*, *look*, and *toss* are, in speech, pronounced *pluckt*, *lookt*, *tosst*.

The reason for the difference between the spelling and the pronunciation is as follows: For the possessive case singular, for the nominative plural, and for the preterit tense of verbs, the forms in Anglo-Saxon were fuller than they are in the present English. The possessive singular ended not in *-s* only, but in *-es*, and the nominative plural in *-as*. Similarly, the preterit of the verbs ended either in *-od* or *-ed*, not *-d* only; e. g., *wordes*=of a word (*word's*), *flódes*=of a flood (*flood's*), *landes*=of a land (*land's*), *thinges*=of a thing (or *thing's*), *endas*=*end's*, and so on throughout the language. In this case, the vowel separated the two consonants, and kept them from coming together. As long as this vowel kept its place, the consonants remained unchanged, their different degrees of sharpness and

flatness being a matter of indifference. When the vowel, however, was dropped, the consonants came in contact. This reduced a change on one side or the other to a matter of necessity. Liquid and vowel sounds, though vocal or flat, will combine with aspirated or sharp consonant sounds. If this were not the case, the combinations *ap*, *at*, *alp*, *art*, would be unpronounceable. The law exhibited above may be called the Law of Accommodation. Combinations like *bt*, *kd*, &c., may be called Incompatible Combinations."—Professor Latham's *English Grammar*, p. 29.

The accumulation of consonantal elements.

§ 136. Combinations are also unpronounceable from the accumulation of consonantal elements. This is evident from the nature of these elements. It is only saying that there is a limitation to the number of consonantal elements which can be brought together in one syllable.

The consonantal elements have the power of blending with each other in the same syllable in very different degrees. The elements represented by *l* and *r* have this power of blending with others in a very eminent degree. The element represented by *s* is distinguished among the surds for its power of blending with the other consonantal elements. The word *restraints* affords an instance, it is said, of as great a number of consonantal elements pronounceable in the same syllable as can be found in the language. Perhaps the possible number may be somewhat greater.

Comparative phonology in respect to combination.

Combinations not in the language.

§ 137. The English, like every other language, has its characteristic combinations. It has but few Nasal sounds in comparison with the French; but few Guttural sounds in comparison with the Hebrew; but few Rough-breathing or true aspirates in comparison with the Greek, and those mostly confined to compound words like *off-hand*, *withhold*, *knife-handle;* but few Reduplications of sound, and those confined to compound words like *soulless*, *book-case*.

In the Greek there are combinations of the elements indicated by *φθ* (*phth*), as in *φθίσις*; by *τμ* (*tm*), as in *τμάγεν*. In the Armenian there are syllables like *stzges;* in the Choctaw, like *yvmmak;* in the Welsh, like *yspryd;* in the Gaelic, like

dhaibk; in the Erse, like *ndeanadh;* in the Icelandic, like *njala;* in Wendish, like *szvetloszti.*

Combinations like these are altogether undesirable, it would seem, in any language; at least, we can felicitate ourselves that they are not found in the English language.

Having, in this chapter, examined the phonetic elements of the language in their pronounceable and their unpronounceable combinations, we are prepared in the next chapter to examine them in their actual combinations in syllables and words.

QUESTIONS UNDER CHAPTER II.

1. What classes of phonetic elements are pronounceable in combination?
2. What is said of the pronunciation of the consonantal sounds in combination?
3. Give three consonantal combinations which illustrate the answer to the last question.
4. What is said of a surd and of a sonant element in combination?
5. What is the reason that a surd and a sonant can not be pronounced in combination?
6. What is said of a change of elements in pronunciation?
7. Give some illustrations: what does *avt* become? &c.
8. In what three classes of words is the fact stated in the section respecting a change of elements of importance in its influence?
9. What is said of an accumulation of consonants?
10. What consonanted elements have eminently the power of blending with others?
11. What is said of the English in comparison with other languages in respect to combinations?
12. Are difficult combinations, like those found in some languages, desirable?

CHAPTER III.

COMBINATIONS IN SYLLABLES.

§ 138. Certain combinations of the phonetic elements form Syllables. A syllable, in the spoken language, is one or more elementary sounds pronounced by a single impulse of the voice, and constituting a word or a part of a word.

A syllable, in the written language, is a letter, or a combination of letters, which represent a syllable in the spoken language; as, *an*, *wis-dom*.

In the word *man* there are three elementary sounds, constituting one syllable in the spoken language. These three sounds are represented by the three letters *m*, *a*, *n*, which *together* constitute one syllable in the written language. The word *syllable* is from the Greek words *σύν*, *with*, and *λαβεῖν*, *to take*.

Every syllable in the spoken language contains at least one vocal element. This element is either a vowel or a liquid; as, *Pat*, *prism*, pronounced *priz-m*, in two syllables.

Every syllable in the written language has at least one vowel, but this is not always sounded in pronunciation; as, in the last syllables of ta-ble, rea-son, e-vil, nev-er.

NAMES OF WORDS FROM THEIR DIVISION INTO SYLLABLES.

§ 139. Words consisting of single syllables are called *monosyllables*, from the Greek word *μονός*, *alone;* as, *man*, *he*. Words consisting of two syllables are called *dissyllables*, from the Greek word *δίς*, *twice;* as, *o-ver*, *un-der*. Words consisting of three syllables are called *trisyllables*, from the Greek word *τρίς*, *thrice;* as, *dis-a-ble*, *fa-ther-less*. Words consisting of more than three syllables are called *polysyllables*, from the Greek word *πολύς*, *many;* as, *fer-men-ta-tion*.

PRINCIPLES OF DIVISION.

§ 140. The first principle for dividing words into syllables is etymological. A word made up of two words is naturally so divided as to keep the simple words separate in the pronunciation; as, *cut-water*, *turn-spit*, *break-fast*. So, also, a word formed by the addition of a grammatical suffix to the primitive is naturally so divided as to separate the suffix in the pronunciation; as, *call-ing*, *love-ly*, *hunt-er*. This principle is very extensive in its application.

2. The second principle is phonetical. Ease of pronunciation or melody of sound often determines the division of a word, in accordance with the phonology of the language. (See § 144.) In the application of these principles, certain general rules of syllabication have been laid down, which are subject to many exceptions.

RULES OF SYLLABICATION.

§ 141. 1. Compound words must be divided into the words which compose them; as, *Over-power*, *foot-man*, *con-template*.

2. Grammatical terminations are generally separated from the primitive word; as, *Teach-er*, *teach-est*, *vain-ly*.

3. Two vowel elements coming together, and not forming a diphthong, are divided into separate syllables; as, *Li-on*, *cru-el*, *de-ist*.

4. In dissyllables, a single consonantal element between two vowel elements is joined to the latter; as, *Pa-per*, *Ca-to*, *ro-ses*. To this rule there are many exceptions; as, *Ep-ic*, *pref-ace*, *up-on*.

5. Two consonantal elements pronounceable in combination between two vowels must not be separated if the vowel of the preceding syllable is long; as, *Fa-ble*, *sti-fle*. But when they are unpronounceable in combination, they must be divided; as, *Ut-most*, *under*, *in-sect*.

6. In trisyllables, a single consonantal element between the penult and the antepenult (the last syllable but one and the last syllable but two) goes to the antepenult when accented; as, *Mem-o-ry*, *sep-a-rate*.

The etymological principle is of very extensive application, and yet, in settling the comparative value of the two principles in particular cases, the phonetical principle prevails over it; as, *Orthography*, *epiph-any*, *wri-ter*, *pref-ace*, instead of *Ortho-graphy*, *epi-phany*, *writ-er*, *pre-face*.

The objects aimed at in syllabication:

1. To enable the learner to discover the sounds of the words they are unacquainted with; or,

2. To show the etymology of the words; or,

3. To exhibit the exact pronunciation of them.

The maker of a spelling-book has the first object in view, an etymologist the second, an orthoepist the third, as in the preceding rules.

BREATH ARRESTED AND BREATH ESCAPING.

§ 142. In pronouncing the sound of *p* in *hap*, the current of air is stopped by the closure of the lips. This may be called the sound of breath *arrested*. In pronouncing the sound of *p* in *py*, the current of air issues from the lungs by the opening of the lips. This may be called the sound of breath *escaping*.

Now what may be said of *p* may be said of all the other consonants, the words *tongue*, *teeth*, &c., being used according to the case.

In the formation of syllables, the sound of breath arrested belongs to the first, and the sound of breath escaping belongs to the second syllable, as in the word *happy*. The *whole* consonant belongs neither to one syllable nor to the other. Half of it belongs to each. The reduplication of the *p* in *happy*, the *t* in *pitted*, &c., is a mere point of spelling. See LATHAM's *English Language*, p. 162.

The combinations of sounds which are adopted in the language were chosen chiefly in reference to ease of pronunciation, while such as are difficult of utterance and disagreeable to the ear are rejected. As certain combinations of consonantal sounds (see § 64) are unpronounceable, so certain vowel sounds will not unite with each other. Accordingly, there must be in a word as many syllables as there are vowel sounds perceptible to the ear.

COMBINATIONS IN WORDS.

§ 143. A WORD in the spoken language is a syllable, or a combination of syllables, uttered by the human voice, expressing an idea, or the relation of an idea. A word in the written language is the letter, or the combination of letters which represent these sounds in the spoken language; as, *a*, *art*, *under*.

Words are divided by grammarians into PRIMITIVE and DERIVATIVE, SIMPLE and COMPOUND.

A *primitive* word is one which is not traceable to any other word in the language for its origin; as, *Love*, *strong*.

A *derivative* word is one which is traceable to some other word in the language for its origin; as, *Lovely*, *stronger*.

A *simple* word is one which is not made up of other words: as, *Good*, *wiser*, *York*.

A *compound* word is one which is made up of other words; as, *Good-man*, *wise-acre*, *York-shire*.

THE MONOSYLLABIC CHARACTER.

§ 144. The English language is eminently Monosyllabic, as may be seen by a comparison with the Latin of terms in common use.

English.	Latin.	English.	Latin.
Head,	Caput.	*Touch*,	Tactus.
Hair,	Crinis.	*Deaf*,	Surdus.
Tongue,	Lingua.	*Dumb*,	Mutus.
Scalp,	Pericranium.	*Dog*,	Canis.
Eye,	Oculus.	*Hen*,	Gallina.
Lip,	Labrum.	*Rain*,	Pluvia.
Hand,	Manus.	*Wind*,	Ventus.
Sight,	Visus.	*Hail*,	Grando.

Here we have thirty-eight syllables in Latin to express what is expressed in English by sixteen.

The same monosyllabic principle is carried out in the construction of our verbs; as, *to see*, *to hear*, *to taste*, *to touch*, *to smell*, *to walk*, *to run*, *to leap*, *to jump*. Fire is said *to burn*, *to glow*, *to scorch*, *to parch*. Water is said *to flow*, *to glide*, *to gush*, *to rush*, *to foam*, *to dash*. In the sky we have the *sun*, *moon*, and *stars*. The earth yields *grass*, *corn*, *hay*, *trees*, *wheat*. Our ordinary food is *bread*, *fowl*, *flesh*, *fish*. Our fuel is *wood*, *peat*, *coal*, *turf*. *To mourn*, *to sigh*, *to groan*, *to weep*, *to laugh*, express affections of the mind. These, and words like these, form the staple of the English language.

> "That is a step
> On which I must fall down, or else o'erleap,
> For in my way it lies. Stars, hide your fires;
> Let not light see my black and deep desires.
> The eye winks at the hand. Yet let that be
> Which the eye fears, when it is done, to see."
>
> Shakspeare's *Macbeth*.

Here we have fifty-two words, and but two dissyllables.

"For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts beat but once, and forever lay still.

And there lay the steed with his nostril all wide,
And through them there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray on the rock-beating surf."

BYRON'S *Destruction of Sennacherib.*

Of these eighty-nine consecutive words, seventy-nine are monosyllables, and seventy-seven of these monosyllables are of Anglo-Saxon origin. See HARRISON'S *English Language.*

In contrast to this, we have the two following polysyllabic words from the language of the Massachusetts Indians: Noowantammoonkanunonnash = *our loves;* Kummogkodonattoottummooetiteaongannunnonash = *our question.*

Having, in this chapter, examined the combinations of phonetic elements in syllables and words, we are prepared, in the next, to examine the syllables and words in relation to accent.

QUESTIONS UNDER CHAPTER III.

1. What is a syllable in the spoken language?
2. What is a syllable in the written language?
3. Give an example of each.
4. What is an essential part of a syllable in the spoken language?
5. What is an essential part of a syllable in the written language?
6. Give the names of the different classes of words from their division into syllables.
7. What are the principles upon which words are divided into syllables?
8. How are compound words and grammatical terminations treated in syllabication?
9. What is said of the etymological principle in its application?
10. What are the several objects aimed at in syllabication?
11. What is said of breath arrested and breath escaping?
12. What is a word in the spoken language? in the written language?
13. Into what classes are words divided?
14. What is a primitive word? a derivative word? a simple word? a compound word? Give a specimen of each.
15. What is the character of the English language in respect to syllables?
16. How many syllables are there severally in the two Indian words?

CHAPTER IV.

ACCENT.

CLASSICAL ACCENT.

§ 145. Accent, from the Latin *ad*, and *cano*, to sing (*accentus*), in the Classic sense, has reference to certain inflections of the voice, like musical notes, which distinguish certain syllables of a word, called the *acute* accent, the *grave*, and the *circumflex*. It signified a musical modulation of the voice. The precise manner in which these distinctions were made by the voice in the Greek language it is impossible for us to know, now that it has ceased to be a living language. We still, however, see the visible marks on the page, and we know that the acute accent (´) can stand only on one of the last three syllables of a word; the circumflex (˜) on one of the last two; the grave (`) only on the last.

ENGLISH ACCENT.

§ 146. Accent, in the English sense, is a particular stress or ictus of voice upon certain syllables of words, which distinguishes them from others. In the word *tyrant* there is a stress on the first syllable. In the word *presume* there is a stress on the second syllable. This stress is called *Accent*, which is sometimes expressed by a mark (´); in which case the word is said to be accented, that is, to have the accent signified by writing.

1. Words accented on the last syllable: *Brigade´*, *pretense´*, *harpoon´*. Words accented on the last syllable but one, or the penult: *An´chor*, *has´ten*, *fa´ther*. Words accented on the last syllable but two, or the antepenult: *Reg´ular*, *an´tidote*, *for´tify*. Words accented on the last syllable but three: *Reg´ulating*, *ab´solutely*, *inev´itable*.

2. Some words have a secondary accent; as, *Car´´avan´*, *vi´´olin´*, *pri´´vateer´*.

Guest, in his History of English Rhythms, has proved that accent, in English, consists in stress, and not in acuteness, by

two arguments: "1. When a sentence is whispered, and musical tone is thus excluded, the difference between the accented and the unaccented syllables is still perceptible. 2. In the common pronunciation of the Lowland Scotch, the syllable on which the greater stress is laid is pronounced with a grave accent."

RULES FOR ENGLISH ACCENT.

§ 147. The rules for accent are general, and subject to many exceptions.

1. In words from the Anglo-Saxon, the accent is generally on the root; as, *Love, love'ly; love'liness.* This is called the *Radical* accent.

2. In words from the Classical languages, the accent is generally laid on the termination; as, *Confuse', confu'sion; affirm', affirma'tion.* This is called the *Terminational* accent.

3. Many words are accented to distinguish them from others which are spelled like them, as in the following instances: *At'tribute, to attrib'ute;* the month *Au'gust,* an *august'* person; a *com'pact, compact',* close; *to con'jure* (magically), *to conjure',* enjoin; *des'ert,* wilderness, *desert',* merit; *min'ute,* sixty seconds, *minute',* small; *su'pine,* part of speech, *supine',* careless. This is called the *Distinctive* accent.

Accent is to syllables what emphasis is to words; it distinguishes one from others, and brings it forward to observation.

ACCENT ON MONOSYLLABLES.

§ 148. Monosyllables standing alone have no accent. In sentences they sometimes take the accent, and sometimes do not take it, according to their accidental importance; as in the following line: "Far' as the so'lar walk' or milk'y wa'y." Some of the particles are not accented except when under emphasis. For the meaning of the word particle, see § 361.

ACCENT ON DISSYLLABLES.

§ 149. Words of two syllables have necessarily one of them accented, generally the first; as, *Fol'low, ho'ly, pa'per. Amen, farewell,* and some others, are pronounced with two accents.

1. Dissyllables formed by affixing a termination have the former syllable commonly accented; as, *Child'ish, king'dom.*

2. Dissyllables formed by prefixing a syllable to the radical word

have commonly the accent on the latter; as, *To beseem′, to retain′.*

3. Dissyllables which are used either as nouns or verbs, commonly have the accent, when used as nouns, on the former syllable, and when used as verbs, on the latter; as, A *ce′ment, to cement′;* a *con′tract, to contract′.* To this there are many exceptions.

4. Dissyllables that have two vowels which are separated in the pronunciation have always the accent on the first; as, *Li′on, ri′ot;* except *create′.*

ACCENT ON TRISYLLABLES.

§ 150. 1. Trisyllables formed by adding a termination or prefixing a syllable retain the accent on the radical word; as, *Ten′derness, bespat′ter.*

2. Large classes of words of three syllables have the accent on the first; as, *Coun′tenance, en′tity, leg′ible, hab′itude.*

3. Trisyllables ending in *-ator*, or which have in the middle syllable a *diphthong*, or a vowel before two consonants, accent the middle syllable; as, *Specta′tor, endeav′or, domes′tic;* except *Or′ator, sen′ator, bar′rator, leg′ator.*

4. Trisyllables that have their accent on the last syllable are commonly French; as, *Repartee′, magazine′.*

ACCENT ON POLYSYLLABLES.

§ 151. Polysyllables generally follow the accent of the words from which they are derived; as, *Ar′rogating*, from *ar′rogate; incon′tinently*, from *con′tinent.* As a general rule, polysyllables accent the antepenult; as, *Extrav′agant, partic′ular, notori′ety.*

THE EFFECT OF EMPHASIS UPON ACCENT.

§ 152. The distinction between emphasis and accent is this: A stress upon a word in a sentence, by which it is distinguished from the other words, is *emphasis.* A stress upon a syllable of a word, by which it is distinguished from the other syllables, is *accent.* Emphasis sometimes changes the place of accent in a word. Thus the accent of *unsociable, intolerable, increase, decrease*, falls regularly on the syllables *so, tol, in, de.* But when we say, "Some men are *sociable*, others *unsociable;* some men are *tolerable*, others *intolerable;* he must *increase*, I must *decrease*," we throw the accent upon *un, in, de*, the particles on which the contrast depends.

Having, in this chapter, examined syllables and words under the laws of accent, we shall proceed, in the next chapter, to consider them in relation to quantity.

QUESTIONS UNDER CHAPTER IV.

1. What is classical accent, and what is the derivation of the word accent?
2. Mention the three different kinds of accent, and in what places in a word they are severally employed?
3. What is English accent?
4. Give examples of words accented on different syllables.
5. Have any words more than one accent?
6. What are Guest's arguments to prove that English accent consists in stress and not in acuteness?
7. Give an example of a word having a secondary accent.
8. What is said of accent on monosyllables?
9. Give the rules for the accent on dissyllables.
10. Give the rules for the accent on trisyllables and polysyllables.
11. What is the effect of emphasis on the place of accent?
12. Give an example of a word whose accent is changed by emphasis.

CHAPTER V.

QUANTITY.

CLASSIC OR SYLLABIC QUANTITY.

§ 153. Quantity, in the Classic sense, has reference to the length of Syllables, measured by the length of time taken up in pronouncing them. In measuring the quantity of syllables, the vowel must be considered along with the consonants that follow it. Accordingly, in Latin and Greek, a vowel before two consonants is long by position, as it is called. Measured by this rule, the English syllables *mend* and *mends* would be considered long. A long syllable requires double the time of a short one in pronouncing it.

ENGLISH OR VOWEL QUANTITY.

§ 154. Quantity, in the English sense, has reference to the length of Vowels, measured by the time taken up in pronouncing them. By comparing the sound of the vowel in each word in the column below, at the left hand, with the sound of the vowel in the word opposite, in the column at the right, as, for instance, the sound of *a* in *fate* with the sound of *a* in *fat*, it will be seen that the first in each case is pronounced more slowly than the second. The first, therefore, in each couplet, as the utterance of it occupies more time, is called long. The second, as the utterance of it occupies less time, is called short.

Long Vowels.			Short Vowels.		
a	in	*father.*	"	"	"
a	"	*fate.*	*a*	in	*fat.*
"	"	"	*e*	"	*bed.*
ee	"	*feet.*	*i*	"	*pit.*
oo	"	*cool.*	*u*	"	*bull.*
o	"	*note.*	*o*	"	*not.*
aw	"	*bawl.*	"	"	"
"	"	"	*u*	"	*but.*

THE TWO MODES OF MEASUREMENT.

§ 155. If the quantity of the Syllable be determined by the quantity of the Vowel, in the English mode, all syllables are short in

which there is a short vowel, and all long in which there is a long one. According to this mode, the syllable *see*, in *seeing*, is long, and *sits* is short.

But if the quantity of the Syllable be measured, in the Classic mode, not by the length of the Vowel, but by the length of the Syllable taken altogether, *see*, in *seeing*, being followed by another vowel, is short, and *sits* is long, the syllable being closed by two consonants. Thus we see that what is long by the one mode of measurement is short by the other. The syllables *mend* and *mends*, already mentioned as long when measured by the Classic rule, are short when mentioned by the English rule.

DEPENDENT AND INDEPENDENT.

§ 156. Professor LATHAM proposes for the words *Long* and *Short* to substitute *Independent* and *Dependent*. He says, "If from the word *fate* I separate the final consonantal sound, the syllable *fa* remains. In this syllable the *a* has precisely the sound which it had before. It remains unaltered. The removal of the consonant has in no wise modified its sound or power. It is not so with the vowel in the word *fat*. If from this I remove the consonant following, and so leave the *a* at the end of the syllable, instead of in the middle, I must do one of two things: I must sound it either as *a* in *fate*, or else as the *a* in *father*. Its (so-called) short sound it can not retain, unless it is supported by a consonant following. For this reason it is dependent. The same is the case with all the so-called short sounds, *viz.:* the *e* in *bed*, *i* in *fit*, *u* in *bull*, *o* in *not*, *u* in *but*. The words independent and dependent correspond with the terms perfect and imperfect of the Hebrew grammarians." The division of vowels into long and short coincides *nearly* with the division into independent and dependent.

COMMON RULES.

§ 157. A Vowel or syllable is Long when the accent is on the vowel, which occasions it to be slowly joined in the pronunciation to the following element; as, *Fā′ll*, *bā′le*, *mī′te*.

A Vowel or syllable is Short when the accent is on the consonant, which occasions the vowel to be quickly joined to the succeeding element; as, *Băn′ner*, *fĭl′let*, *bŭt′ter*.

A long syllable generally requires double the time of a short one in pronouncing it. Thus *māte* and *nōte* should be pronounced as slowly again as *mat* and *not*.

Unaccented syllables are generally short; as, *Ădmi′re*, *bald′-nĕss*. But to this rule there are many exceptions; as, *Al′sō*, *ex′īle*.

When the accent is on a consonant, the syllable is often more or less short, as it ends with a single consonant or more than one; as, *Rob″ber*, *match′less*. When the accent is on a Continuous consonant, the time of the syllable may be protracted by dwelling on the consonant; as, *Can′*, *fulfill′*. But when the accent falls on an Explosive Consonant, the syllable can not be lengthened in the same manner; as, *Bub′ble*, *tot′ter*.

1. All vowels under the principal accent, before the terminations *-ia*, *-io*, and *-ion*, preceded by a single consonant, are pronounced long; as, *Regālia*, *fōlio*, *adhēsion*, *explōsion*, *confūsion*; except the vowel *i*, which in that situation is short; as, *Milĭtia*, *punctĭlio*, *decĭsion*, *contrĭtion*. The only exceptions to this rule seem to be, *Discrĕtion*, *battălion*, *glădiator*, *national*, *rational*.

2. All vowels that immediately precede the terminations *-ity* and *-ety* are pronounced long; as, *Dēity*, *pīety*, *spontanēity*. But if one consonant precedes these terminations, every preceding accented vowel is short, except *u*, and the *a* in *scārcity*; as, *Polărity*, *sevĕrity*, *divĭnity*, *curĭosity*, *impūnity*. Even *u* before two consonants contracts itself; as, *Cŭrvity*, *tacŭrnity*, &c.

3. Vowels under the principal accent, before the terminations *-ic* and *-ical*, preceded by a single consonant, are pronounced short; thus, *Satănic*, *pathĕtic*, *ellĭptic*, *harmŏnic*, have the vowel short; while *Tūnic*, *rūnic*, *cūbic*, have the accented vowel long; and *Fanătical*, *poĕtical*, *Levĭtical*, *canŏnical*, have the vowel short; but *Cūbical*, *mūsical*, &c., have the *u* long.

4. The vowel in the antepenultimate syllable of words with the following terminations is always pronounced short.

-loquy,	as ŏbloquy.	*-parous*,	as ovĭparous.
-strophe,	" apŏstrophe.	*-cracy*,	" aristŏcracy.
-meter,	" barŏmeter.	*-gony*,	" cosmŏgony.
-gonal,	" diăgonal.	*-phony*,	" sўmphony.
-vorous,	" carnĭvorous.	*-nomy*,	" astrŏnomy.
-ferous,	" somnĭferous.	*-tomy*,	" anătomy.
-fluous,	" supĕrfluous.	*-pathy*,	" antĭpathy.
-fluent,	" mellĭfluent.		

THE RELATION OF ACCENT TO QUANTITY.

§ 158. *Accent* and *Quantity* do *not* coincide. Nothing shows this more clearly than words like the adjective *august′*, and the sub-

stantive *Au'gust*, where the quantity remains the same, although the accent is different. Still, accent has an influence on quantity.

"Besides the increase of loudness, and the sharper tone which distinguishes the accented syllable, there is also a tendency to dwell upon it, or, in other words, to lengthen its quantity. We can not increase the loudness or the sharpness of the tone without a certain degree of muscular action; and to put the muscles in motion requires time. It would seem that the time required for producing a perceptible increase in the loudness or the sharpness of a tone is greater than that of pronouncing some of our shorter syllables. If we attempt, for instance, to throw the accent on the first syllable of the word *become*, we must either lengthen the vowel, and pronounce the word *bee-come*, *or add the adjoining consonant to the first syllable, and so pronounce the word bec-ome*. We often find it convenient to lengthen the quantity even of the syllables, when we wish to give them a very strong and marked accent. Hence, no doubt, arose the vulgar notion that accent always lengthens the quantity of a syllable." See GUEST'S *English Rhythms*, book i., chap. xiv. On the relation of Accent to Quantity, see Part VIII., on Poetical Forms.

Having, in the previous chapters, examined the phonetic elements in their combinations, and under the laws of syllabication, accent, and quantity, we shall next examine them in relation to euphony.

QUESTIONS UNDER CHAPTER V.

1. What is quantity in the classic sense, and how is it measured? Give examples.
2. What is quantity in the English sense, and how is it measured? Give examples.
3. Give the long vowel sounds and the short vowel sounds in the language.
4. State the results of the two modes of measurement.
5. Explain and illustrate the meaning of the terms independent and dependent.
6. What relation do these sounds bear to the terms long and short?
7. When is a vowel or a syllable long?
8. When is a vowel or a syllable short?
9. How does a long syllable compare in length with a short one?
10. State the relation of accent to quantity.

CHAPTER VI.

EUPHONIC CHANGES.

DEFINITIONS.

§ 159. Euphony, as opposed to *cacophony*, is that quality of sound by which it strikes the ear agreeably. As the ear, the organ by which we apprehend language, is in this respect the vestibule of the soul, it must be important whether a sound excites the ear, and, of course, the soul, pleasantly or unpleasantly.

Although euphony is a quality of sound, and seems to respect the ear only, yet, if we consider the contiguity of the organs of speech to the ear, and the natural laws of the association of ideas, we shall easily be convinced that it depends for the most part on ease of utterance. The sound produced in the mouth is in close contact with the ear, which is thus constituted its rightful judge. That which passes through the lips easily strikes pleasantly on the ear; that which occasions pain and difficulty in the utterance, makes, on the contrary, a painful impression on that organ.

The facility of utterance depends on a just intermixture of vocalic and liquid sounds on the one hand, and of mute consonants on the other. This undoubtedly is the fundamental principle of euphony. The two faults opposed to this are a superabundance of vowels or liquids, producing too great softness, and a superabundance of consonants, producing too great harshness.

Although the general principles of euphony are obvious, yet, in judging of particular cases, much is left to taste, caprice, and fashion. Habit tends to make an unpleasant sound agreeable, and fashion often predominates to reject sounds in themselves pleasant. Thus different nations have formed for themselves different laws of euphony.

EUPHONIC FIGURES.

§ 160. The changes produced in words by euphony are called Figures. The euphonic changes indicated by the term are entirely distinct from those which arise in the formation and inflection of words.

These figures of euphony have not received in our common grammars the attention they deserve. They have been compressed into a narrow space, and regarded as arbitrary processes. Their connection with the physiology of sound, and their importance in the formation of language, have not been duly estimated. They are now beginning to form the most interesting chapter in comparative philology, and to have their bounds and limits accurately marked out.

These figures are either *necessary*, occasioned by the general laws of euphony, or *accidental*, occasioned by the sense of euphony in a particular people. Both kinds, again, are either *external*, i. e., such as are perceived from a comparison with a kindred dialect or with an original language; or *internal*, i. e., such as appear in the structure itself of a particular language.

The following are the principal euphonic figures:

I. Aphæresis, Greek *ἀφαίρεσις, a taking away*, is the taking of a letter or a syllable from the beginning of a word; as, *'gainst*, *'neath*, for *against*, *beneath*.

II. Prosthesis, Greek *πρόςθεσις, addition*, is the addition of a letter or syllable to the beginning of a word; as, *adown*, *beloved*, for *down*, *loved*.

III. Apocope, Greek *ἀποκοπή, a cutting off*, is the cutting off a letter or letters from the end of a word; as, *th' evening*, *four o' clock*, for *the* and *of*.

IV. Syncope, Greek *συγκοπή, a cutting short*, is the taking away of one or more letters from the middle of a word; as, *e'en*, *se'ennight*, for *even*, *sevennight*.

V. Epenthesis, Greek *ἐπένθεσις*, is the insertion of a letter or syllable in the middle of a word; as, *honour*, *could*, for *honor*, *coud*.

VI. Paragoge, Greek *παραγωγή, a drawing out*, is the annexing of a letter or syllable to the end of a word; as, *awaken*, *withouten*, for *awake*, *without*.

VII. Diæresis, Greek *διαίρεσις, division*, is the dissolving of a diphthong, with a mark over two vowels, which might otherwise be taken for one syllable; as, *zoölogy*, *aërial*.

VIII. Synæresis, Greek *συναίρεσις, contraction*, is the contracting of two syllables into one; as, *ae* and *ie* in *Israel* and *alienate*.

IX. Metathesis, Greek *μετάθεσις, transposition*, is the trans-

posing of letters in a word; as *pistris* for *pristis; bird* for Anglo-Saxon *brid.*

X. COMMUTATION, Latin *commutatio, an exchange*, is exchanging one letter for another. See GRIMM'S *Law*, § 161, and also § 162.

GRIMM'S LAW OF CONVERTIBILITY.

§ 161. Every language has its own principles of euphony pervading it. This is strikingly manifest in a comparison of the Romanic languages with one another in their departure from their common parent, the Latin. Thus the word *flos* in the Latin becomes *fleur* in French, *flor* in Spanish, *fiore* in Italian. J. GRIMM, the great historical grammarian of the age, discovered that in the interchange of consonants in the Teutonic languages in their relation to the Sanscrit, Greek, and Latin, which are here reckoned as one, and in their relation to one another, there is a certain law, which, from its discoverer, has been called "GRIMM'S law." According to this, Mœso-Gothic, when compared with the Sanscrit, Greek, and Latin, substitutes aspirates in place of the primitive tenues, namely, *h* for *k*, *th* for *t*, and *f* for *p;* tenues in the place of medials, namely, *t* for *d*, *p* for *b*, and *k* for *g;* lastly, medials in the place of aspirates, namely, *g* for *ch*, *d* for *th*, and *b* for *p*. Upper German holds the same relation to the Gothic which this does to the Greek, according to the following summary.

SUMMARY OF THE LAW.

	Labials.	Linguals.	Gutturals.
Greek	p, b, f,	t, d, th,	k, g, ch.
Mœso-Gothic	f, p, b,	th, t, d,	k, g.
O. H. German.....	b, (v)f, p,	d, z, t,	g, ch, k.

Sanscrit.	Greek.	Latin.	Mœso-Gothic.	O. H. German.	English.
Pâda,	*πούς,*	*pes,*	*fotus,*	*vuos,*	*foot.*
Pitri,	*πατήρ,*	*pater,*	*fadrein,*	*ratar,*	*father.*
Tvam,	*τύ* (D),	*tu,*	*thu,*	*du,*	*thou.*
Kaphala,	*κεφαλή,*	*caput,*	*houbith,*	*howpit,*	*head.*
Gânu,	*γόνυ,*	*genu,*	*kniu,*	*chniu,*	*knee.*

These are only specimens of a law which obtains in these languages.

LAW OF CONVERTIBILITY IN THE LATIN, ENGLISH, AND GERMAN.

§ 162. As the English language stands on the ground of the Mœso-Gothic, and the German on the ground of the ancient High German,

we have the following illustrations of "GRIMM's law," from a comparison of the Latin, English, and German.

1. The Latin *c* (=*k*) becomes *h* (for *kh*) in English and German. Latin *c*alamus; English *h*alm; German *h*alm. Latin *c*annabis; English *h*emp; German *h*anf. Latin *c*entum; English *h*undred; German *h*undert.

2. The Latin *h* (for *kh*) becomes *g* in English and German. Lat. *h*ædus; Eng. *g*oat; Germ. *g*eiss. Lat. *h*ostis; Eng. *g*uest; Germ. *g*ast.

3. The Latin *g* becomes *k* or *c* in English and German. Lat. *g*ena; Eng. *ch*in; Germ. *k*inn. Lat. *g*ranum; Eng. *c*orn and *k*ernel; Germ. *c*orn and *k*ern.

4. The Latin *t* becomes *th* in English and *d* in German. Lat. *t*onitru; Eng. *th*under; Germ. *d*onner. Lat. *t*res; Eng. *thr*ee; Germ. *dr*ei.

5. The Latin or Greek *th* becomes *d* in English and *t* in German. Gr. *th*ugater; Eng. *d*aughter; Germ. *t*ochter. Gr. *th*er; Eng. *d*eer; Germ. *th*ier.

6. The Latin *d* becomes *t* in English and *z* in German. Lat. *d*ecem; Eng. *t*en; Germ. *z*ehn. Lat. *d*ens; Eng. *t*ooth; Germ. *z*ahn.

7. The Latin *p* becomes *f* in English, and *f* or *v* in German. Lat. *p*ater; Eng. *f*ather; Germ. *v*ater. Gr. *p*ente; Eng. *f*ive; Germ. *f*unf.

8. The Latin *f* becomes *b* in English and German. Lat. *f*agus; Eng. *b*eech; Germ. *b*uche. Lat. *f*los; Eng. *b*loom; Germ. *b*lume.

9. The Latin *b* becomes *p* in English and *f* in German. Lat. can*nab*is; Eng. hem*p*; Germ. han*f*.

All these examples, excepting the very last one, have respect to the initial sound of the word, where these principles exert their power freely; but in the middle or end of a word, these principles are often affected by euphonic laws, arising from the accumulation of consonants.

Sometimes two of these changes are illustrated in the same word; as, 1. Lat. *claud*us; Eng. *halt*. See Nos. 1 and 6.—2. Lat. *caput*; Anglo-Saxon *heafod*. See Nos. 1 and 7.—3. Lat. *cannabis*; Eng. *hemp*. See Nos. 1 and 9.—4. Lat. *hædus*; Eng. *goat*. See Nos. 2 and 6.—5. Eng. *third*; Germ. *dritte*. See Nos. 4 and 5.—6. Lat. is*tud*; Eng. *that*; Germ. *das*. See Nos. 4 and 6.—7. Lat. *t*rudo; Eng. *thrust*. See Nos. 4 and 6.—8. Gr. *th*eggo; Eng. *duck*. See Nos. 5 and 3.—9. Eng. *deep*; Germ. *tief*. See Nos. 5 and 9.—10. Eng. *tide*; Germ. *zeit*. See Nos. 6 and 5.—11. Lat. *pater*; Eng. *father*. See Nos. 7 and 4.—12. Lat. *piscis*; Eng. *fish*. See

Nos. 7 and 1.—13. Lat. *frango*; Eng. *break*.—14. Lat. *frater*; Eng. *brother*. See Nos. 8 and 4.

VOWEL CHANGES.

§ 163. 1. There is a play of vowels in the collateral Teutonic roots, especially in those that are formed by onomatopeia; as, *gloom, gleam; juggle, gaggle*, and *giggle; cluck, clack, click; croak, crack, creak*.

2. There is a play of vowels in Teutonic words formed by reduplication, one of the more simple and mechanical processes in the formation of language; as, *chit-chat, ding-dong, zig-zag, whim-wham*. This mode of forming words, consisting in a mechanical repetition of the same sound, is naturally adapted to express (1.) The continuous flow of conversation; as, *chit-chat, tittle-tattle;* (2.) Other constant and repeated sounds; as, *ding-dong, tick-tack;* (3.) Certain oscillatory motions; as, *zig-zag, see-saw;* (4.) Certain mental fluctuations; as, *whim-wham, knick-knacks;* (5.) Some miscellaneous things involving the idea of repetition; as, *mish-mash, slip-slop*.

3. There is a play of vowels or diphthongs in the formation of the past tense and of the past participle in the ancient and strong inflection of Teutonic verbs, which is seen, however, to much better advantage in the kindred dialects than in the English language; as, pres. *break*, past *brake*, part. *broken;* pres. *sing*, past *sang*, part. *sung;* pres. *give*, past *gave*, part. *given;* pres. *slay*, past *slew*, part. *slain;* pres. *drive*, past *drove*, part. *driven*.

4. There is a play of vowels in the derivation of nouns from Teutonic verbs; as, *band* and *bond* from *to bind; bat* and *bate* from *to beat; cake* from *to cook; dole* from *to deal; doom* from *to deem; share* and *shire* from *to shear*.

5. There is an attenuation or precession of vowels in certain formative processes of Teutonic words.

a. In the formation of verbs from nouns; as, *to bleed*, from *blood* (compare Anglo-Saxon *bledan*, from *blod*); *to breed*, from *brood* (compare German *brüten*, from *brut*); *to feed*, from *food* (compare Anglo-Saxon *fedan*, from *fod*). *b*. In the formation of verbs from other verbs, and having a factitive or causative sense; as, *to bait*, from *to bite* (compare Anglo-Saxon *batan*, from *bitan*); *to fell*, from *to fall; to lay*, from *to lie* (compare Anglo-Saxon *leegan*, from *liegan*); *to set*, from *to sit*. *c*. In the formation of adjectives from substantives; as, *English*, from *Angle* (compare Anglo-Saxon *Englisc*, from *Angle*). *d*. In the formation of abstract substantives from adjectives, by means of the suffix *th;* as, *breadth*, from *broad; length*, from *long*. *e*. In the formation of certain diminutives; as, *bundle*, from *bond; gosling*, from *goose; kitten*, from *cat*.

6. There is an attenuation or precession of vowels in certain inflectionary processes. *a*. In the formation of some plural nouns; as, *goose*, plur. *geese* (compare Anglo-Saxon *gos*, plur. *ges*); *tooth*, plur. *teeth* (compare Anglo-Saxon *toth*, plur. *teth*). *b*. In the comparison of adjectives; as, *old*, *elder*, *eldest*; Anglo-Saxon *eald*, *yldre*, *yldest*.

THE COMPARATIVE EUPHONY OF THE ENGLISH LANGUAGE.

§ 164. The English language, as compared with the Classical and the Romanic languages, is deficient in vowel sounds. This will appear evident, not only from hearing the spoken language, but also from the comparative number of vowel characters on the printed page. Complaints have been made that our language is harsh and coarse in its phonology, owing to this accumulation of consonantal elements, and the deficiency of vowel sounds, especially in the termination of words. Thus Lord Byron compliments the Italian in comparison with our own:

> "I love the language, that soft bastard Latin,
> Which melts like kisses from a female mouth,
> And sounds as if it should be writ on satin
> With syllables that *breathe* of the *sweet* South,
> And *gentle liquids* gliding all so pat in
> That not a single accent seems uncouth,
> Like our harsh Northern, *whistling*, *grunting guttural*,
> Which we are obliged to *hiss*, and *spit*, and *sputter* all."
>
> *Beppo*, stanza xliv.

In contrast to this, it has been said that "Servian song resembles the tone of the violin; Old Slavonian, that of the organ; Polish, that of the guitar. The Old Slavonian, in its Psalms, sounds like the loud rush of the mountain stream; the Polish, like the bubbling and sparkling of a fountain; and the Servian, like the quiet murmuring of a streamlet in a valley."

The ancient accent, consisting as it did of musical tones, must have contributed to the euphony of the Classical languages in comparison with the English accent, which consists of stress. In singing, the vowel sounds are made prominent; in speaking, the consonantal sounds. In singing, the sound rises and falls to other grades in the scale without a continuous slide of the voice, and is called the *discrete* sound. In speaking, the sound

ascends and descends in the scale, from one pitch to another, by a continuous slide, and is called *concrete* sound. The Classic nations seem, in their accent, to have united the two modes of pronouncing words.

PLAN FOR REMEDYING THE DEFECT.

§ 165. To remedy the alleged defect, PINKERTON, under the assumed name of ROBERT HERON, declares that our language wants 8000 vowel terminations in comparison with the Greek. Here is a specimen of the manner in which he would supply them: "When I waz ato Grand Cairo, I picked up several Orientala manuscripta, whica I have' still by me. Among othera, I met with one' intitulen Thea Viziona of Mirza, whica I have read ove' with great pleasure'. I intend to give' ito to the publico, when I have' no other entertainmenta fo them, ando shall begin with the first, whica I have' translaten wordo fo wordo az followeth." The final *s* in all plurals is turned into *a*. *E* is to be given to all substantives in *y*, as *beaute'*, *bounte'*; and to be pronounced in finals, as *fame'*, *grace'*. *I* is to be given to all adjectives in *y*, as *healthi*, *weari*. *O* is given to all substantives ending in harsh consonants, as *eggo*, *capo*, *facto*.

For a more full account of this absurd and impracticable scheme, see *Cambridge Philological Museum*, page 649, vol. i.

While changes like these are impossible, and are to be deprecated if they were possible, still, changes are to be expected in the orthographical forms of the language of a nation, just as there are in the ideas which are expressed by that language. These changes should not be left to be settled by chance or by caprice, but by the judicious application of the principles of Orthography.

It ought, however, in justice to be added, that while the English is inferior to some languages in its euphony, it is superior to many. Indeed, many languages, in the accumulation of consonantal elements, and in their harsh guttural tones, resemble some of the languages in the north of Europe, characterized by Julian as being like the scream of birds and the cries of wild beasts.

CAUSES OF DIVERSITY IN EUPHONY.

§ 166. "Professor Willis, of Cambridge, in the course of some most ingenious experiments upon the organization and condition of the human larynx, came upon the law which regulated the pronunciation of the vowels. He found this to be partly in proportion to the size of the opening of the pipe, partly to the force with which air is propelled through it; and by the adaptation of a tremulous artificial larynx to the pipe of an organ, he produced the several vowels at will. Now, bearing in mind the difference between the living organ and the dead one, the susceptibility of the former to dilatation and compression, from the effects not only of the human will, but also of cold, of denser or thinner currents of air, but, above all, of the influence which the general state of the body must have upon every part of it, we are furnished at once with the necessary hypothesis, viz., that climate, and the local position, on which climate much depends, are the main agencies in producing the original variations of dialect. Once produced, tradition perpetuates them, with subsequent modifications proportionate to the change in the original condition, the migration to localities of a different character, the congregation into towns, the cutting down of forests, the cultivation of the soil, by which the prevalent degrees of cold, and the very direction of the currents of air, are in no small degree altered. It is clear that the same influence will apply to all such consonants as can be in any way affected by the greater or less tension of the organs, consequently, above all, to the gutturals; next, to the palatals, which may be defined by the position of the tongue; least of all to the labials, and generally to the liquids also, though these may be more or less strongly pronounced by different peoples.

"In reviewing the principal languages of the ancient and the modern world, where the migrations of those that spoke them can be traced with certainty, we are struck with the fact that the dwellers in chains of mountains, or in the elevated plains of hilly districts, strongly affect broad vowels and guttural consonants."—J. M. Kemble, vol. ii., *Phil. Soc.*, p. 122.

"The mountaineer and the inhabitant of the sea-coast must often have had to struggle with the contending winds and waves to make themselves heard, and would naturally acquire a louder and more vehement tone than those whose happier lot it was to enjoy the calm of the still, sequestered vale.

"The organs of speech are differently framed by nature in different climates and countries; and even in the same countries, some

men pronounce their words broader, softer, harder, quicker, or slower than others, and some are unable to pronounce this or that letter. These accidents, by example and imitation, bring on a change of vowels and consonants, whence a language becomes unlike what it was at first." See preface to BOUCHER's *Dictionary*.

QUESTIONS UNDER CHAPTER VI.

1. What is euphony?
2. Upon what does euphony depend?
3. Upon what does ease of utterance depend?
4. Mention two faults in this connection.
5. What are euphonic figures?
6. Mention the two kinds of euphonic figures.
7. Give the definition and an example of each figure.
8. Are the principles of euphony the same in all languages?
9. How can you show that they are not the same by a reference to the Romanic languages?
10. What can you say of GRIMM's law?
11. How does the English language compare with the Classical and Romanic languages in the number of its vowel sounds?
12. What effect had the ancient accent upon the euphony of the Classical languages?
13. What general causes operate to produce a diversity in the euphony of different languages?
14. Describe Professor WILLIS's experiment.

CHAPTER VII.

THE NATURAL SIGNIFICANCY OF ARTICULATE SOUNDS.

§ 167. *The natural significance of sounds*, although it has hitherto been exhibited imperfectly, and only in distant surmises, is now beginning to be regarded as one of the deepest and most important doctrines in philology. It is considered as an established fact that every articulate sound has naturally a specific import. For, in order to the existence of language, it is not enough that man has the organs of speech, that he has sensations and ideas, and that he has a desire to communicate them to others, but it is also necessary that sounds should have a natural adaptedness to express the particular sensations and ideas.

Although existing languages exhibit, as it were, only partial fragments and mutilated ruins of the ancient tongues once spoken on our earth, yet the principle for which we contend is still sufficiently evident in them, more especially in the popular dialects, and in the terms employed for describing sensible objects, operations, and relations. In innumerable cases, where the relation is the same, the same sound has been chosen, to speak algebraically, as the exponent of that relation.

It must, however, be remarked, that the natural significancy of sounds is, for the most part, a matter of feeling, and can not be exhibited in nice logical distinctions. Instruction on this subject can only furnish hints, which may awaken attention to the life and energy which pervade language, and give a general idea of the import of sounds.

Some of our best poets have been highly commended for adapting the sound to the sense. Surely this would not be possible unless there were some correlation between sound and sense.

The vowel constitutes the life and soul of a word, the consonant its body or form. The vowel is more fleeting and changeable, yet not entirely arbitrary.

In examining the import of the different vowel and consonant sounds, we shall endeavor to follow the order of their development. Hence we begin with the vowels.

I. *The Mean Vowel* a.

The sound of *a* in *father* is to be regarded as the leading vowel-sound in the Indo-European languages; (1.) Because it is the simplest and most easily enounced; (2.) Because it is the first enounced by children; (3.) Because it is the most common vowel-sound; (4.) Because it is a part of most roots; and (5.) Because it stands at the head of most alphabets.

Among the uses of this vowel are the following:

1. As the enunciation of this vowel requires nothing but the ordinary position of the organs of speech, with a simple opening of the mouth and breathing, it is the natural expression of passion, pain, or grief; as, Sanscrit *ha*, Persian *ah*, Hebrew *ahh*, Arabic *ah*, Greek *ἄ*, Latin *ah*, German *ach*, *ah*, English *ah*, Welsh *a*, Irish *a*.

2. It enters into some verbs signifying *to breathe;* as, Greek *ἄω*, Latin *halo*, *halare*.

3. As the first and leading vowel, it is used where no reason exists for any special vowel. Hence it is found, as stated above, in a large proportion of Indo-European roots, in the technical names of the letters in Sanscrit, &c.

II. *The Extreme Vowels* u *and* i.

U, the lowest sound in the scale of vowels, is produced deep in the breast. Hence,

1. It expresses low and obscure sounds; as, Greek *μορμύρω*, Latin *murmuro*, Russian *murtshu*, German *murren*, English *murmur;* Greek *μύζω*, Latin *mutio*, *musso*, English *mutter;* Dutch *grommelen*, English *grumble;* Danish *grum*, English *grum*, Welsh *grwm;* Greek *γρύζω*, Old Latin *grundio*, German *grunzen*, English *grunt*.

2. It expresses *the red* in color (for what reason does not appear); as, Greek *ἐρυθρός*, *πυῤῥός*, *πορφύρα*; Latin *ruber*, *rufus*, *purpura;* German *roth*, Anglo-Saxon *rude*, English *ruddy*, Welsh *rhuz*, Armorican *ruz*, Latin *russus*, *rutilus*, French *roux*.

I, the highest sound in the scale of vowels, is produced high in the throat. Hence,

1. It expresses whatever is clear, shrill, bright, or small; as, Sanscrit *didhi*, to shine; Latin *viridis;* Greek *μικρός*.

2. It expresses *the white* in color (for what reason does not appear); as, Prussian *sipid*, white; Latin *lilium*.

III. *The Mixed Vowels* o *and* e.

The *o*, which is formed from *a* and *u*, and the *e*, which is formed

from *a* and *i*, partake of the import of the vowels whence they originate.

Note.—The force of the vowels may be best exhibited in words which differ only in their vowels; as, Greek *κρώζω*, *κράζω*, *κρίζω*; *μακρός* and *μικρός*; *ἀλαλάζω* and *ἐλελίζω*; Latin *cachinnor*, to laugh aloud, and German *kichern*, to titter; English *ball* and *pill*, both from Latin *pila*; English *gloom* and *gleam*; *flame* and *flimmer*; *shake* and *shiver*; *quake* and *quiver*; *juggle*, *gaggle*, *giggle*; *cluck*, *clack*, *click*; *croak*, *crack*, *creak*; French *gronder* and *grincer*.

In passing to the consonants, we observe that the strong or weak consonants naturally denote strength or weakness respectively, and that the consonant of a particular organ of speech usually enters into the name of that organ.

IV. *The Breathing or Aspiration* h.

The letter *h*, or the breathing, is naturally adapted to express *a breathing*, or whatever occasions it, *an aspiration for something*, or whatever occasions it; as, Latin *halo*, to breathe; Sanscrit *iha*, desire; Zendish *honover*, desire; also, many Hebrew roots, formed with *hhav*, *hav*, and *av*, Latin *aveo*, which primarily denote breathing.

V. *The Semi-Vowels* w *and* y.

These letters, from their extreme weakness, are naturally adapted to express *weakness*, *gentle motion*, and kindred ideas; as, Latin *vado* (compare German *waten*, English *wade*); *veho* (compare German *wegen* in *bewegen*, English *wag*, *weigh*, *wagon*, *wain*, *way*, *wave*); *vacillo* (compare German *wackeln*, English *waggle*); *verto* (compare Latin *versus*, German *-wärts*, English *-wards*); *volvo* (compare German *wälzen*, English *wallow*, *welter*); German *wallen*, to spring up (whence English *well*); *wandern* (English *wander*); *wehen*, to blow (compare Latin *ventus*, English *wind*); *wenden*, to turn (English *wend*, past *went*); *winden* (English *wind*); *weichen*, to yield; *wühlen*, to stir. So *w*, when preceded by *s* or *sh*. See below.

The Hebrew employs *y* initial where the Arabic has *w*, and the Teutonic uses *w* initial in the interrogative where the Sanscrit has *y*. Hence these semi-vowels can not greatly differ in their import.

VI. *The Liquids* l *and* r.

These liquids are naturally opposed to each other, as smooth and rough. In some languages, as the Sanscrit, they constitute vowels

1. The smooth liquid *l* occurs in the name of the organ which is employed in its enunciation; as, Latin *lingua*.

2. It occurs in the name of actions in which the tongue is principally concerned; as, Greek λαλέω (compare Latin *lallo*, German *lallen*, English *loll*, Welsh *llolian*); λάπτω (Latin *lambo*, Danish *labe*, English *lap*, Welsh *llepiaw*, *lleibiaw*); λαφύσσω, λείχω (Sanscrit *lih*, Latin *lingo*, *ligurio*, Lithuanian *lezu*, Russian *lizhu*, German *lecken*, English *lick*, Irish *lighim*); λῃρέω; λοιδορέω; λύζω; λωβάζω.

3. It expresses *whatever is soft* or *soothing;* as, Greek λαύω, λεῖος (Latin *levis*), λευρός, λιαρός, λιπάζω, λούω (Latin *luo*, *lavo*).

4. *L* final, in nouns, forms diminutives; as, Greek ἐρωτύλος, a little lover, from ἔρως; Latin *scutulum*, a little shield, from *scutum*; German *bündel*, from *bund*, English *bundle*, from *bond;* Latin *sacculus*, from *saccus*, German *säckel*, from *sack*, English *satchel* or *sachel*, from *sack*. In verbs it expresses a repetition of little actions; as, Latin *cantillo*, from *canto;* German *betteln*, from *beten;* English *prattle*, from *prate; tingle*, from *ting; tinkle*, from *tink; crackle*, from *crack; twinkle*, from *twink*.

The rough liquid *r* has the following functions, either alone, or preceded by *k* or *g:*

1. It denotes *rattling* or *broken sounds;* as, Greek κρίζω, κροτέω, κρούω; English *croak*, *crack*, *creak*, *crash*, *rattle*.

2. It denotes *interrupted* or *distorted motion;* as, German, *rad*, *krumm;* English *ring*, *rind*, *round*, *cramp*, *crook*, *crown*, *gripe*, *grasp*, *grapple*. So *wr*. See below.

VII. *The Nasals* m, n, *and* ng.

The nasals *m* and *n* are employed to express *negation*, being the natural sounds to express refusal; as, Sanscrit *má*, Greek *μή*, *lest;* Sanscrit *na*, Persian *neh*, Greek νε (in νήπιος), Latin *ne* (in *non*, *nemo*), German *ne* (in *nicht*, *nein*), English *ne* (in *not*, *none*), Lithuanian *ne*, Russian *ne*, Irish *na*, *ni*, Welsh *na*, *ni*, not.

The labial nasal *m* is one of the earliest sounds of infants, being formed by their practiced lips, and is used,

1. To express the *mother* or *nurse*, on account of their objective importance to the child; as, Hebrew *em*, English *ma*, &c., mother; German *amme*, nurse.

2. To express the pronoun of the first person, on account of its subjective importance to every one; as, Sanscrit *mam*, Greek *μέ*, Latin *me*, English *me*, &c.

3. To express one of the most important mental operations; as, Sanscrit *man*, Greek *μηνύω*, Latin *moneo*, *memini*, German *mahnen*, *meinen*, English *mean* (compare Latin *mens*, English *mind*).

The lingual nasal *n* occurs in the name of the organ concerned; as, Latin *nasus*, English *nose*.

VIII. *The Dentals* s, sh, z, *and* zh.

The name *sibilants* given to this class of letters sufficiently indicates their import; compare Latin *sibilo*.

Ss final denotes *sharp sounds;* as, English *hiss*, *siss*, *whisper*, *whistle*.

Z final denotes *sounds less sharp;* as, English *whiz*, *buzz*.

Sh final denotes *silence;* as, *hush;* also, *sounds* or *sights which break off suddenly;* as, English *clash*, *crash*, *flash*, *splash*.

Sh initial expresses *aversion;* as, German *scheu*, English *shy;* English *pshaw; shogh*.

IX. *The Palatal Mutes* c *or* k, g, kh, *and* gh.

The import of the *palatals* is the least definite. Yet the atonic *k* is justly supposed to have a natural appropriateness to perform the function of an *interrogative;* as, Sanscrit *kas*, Greek κος (whence κότερος), Latin *quis*. Mœso-Gothic *hwas*, Lithuanian *kas*, Russian *koi*, Gaelic *co*, who? A palatal is also found in words denoting *hollowness* and *holding;* as, Greek κοῖλος (whence Latin *cœlum*); Latin *cavus*, *capio*.

X. *The Lingual Mutes* t, d, th, *and* dh.

1. The lingual, whether atonic or subtonic, has a natural adaptedness to perform the function of a *demonstrative;* as, Sanscrit *tat*, it, *tataras*, one of two; Greek τό, τοῦτο, τόσος, τοῖος, &c.; Latin *tantus*, *tot*, *talis*, &c.; Lithuanian *tas*, *ta*, *to*, that; Gothic *thata*, that; German *der*, *die*, *das*, this; English *that*, *this*, &c.

2. The lingual is also found in three families of words, very extensively diffused through the Indo-European languages, each of which has the general import of *pointing* or *demonstrating;* as, (1.) Sanscrit *tan*, Greek τανύω, τείνω, Latin *teneo*, *tendo*, German *dehnen*, Russian *tianu*, English *tend*. (2.) Sanscrit *dis'*, Greek δείκω, Latin *dico*, *doceo*, German *zeigen*, Irish *teagasgaim*, English *teach*. (3.) Sanscrit *da*, Greek δόω, δίδωμι, Latin *do*, Lithuanian *dumi*, Russian *daiu*, to give.

XI. *The Labial Mutes* p, b, ph, *and* v.

1. The *labials*, from the ease with which they are enounced, have been employed to denote the first objects which interest the child; as, Sanscrit *pitar*, Zendish *paitar*, Persian *padar*, Greek πάτηρ, Latin

pater, Russian *batia*, German *vater*, English *father*, Turkish *peder;* also, English *papa*.

2. They denote *fullness* or *extension*, from their swelling the cheeks; as, Greek πλέος, πλήρης, Latin *pleo*, *plenus*, German *füllen*, *voll*, English *fill*, *full*.

3. They also express *aversion*, from their puffing or blowing; as, Arabic *uffu*, Greek φεῦ, Latin *phy*, English *fie*, *poh*.

XII. *The Mixed Consonants* tsh *and* dzh.

These consonants are introduced here for the sake of showing the difference between the physiological and the etymological development of sounds.

Tsh in English (where it is expressed by *ch*) is not an original sound, but has arisen, in the mutation of languages, from other sounds; as, *chaff*, from Anglo-Saxon *ceaf;* *chalice*, from Latin *calix;* *change*, from French *changer;* *cheek*, from Anglo-Saxon *ceac;* *cherry*, from Latin *cerasus;* *cherish*, from French *cherir;* *child*, from Anglo-Saxon *cild;* *chief*, from French *chef;* *chimney*, from Latin *caminus;* *choose*, from Anglo-Saxon *ceosan;* *chuck*, from French *choquer;* *church*, from Anglo-Saxon *circ*. So *tsh* in Italian (where it is expressed by *c* before *e* and *i*) has arisen from the Latin *c;* as, *Cicero* (pronounced tshitshero), from Latin *Cicero* (pronounced kikero). Hence we have no occasion to investigate the import of *tsh* in modern languages. Its meaning, as an original sound in ancient Sanscrit, lies too remote for our present purpose.

Dzh in English, so far as it is expressed by *g*, is derived from the Latin *g*, which had a hard sound; and, so far as it is expressed by *j*, is derived from the Latin *j*, and ultimately from the Sanscrit *y*. Hence all inquiry as to the import of our modern *dzh* is superseded.

XIII. *Consonants in Combination.*

We shall perceive the natural force of the letters to better advantage by taking some of them in combination.

Bl and *fl* denote *blowing*, *blooming*, and *flowing;* as, Latin *flo*, German *blähen*, *blasen*, English *blow*, *blaze*, *blast*, *bluster*, *blister*, *bladder;* Greek φλόος, Latin *flos*, *floreo*, German *blühen*, *blüthe*, *bloom*, English *flower*, *flourish*, *bloom*, *blossom;* Greek φλέω, φλίω, φλύω, Latin *fluo*, German *fliessen*, *fluth*, English *flow*, *flood;* Latin *fleo*, to weep.

Cl or *kl* denotes *cleaving* or *adhering;* as, English *cleave*, *clay* (adhesive earth), *cling*, *clinch*, *clutch*, *climb* (whence *clamber*), *clot* (whence *clod*), *clasp*.

Cr or *kr*. See the force of the letter *r*, above.

Gl denotes *smoothness* or *silent motion;* as, English *glib*, *glide*.

Gn, *jn*, or *kn* denotes *a sudden breaking off;* as, Sanscrit *janus*, Greek *γονύ*, Latin *genu*, German *knie*, English *knee;* Latin *janua*, a break in a wall.

Gr. See the force of the letter *r*, above.

Kn. See *gn*, above.

Shw and *sw* denote *gentle motion* (compare the force of the letter *w*, above); as, German *schwellen*, *schwimmen*, *schwingen;* English *sway*, *swagger*, *sweep*, *swerve*, *swell*, *swine*, *swing*.

Sl denotes *smoothness* or *silent motion;* as, *slide*, *slip*, *slime*, *sleight*, *sly*.

Sn denotes *ideas relating to the nose* (compare the force of the letter *n*, above); as, English *snarl*, *sneer*, *sneeze*, *snicker*, *snivel*, *snore*, *snort*, *snout*, *snuff*, *snuffle*.

Spr denotes *a spreading out;* as, English *spread*, *sprain*, *sprawl*, *spring*, *sprinkle*.

St denotes *firmness* or *stability;* as, English *stable*, *staff*, *stake*, *stalk*, *stall*, *stand*, *stay*, *steady*, *stem*, *stick*, *stiff*, *stock*, *stout*, *stub*, *stubble*, *stubborn*, *stump*, *sturdy*.

Str seems to denote *exertion;* as, English *strain*, *strenuous*, *stress*, *strike* (whence *stroke*, *streak*), *strip* (whence *strap*, *stripe*), *strive* (whence *strife*), *string*, *strong* (whence *strength*), *strict*, *strait*, *straight*, *stretch*, *struggle*.

Thr denotes *violent motion;* as, English *throw*, *thrust*, *throng*, *throb*.

Tw is found in a large class of English words connected with the number *two*.

Wr evidently denotes *distorted motion* (compare the force of the letter *r*, above); as, English *wrap*, *wreck* (whence *wrack*), *wrest* (whence *wrist*, *wrestle*), *wrig* (whence *wriggle*), *wring* (whence *wrong*, *wrangle*, *wrench*), *wrinkle*, *writhe* (whence *wreath*, *writhle*, *wry*).

We forbear to add more, hoping that what we have said will be sufficient to support our position, *that language is not entirely arbitrary or conventional, but, on the contrary, articulate sounds have a natural adaptedness to express specific ideas.*

CHAPTER VIII.

ORTHOEPY.

§ 168. Orthoepy is a word derived from the Greek ὀρθὸς, *right*, and ἔπος, *a word*, and signifies the correct utterance of words. It bears the same relation to the ear which orthography does to the eye. It deals in audible signs of what is passing in the mind of the speaker, as the latter does in visible signs of what has been uttered by the voice. The two influence each other. A vicious orthography, says Quintilian, must bring on a vicious pronunciation. *Quod male scribitur, male etiam dici necesse est.* In turn, the visible form of language naturally accommodates to the pronunciation, whether right or wrong.

ORTHOEPY IN RESPECT TO THE PHONETIC ELEMENTS.

§ 169. What the Phonetic Elements are, and how many, we have already seen in previous chapters. Now a correct utterance of these elements separately and in combination is, *in respect to them*, Orthoepy. This is only an exhibition of the elements which a phonetic analysis of the language has developed, and is called Articulation.

1. One error on this point in pronouncing a word is the *omission* of an element which belongs to it, as when one says *caad* for *card*, *pr-vail* for *pr-evail*. In the first case, the twentieth, in the second, the fifth element, is omitted. See table, p. 145.

2. A second error is the *introduction* of an element not belonging to the word, as *drownded* for *drowned*, *ceow* for *cow*. In the first case, the twenty-eighth tabular element is introduced; in the second, the fifth.

3. A third error is the *substitution* of one element for another, as *think-in* for *think-ing*, *srinks* for *shrinks*. In the first case, the eighteenth element is substituted for the sixteenth; in the second, the thirty-first is substituted for the thirty-third.

4. A fourth error is the substitution of an obscure sound for

a distinct element; as when one says what approaches *up-pin-ion* for *o-pinion*, or what approaches *par-tic-e-lar* for *par-tic-u-lar*. In the first case, an obscure sound is substituted for the eighth element; in the second, an obscure sound is substituted for the thirty-sixth.

ORTHOEPY IN RESPECT TO SYLLABICATION.

§ 170. What are the principles of syllabication we have seen in a previous chapter. Now an utterance of a syllable, or the syllables of a word in accordance with these principles, is, *in respect to them*, Orthoepy.

1. One error in respect to syllabication is the taking of an element from the syllable of a word where it belongs, and placing it in the syllable of another word; as to say "*a nice house*" instead of "*an ice house;*" "*that lasts till night*" for "*that last still night.*"

2. A second error is the taking of an element from the syllable of a word where it belongs, and placing it in another syllable of the same word; as when one says *pre-face* for *pref-ace*.

3. A third error is the suppressing of a syllable which belongs to a word; as to pronounce the adjective *learned* in one syllable instead of *learn-ed*.

4. A fourth error in syllabication is the adding of a syllable to a word which does not belong to it; as to pronounce *parliament* in four syllables, as *parl-i-a-ment*, instead of in three syllables, *parl-e-ment*.

ORTHOEPY IN RESPECT TO ACCENT.

§ 171. What are the principles of English Accent we have seen in a previous chapter. A correct application of those principles to practice in the utterance of words and syllables, is, in respect to them, Orthoepy.

1. One error in accentuation is to accent a verb like a noun merely because they are spelled alike; as to pronounce *to sur-vey'* like *a sur'vey*, *to attrib'ute* like *an at'tribute*. See § 147.

2. A second error is to overlook the derivation of words, and to accentuate from an ancient or a foreign language, as if it were derived from the Anglo-Saxon; as to place the accent on dissyllables like *balloon'*, *romance'*, on the first syllable, instead of on the last syllable, where it belongs.

ORTHOEPY IN RESPECT TO QUANTITY.

§ 172. What are the principles of English Quantity we have seen in a previous chapter. A correct application of these principles in the utterance of words and syllables is a part of orthoepy. To say *hay'-bit* and *soob'-ject* instead of *hab-it* and *subject* is to err in respect to quantity. To say *orā'-tor* instead of *or'ator*, *theā'tre* instead of *the'atre*, is an error in respect to quantity, as it is also in respect to accent. See § 150.

PRONUNCIATION.

§ 173. Pronunciation, Latin *pronunciatio*, the utterance of speech, is a generic term, including under it the articulation of the phonetic elements, syllabication, accent, quantity. If the pronunciation is erroneous, or if it is correct, it is, as we have just said, erroneous or correct in some of these particulars.

CAUSES AND CONDITIONS OF INCORRECT PRONUNCIATION.

§ 174. 1. Defective organs of speech. If, for instance, the lips are defective, the labial elements can not be pronounced, as in *model*, *ballast*.

2. A bad ear. When the ear can not discriminate between two sounds, it can not be expected that the voice will exhibit the distinction between them, as, for instance, the distinction of sound between the first syllable of *mercy* and of *merry*.

3. Bad models. Children who have before them bad models will, by imitation, adopt them into their own pronunciation. In this way the pronunciation of whole communities is injured.

4. Bad habits. Habits formed in childhood often continue through life. Thus one person, though often corrected, continued through life to say *suthing* instead of *something*.

5. A bad condition of the mind. When the mind is sluggish there will be an indistinct utterance. When the mind is fluttered and disturbed, a stammering and confused utterance will be the result.

6. Dwelling on the vocalic to the neglect of the consonantal elements. This is done in the mode of speaking and reading

called sing-song. Indistinctness in the enunciation of the consonantal elements is the consequence.

7. Rapid reading or speaking. The organs taxed in this way beyond their power necessarily slur over or drop certain sounds.

8. A mistake as to the language to which a word belongs. If one considers the word *anemone* as still belonging to the Greek, or the word *orator* as still belonging to the Latin, he will pronounce the first *anemō′ne*, the Greek word *ανεμώνη* being thus pronounced, and the second he will pronounce *orā′tor*, because it is thus pronounced in the Latin language. Both of these words have in fact become English, and should be pronounced, the one *anem′-one* and the other *or′ator*. While a word is a foreign word, it should be treated as a stranger, and as subject to the laws of the language of its own country; but when it has become naturalized, its foreign aspect and accent should be laid aside. In orthography and orthoepy it should conform to the laws of the English language.

9. Mistake as to the true pronunciation of a word in a given language, after it has been ascertained to belong to that language. Thus, to know that the word *debris* is a French word, and yet to pronounce it *de′briss*, implies an ignorance of the true pronunciation in the French language.

10. The neglect of analogy. This is closely connected with the last. Though there are great irregularities in the language, and much that seems capricious and arbitrary, still there are analogies which give laws to its pronunciation. Thus, in words of two syllables, the law of analogy requires that the accent should fall on the penult, and that in words of three syllables the accent should be on the antepenult. See § 149, 150.

11. Bad spelling. When the phonetic elements of a word are not well represented by the alphabetic characters, the true sound can not be ascertained from the written form, and, at the same time, the false spelling leads directly to a false pronunciation of the word.

DOUBTFUL ORTHOEPY.

§ 175. In the language there are many words of doubtful orthoepy, which can be settled only by an appeal to considerations referred to in the last article. In a given case it becomes nec-

essary to determine the comparative value of some of these considerations.

1. For instance, the word *demonstrate* is one of doubtful orthoepy. Use is divided, the masses inclining to accent the antepenult (dem′-on-strate), and the few inclining to accent the penult (demon′strate). Authorities are divided. Latin analogy favors the last, *demon′strate;* English analogy justifies the first, *dem′onstrate.* There is a class of words in the same category.

2. The word *azure* is of doubtful orthoepy. At least, use is divided and authorities are divided. An argument in favor of pronouncing it *az′-ure*, and not *a′-zure*, is, that it thus conforms to the French, from which it is derived. This sound is, of the two, the more euphonious.

3. The word *either* is of doubtful orthoepy. The fashionable people of England generally say *ēi′-ther.* The several classes in the United States more generally say *ē′i-ther.* Here we have to compare the value of use in one country with the value of use in another country. What will help to settle the pronunciation is that the word comes from the Anglo-Saxon *ægther*, in the first syllable of which was the sound of *e* and not that of *i.*

4. The word *wound* is of doubtful orthoepy. We have heard it stated, on the authority of the celebrated Dr. Johnson, of Stratford, Connecticut, that the pronunciation of this word as if spelled *woond* was a provincialism until Lord Chatham, in the height of his popularity, used it in the enthusiasm of debate, whether by mistake or not, and thus gave it currency, first on the stage, and then among the people. This pronunciation of *woond* for *wound* is contrary to analogy and common use on the one hand, and has the authority of some lexicographers and of partial use on the other.

5. *Ease of Pronunciation.*—Upon this ground the words *accept′able* and *accept′ableness* should be accented as here marked, and not on the first syllables, according to the incorrect notation of Walker.

6. *Satisfaction to the Ear.* — Other things being equal, sounds, either simple or combined, which are agreeable to the ear, are to be preferred to others. For this reason, if for no other, the accent on the second syllable of the word *inquíry* is preferable to the accent on the first, as sometimes heard.

7. *Influence of the Written Language.*—When a language which has existed only in sounds is about to become a written language, the object aimed at is to adopt such a system of spelling as shall exactly represent those sounds, and the system is regarded as correct or faulty just in proportion as it accomplishes this or fails to do it. But after a system of orthography is established, and the language has assumed its external form, not only does the orthography accommodate itself to the pronunciation, but the pronunciation is modified by accommodating itself to the orthography. This is especially the fact where the great mass of the people are readers, and get their pronunciation of many words from books, by consulting the power of the letters, rather than from conversation. It is believed that in the United States, where most of the inhabitants get their pronunciation from books as well as from the ear, the spoken language is made to conform more nearly to the written language than it does in Great Britain.

For an application of these rules and principles to the correct pronunciation of the *words* in the English language, and to the graceful pronunciation of this language in *continuous discourse*, see Pronouncing Dictionaries, such as Webster's and Worcester's, and the current works on Elocution.

QUESTIONS UNDER CHAPTER VIII.

1. What is the derivation and meaning of orthoepy?
2. What relations does it bear compared with orthography?
3. What is their influence on each other?
4. Mention the four errors in orthoepy in respect to the phonetic elements.
5. Mention the four errors in orthoepy in respect to syllabication.
6. Mention the two errors in orthoepy in respect to accent.
7. Mention an error in orthoepy in respect to quantity.
8. What is pronunciation, and what is included under it?
9. Mention some of the causes and conditions of incorrect pronunciation.
10. What can you say with respect to the pronunciation of *demonstrate?* Of *azure?* Of *either?* Of *wound?* Of *acceptable?* Of *inquiry?*
11. What can you say of the influence of the written language on pronunciation?

EXERCISES UNDER PART II.

PHONETIC ANALYSIS.

§ 176. By Phonetic Analysis is meant that process by which each phonetic element is separated from its combination with other sounds in words, and referred to the table (§ 118) for its description. It thus resolves the combined or compound sounds of an entire word into the elementary sounds of which it is composed, and exhibits each by itself.

In the analysis no *notice* is taken of the obscure sounds, such, for instance, as those represented by *a* in *rival*, *e* in *brier*, *i* in *ruin*, *o* in *actor*, *u* in the last syllable of *sulphur*, and *y* in *envy*. Only the distinct sounds are noticed.

EXAMPLES.

1. In science, reason is the guide; in poetry, taste. The object of the one is truth, which is uniform and indivisible; the object of the other is beauty, which is multiform and varied.—Colton.

The first element is that represented by *i* in *fit* (No. 7, table § 118); the next, that represented by *n* in *not* (No. 18); the next, that represented by *s* in *sin* (31). (The letter *e* here represents no element.) The next, that represented by *i* in *fine* (35); the next, that represented by *e* in *met* (6); the next, that represented by *n* in *not* (18); the next, that represented by *s* in *sin* (31). (The letter *e* here represents no element.) The next, that represented by *r* in *run* (31); the next, that represented by *e* in *mete* (5); the next, that represented by *z* in *zed* (32); the next, that represented by *n* in *not* (18); the next, that represented by *i* in *fit* (7); the next, that represented by *z* in *zed* (32); the next, that represented by *th* in *thine* (26); the next, that represented by *e* in *mete* (5); the next, that represented by *g* in *gun* (30). (The letter *u* here represents no element.) The next, that represented by *i* in *fine* (35); the next, that represented by *d* in *din* (28). (The letter *e* here represents no element.) The learner is expected to analyze the remainder of the sentence in like manner.

2. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence.—MILTON.

The first element is that represented by *h* in *hot;* the next is that represented by *i* in *fine.* (The letters *gh* represent no element.) The next is that represented by *o* in *not;* the next is that represented by *n* in *not;* the next is that represented by *a* in *fate;* the next is that represented by *th* in *thin;* the next is that represented by *r* in *run;* the next is that represented by *o* in *note;* the next is that represented by *n* in *not.* (The *e* in *throne* represents no element.) The next is that represented by *o* in *not;* the next is that represented by *v* in *van;* the next is that represented by *r* in *run;* the next is the diphthongal sound represented by *oi* in *voice;* the next is that represented by *a* in *fat;* the next is that represented by *l* in *let;* the next is that represented by *s* in *sin;* the next is that represented by *t* in *tin;* the next is that represented by *a* in *fate;* the next is that represented by *t* in *tin.* (The letter *c* represents no element.) The next is that represented by *w* in *wet;* the next is that represented by *h* in *hot.* (These last two elements are inverted in the pronunciation.) The next is that represented by *i* in *fit;* the next is that represented by *ch* in *chest.* The learner is expected to analyze the remainder of the passage in like manner.

3. Analyze the following passage, and state,

(1) Which are the surd and which are the sonant elements.

(2) Which are explosive and which are continuous.

(3) Which are cognate; which are liquid; which are labial; which are dental; which are guttural or palatal; which are nasal; which are cerebral.

(4) Which are syllables.

(5) Which are the accented and which are the unaccented syllables.

(6) What are the quantities of the accented syllables.

Costly apparatus and splendid cabinets have no magical power to make scholars. In all circumstances, as a man is, under God, the master of his own fortune, so is he the maker of his own mind. The Creator has so constituted the human intellect

that it can only grow from its own action, and by its own action and free will it will certainly and necessarily grow. Every man, therefore, must educate himself. His book and teacher are but helps; the work is his.—Daniel Webster.

SYNTHESIS.

1. Compose a sentence in which there shall be surd elements and sonant elements, and in which there shall be at least one pair of cognate elements.

2. Compose a sentence in which there shall be explosive elements and continuous elements.

3. Compose a sentence in which there shall be at least one labial, one dental, one guttural, one nasal, one cerebral.

4. Compose a sentence in which there shall be at least one monosyllable, one dissyllable, one trisyllable, one polysyllable.

5. Compose a sentence in which there is at least one word with the radical, one with the terminational, and one with the distinctive accent.

6. Compose a sentence, or several sentences, in which there shall be a word having the accent on the last syllable; and a word having the accent on the penult; and a word having the accent on the antepenult; and a word having the accent on the syllable before the antepenult; and a word having a secondary accent.

7. Compose a sentence, or several sentences, in which there shall be the long sound of *a* and the short sound; the long sound of *e* and the short sound; the long sound of *i* and the short sound; the long sound of *o* and the short sound; the long sound of *u* and the short sound.

In this Second Part have been exhibited the Phonetic Elements of the English language, both separately and in their combinations in Words and Syllables. Words and Syllables have been exhibited under the laws of Accent, and Quantity, and Euphony. The Natural Significance of Articulate Sounds has also been distinctly set forth.

We are now, therefore, prepared to examine the Written or Orthographical Forms in which these Phonetic Elements are expressed to the eye in a literal Notation.

PART III.

ORTHOGRAPHICAL FORMS IN THE ENGLISH LANGUAGE

CHAPTER I.

THE RELATIONS OF ORTHOGRAPHY TO ORTHOEPY

DEFINITIONS.

§ 177. Orthography is a term derived from the Greek word *ὀρθός*, *right*, and *γραφή*, *writing*. It means the correct writing or spelling of words by means of letters.

Orthographical forms are those combinations of letters in the written language which represent to the eye the sounds which are expressed by the voice in the spoken language.

THE PRIORITY OF ORTHOEPY.

§ 178. In the order of nature and time, the spoken language must exist before the written language. In the same order, Orthoepy takes precedence of Orthography. In the early stages of a language, the end aimed at by orthography is to represent to the eye, in visible marks, what orthoepy has already represented to the ear in audible signs. In the later stages of a language, the orthography governs the orthoepy, bringing out the sounds of the letters which were once only silent or modified. The letters of the alphabet, in their original and legitimate use, are the elements of the written language, employed to express the elements of the spoken language.

A PERFECT SYSTEM OF LITERAL NOTATION.

§ 179. In a perfect system of notation by letters, the chief conditions are as follows:

1. Every phonetic element should have its own sign or letter.

2. A sign or letter appropriated to one phonetic element should never be employed to represent another.

3. Phonetic elements resembling each other should be represented by signs or letters resembling each other. Thus the

sounds represented by the letters *b* and *p* resemble each other, and the letters themselves resemble each other.

4. Phonetic elements differing from each other should be represented by letters differing from each other. Thus the sounds represented by *i* and *o* differ widely from each other, and the letters also differ widely in form.

The first of these conditions will prevent a deficient notation, the second, a confused one; and the four taken together will make the body of sounds and their representatives collectively commensurate with each other.

THE OBJECT OF A LITERAL NOTATION.

§ 180. "The purpose of a literal notation is to convey to the mind, by the agency of the eye, that which living speech communicates by means of the ear; it is, as it has often been expressed, to render sounds visible. As there is not any natural connection between forms and sounds, this combination must be originally the work of arbitrary assignment, and, previously to any compact for this purpose, any character may stand for any sound. Yet, even in arbitrary appointment, if we would avoid confusion, we must submit to certain rules; and, to render a system of literal notation completely perfect, the following circumstances are required: 1. That every articulate sound should have its own fixed and indisputable representative. 2. That a character appropriated to one sound should never be employed to represent another."—NARE's *Orthoepy, Preface.*

Probably no Alphabetic System whatever answers all the conditions mentioned in the last section. The Sanscrit is often mentioned as approximating the nearest to a perfect notation of the sound system of the language. The alphabetic characters usually employed in writing Sanscrit are called *Devanagari*, signifying the Alphabet of "the city of the gods," from *nagara*, a city, and *Deva* (*Deus*), a god. The number of the letters is about fifty. The permutations to which Sanscrit is subjected in conformity with the laws of Euphony are very numerous. These extend even to Syntax, in changing the final and even the initial letters, in order that they may be adapted to the sounds. Compared with the Alphabetical Sounds of other languages, taking articulation for articulation and value for value, there are ten sounds less in Russian than in Sanscrit, twelve less in Greek, fifteen less in German, and eighteen less in Latin.

§ 181. THE ENGLISH AND OTHER ALPHABETS.

Roman.	Italic.	Old English.	Anglo-Saxon.	Greek.
A a	*A a*	𝔄 𝔞 a	𝔄 a	Α *α* Alpha.
B b	*B b*	𝔅 𝔟 be	B b	Β *β* *ϐ* Beta.
C c	*C c*	ℭ 𝔠 ce	C c	Γ *γ* ϝ Gamma.
D d	*D d*	𝔇 𝔡 de	D ð	Δ *δ* Delta.
E e	*E e*	𝔈 𝔢 e	Ꞓ e	Ε *ε* Epsilon.
F f	*F f*	𝔉 𝔣 ef	F ƒ	Ζ *ζ* *ȝ* Zeta.
G g	*G g*	𝔊 𝔤 je	Ȝ ȝ	Η *η* Eta.
H h	*H h*	ℌ 𝔥 he *or* aitch	ℌ h	Θ *θ* *ϑ* Theta.
I i	*I i*	ℑ 𝔦 𝔧 i	I ı	Ι *ι* Iota.
J j	*J j*			ja
K k	*K k*	𝔎 𝔨 ka	K k	Κ *κ* Kappa.
L l	*L l*	𝔏 𝔩 el	L l	Λ *λ* Lambda.
M m	*M m*	𝔐 𝔪 em	ℳ m	Μ *μ* Mu.
N n	*N n*	𝔑 𝔫 en	N n	Ν *ν* Nu.
O o	*O o*	𝔒 𝔬 o	O o	Ξ *ξ* Xi.
P p	*P p*	𝔓 𝔭 pe	P p	Ο *ο* Omicron.
Q q	*Q q*	𝔔 𝔮 cu	Q q	Π *π* *ϖ* Pi.
R r	*R r*	ℜ 𝔯 ar	R ꝛ	Ρ *ρ* *ϱ* Rho.
S s	*S s*	𝔖 𝔰 es	8 ſ	Σ *σ* *ς* Sigma.
T t	*T t*	𝔗 𝔱 te	T ꝺ	Τ *τ* Tau.
U u	*U u*	𝔘 𝔲 u	U u	Υ *υ* Upsilon.
V v	*V v*	𝔙 𝔳 ve		Φ *φ* Phi.
W w	*W w*	𝔚 𝔴 oo	ƿ ƿ	Χ *χ* Chi.
X x	*X x*	𝔛 𝔵 eks	X x	Ψ *ψ* Psi.
Y y	*Y y*	𝔜 𝔶 wi *or* ye	Y ẏ	Ω *ω* Omega.
Z z	*Z z*	ℨ 𝔷 ze *or* zed	Z z	
			(th) Ð ð Þ þ	

The Roman and the Italian alphabetic characters are used to express the phonetic elements of the English language. By comparing this alphabet, consisting of twenty-six letters, presented to the eye, with the forty sounds, simple and compound, in the table (§ 118), presented to the ear, it is evident that it does not include the first condition mentioned above of a perfect system of notation. Neither does it include the second, third, or fourth. See § 179.

CLASSIFICATION OF THE ELEMENTARY SIGNS.

§ 182. Letters, from the Latin *litera*, a mark, through the French *lettre*, are the signs or representatives of the phonetic elements or the elementary sounds. They are classified by the same names as the sounds themselves, viz., Vowels and Consonants. They are the first elements of the written language, as the simple sounds are of the spoken language.

It should be constantly borne in mind that the *names* of the letters are not the same as the elementary sounds which they represent. Thus the *name* of the letter *m* does not enter as an element into the word *man* when pronounced, but *another* sound which it represents does. It is true that some of the name sounds of the vowel letters are the same as the elementary sounds which they represent. Thus the name sound of the letter *a* is the same as the sound which it represents in the word *fate;* but it is not the same as that which it represents in *all*, *father*, *fat*, as may be shown by isolating the sound.

The Vowels, that is, the vowel letters, are *a*, *e*, *i*, *o*, *u*, and sometimes *w* and *y*. *A*, *o*, *u*, and *w* represent the broad vowel sounds; *e*, *i*, and *y* the small vowel sounds.

The Consonants, that is, the consonant letters, are *p b*, *f v*, *t d*, *k g*, *s z*; *h*; *l*, *m*, *n*, *r*; *j*, *c*, *q*, *x*, and sometimes *w* and *y*. Here we have, first, the representatives of the Cognate sounds; then the Aspirate *h;* thirdly, the Liquids, *l*, *m*, *n*, *r:* finally, the Double letter *j*, with the Redundant signs *c*, *q*, and *x*.

The Consonants, likewise, have been classified according to the organs by which they are produced, whether chiefly by the *lips*, the *teeth*, or the *palate*. *B*, *p*, *f*, *v*, and *m* have been called Labials. *D*, *t*, *s*, *z*, *j*, *g* when equivalent to *j*, and *c* when equivalent to *s*, Dentals. *K*, *g*, *r*, *l*, *q*, and *c* when equivalent to *k*, Palatals. They are also called Gutturals.

S and *z* are also called Sibilants, from the hissing noise attending their production. *M* and *n* are also called Nasals, from their relation to the nose. *L* and *r* are sometimes called Linguals. *T*, *d*, and *n* are sometimes called Cerebrals.

A Diphthong is two vowel letters joined in one syllable, as *ea* in *eagle*, *oi* in *voice*.

1. A *Proper Diphthong* is a diphthong in which both of the vowels are sounded, as *oi* in *voice*.

2. An *Improper Diphthong*, or Digraph, is a diphthong in which only one of the vowels is sounded, as *ea* in *beat*.

A Triphthong, or Trigraph, is three vowel letters joined in one syllable, as *eau* in *beau*, *uoy* in *buoy*.

QUESTIONS UNDER CHAPTER I.

1. What is the meaning and derivation of the term orthography?
2. What are orthographical forms?
3. Which, in the order of nature and time, comes first, orthoepy or orthography?
4. What is the end aimed at by orthography in the early stages of a language?
5. In the later stages of a language, what is the influence of orthography?
6. What are the chief conditions of a perfect system of literal notation?
7. What is the end aimed at by a literal notation?
8. What is said of the alphabetic system of the Sanscrit language?
9. What is the number of letters in the English alphabet?
10. What is the number of sounds in the table of elementary and compound sounds?
11. Does the English alphabet meet the conditions of a perfect system of literal notation mentioned in section 179?
12. What are letters, and what is the derivation of the term?
13. Into what classes are letters divided?
14. Are the names of letters, and the elementary sounds which they represent, the same?
15. Illustrate the difference between the names of the letters and the sounds.
16. Name and classify the vowel letters.
17. Name and classify the consonant letters.
18. What is a diphthong? a proper diphthong? an improper diphthong? a triphthong?
19. Which letters are the sibilants? which the nasals? which the linguals? which the cerebrals?

CHAPTER II.

THE RELATIONS OF THE LETTERS TO THE ELEMENTARY SOUNDS.

VOWEL LETTERS.

A.

§ 183. *A*, normally or regularly, represents four tabular elementary sounds, namely, the first, second, third, and fourth. See Table of Elementary Sounds, § 118.

1. The ancient or Italian sound, as in *father*, which is slightly modified in certain combinations, as in *pass*, *dance*.

2. The Short sound, as in *mat*. This is sometimes described as the short sound of the Italian *a*.

3. The Long or slender sound, as in *fate*, which is modified when in combination with the liquid *r*, as in *care*. This use of *a* is peculiar to the English.

4. The Broad sound, as in *fall*, which is shortened in *what*.

In the words *any*, *many*, and *says*, *a*, abnormally or irregularly, represents the short sound usually represented by *e*. The short sound of *a* in *late* is represented by *e*, as in *let*. In unaccented syllables, the sounds represented by *a* are often not distinguishable from the sounds represented by some other vowel letters. *A* final, unaccented, has the sound of *a* in *father*, as in the word *America*. The *deficiency* of the English alphabet is seen in the fact that one letter represents at least four different sounds. There should be as many letters as sounds. See § 179.

As in other languages, so in the English, the sound of *a* interchanges with *o*. In Old English, the forms *hond* and *strond* occur instead of *hand* and *strand*. In Anglo-Saxon, *brad*, *stan*, correspond to the English forms *broad*, *stone*. The *a* in *salt* was pronounced like *a* in *fat* before it was pronounced, as at present, like *o* in *not*. The change from the sound of *a* to that of *o* takes place more especially before the letter *l*, as *wall*, *call*. When the liquid *l* is followed by another consonant, the *l* is generally sunk in the pronunciation, as *falcon*, *salmon*, pronounced *faucon*, *sammon*.

The inconvenience of having so many sounds represented by a single letter is partly removed by the use of marks, as in Webster's and Worcester's Dictionaries. Each mark serves the purpose of an

original letter. It can not, however, be expected that these marks will generally be adopted in printing. It is not advisable to increase the variety of sounds represented by a single letter, as some are inclined to do.

Æ, an Improper Diphthong, is equivalent to long *e*, as in *Cæsar*, and sometimes to short *e*, as in *cætera*.

Ai, an Improper Diphthong, is equivalent to long *a*, as in *sail*, and sometimes to short *e*, as in *said*, and to *i* in *aisle*. These vowels are sometimes separated, as in *mosàic*.

Ao, an Improper Diphthong, is equivalent to long *a* in *gaol*, and to short *o* in *extraordinary*. In *àorta* these vowels do not coalesce.

All, an Improper Diphthong, is equivalent to broad *a*, as in *cause*, and sometimes to the Italian *a*, as in *aunt*, and to long *a* in *gauge*.

Aw, an Improper Diphthong, is equivalent to broad *a*, as in *maw*.

Ay, a Proper Diphthong in the word *ay*, is elsewhere an Improper Diphthong, and is equivalent to long *a*, as in *day*.

E.

§ 184. *E* represents normally two elementary sounds, the fifth and the sixth. 1. The Long sound, as in *mete*. 2. The Short sound, as in *met*.

It sometimes is equivalent to long *a*, as in *there;* and to short *e*, as in *her;* and to short *i*, as in *England*.

Before *l*, in the final unaccented syllable, it is sometimes mute, as in *shekel*, pronounced *shek'l*, and sometimes sounded, as in *chapel*. Before *n*, in the final unaccented syllable, it is sometimes mute, as in *heaven*, pronounced *heav'n*, and sometimes sounded, as in *kitchen*. In unaccented syllables, *e* has sometimes the sound of *u*, as in *suffer*, and sometimes the sound of *e* is suppressed, as in words like *cherries*, *married*, pronounced *cherris*, *marrid*.

The *long* sound of *e* is strictly the long sound of *i* in *pit*, and the short sound of *e* is strictly the short sound of *a* in *late*.

The *e* mute, in words like *cone*, *robe*, serves to denote the length of the preceding vowel. For this purpose it is retained, but it was not for this purpose that it was invented. Originally it expressed a sound; and it is only by a change of language that it has come, as it were by accident, to be an orthographical expedient. *E* is always mute at the end of words, except monosyllables which have no other vowels, as *the*, *me;* and proper names, as *Phebe*. It does not always lengthen the foregoing vowel, as in *live*, *give*.

E mute, at the end of words, serves to give *c* the sound of *s*, which would otherwise have the sound of *k*, as in *dance;* and also to give *g* the sound of *j*, as in *singe*, which would otherwise be *sing*,

and also to preserve to *s* its own sound, which would otherwise have that of *z*, as in *dispense;* and also to give to *th* a sonant sound instead of a surd, as in *breathe*. It is mute when *l* is coupled with a consonant at the end of words, as in *fickle*.

The use of the letter *e* with its long sound is peculiar to the English. In other languages it has the sound of *a* in *fate*, or that of *ê fermè*.

Ea, an Improper Diphthong, is equivalent to long *e*, as in *tea;* to short *e*, as in *head;* to long *a*, as in *break*; to the Italian *a*, as in *heart*.

Ee, an Improper Diphthong, is equivalent to long *e*, as in *eel*.

Ei, an Improper Diphthong, is equivalent to long *a*, as in *veil;* to long *e*, as in *deceit;* to long *i*, as in *height;* and to short *e*, as in *heifer*.

Eo, an Improper Diphthong, is equivalent to long *e*, as in *people;* to short *e*, as in *leopard;* to long *o* in *yeoman;* and to short *o* in *George*

Eu and *ew* have the diphthongal sound of *u*, as in *feud*, *dew*. In *sew*, *shew*, and *strew*, *ew* sounds like long *o*.

Ey is equivalent to long *a*, as in *prey;* to long *e* in *key;* and to long *i* in *ley*. *Eye* is equivalent to *i*.

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

I.

§ 185. *I* represents normally two sounds. 1. The Diphthongal, sometimes called the Long sound, as in *fine*. See § 118. 2. The seventh elementary sound, called the Short sound, as in *pit*. The latter is strictly the short sound of long *e*.

Before *r* it is equivalent to short *u*, as in *first*. It sometimes is equivalent to long *e*, as in *machine*.

I, unaccented, readily blends with the succeeding vowel, as *ia* in *physician;* *io* in *concession*.

In other languages, long *i* is pronounced like *ee*.

Ie, an Improper Diphthong, is equivalent to long *i*, as in *die;* to long *e*, as in *grief;* and to short *e*, as in *friend*. In terminations, like *twentieth*, in *fiery*, in *Orient*, the vowels should be separated in pronunciation; also in *variegate*.

Ieu and *iew*, Triphthongs, have the sound of long *u*, as in *lieu*, *review*.

O.

§ 186. *O* represents normally two elementary sounds, namely, the eighth and the ninth. 1. The Long, as in *note*. 2. The Short, as in *not*.

It sometimes is equivalent to *oo*, as in *prove;* and to *u* short, as in

love; and to broad *a*, as in *lord;* and to short *i* in *women;* and to the *u* in *full*, as in *wolf*.

Oa, an Improper Diphthong, is sometimes equivalent to long *o*, as in *coal*, or to broad *a*, as in *broad*.

Oe, an Improper Diphthong, is equivalent sometimes to long *o*, as in *foe*, or to *oo*, as in *canoe*, or to long *e*, as in *fœtus*.

Oi is a Proper Diphthong. See § 118.

Ou is a Proper Diphthong. See § 118. It is also equivalent to short *u*, as in *enough;* to *oo*, as in *soup;* to long *o*, as in *though;* to short *o*, as in *cough;* to broad *a*, as in *ought;* to *u* in *bull*, as in *could;* to long *u*, as in *through*.

The sound given to *ou* is peculiar to the English. In other languages the sound is represented by *au* or *aw*.

Ow is sounded like *ou*, and *oy* like *oi*.

U.

§ 187. *U* represents normally three sounds: 1. The Long or diphthongal, as in *mule*. 2. The tenth elementary sound, as in *bull*. 3. The twelfth elementary sound, as in *but*. This last sound of *u* is peculiar to the English.

It is also equivalent to short *i* in *busy*, and to short *e* in *bury*.

Ua, an Improper Diphthong, is equivalent to the Italian *a*, as in *guard;* to short *a*, as in *guarantee;* to long *a*, or *wa*, in *persuade*.

Ue is equivalent to long *u*, as in *blue;* to short *e*, as in *guest;* is silent, as in *league*.

Ui, an Improper Diphthong, has the sound of long *i*, as in *guide;* of short *i*, as in *conduit;* of long *u*, as in *juice*.

Uy, an Improper Diphthong, is equivalent to long *i*, as in *buy*.

W.

§ 188. *W*, from being partly a vowel and partly a consonant in its use, may be called a Semi-vowel. It has nearly the sound of *oo*, and represents the thirteenth elementary sound, as in *wet*. *W* before *h* is pronounced as if it were after the *h;* as, *what*, *hwat*. It takes its written form from the union of two *v*'s, this being the form of the Roman capital letter which we call *V*. With *o* and *e* it forms diphthongs, as in *now*, *new*. It has often the same sound as *u*, as in *drew*. It is sometimes silent, as in *write*, *whole*. *W* is often joined to *o* at the end of a syllable without affecting the sound, as in *grow*. In Welsh it is sometimes used in a syllable without another vowel, as *fwl=fool*. In some languages it has the sound of *v*.

Y.

§ 189. *Y*, from being partly a vowel and partly a consonant, may be called a Semi-vowel. It represents the fourteenth elementary sound, as in *yet*. It is equivalent to *u*, as in *youth;* to *i*, as in *my* and *crystal;* and to short *u*, as *myrrh*. It often has replaced the Anglo-Saxon *g*, as in *year* for *gear*. It originally grew out of the Greek *v*, a vowel.

CONSONANT LETTERS.

B.

§ 190. *B* represents the twenty-second elementary sound, as in *bag*. The *b* in *debtor*, *subtle*, agrees with the *b* in *lamb*, *dumb*, *thumb*, in being mute. It differs, however, in another respect, that, while the words *debtor*, *subtle*, are of Classical, the words *lamb*, *dumb*, &c., are of Saxon origin. In *debtor*, &c., the *b* was undoubtedly at one time pronounced, *debitor*, *subtilis*, being the original forms. It is not probable that with the other words, *lamb*, &c., this was the case. The probability is, that *b* in speech never made a part of the word at all; that it belongs now, and that it always belonged, to the *written* language only; and that it was inserted in the spelling upon what may be called the Principle of Imitation, as in the case of *l* in *could*. See *Could*, § 360.

C.

§ 191. *C* is equivalent, 1. To *k* when before *a*, *o*, *u*, *l*, *r*, *t*, as in *can*, *come*, *cub*, *clap*, *crop*, *act*, and where it ends a syllable, as *public*. 2. To *s* before *e*, *i*, and *y*, as *centre*, *city*, *cymbal*. *Ce* and *ci*, followed by another vowel, often blend into the sound of *sh*, as in *ocean*, *social*. *C* is mute in *Czar*, *victuals*, *indict*. When *c* stands between *s* and *e* and *i*, its sound is not perceived, as in *scene*, *scion;* but it is necessary, in order to distinguish the words from *seen*, *Sion*. *C*, in some words, takes the sound of *z*, as in *suffice*. *C* might be omitted in the language without loss, since one of its sounds might be supplied by *k*, and the other by *s;* but that it preserves to the eye the etymology of such words as *face* from *facies*, *captive* from *captivus*. When *c* comes after the accent, and is followed by *ea*, *ia*, *ie*, *io*, or *ious*, it takes the sound of *sh*, as in *ocean*, &c.

Ch represents, 1. The compound sound of *tsh*, as in *church*. 2. The sound of *k* in *chorus*. 3. The sound of *sh*, as in *machine*. It is sometimes silent, as in *drachm*.

D.

§ 192. *D* represents the twenty-eighth elementary sound, as in *did*. When *-ed* is preceded by a surd consonant and the *e* is mute, *d* represents the sound of *t*, as in *cracked*, *stuffed*, pronounced *crackt*, *stufft*. In words like *badge*, its office is to shorten the preceding consonant.

F.

§ 193. *F* represents the twenty-third elementary sound, as in *fan*. In *of* it has the sound of *v*.

G.

§ 194. *G* represents the thirteenth elementary sound when before *a*, *o*, *u*, *l*, and *r*, as in *gap*, *gone*, *gun*, *glory*, *grace*. Before *e*, *i*, and *y*, it represents the sound of *j*, as in *genius*. To this there are exceptions, as *get*, *give*, *gewgaw*, *finger*, and syllables added to words ending in *g*, as *fog*, *foggy*. At the end of a word it has its elementary sound, as in *agog*. It should be remembered, however, that *ng* is not *n*+*g*, but represents a single elementary sound, namely, the sixteenth.

In *hedge* and *oblige*, the *e* mute shows that *g* is to be pronounced as *j*. *U*, on the other hand, is inserted after *g* and before *e* in *prorogue*, in order to show that *g* has its elementary sound.

G is mute before *m* or *n* in the same syllable, as in *phlegm*, *gnaw*.

Gh, at the beginning of a word, has the sound of *g* hard, as in *ghost;* in other situations it is generally mute, as in *high*. It sometimes is equivalent to *f*, as in *laugh;* and sometimes to *k*, as in *hough;* and sometimes to *g* hard, as in *burgh*. *Ough* is sometimes equivalent to *ow*, as in *plough;* and to *oo*, as in *through*. The original sound of *gh* was a hard guttural, as is at present the case in Scotland, and between *g*, *h*, *f*, *v*, and *w* there are frequent interchanges. This will explain the variety of sounds.

H.

§ 195. *H* represents the fifteenth elementary sound, as in *hot*. It is sometimes mute in the beginning of words, as in *honest*, and is always so when itfollows *r* in the beginning of words, as in *rhetoric*. It is also mute when final, as in *catarrh*.

J.

§ 196. *J* represents a compound sound, and is equivalent to *dzh*, as in *jest*. In *hallelujah* it has the sound of the German *j;* in French,

the sound of *zh*; in German, the sound of *y*. The letter *j* was originally a modification of *i*. The Germans adhere more nearly to the original sound.

K.

§ 197. *K* represents the twenty-ninth elementary sound, as in *kind*. It never comes before *a*, *o*, or *u*. It is used before *e*, *i*, and *y*, when *c*, according to the English analogy, would be liable to be sounded as *s*, as in *kept*, *king*, *skirt*. These words, if written *cept*, *cing*, *scirt*, would run the risk of being sounded *sept*, *sing*, *sirt*. Broadly speaking, *k* is never used except when *c* would be inconvenient. The reason of this lies in the fact of there being no such letter as *k* in the Latin language. Hence arose, in the eyes of the etymologist, the propriety, in all words derived from the Latin, as *crown*, *concave*, &c., of using the letter *c* to the exclusion of *k*. Besides this, the Anglo-Saxon alphabet, being taken from the Roman, excluded *k*, so that *c* was written even before the small vowels *a*, *e*, *i*, *y*, as *cyning* or *cining*=a king. *C* then supplanted *k* upon etymological grounds only. *K* before *n* is mute, as in *knife*. This, however, was not the case in the allied languages. In German and Danish, in words like *knecht*, knife, the *k* was sounded. This teaches that such was once the case in English. Hence we learn that in the words *knife*, *knight*, and also in *gnaw*, *gnash*, we have an antiquated or obsolete orthography.

L.

§ 198. *L* represents the nineteenth elementary sound. *Le* at the end of words is sounded like *el*, as in *table*. For the ejection of *l* in *calf* and *salmon*, see under *A*. *L* is mute between *a* and *k* in the same syllable, as in *balk*. For the *l* in *could*, see that word. In the Anglo-Saxon, *l* is sometimes preceded by *h*, and aspirated, as in *hlaf*, loaf. Ben Jonson says that "*l* melteth in the sounding, and is therefore called a liquid."

M.

§ 199. *M* represents the seventeenth elementary sound, as in *man*.

N.

§ 200. *N* represents the eighteenth elementary sound, as in *not*. *N* is mute when preceded by *m* or *l*, as in *hymn*, *kiln*. In such words the *n* originally belonged to the succeeding syllable, as *hymnus* in the Latin, *cylene*, in the Anglo-Saxon.

Ng represents the sixteenth elementary sound, as in *king*.

P.

§ 201. *P* represents the twenty-first elementary sound, as in *pate*. It has the sound of *b* in *cupboard*. It is sometimes mute at the beginning of words before *s* and *t*, as in *psalm*, *ptisan*. It is mute in the middle of words between *m* and *t*, as in *empty*.

Ph usually has the sound of *f*, as in *philosophy*. In *Stephen*, *nephew*, and *phial* it has the sound of *v*. In *apophthegm* and *phthisic*, *ph* is silent.

Q.

§ 202. *Q*, accurately speaking, is neither a letter nor an abbreviation. It is always followed by *u*, as in *queen*, and the two letters *qu* must be looked upon as a single sign equivalent to, but scarcely an abbreviation of, *kw*. In some words of French origin, the *u* is mute, as *coquet*.

R.

§ 203. *R* represents the twentieth elementary sound, as in *run*. It has been called the canine letter, from the snarling of dogs. The vocal sound of this letter, uniting with a preceding vowel sound, modifies it, as in *dare*, *her*, *bird*, *for*, *syrtis*. The sound of *r* has a tendency to transposition, as in *apron*, *iron*, pronounced sometimes as if written *apurn*, *iurn*.

S.

§ 204. *S* represents the thirty-first elementary sound, as in *sin*. It often represents the sound of *z*, as in *besom*. It also represents the sound of *sh*, as in *sure;* and also *zh*, as in *pleasure*. It is sometimes silent, as in *island*.

T.

§ 205. *T* represents the twenty-seventh elementary sound, as in *take*.

Th represents the twenty-fifth elementary sound, as in *thin;* and the twenty-sixth, as in *thine*. In the substantives, *breath*, *cloth*, the *th* is sharp or surd; that is, like *th* in *thin*. In the verbs *breathe*, *clothe*, the *th* is *flat*, or *sonant;* that is, like *th* in *thine*.

Th between two vowels, and between *r* and a vowel, is flat (sonant), as *father*, *burthen*.

Th, in certain words, like *Thomas*, is pronounced like *t*.

V.

§ 206. *V* represents the twenty-fourth elementary sound, as in *van*

X.

§ 207. *X* represents, 1. The sound of *ks*, as in *exercise*. 2. The sound of *gz*, as in *exert*. 3. The sound of *z*, as in *Xenophon*.

Z.

§ 208. *Z* represents the thirty-second elementary sound, as in *zeal;* and the thirty-fourth elementary sound, as in *azure*. The name of this letter is *zee*, *izzard*, or *zed*, from the French.

EQUIVALENT LETTERS.

§ 209. Instead of the letters which regularly (normally) represent some of the elementary sounds, as arranged in the table, § 118, other letters, in certain circumstances, are irregularly (abnormally) their equivalents, representing the same sounds.

1. The letters equivalent to *a* in *father* are *ea*, *au*, *ah*, *aa;* as in *heart*, *aunt*, *ah*, *baa*.

2. The letters equivalent to *a* in *fat* are *ua*, *ea*, *all*, *ai*, *i*, *ae*, *agh;* as in *guarantee*, *sergeant*, *shall*, *plaid*, *sirrah*, *Haerlem*, *Armagh*.

3. The letters equivalent to *a* in *fate* are *ai*, *ao*, *ay*, *e*, *ea*, *ei*, *ey*, *au;* as in *pain*, *gaol*, *day*, *there*, *great*, *reign*, *they*, *gauge*.

4. The letters equivalent to *a* in *fall* are *au*, *aw*, *awe*, *al*, *o*, *oa*, *ou;* as in *caul*, *awful*, *awe*, *walk*, *nor*, *broad*, *ought*.

5. The letters equivalent to *e* in *mete* are *æ*, *ea*, *ee*, *ei*, *eo*, *ey*, *ie*, *i*, *oe*, *oi*, *eg;* as in *Cæsar*, *seat*, *deer*, *deceit*, *people*, *key*, *field*, *machine*, *antœci*, *turkois*, *impregn*.

6. The letters equivalent to *e* in *met* are *ai*, *ae*, *ea*, *ei*, *eg*, *ie*, *æ*, *a*, *u*, *eo;* as in *again*, *Dædalus*, *head*, *heifer*, *phlegm*, *friend*, *fætid*, *any*, *bury*, *leopard*.

7. The letters equivalent to *i* in *fit* are *ai*, *e*, *ee*, *ei*, *ia*, *ie*, *oi*, *o*, *ui*, *u*, *cy;* as in *captain*, *yes*, *breeches*, *surfeit*, *carriage*, *sieve*, *tortoise*, *women*, *guilt*, *busy*, *cyst*.

8. The letters equivalent to *o* in *note* are *au*, *eau*, *eo*, *ew*, *oa*, *oe*, *oo*, *ou*, *ow*, *owe*, *ot;* as in *hautboy*, *beau*, *yeoman*, *sew*, *groan*, *foe*, *floor*, *mould*, *show*, *owe*, *depôt*.

9. The letters equivalent to *o* in *not* are *a*, *eo*, *ou*; as in *what*, *George*, *cough*.

10. The letters equivalent to *u* in *bull* are *oo*, *o*, *ou*, *ue*; as in *wool*, *wolf*, *would*, *construe*.

11. The letters equivalent to *oo* in *fool* are *o*, *oe*, *ou*, *œu*, *wo*; as in *move*, *shoe*, *tour*, *manœuvre*, *two*.

12. The letters equivalent to *u* in *but* are *e*, *ea*, *i*, *o*, *oo*, *ou*, *ve*; as in *her*, *hearth*, *sir*, *won*, *flood*, *rough*, *does*.

13. The letters equivalent to *i* in *pine* are *ai*, *ei*, *eye*, *ie*, *oi*, *ui*, *wy*, *ye*; as in *aisle*, *height*, *eye*, *die*, *choir*, *guide*, *why*, *rye*.

14. The letters equivalent to *u* in *rude* are *eau*, *eu*, *ew*, *ewe*, *ieu*, *iew*, *ue*, *ou*, *ui*; as in *beauty*, *feud*, *new*, *ewe*, *adieu*, *view*, *true*, *you*, *suit*.

An equivalent of *oi* in *voice* is *oy*, as in *boy*. An equivalent of *ou* in *house* is *ow*, as in *now*.

Having, in this chapter, collated the phonetic elements with the literal elements which are employed to represent them, we are now prepared to estimate the defects of the English Alphabet.

QUESTIONS UNDER CHAPTER II.

1. What elementary sounds does the letter *a* represent normally, and what sound abnormally?

2. What sound does *a* final represent?

3. What elementary sounds does the letter *e* represent normally, and what sounds abnormally?

4. What sounds does the letter *i* represent normally, and what sounds abnormally?

5. What elementary sounds does the letter *o* represent normally, and what abnormally?

6. What sounds does the letter *u* represent normally, and what abnormally?

7. What is *w* called, and what elementary sound does it represent?

8. How is it pronounced before *h*?

9. What is *y* called, and what elementary sounds does it represent normally, and what sounds abnormally?

10. What elementary sounds do *b* and *c*, and the other consonants in the alphabet, severally represent?

11. What do you understand by equivalent letters?

12. What letters are equivalent to *a* in *father*?

13. What letters are equivalent to *a* in *fat*?

14. What letters are equivalent to *a* in *hate*?

CHAPTER III.

DEFECTS OF THE ENGLISH ALPHABET.

IT IS DEFICIENT.

§ 210. If the letter *a* be considered as the appropriate sign of the sound of *a* in *father*, then neither the sound of *a* in *fate*, nor the sound of *a* in *fat*, nor the sound of *a* in *all*, has either of them a separate single sign. Thus one sign is used for four different sounds. In like manner, one sign, namely, the letter *o*, is used to represent the two vowel sounds in *note* and *not*. So the two sounds of *th* in *thin* and in *thine* have but one sign, namely, *th*, and that sign is not simple. So the sound of *sh* in *shine*, of *z* in *azure*, and *ng* in *song*, have no corresponding simple signs. The English Alphabet is thus deficient in respect to the first condition mentioned in § 179.

IT IS REDUNDANT.

§ 211. The letter *c*, in words like *city*, may be replaced by *s*; and in words like *cat*, by *k*; *ch*, in words like *chest*, is equivalent to *tsh*; in words like *mechanic*, to *k*. In like manner, *x* is superfluous, *ks*, *gz*, or *z* being its equivalent. Q is superfluous, *cw* or *kw* being its equivalent. The English Alphabet is thus redundant, and does not meet the second condition in § 179.

IT IS INCONSISTENT.

§ 212. *F* in *for* resembles in sound *v* in *van*, but the letter *f* has no resemblance to the letter *v*. *Th* in *thin*, and *th* in *thine*, *sh* in *shine*, have a relationship in sound, respectively, to *t*, *d*, and *z*, but not in form. The compound sibilant sound of *j* in *just* is spelled with the simple sign, *j*, while the compound sibilant sound in *chest* is spelled with the combination *ch*. The English Alphabet is thus inconsistent. It does not meet the third condition in § 179.

IT IS UNSTEADY.

§ 213. The letter *c* represents two sounds, as in *city* and in *cat*. *G* represents two sounds, as in *gin* and in *gun*. *X* represents three sounds, as in *exert*, *apoplexy*, *Xenophon*. The English Alphabet is thus unsteady. It does not meet the second condition in § 179.

The defects of the English system of literal notation, in its application to elementary sounds, are strikingly seen in § 209, on equivalent letters.

While it is true that no alphabet was ever invented which expresses all the powers of articulation common to mankind in general, or even the sounds of any one language according to the theory of a perfect notation, still it is believed that the English Alphabet is the worst in its practical application.

IT IS INCONVENIENT IN LEARNING OTHER TONGUES.

§ 214. "Compared with other languages, the use of many letters in the English alphabet is *singular*. The letter *i* (when long or independent) is generally sounded as *ee*. With Englishmen it has a diphthongal power. The inconvenience of this is the necessity it imposes upon us, in studying foreign languages, of unlearning the sound which we give it in our own, and of learning the sound which it bears in the language studied. So it is (among many others) with the letter *j*. In English, this has the sound of *dzh;* in French, of *zh;* and in German, of *y*. From singularity in the use of letters arises inconvenience in the study of foreign tongues. In using *j* as *dzh*, there is a second objection. It is not only inconvenient, but it is theoretically incorrect. The letter *j* was originally a modification of the vowel *i*. The Germans, who use it as the semi-vowel *y*, have perverted it from its original power less than the English have done, who sound it *dzh*.

"The sound given to *a* in *fate* is singular. Other nations sound it as *a* in *father*. The sound given to the *e* long (or independent) is singular. Other nations sound it either as *a* in *fate* or as *è fermè*. The sound given to the *i* in *bite* is singular. Other nations sound it as *ee* in *feet*. The sound given to the *oo* in *foot* is singular. Other nations sound it as the *o* in *note*, or as the *ó chiuso*. The sound given to the *u* in *duck* is singular. Other nations sound it as the *u* in *bull*. The sound given to the *ou* in *house* is singular. Other nations, more correctly, represent it by *au* or *aw*. The sound given to the *w* in *wet* is somewhat singular, but is also correct and convenient. With many nations it is not found at all, while with those where it occurs it has the sound (there or thereabouts) of *v*. The sound given to *y* is somewhat singular. In Danish it has a vowel power. The sound given to *z* is not the sound which it has in German and Italian; but its power in English is convenient and correct. The sound given to *ch* in *chest* is singular. In other languages it generally has a guttural sound; in French, that of *sh*. The English usage is more correct

than the French, but less correct than the German." See LATHAM's *English Language*, p. 84.

Having, in this chapter, seen what are the defects of the English Alphabet for the purpose of noting sounds in the language, we are now prepared to examine, in the next chapter, the origin of these defects, and thus historically to account for them.

QUESTIONS UNDER CHAPTER III.

1. What are the six principal defects of the English Alphabet?
2. What facts can you mention to show that the English Alphabet is deficient?
3. What facts can you mention to show that the English Alphabet is redundant?
4. What facts can you mention to show that the English Alphabet is inconsistent?
5. What facts can you mention to show that the English Alphabet is unsteady?
6. What facts can you mention to show that the English Alphabet is inconvenient in learning other languages?

CHAPTER IV.

THE ORIGIN OF THE ENGLISH ALPHABET ACCOUNTS FOR ITS DEFECTS.

§ 215. The English Alphabet was not invented to express the phonetic elements and combinations of the English language. It was derived from the Phœnician Alphabet, of which the Hebrew is a type, modified to express the sounds of the Greek language, thus becoming the Greek Alphabet. This, in turn, was modified to express the sounds of the Latin language, and thus became the Roman Alphabet. This, in turn, was modified to express the sounds of the Anglo-Saxon language, and thus became the Anglo-Saxon Alphabet. This was modified to express the sounds of the English language, and thus became the English Alphabet, with all its defects.

In the stages of progress from oral communication to letters, Picture writing probably came first. In this way the ancient Mexicans transmitted the memory of the most important transactions of their empire.

The next in order were Hieroglyphics, which, like pictures, were the signs of things, or Ideographic signs, though some of them were signs of the spoken language. Thus ingratitude was indicated by a *viper*, wisdom by an *ant*, and impudence by a *fly*.

The next step in the progress was the use of syllabic characters, which were employed as signs of sounds, and not as signs of things.

THE INVENTION OF LETTERS.

§ 216. Letters representing the elementary sounds in the language constitute the last stage of improvement in the communication of thought by visible signs. These are called the Alphabet, from *Alpha*, *Beta*, the two first letters in the list in the Greek language. When and where letters took their origin is not known. The Egyptians paid divine honors to the inventor of letters under the name of Theuth. By the Greeks he was

worshiped under the name of HERMES, and was represented commonly by a *head* alone, without other limbs. The head itself was that of *a beautiful youth*, having on it a *petasus*, or *bonnet*, adorned with two wings. He possessed no other part of the human figure but the head, because no other part was deemed requisite to rational communication. This head had wings, in order to represent words, the medium of this communication being, as described by Homer, *ἔπεα πτεροέντα*, *winged words*.

THE HEBREW ALPHABET.

§ 217. The Hebrew Alphabet is a type of alphabets used by the Shemitic nations, including the Phœnician. It consists of twenty-two consonants, some of which have the power of vowels, as follows:

א, Aleph, *ox*=A; ב, Beth, *house*=B; ג, Gimel, *camel*=G; ד, Daleth, *door*=D; ה, He, *window*=E; ו, Vau, *hook*=V or U; ז, Zain, *weapon*=Z; ח, Cheth, *fence*=H; ט, Teth, *snake*=T; י, Jod, *hand*=J or Y; כ, Kaph, *hand shut*=K; ל, Lamed, *ox-goad*=L; מ, Mem, *water*=M; נ, Nun, *fish*=N; ס, Samech, *prop*=S; ע, Ain, *eye*=O; פ, Pe, *mouth*=P; צ, Tsaddi, *fish-hook*=Tz; ק, Koph, *ape*=Q; ר, Resh, *head*=R; ש, Shin, *tooth*=Sh; ת, Tau, *cross*=T.

Originally the letters were rude representations of the visible objects, the names of which began with the sounds represented by the several characters. Some of them still retain the resemblance of those objects, as ו, ל, ע, ש. The language was written from right to left.

THE GREEK ALPHABET.

§ 218. The common opinion is that Cadmus, a Phœnician, who settled in Bœotia and founded Thebes, introduced letters into Greece A.C. 1493. The Cadmean letters, it is commonly thought, were sixteen: A, B, Γ, Δ, E, (F), I, K, Λ, M, N, O, Π, P, Σ, T. Upsilon should be viewed in connection with digamma. The Greeks took but twenty-one of the twenty-two Phœnician letters. The letter Tsaddi, צ, was never adopted by the Greeks. The letter ק, *Koph*, at first received under the name of *koppa*, was afterward ejected. Υ, Φ, X, Ψ, Ω, were afterward added, in order to express sounds, probably, in the Greek, but not in the

Phœnician language. Some of the Phœnician characters introduced into Greece were used with changed or new powers, according to the wants of the language which they were used to express. The form of the letters was also changed in the progress of time, so that the similarity is lessened between the Hebrew Alphabet and the Greek. The manner of writing it was also changed. Ancient Greek, like the Hebrew, was written from right to left. It was afterward used as in the manner of plowing, alternately from right to left and from left to right. It was subsequently written like the English, from left to right. "Literas semper arbitror Assyrios fuisse; sed alii Ægyptios, alii apud Syros repertas volunt. Utique in Græciam intulisse è Phœnice Cadmum." — PLINY, vii., 56. The sixteen letters which Cadmus carried into Greece were not his own, but Eastern characters. Instead of inventing alphabetic writing, he deserves no more credit than does the mariner or the missionary who carries our letters to a distant shore.

THE ROMAN ALPHABET.

§ 219. The Roman Alphabet was derived from the Greek. A part of the letters only were at first introduced, and afterward others.

In accommodating the Greek Alphabet to their own language, the Latins (1) dropped those letters that were not needed, and (2) they used some of the letters imported with a new power, and (3) they introduced some new letters. They dropped Ψ, and X, and O, and K, and Φ, permanently. They dropped Ξ and Z for a time, and then restored them, placing them at the end of the alphabet. They used the letter *digamma*, F, with the power, not of *v* or *w*, but with that of F. They used the letter *eta*, H, with a new power, namely, that of *h*. They introduced the letter *c*, at first with the power of *g* as well as that of *k*; and also the letters *v* and *j*, which are modifications, the one of *u*, and the other of *i*; and also the letter *q*, which seems to have come directly from the Phœnician Alphabet, as the equivalent of *koph* or *qoph*; and also the letter *y*, which seems a modification of *v*. *X* and *q* are redundant. Φ and O ought to have been retained, inasmuch as *ph* and *th* do not properly represent the sound which they are employed to indicate.

THE ANGLO-SAXON ALPHABET.

§ 220. The Anglo-Saxon Alphabet was derived mainly from the Roman, from which, indeed, it differs by certain additions, omissions, and modifications. 1. It has the letter þ=*th* in *thin*=*0* in Greek, which the Roman has not. 2. It has the letter ð=*th* in *thine*, which the Roman has not. 3. It has the letter *c*, to the exclusion of *k*, in common with the Latin, but which the Greek has not. 4. It has the letter *w*, which the Roman has not. 5. It has the letter *j*, either with the power of *y* as in German, or of *zh* as in French, or of *dzh* as in English, which is not in the Latin or Greek. 6. It has not the letter *q*, which the Latin has. 7. It has not the letter *z*. 8. It has not the letter *v*, which the Roman has.

It may have borrowed the letters þ, ð, from the Mœso-Gothic, which, though for the most part it borrowed its alphabet from the Greek and Latin, may have borrowed them from the Runic, an alphabet of great antiquity, and long used in the north of Europe.

Under the influence of the Norman French, the Anglo-Saxon Alphabet underwent some changes. The sound system of that language, derived from the Latin, bore a greater resemblance to that of the Romans than was to be found among the Gothic tongues. It was through the Norman influence that the letters þ, ð, unfortunately were dropped from the language. In other respects the alphabet was improved. The letters *z*, *k*, *j*, were either imported or more currently recognized.—Latham's *English Language*, p. 206, 207.

OLD ENGLISH ALPHABET.

§ 221. The alphabet received from the Anglo-Saxons, modified by the Normans, underwent some other modifications. The letter ȝ, a corruption of the Anglo-Saxon *g*, is found in Old English manuscripts. It sometimes is equivalent to our *g*, sometimes to *y*, and sometimes to *gh*. It has properly no connection with the letter *z*, for which it has sometimes been improperly used. The character employed was the black letter, or the Gothic. Of these there were varieties, as the "set chancery," "chancery," "running court."

In time, the Roman character was introduced into modern English, and also the Italian, so called from the types used by Italian printers. Ligatures, that is, double letters, like *fl*, *ffl*, were formerly more frequently used than now, as were also double vowels, like *æ*, *œ*. The character ȝ was laid aside, *g* or *y* taking its place.

Thus we have seen how the English Alphabet was derived from the Phœnician Alphabet, through the Greek, and the Roman, and the Anglo-Saxon Alphabets.

Having, in the last two chapters, examined the defects of the English Alphabet, and also seen how they are historically accounted for, we are prepared to examine, in the next chapter, the expedients which have been resorted to in English orthography for expressing the sounds in the language.

QUESTIONS UNDER CHAPTER IV.

1. Was the English Alphabet invented to express the phonetic elements and combinations in the English language?
2. From what several successive alphabets was the English language derived?
3. What was the first mode of communication by visible signs, and the second mode, and the third mode, before the invention of letters?
4. From what is the word alphabet derived?
5. Is it known when and where letters were invented?
6. What is said of the honors paid to the inventor of letters by the Egyptians and the Greeks?
7. Of what alphabet is the Hebrew Alphabet a type?
8. Of how many letters is the Hebrew Alphabet composed, and what is said of them?
9. What is said of the shape of the letters, and in what direction was the language written?
10. What is said of the Greek Alphabet?
11. What is said of the Roman Alphabet?
12. What is said of the Anglo-Saxon Alphabet?
13. What is said of the Old English Alphabet?

CHAPTER V.

ORTHOGRAPHICAL EXPEDIENTS.

§ 222. To remedy the defects of the alphabet, certain ORTHOGRAPHICAL EXPEDIENTS are extensively employed, especially in expressing the quantity of the vowels.

The Long or Independent sounds of vowels are indicated in English orthography in several different ways.

1. The duplication of the letters, as in *meet*, *door*, *seemly*. Here the duplication indicates the long sound of *e* and the long sound of *o*. This expedient was adopted at an early period in the history of the language, as is seen in words like *wyyf* (wife), *lyyf* (life), *wee* (we). But these indications are not to be relied on, inasmuch as the double vowel letter often represents a short vowel sound, as in *took*, *book*, *flood*.

2. The diphthongal notation, as in *rain*, *meat*, *groan*, *soul*, *bowl*. Here the addition of one vowel indicates the long sound of *a*, of *e*, and of *o*. Still there is no distinctness in the indication, inasmuch as the two last words might be taken to rhyme with *foul* and *howl*.

3. A silent *e*, as in *fame*, *shade*, *mode*. Here the silent *e* indicates the long sound of *a* and *o*. Anciently, such words were pronounced in two syllables. When this pronunciation ceased, the spelling remained, and the *e* mute indicates the long sound of the other vowel. Still the indication is imperfect, inasmuch as it can not be continued in derivatives like *famous*, *shady*, *modish*, which might be taken to sound like *famine*, *shadow*, *model*.

4. A silent consonant, as in *climb*, *talk*, *resign*. Here the silent consonants *b*, *l*, *g*, indicate the long sound of *a* and *i*. This indication is useful to those who are acquainted with it, but others it would lead into error.

5. The duplication of a consonant, as in *better*, *torrent*, is an orthographical expedient to indicate the Short or Dependent sound of the preceding vowel. This has long been the habit of the language. But the duplication of the consonant in some

other cases seems to indicate the long sound of the vowel, as in *roll*, *tall*.

In a poem called "The Ormulum," every short vowel was indicated by a double consonant, as *waterr*, *filledd*.

6. The use of *c* before *k* is sometimes an orthographical expedient to indicate the short or dependent sound of the preceding vowel, as in *pickle*. *K* is never doubled.

7. The use of *u* after *g* is an orthographic expedient indicating the surd sound of *g*, as in *guile*, *prorogue*.

8. "The use of *th* for the simple sound of the first consonant in *thin* and *thine* is an orthographical expedient. The combination must be dealt with as a single letter."

9. The use of *d* before *g*, as in *edge*, *abridge*, *budge*, *lodge*, is an orthographical expedient showing that the vowel is short.

Elementary sounds, then, in the English language, are expressed,

I. By single appropriate elementary signs; as, in the words *law* and *bar* the first elementary sound in each is normally represented by the letter *l* or *b*.

II. By single elementary signs used abnormally or irregularly; as, in the words *many*, *design*, the *a* in the first, the *s* in the second, are used irregularly, the one to represent the sound normally represented by *e*, and the other the sound normally represented by *z*.

III. By conventional expedients as above described.

Of these three modes, the first is greatly to be preferred, as being regular, and as promoting consistency in the language. The second and third are not to be encouraged, inasmuch as they introduce irregularity and confusion.

QUESTIONS UNDER CHAPTER V.

1. For what purpose are orthographical expedients especially employed?
2. In what several modes is the long sound of the vowel expressed?
3. In what several modes is the short sound of the vowel expressed?
4. What is said of the use of *c* before *k*?
5. What is said of the use of *u* after *g*?
6. In what three ways are elementary sounds expressed?
7. Which of these three modes is to be preferred, and why?

CHAPTER VI.

ORTHOGRAPHY.

IN WHAT ORTHOGRAPHY CONSISTS.

§ 223. Orthography, or right spelling of a word, consists in the use of those letters which best agree, first, with its Pronunciation; second, with its Etymology; and third, with the Analogies of the English language, particularly of that class of words to which it belongs. A person acquainted only with the general power of the letters, but ignorant of the intricacies of English orthography, will very likely use those letters which merely express the sounds of the words which he employs, irrespective of the other two particulars. For *thought* he would write *thaut*. An etymologist would be inclined to adopt that spelling which would best give the history of the word. For *governor* he would very likely write *governour*. A spelling-book maker would, in forming his tables, have his mind fixed on the analogy of particular classes of words, and withdrawn from the other two particulars. But, in order to form a correct system of orthography, one must, instead of leaning to one of these modes, comprehend them all in his view, giving to each its due prominence, and at once expressing the Sounds of words, their Histories and Analogies.

DIVERSITIES IN ORTHOGRAPHY.

§ 224. The diversities in Orthography which have existed in the Anglo-Saxon first, and then in the English language, may be dated back, I. To the original dialectic differences in the Saxons, the Angles, and the Jutes; II. To there being for a period eight Saxon kingdoms, each of which, in an age when there was no printing, might originate some peculiarities of dialect; III. To the partial introduction of Scandinavian terms from Norway, Sweden, and Denmark; IV. To the influence of the Norman Conquest; V. To the writers of the period of Queen Elizabeth, some of whom attached but little consequence to orthography. Shakspeare's name is spelled in at least two, if not three differ-

ent ways in his will, and the proper way of spelling it is not yet fully settled.

In the Anglo-Saxon, a single word was sometimes spelled in as many as fifteen or twenty different ways. And more than one word can be found in the present English which are spelled by different authors in ten or twelve different ways. Though Johnson in his Dictionary was thought to have settled the "external form" of the language, there still remain what he calls "spots of barbarity," which the orthographist may endeavor to remove. Diversities still exist, and *questions* not unfrequently arise which can be settled only by an appeal to the true principles of orthography.

INCONSISTENCIES OF ENGLISH ORTHOGRAPHY.

§ 225. The inconsistencies of English orthography might be inferred from the examples under equivalent letters, § 209. They are still more strikingly seen in the following examples, in which the same sounds are expressed by different letters, or different sounds are expressed by the same letters. In the case of done, the analogical spelling would be *rone*, the actual spelling is (run). So eight, *leight* (late); thigh, *trigh* (try); design, *lign* (line); two, *dwo* (do); hearty, *pearty* (party); learn, *tearn* (turn); such, *tuch* (touch); double, *bouble* (bubble); despair, *thair* (there); beauty, *deauty* (duty); said, *haid* (head); laughter, *aughter* (after).

B makes *road broad; c* makes *limb climb; d* turns a *crow* into a *crowd; e* turns *yes* into *eyes; f* turns the *lower* regions into *flower* regions; *g* makes *one gone; h* turns *eight* into *height; k* makes *now know; l* changes a *pear* into a *pearl; n* changes a *crow* into a *crown; p* changes a *rover* into a *prover; s* changes *hall* into *shall; t* turns *here* into *there; w* turns *omen* into *women; y* turns *ours* into *yours*.—PITMAN'S *Phonetic Journal.*

DIFFERENT PLANS OF REFORM.

§ 226. For instance, the celebrated William Cobbett proposed, by a summary process, to give up the forms of the preterits of the irregular or strong verbs, and substitute for them the forms in *ed*, thus making the verbs regular, as *arised* for *arose*, *abided*

for *abode*. This would be a sweeping change in our orthography. On the other hand, with more reason, that distinguished scholar, Archdeacon Hare, proposed that, following the example of Spenser and Milton, we should return to those forms in spelling the preterits which express their sounds in pronunciation, as *stept* for *stepped*, *cald* for *called*, *exprest* for *expressed*. Thus Spenser uses the orthography which makes the letters conform to the sound, *lookt*, *pluckt*, *nurst*, *kist;* so did Milton, as *hurld*, *worshipt*, *confest*. In confirmation, he quotes the authority of Grimm: "In case the *e* is omitted in the preterit, the *d* becomes *t* after *l*, *m*, *n*, *p*, *k*, *f* (from *v*), *gh* (from *k* and *ch*), and *s*, as *dealt*, *dreamt*, *learnt*, *crept*, *crackt*, *reft*, *sought*, *kist*."

To illustrate his proposal, he makes the following happy quotation of a stanza of Coleridge's beautiful Genevieve:

"Her bosom heaved, she *stepped* aside—
As conscious of my look she *stepped;*
Then suddenly, with timorous eye,
She fled to me and *wept*."

"How much," he remarks, "the grace of these lines to the eye would be improved, if *stepped* were written, as the rhyme shows it must be pronounced, *stept*."

Other reformers have proposed to lay aside all silent letters as useless or inconvenient; while others still, like Dr. Franklin, have proposed a reformed Alphabet.

OPPOSITE VIEWS.

§ 227. Two views have been taken of the subject of reform in language. The one is in favor of innovation, the other of conservation. Pope ridiculed a love for the rust of antiquity.

"Authors, like coins, grow dear as they grow old;
It is the rust we value, not the gold."

Shakspeare, on the other hand, in *Love's Labor Lost*, Act V., scene i., makes one of his characters ridicule innovation in language: "I abhor such fanatical phantasms, insociable and *point-devise* companions; such rackers of orthography, as to speak *dout* fine, when he should say *doubt; det*, when he should say *debt*—*d-e-b-t*, not *d-e-t*. He clepeth a *calf*, *cauf; half*, *hauf; neighbor*, vocatur *nebour; neigh*, abbreviated *ne;* this is *abhominable*, which he would call *abominable*."

These views relate to orthography in particular, as well as to language in general. One class are attached to the external form of the language as they have been acquainted with it from their childhood, when they rejoiced in being good spellers; and they regard every change in the word, which they have associated with the great thoughts and noble sentiments produced by themselves or others, as a kind of profanation. The other class are inclined to dwell on the acknowledged defects and inconsistencies of English orthography, and to aver that we are bound to aim at their removal by salutary reform.

We incline to the opinion of Mitford: "Unfortunately for the English language, custom, distracted between two widely different idioms, the Anglo-Saxon and the Norman-French, has not only neglected science, but has allowed capricious ignorance to riot. Hence it will be necessary, with stricter care, to survey the established representation of the sounds of English speech by written characters; to unfold its perplexities; to discover among its anomalies what may pass for rules; to fix upon a mode of pointing out to the reader, with certain precision, any sound in the language."—Mitford *on the Harmony of Language*, p. 13.

DOUBTFUL ORTHOGRAPHY.

§ 228. There are in the English language as many as four thousand words whose orthography is given in different forms by different modern dictionaries. The authors and editors of these dictionaries, or most of them, have felt that reform was necessary, and therefore have set up to be reformers; some of them leaning to usage, some to etymology, some to the analogies of the language, some to convenience, or other considerations.

USAGE.

§ 229. It is often asserted that USAGE or CUSTOM is the sovereign arbiter in all matters pertaining to language. "But what is this custom to which we must so implicitly submit? Is it the multitude of speakers [spellers], whether good or bad? This has never been asserted by the most sanguine abettors of its authority. Is it the usage of the studious in schools and colleges,

with those of the learned professions, or that of those who, from their elevated birth and station, give laws to the refinements and elegancies of a court? To confine propriety to the latter, which is too often the case, seems an injury to the former, who, from their very profession, appear to have a natural right to a share, at least, in the legislation of language, if not to an absolute sovereignty."—WALKER's *Preface to his Dictionary*, p. 5.

Usage is not uniform. There is ancient usage and present usage, general usage and local usage. Custom or usage, therefore, in given cases of doubtful orthography, must be an uncertain guide, because it is divided; and, even if it were undivided, it might be contrary to other important considerations.

THE NORMAL USE OF THE LETTERS.

§ 230. The normal use of the letters in representing the elementary sounds in the language, and also the anomalous use in representing the same sounds. What the normal use of the letters is may be seen from the Table of Elementary Sounds, § 183. What is the anomalous use may be seen from § 209, on equivalent letters. The sound of *a* in *ap* is normal; it is the second elementary sound, represented by the letter *a* in its normal use. The sound of *a* in *any* is anomalous; it is the seventh elementary sound in the table, normally represented by *e*, and anomalously represented by *a*. Other things being equal, the normal use of the letters should, in orthography, be preferred to their anomalous use, as *authorize* in preference to *authorise*. The consonantal sound in the last is normally represented by *z*, but anomalously by *s*.

THE VALUE OF SILENT LETTERS.

§ 231. In *honour* and *favour*, *u* is a silent, and therefore a useless letter so far as sound is concerned. But it has an etymological value. The *u* signifies that the words came to us through the French. Without the *u*, the words stand just as they were originally spelled in the Latin. So that the question is, whether we shall be at the trouble of retaining a letter that is useless as to sound, for the sake of the historical association, when the real origin of the words is to be sought in the Latin. The tendency of the language is to omit the *u* in words of this class.

ETYMOLOGICAL FACTS AND REASONS.

§ 232. The question may arise whether *rane-deer* or *rein-deer* is the true spelling. In favor of the first, it can be said that *rane* is the normal representative of the sound in the spoken language, whereas *rein* is an anomalous representative of that sound, and the *ei* might, by a foreigner, be confounded or identified with the *ei* in *deceit* and in *either*. The word is derived from the Saxon *hrana* or *hranas*. Its etymology thus settles its true spelling.

The primary object of writing and spelling is to express the sounds of the language. But beyond this primary object there is, with the orthographical systems of many languages, a secondary one, namely, to combine with the representation of the sound of a given word the representation of its history and origin. The sound of *c* in *city* is the sound that we naturally spell with the letter *s;* and if the expression of this sound were the only object of orthographists, the word would be spelled, accordingly, *sity*. The following facts traverse this simple view of the matter. The word is a derived word; it is transplanted into our language from the Latin, where it is spelled with a *c* (civitas), and to change this *c* into *s* conceals the origin and history of the word. In cases like this, the orthography is bent to a secondary end by the etymology. On the same ground, *lode-stone* and *lode-star* are preferable to *load-stone* and *load-star*. *Lode* was the ancient form, and distinguished literati in England and America seem disposed to employ this form.

THE ANALOGIES OF THE ENGLISH LANGUAGE.

§ 233. The question may arise whether, upon the addition of the formative *er* to the word *travel*, the *l* should be doubled; in other words, whether *traveler* or *traveller* is the correct spelling. It is a remark in the Cambridge Philological Museum, "that there is something extremely unpleasant in such a mass of letters as one finds accumulated in *travelled*, in an unaccented syllable." What, however, seems to settle the correct orthography of the word is the analogy of the language. It is a rule in the English language, "that verbs ending in a single consonant, but having the accent on the syllable preceding the

last, ought not to double the final consonant." According, then, to the analogy of the language, *er* should be added, and nothing more.

Between the two forms *highth* and *height* use is perhaps divided, the first having the authority of Milton and some eminent modern writers, like Walter Savage Landor. This form can be defended not so much on the ground of throwing out the useless letter *e*, as on that of its being in *analogy* with *high*, from which it is derived. So to *clothe* (not cloath) is in analogy with *cloth ; loathe* is in analogy with *loth ; cloke* (rather than cloak) is in analogy with a large class of words, and is the ancient form.

CHANGE OF PRONUNCIATION.

§ 234. Moreover, modes of spelling which at one time were correct, may, by a change of pronunciation, become incorrect, so that the orthography becomes *obsolete* whenever there takes place a change of speech without a corresponding change of spelling. If the letter *y*, in the first syllable of the word *chymistry*, represented the vowel sound generally given in pronunciation to that word at the time Johnson wrote his Dictionary, then he accomplished the true end of orthography by spelling it as it was pronounced ; but if afterward there was a general change in the pronunciation of the word, so that the letter *y* no longer represented the sound heard in that syllable, then, on that ground, the change ought to be made from *y* to *e*, if the letter *e* represents that sound ; but if the letter *e* does not represent the sound heard in speaking so well as *y*, or its equivalent, *i*, then *y* or *i* should be employed to represent that sound. If, in addition, the etymology of the word, derived from the Arabic *kimia*, points to *i*, if the analogy of some other languages points the same way, the French spelling it *chimie*, the Spanish *chimia*, the Italians *chimica*, there is strong reason for spelling it either with *i* or *y* in the first syllable. This statement is brought forward, not for the purpose of showing the true spelling of the word, about which nothing is asserted except conditionally, but for the sake of showing what kind of reasoning can be adopted by an orthographist in settling the spelling of a word.

The word *commandment* was formerly pronounced in four

syllables, and was then spelled *commandement*. That pronunciation has ceased, and, in harmony with this, the penult syllable *e* has been dropped.

TENDENCY OF THE LANGUAGE.

§ 235. It is the tendency of the language to lay aside as useless silent letters in certain classes of words. There are those, indeed, who strongly object to this mutilation of words, to which they have long been accustomed, as marring their beauty, just as they would object to the mutilation of ancestral trees, under whose shade they had often reposed. Still, there are certain tendencies of the language which can not be withstood by this conservative spirit, however praiseworthy. Between the two forms *public* and *publick*, use has been divided. The argument in favor of the first form is, that it is free from a useless letter; that it better agrees with its etymology, derived as it is from the Latin word *publicus*, which has no *k*; that it is in analogy with its derivatives, *publicly*, *publication*, which have no *k*. The argument in favor of the *k* is, that *c* has no determinate sound, being equivalent at one time to *s* and at another to *k*, and should therefore never end a word, since the next word may begin either with a broad vowel, *a*, *o*, or *u*, when it would have the sound of *k*, or with a small vowel, *e* or *i*, when it would have the sound of *s*. Now the tendency of the language, the weighty authority of Johnson to the contrary notwithstanding, is to lay aside the *k* in words like this.

These instances are brought forward, not for the purpose of deciding any doubtful questions in orthography, but only to exhibit the considerations which the orthographist must take into view in order to come to a correct decision.

GRAMMAR.

§ 236. Grammar—French *grammaire*, Greek γράμμα, a letter—as a *science*, is a system of principles common to all languages. These principles relate to Articulate Sounds; to Letters; to Syllables; to Words; to Sentences.

Grammar, as an *art*, is a system of rules for the practical application of these principles to language.

These principles are deduced from the analysis of language,

and are applied in its synthesis. A principle in science is a rule in art; the two should not be confounded. "The two ideas of science and art differ from one another as the understanding differs from the will, and as the indicative mode in Grammar differs from the imperative. The one deals in facts, and the other in precepts. Science is a collection of truths; art is a body of rules, or directions for the conduct. The language of science is, This is, or This is not; This does or does not happen. The language of art is, Do this; Avoid that."—Mill's *Essays on some Unsettled Questions in Political Economy*, p. 124.

ENGLISH GRAMMAR.

§ 237. English Grammar, as a science, is a system of principles and a collection of facts peculiar to the English language, together with those which are common, also, to other languages.

English Grammar, as an art, is a system of rules for the practical application of these principles to the English language.

In the study of English Grammar, the end aimed at is, I. An acquaintance with those facts and principles which pertain to the science; II. A familiarity with the application of those principles to practice. He who, in his practice in writing and speaking, applies these principles, thus making science the minister of art, speaks and writes the English language correctly.

QUESTIONS UNDER CHAPTER VI.

1. In what does orthography or right spelling consist?
2. To what facts can the diversities in English orthography be referred as their causes?
3. Can you mention any facts which exhibit the inconsistencies of English orthography?
4. Mention certain plans for reforming English orthography.
5. Mention opposite views on the subject of reforming the orthography.
6. Mention the number of words in the language differently spelled in different dictionaries.
7. What is the value of usage for settling any cases of doubtful orthography?
8. What is said of the normal use of letters in orthography?
9. What is said of the value of silent letters in relation to orthography?
10. What is said of etymological facts and reasons?
11. What is said of the analogies of the English language in relation to orthography?

12. What is said of a change of pronunciation in relation to a change of orthography?

13. What is said of the tendencies of the language?

14. What is Grammar as a science and as an art?

15. What is the difference between science and art?

16. What is English Grammar as a science and as an art?

EXERCISES UNDER PART III.

ORTHOGRAPHIC ANALYSIS.

§ 238. By Orthographic Analysis is meant that process by which each element of the written language, namely, each letter, is separated from the orthographic form in which it is used, and referred to the classification in § 182, and its local representative power described, according to § 183.

In phonetic analysis the attention is fixed on the Sounds; in orthographic analysis, on the Letters. In the former, the things represented are under consideration; in the latter, the representatives themselves.

EXAMPLES.

1. The Hebrew is a sublime monochord, uttering vague vowel sounds, as indistinct and shy as the breathings of an Æolian harp when exposed to a fitful breeze.—De Quincey.

T is a dental surd consonant letter, cognate with *d*; *h* is an aspirate consonant letter; here they are taken together as a compound sign or representative of a single sonant phonetic element; *e* is a vowel letter representing a phonetic element; *h* is a letter representing a phonetic element; *e*, as above; *b* is a cognate consonant letter, and is called a labial, and here represents a phonetic element; *r* is a liquid consonant letter, sometimes called a palatal, sometimes a lingual, and here represents a phonetic element; *ew*, a digraph, is equivalent to *u*, and represents a diphthongal sound. The learner is expected to go through the sentence in like manner.

2. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold,

> Satan exalted sat, by merit raised to that
> Bad eminence.—MILTON.

H is an aspirated consonant letter representing a phonetic element; *i* is a small vowel letter representing a phonetic element; *g* and *h*, neither separately nor taken together, represent here any phonetic element; *o* is a broad vowel letter representing a phonetic element; *n* is a liquid nasal consonant letter, sometimes called a cerebral, and here represents a phonetic element; *a* is a broad vowel letter representing a phonetic element: *t* is a dental cognate consonant letter; *h* is an aspirate letter: *th* together are a compound sign of a phonetic element; *r*, as before; *o* is a broad vowel letter, and represents a phonetic element; *n*, as before; *e* represents no phonetic element, but is used as an orthographical expedient. The learner is expected to go through the passage in like manner.

3. Analyze the following passage, and state,

(1) Which letters represent the broad vowel elements, and which letters represent small vowel elements.

(2) Which letters represent surd elements, and which represent sonant elements; which, liquid elements; which, nasal elements; which, labial elements; which, dental elements; which, palatal elements; which, sibilant elements; which, cerebral elements.

(3) Which letters are normally used in representing phonetic elements; and which letters are used abnormally in representing phonetic elements; and which letters are employed as orthographical expedients.

(4) What letter (or letters) is derived from the Phœnician; what letter is derived from the Greek; what letter is derived from the Roman; what letter is derived from the Anglo-Saxon.

Of the poetical principle, the philosophy of life in New-England makes little account. Emblems of the past do not invite the gaze down the vistas of time. Reverence is seldom awakened by any object, custom, or association. An extravagant spirit of utility invades every scene of life, however sequestered. We attempt not to brighten the grim features of care, or relieve the burdens of responsibility. The daughter of a distinguished law professor in Europe was in the habit of lecturing in her father's absence. To guard against the fascination of her charms, which,

it was feared, would divert the attention of the students, a curtain was drawn before the fair teacher, from behind which she imparted her instructions. Thus do we carefully keep out of sight the poetical, and veil the spirit of beauty, that we may worship undisturbed at the shrine of the practical.—H. T. Tuckerman.

SYNTHESIS.

1. Compose a sentence in which there shall be some letters representing the cognate phonetic elements.

2. Compose a sentence in which there shall be the representatives of the liquid phonetic elements; and one in which there shall be labial letters; and one in which there shall be dental letters; and one in which there shall be guttural or palatal letters; and one in which there shall be nasal letters; and one in which there shall be cerebral letters; and one in which there shall be sibilant letters.

3. Compose a sentence in which there shall be equivalent letters, namely, letters which abnormally or irregularly represent the same sounds which are normally or regularly represented by other letters.

4. Compose a sentence in which there shall be elementary sounds expressed by orthographical expedients.

5. Compose a sentence in which there shall be letters that come from the Hebrew Alphabet; and letters that come from the Greek Alphabet; and letters that come from the Roman Alphabet; and at least one letter that comes from the Anglo-Saxon Alphabet.

Having, in this Third Part, exhibited the external, or the orthographic, form of the Matter or Sounds of the language, we are prepared to examine the Etymological Relations.

PART IV.

ETYMOLOGICAL FORMS IN THE ENGLISH LANGUAGE.

CHAPTER I.

THE PARTS OF SPEECH.

DEFINITIONS.

§ 239. Etymology, from the Greek ἔτυμον, an *etymon*, and λόγος, an *account*, is an account of the etymon, the true, literal, and exact force of a word. Hence, by extension, it is an account of the different kinds of words and of their formation. It treats of the classification, inflection, and derivation of words.

The term is used in two senses. When used in the limited sense of the word, it is grammatical etymology, and includes classification and inflection. When used in the wide sense, it is historical etymology, and embraces the derivation of words from different languages or from different stages of the same language. In both senses it treats of *single* words, and takes cognizance of the changes of form which they undergo. See § 382.

Etymological Forms, in the English language, are the words of the language viewed only in their etymological relation, whether in the same language or in other languages.

Grammatical Etymology treats of the classification and inflection of words.

Classification is the division of words into their different sorts or parts of speech. A *speech* is the expression of a thought by words, or it is a sentence.

Inflection is the change of form which words undergo in order to express different relations; as the change of termination of a verb to indicate its relation to persons; as, *Speak, speakest;*

or the change of termination of a noun in declension; as, *John, John's;* or it is the change of termination of an adjective; as, *Wise, wiser, wisest.*

As grammar originally grew out of logic, the former drew from the latter many of its terms.

A PROPOSITION is an assertive sentence, or, in other words, it is a sentence containing an assertion; as, *Man is mortal; the rain falls; the sun warms the earth.*

Every proposition, *logically* considered, has three parts:

1. The thing spoken of, called the Subject.
2. That which is said of it, called the Predicate.
3. That which connects the subject and predicate, called the Copula.

Man, in the first example, is the subject; *mortal* is the predicate; and *is* is the copula. In the second sentence the predicate and the copula are expressed by a single word, *falls*, equivalent to *is falling*. In the third example the predicate and copula are expressed by the words *warms the earth*, equivalent to *is warming the earth*. See § 451.

In grammar the subject and predicate are chiefly regarded, while little notice is taken of the copula. For the difference between the logical subject and the grammatical subject, and for the difference between the logical predicate and the grammatical predicate, see § 478.

As language is chiefly made up of propositions, we infer the importance of studying their structure, and of making it the basis of the classification of the parts of speech. In the language of Plato, "Thought and speech are the same; only the internal and silent discourse of the mind with herself is called διάνοια, thought, or cogitation; but the effusion of the mind through the lips, in articulate sound, is called λόγος, or rational speech." The several parts of speech correspond to the workings of the mind, of which they are the expression.

CLASSIFICATION OF THE PARTS OF SPEECH.

§ 240. I. A word which can by itself, with all finite verbs, form the subject of a proposition, and with the verb *to be* can form the predicate of a proposition, is called a NOUN or Substantive; as, "*Man* dies." In this simple proposition, man is the

subject. "Stand up; I also am a man." In this proposition, *man* is the predicate.

Or, a word which is the name of a person, place, or thing, is called a NOUN or Substantive; as, *Plato*, *Boston*, *virtue*.

II. A word which can not by itself form the subject of a proposition, but which, with the verb *to be*, can form the predicate of a proposition, is called an ADJECTIVE; as, "God is *good*;" "Man is *mortal*." In the first proposition, *good* is the predicate; in the second proposition, *mortal* is the predicate.

Or, a word which qualifies or limits a noun is called an ADJECTIVE; as, "*Wise* men;" "*Virtuous* women;" "*Seven* children;" "*This* apple." For the Article, see § 283.

III. A word which can be used instead of a noun, as either the subject or the predicate of a proposition, is called a PRONOUN; as, "The man is happy; *he* is benevolent." Here *he* is used instead of *man* as the subject of the proposition. "*I* am *he*." Here *he* is used with the verb *to be* as the predicate of the proposition.

Or, a word used instead of a noun is called a PRONOUN; as, "*I* went to London;" "*Thou* hast done a good action;" "*He* will return."

IV. A word which can by itself form the copula of a proposition, or which can by itself form both the copula and the predicate of a proposition, is called a VERB; as, "Man *is* mortal;" "Man *dies*." Here the substantive verb *is* forms the copula of the first proposition, and the common verb *dies*, equivalent to *is dying*, the copula and predicate of the second. See § 45.

Or, a word which expresses an assertion is called a VERB; as, "God *is*;" "The sun *shines*;" "John *struck* Thomas."

V. A word which can not by itself form a constituent part of a simple proposition, but which can combine with verbs, and adjectives, and other adverbs to modify their meaning, is called an ADVERB; as, "He reads *correctly*;" "He was *exceedingly* careful;" "He does *tolerably* well."

Or, a word which qualifies a verb or an adjective is called an ADVERB; as, "John struck Thomas *rashly*;" "The sun shines *brightly*;" "He is *more* prudent than his neighbor."

VI. A word which by itself can not form a constituent part of a simple proposition, but which can combine with

nouns and pronouns to express some relation, is called a PREPOSITION; as, "Socrates, the son *of* Sophroniscus, was born *at* Alopece."

Or, a word which connects an object with a verb or an adjective is called a PREPOSITION; as, "He went *through* New York;" "He belongs *to* no party;" "He is wise *for* himself."

VII. A word which can connect two propositions without making a part of either, is called a CONJUNCTION; as, "The sun shines *and* the sky is clear;" "He begged for aid *because* he was in distress."

Or, a word which connects two sentences or parts of sentences is called a CONJUNCTION; as, "John writes *and* Thomas reads;" "I will visit him *if* he desires it."

VIII. A word which can neither form a part of a proposition nor connect two different propositions, but is thrown in to express some sudden thought or emotion, is called an INTERJECTION; as, *Oh! pish! fie!*

Or, a word which expresses sudden emotion of the mind, and is not in grammatical construction with a sentence, is called an INTERJECTION; as, *Ah! pshaw! alas!*

In this classification we have given two definitions of the several parts of speech, the one founded on their relation to the proposition, and the other the common one.

BECKER'S CLASSIFICATION.

§ 241. All the parts of speech are divided into two classes, namely, NOTIONAL words and RELATIONAL words.

Notional words are those which express *notions*, that is, ideas of beings or actions formed in the mind. They are, 1. Nouns; 2. Adjectives; 3. Verbs; 4. Adverbs, expressing the manner, time, or place of an action; as, He writes *well;* he came *early;* he went *eastward.*

Relational words are those words which do not express a notion or idea, but merely point out the relation between two notional words, or between a notional word and the speaker. They are, 1. Auxiliary verbs; 2. Articles; 3. Pronouns; 4. Numerals; 5. Prepositions; 6. Conjunctions; 7. Certain adverbs, called relational adverbs.

TOOKE'S VIEWS.

§ 242. "HORNE TOOKE proves by an immense induction that all particles, that is, adverbs, prepositions, and conjunctions, were originally nouns and verbs, and thence concludes that in reality they are so still, and that the ordinary division of the parts of speech is absurd; keeping out of sight as self-evident the other premiss, which is absolutely false, viz., that the meaning of a word, now and forever, must be that which it or its root originally bore."—See WHATELY'S *Logic*. While it is conceded that his researches have thrown a flood of light upon that class of words, we should not allow ourselves to be deceived by the fallacy of his conclusions. Undoubtedly there are great difficulties in the application of the principles of classification to particular words. The same words which belonged to one class at one period in the history of the language, may at another period belong to another class. Thus the word *gif* was at one period a verb, and at another is, in a form slightly changed (*if*), a conjunction. The same word may, in different situations, belong to different classes. Thus the word *that* is in one situation a pronoun, and in another a conjunction. So, too, the word *love* is in some situations a noun, and in other situations a verb.

QUESTIONS UNDER CHAPTER I.

1. What is etymology?
2. Of what does grammatical etymology treat?
3. Of what does historical etymology treat?
4. What are etymological forms?
5. What is classification, and what is a speech?
6. What is inflection? Give an instance.
7. What is a proposition?
8. Into how many parts is a proposition divided?
9. What is the basis of the classification of the parts of speech?
10. What is the subject of a proposition? What is the predicate? What is the copula?
11. What word is a noun? What word is an adjective?
12. What word is a pronoun? What word is a verb?
13. What word is an adverb? What word is a preposition?
14. What word is a conjunction? What word is an interjection?
15. State Becker's classification.
16. What do you say of Horne Tooke's views?

CHAPTER II.

THE NOUN OR SUBSTANTIVE.

§ 243. A Noun or Substantive is a word which can by itself, with all finite verbs, form the subject of a proposition, and with the verb *to be* can form the predicate of a proposition; as, "*Man* dies." In this simple proposition, *man* is the subject. "Stand up; I also am a *man*." In this proposition, *man* is the predicate.

Or, a Noun is the name of a person, place, or thing; as, *Plato*, *Boston*, *virtue*.

The word *noun* is from the Latin *nomen*, a *name*, through the French *nom*.

Substantive (Latin *substantivus*, *substantia*) strictly denotes that which *stands under*, or is a foundation of accidents or attributes, and which, therefore, may be considered as independent, and may stand by itself. A substantive noun or a substantive is, then, a name which can stand by itself, in distinction from an adjective noun or an adjective. It is the name of an *object of thought*, whether perceived by the senses or the understanding. The name of whatever exists, or is conceived to exist, is a noun. According to the classification of Becker, it is a *notional* word. Substantive and noun are, in common use, convertible terms.

CLASSIFICATION OF NOUNS.

§ 244. I. Proper Nouns are the names of individual persons or things, and not of a species; as, *John*, *Philadelphia*. Proper nouns are comparatively few in number.

II. Common or Appellative Nouns are the names of a class of persons or things, or of an individual belonging to a class; as, *Man*, *a man; tree*, *a tree*. Man and tree are classes; a man, a tree, are individuals, each belonging to a class. The following are common nouns:

1. An Abstract Noun is the name of a simple quality, action, or condition considered independently of the substance in which it inheres; as, *Wisdom*, *journey*, *brightness*, *friendship*, *oratory*. Here we do not consider *who* has wisdom, or *who* travels, or *what* is bright, or *who* is a friend.

2. A Concrete Noun is the name of the substance, and of the quality, action, or condition which inheres in the substance; as, *The wise; a traveler; a friend; London; Cicero.*

3. A Collective Noun is a name which, in the singular number, denotes more than one; as, *An army, a company.*

4. Correlative Nouns are names of objects which are viewed as related to each other; as, *King* and *subject; son* and *father.*

5. Participial Nouns are those which have the form of participles, but perform the office of nouns; as, *Reading* is instructive; the *writing* is legible. *Reading* and *writing* are abstract nouns.

6. Diminutive Nouns are those which are derived from other nouns, and which express some diminution of the original meaning; as, *Satchel* from *sack; duckling* from *duck.* See § 423.

7. Material Nouns are the names of materials, that is, of things which produce no idea of individuality, but only an aggregate notion; as, *Water, loam, milk.*

Other parts of speech, and even the letters of the alphabet, are treated as nouns when they are made the subject of a verb, or the object of a verb or preposition; as, "The *learned testify;*" "The *hes* and *shes* will all be there;" "In that sentence the critic struck out *on* and introduced *of;*" "*Q* is in that word preferable to *an;*" "Mind your *p's* and *q's;*" "Your *if* is a mighty peacemaker."

Proper Nouns in the plural number, or with an article prefixed, become common nouns; as, "*The Howards;*" "He is *the Cicero* of his age." The term *proper* is from being *proper*, that is, *peculiar* to the individual bearing the name.

Common Nouns, with the definite article prefixed, sometimes become proper nouns; as, The *metropolis*, the *park.* The term *common* is from being *common* to every individual comprised in the class. The term *appellative*, from *appellare, to call*, is applied to common nouns, because they are the names by which classes of objects are called.

GENDERS OF NOUNS.

§ 245. Gender is a grammatical distinction in nouns expressing the natural distinction of sex. The word *gender* is from the French *genre* and the Latin *genus*, and properly means *kind.*

The Masculine Gender denotes the male sex; as, *A man, a boy.*

The Feminine Gender denotes the female sex; as, *A woman, a girl.*

The Neuter Gender denotes the absence of sex; as, *A chair, a table.*

Gender, in the English language, is expressed,

I. By difference of termination.

Masculine.	Feminine.	Masculine.	Feminine.
Abbot,	Abbess.	Heritor,	Heritrix.
Actor,	Actress.	Hero,	Heroine.
Adjutor,	Adjutrix.	Host,	Hostess.
Administrator,	Administratrix.	Hunter,	Huntress.
Adulterer,	Adulteress.	Idolater,	Idolatress.
Arbiter,	Arbitress.	Instructor,	Instructress.
Auditor,	Auditress.	Inventor,	Inventress.
Augustus,	Augusta.	Jew,	Jewess.
Author,	Authoress.	Landgrave,	Landgravine
Baron,	Baroness.	Lion,	Lioness.
Benefactor,	Benefactress.	Margrave,	Margravine.
Carl,	Carlin.	Marquis,	Marchioness.
Caterer,	Cateress.	Mayor,	Mayoress.
Chanter,	Chantress.	Minister,	Ministress.
Conductor,	Conductress.	Monitor,	Monitress.
Count,	Countess.	Negro,	Negress.
Czar,	Czarina.	Ogre,	Ogress.
Dauphin,	Dauphiness.	Palsgrave,	Palsgravine.
Deacon,	Deaconess.	Patron,	Patroness.
Director,	Directress.	Peer,	Peeress.
Don,	Donna.	Poet,	Poetess.
Duke,	Duchess.	Porter,	Portress.
Editor,	Editress.	Priest,	Priestess.
Elector,	Electress.	Prince,	Princess.
Embassador,	Embassadress.	Prior,	Prioress.
Emperor,	Empress.	Prophet,	Prophetess.
Enchanter,	Enchantress.	Protector,	Protectress.
Executor,	Executrix.	Signore,	Signora.
Founder,	Foundress.	Shepherd,	Shepherdess
Gaffer,	Gammer.	Songster,	Songstress.
Giant,	Giantess.	Sorcerer,	Sorceress.
God,	Goddess.	Sultan,	Sultaness.
Goodman,	Goody.		Sultana.
Governor,	Governess.	Tailor,	Tailoress.
Heir,	Heiress.	Testator,	Testatrix.

Masculine.	Feminine.	Masculine.	Feminine.
Tiger,	Tigress.	Victor,	Victress.
Traitor,	Traitress.	Viscount,	Viscountess.
Tutor,	Tutoress.	Votary,	Votress.
Tyrant,	Tyranness.	Widower,	Widow.

This termination of *ess* has been borrowed from the French *esse* and *ice*, which they took from the Latin *issa* and *ix*: *Abbatissa*, Latin; *abbasse*, Old English; *abbess*, English. So, *Actrix*, *actrice*, *actress*. These terminations are all of Norman descent, unknown to the ancient Saxons. The original of this termination may be run up to the Greek feminine termination *-ις*, *-ισσα*: προφήτις, Latin *prophetissa*, French *prophetisse*, Old English *prophetesse*, modern *prophetess*.

In *donna* there is the Spanish, in *heroine* the Greek, in *landgravine* the German, in *signora* the Italian, in *Augusta* the Latin form.

In some cases there is simply an addition to the masculine, as *prophet*, *prophetess*. In other cases there is a change of some letter or letters from the masculine, as *porter*, *portress*.

II. By DISTINCT WORDS, namely, by those that have no etymological relation to each other.

Masculine.	Feminine.	Masculine.	Feminine
Bachelor,	Maid, Spinster.	Lad,	Lass.
Beau,	Belle.	Lord,	Lady.
Boar,	Sow.	Man,	Woman.
Boy,	Girl.	Master,	Mistress.
Brother,	Sister.	Milter,	Spawner.
Buck,	Doe.	Nephew,	Niece.
Bull,	Cow.	Papa,	Mamma.
Bullock,	Heifer.	Rake,	Jilt.
Cock,	Hen.	Ram,	Ewe.
Colt,	Filly.	Ruff,	Reeve.
Dog,	Bitch.	Sir,	Madam.
Drake,	Duck.	Sire,	Madame.
Earl,	Countess.	Sire (a horse),	Dam.
Father,	Mother.	Sloven,	Slut.
Friar, Monk,	Nun,	Son,	Daughter,
Gander,	Goose.	Stag,	Hind.
Gentleman,	Lady.	Steer,	Heifer.
Hart,	Roe.	Swain,	Nymph.
Horse,	Mare.	Uncle,	Aunt.
Husband,	Wife.	Wizard,	Witch.

III. By COMPOSITION.

Masculine.	Feminine.	Masculine.	Feminine.
Bride*groom*,	Bride.	*Male* relations,	*Female* relations
Buck-rabbit,	*Doe*-rabbit.	*Man*kind,	*Woman*kind.
Cock-sparrow,	*Hen*-sparrow.	*Man*-servant,	*Maid*-servant.
Gentle*man*,	Gentle*woman*.	Mer*man*,	Mer*maid*.
He-bear,	*She*-bear.	Moor-*cock*,	Moor-*hen*.
He-goat,	*She*-goat.	*Mr.* Webster,	*Mrs.* Webster.
Jack-ass,	Ass.	Pea*cock*,	Pea*hen*.
Land*lord*,	Land*lady*.	School*master*,	School*mistress*.
Male,	*Female*.	Serving-*man*,	Serving-*woman*.
Male child,	*Female* child.	*Tom*-cat,	Cat.

ADDITIONAL FACTS.

§ 246. The names of males are masculine; the names of females, feminine; as, *John*, *Mary*.

The masculine and the feminine pronouns express the gender; as, "Call the *witness*—him who first gave his testimony;" "I asked the *parent* to restrain *her* child."

1. Some words have the same termination for both masculine and feminine. These are said to be of the common gender; as, *Parent*, *guardian*, *cousin*, *student*, *botanist*, *witness*, *neighbor*, *servant*, *friend*.

2. Some words are used only in the feminine; as, *Laundress*, *seamstress*, *brunette*, *dowager*, *jointress*, *mantua-maker*, *milliner*, *shrew*, *virago*, *syren*, *amazon*, *vixen*, *spinster*.

3. Some masculine words are, by extension, applied to the whole species; as, *Man*, to denote the human race, females as well as males. Some feminine words are, in like manner, used for the whole species; as, *Goose*, *duck*.

4. The words *Infant*, *child*, involve so little of the idea of intelligence and of personality in them, and the sex being so often unknown to the speaker, that they are not unfrequently used in the neuter gender; as, "The infant raised *its* loving hands to the cheek of its mother;" "the child clung to the neck of *its* mother."

5. The masculine term has the general meaning expressing both male and female, and is always employed when the office, occupation, or profession, and not the sex of the individual, is *chiefly* to be expressed. The feminine term is used in those

cases only when discriminations of sex are indispensably necessary. This is illustrated by the following examples: If I say "The *poets* of the age are distinguished more by correctness of taste than by sublimity of conception," I clearly include in the term *poet* both male and female writers of poetry. If I say "She is the best *poetess* of the country," I assign her the superiority over those of her own sex. If I say "She is the best *poet* of the country," I pronounce her superior to all other writers of poetry, both male and female.

ENGLISH GENDER, PHILOSOPHIC.

§ 247. There are, strictly speaking, but two sexes; yet, for convenience, the *neuter* (*neither of the two*) is classed with the genders. In this distribution the English language follows the order of nature, and is philosophically correct. In the Greek, Latin, and Anglo-Saxon, the gender is determined by the termination. In the French, the Italian, the Portuguese, and the Hebrew, all nouns are either masculine or feminine.

As sex is a natural distinction, and as gender is a grammatical one, we find they do not exactly coincide with each other. Thus, *gladius*, a *sword*, is of the masculine gender in Latin; and *hasta*, a *lance*, is of the feminine gender. In German, *weib*, a *woman*, is neuter. Languages which form the genders of nouns on *terminations* are full of inconsistencies, laying down rules apparently for the purpose of nullifying them by numerous exceptions. As gender in the English language is founded on distinction of sex, all objects not male and female are, in history, in philosophy, in common conversation, spoken of as of the neuter gender.

ENGLISH GENDER, POETIC.

§ 248. In those languages which form the distinction of gender on terminations, inanimate objects are, in plain prose, spoken of as male or female simply upon grammatical grounds. The English language is more animated and poetic, inasmuch as it admits of more frequent personifications. Hence what in the French is prose, is in the English poetry. In animated discourse, in poetry and eloquence, objects are personified, and the masculine or feminine gender is attributed to them on the ground of some artificial association, as in the following examples:

"As when the sun, new risen,
Looks through the misty horizontal air,
Shorn of *his* beams." MILTON.

"Of law, no less can be acknowledged than that *her* seat is the bosom of God, *her* voice the harmony of the world. All things in heaven and earth do *her* homage; the very least as feeling *her* care, and the greatest as not exempted from *her* power."—HOOKER, *Eccl. Polity*, book i., 16.

The classical languages represented love, under the masculine gender, as a playful boy. English poets have followed their example:

"Love in my bosom, like a bee,
Doth suck *his* sweet;
Now with *his* wings *he* plays with me,
Now with *his* feet." LODGE.

If for *his* and *her*, in these passages, you substitute *its*, or translate them into languages in which gender is formed by termination, you destroy the images, and reduce poetry and eloquence to mere prose and common discourse.

GROUNDS FOR A CHOICE OF GENDER IN PERSONIFICATION.

§ 249. The current statement is, that such substantives as were conspicuous for the attributes of imparting or communicating, which were by nature active, strong, and efficacious, were considered as masculine.

On the contrary, such were considered as feminine as were conspicuous for the attributes either of receiving, of containing, or of producing, or which had more of the passive in their nature than of the active, or which were peculiarly beautiful or amiable.

Upon these principles, the *sun* was considered as masculine, the *moon* as feminine.

Besides this statement, to which there are many exceptions, it should be mentioned that the English language, derived, as it is, from the Latin and the Anglo-Saxon, seems to inherit, to some extent, the habit of both languages in respect to gender, and to retain in individual words the gender of the words from which they were severally derived. Thus *natura*, in Latin, is feminine; and *nature* is feminine in English, when personified.

Winter, in Anglo-Saxon, is masculine; and *winter* is masculine in English, when personified.

COBBETT remarks: "And you know our country folks in Hampshire call almost every thing *he* or *she*." The same seems to have been the fact with the early language-makers of the world. As we have inherited a portion of their language, so we find in our own the remains of ancient gender.

NUMBERS OF NOUNS.

§ 250. NUMBER is the distinction between *one* and *more than one*, usually expressed by some difference in termination.

There are two numbers, the SINGULAR and the PLURAL.

The singular number denotes one object; as, *Book*, *pen*, *a man*.

The plural number denotes *more* than one object; as, *Books*, *pens*, *the men*.

FORMATION OF THE PLURAL.

§ 251. In most nouns the plural number is, in the SPOKEN language, formed from the singular, by the addition of the sound of *s* in *seal*, or of *z* in *zeal*, or of that of the syllable *ez*; as, *Stack*, *stack-s*; *stag*, *stag-s*; *stage*, *stag-es*.

I. The plural number of nouns is generally expressed in the WRITTEN language by the addition of the letter *s* to the singular; as, *Chief*, *chief-s*; *pin*, *pin-s*; *key*, *key-s*; *folio*, *folio-s*; *muse*, *muse-s*.

Nouns in the SPOKEN language ending with a sound which will not unite with that *s*, add the sound of *ez* to express the plural; as, *Lens*, *lens-es*; *brush*, *brush-es*; *church*, *church-es*; *box*, *box-es*.

II. In the WRITTEN language, nouns ending with *s*, *sh*, *ch*, *x*, *z*, add *es* to express the plural; as, *Lens*, *lens-es*; *brush*, *brush-es*; *church*, *church-es*; *box*, *box-es*; *phiz*, *phiz-es*. Nouns ending with *ch* pronounced like *k* form their plurals by the addition of *s*; as, *Monarch*, *monarchs*.

III. Nouns ending in *y*, after a consonant, change *y* into *ies* to form the plural; as, *Glory*, *glories*; *vanity*, *vanities*; *colloquy*, *colloquies*. In the last word *qu* is treated as one consonant.

Formerly the singular number of this class of words ended in *ie;* as, *Glorie*, *vanitie.* In the formation of the plural they followed the common rule. In the process of time *ie* was changed into *y* in the singular, while the ancient form of the plural was retained.

Nouns ending in *i* generally form their plural by the addition of *es;* as, *Alkali*, *alkalies; houri*, *houries; salmagundi*, *salmagundies.*

IV. Nouns ending in *o*, preceded by a consonant, generally form their plural in *es;* as, *Hero*, *heroes; cargo*, *cargoes; negro*, *negroes: es* was probably used instead of *s* as an orthographical expedient to indicate the long sound of *o.*

To this rule there are many exceptions; as, *Cantos*, *centos*, *grottos*, *juntos*, *duodecimos*, *octavos*, *quartos*, *solos*, *tyros*, *mementos.* Proper names form their plural by the addition of *s;* as, *Cato*, *Catos; Scipio*, *Scipios.*

V. Certain nouns ending in *f* or *fe* form their plurals by changing *f* or *fe* into *ves;* as, *Loaf*, *loaves; wife*, *wives.* *F* in the singular is changed into *v* in the plural, not from any difficulty in pronouncing the sound of *f* with that of *s*, since they are both surd consonants, but because *f* in the Anglo-Saxon had, in the end of words, the power of *v;* so that, instead of the plural form being changed, it is probable that the singular has been modified. Thus we have *calf*, *calves; elf*, *elves; half*, *halves; leaf*, *leaves; loaf*, *loaves; self*, *selves; sheaf*, *sheaves; thief*, *thieves; wolf*, *wolves;* and the Norman word *beef*, *beeves;* also *life*, *lives; knife*, *knives; wife*, *wives.*

Other nouns ending in *f* and *fe* are regular in the formation of the plural, namely, by the addition of *s* to the singular; as, *Grief*, *griefs; staff*, *staffs* (and *staves*); *turf*, *turfs* (and *turves*); *strip*, *strips; fife*, *fifes.*

The original pronunciation in the SPOKEN language was that of *s* in the plural, but by a euphonic change the sound of surd *s* has been converted into that of *vz* sonant.

VI. Certain nouns form their plurals in *en* or *n;* as, *Ox*, *oxen; hose*, *hos-en.* In the Anglo-Saxon, no termination of the plural number was more common than *n;* as, *Tungen*, tongues. Of this termination we have remains in the words quoted; and also in *shoe*, *shoon; eye*, *eyen* or *eyne; house*, *housen; welken.*

VII. Certain nouns form their plurals by a CHANGE OF VOWEL; as, *Man, men*, Anglo-Saxon *man, men; woman, women*, Anglo-Saxon *wimman, wimmen; tooth, teeth*, Anglo-Saxon *toth, teth; mouse, mice*, Anglo-Saxon *mus, mys; louse, lice*, Anglo-Saxon *lus, lys; goose, geese*, Anglo-Saxon *gos, ges; sow*, anciently *sowen, swine; cow*, anciently *cowen, kine*. Analogous to these are the following words from the Anglo-Saxon: *Freond, frynd*, friend, friends; *feond, fynd*, foe, foes; *boc, bec*, book, books; *broc, brec*, breeches; *turf, tyrf*, turf, turfs or turves.

Mussulman, Turcoman, talisman, caiman, form their plurals by the addition of *s*; as, *Mussulmans, Turcomans, talismans, caimans*. They are not compounds of the word *man*.

DOUBLE FORMS OF THE PLURAL.

§ 252. Some nouns have a DOUBLE FORM of the plural. *Child*, plural *child-er; er* is an ancient plural termination. *Child-er-en; -en* is another plural termination; *children=childeren* has a double form of the plural. So *brother*, by a change of vowel, *brether;* next, by the addition of *-en*. As *children* is a double form of one sort $(r+n)$, so *peasen=pulse* is a double form of another sort $(s+en)$; *pea, pea-s, pea-s-en*. *Chick*, plural *chick-en;* double plural *chick-en-s*.

Some nouns have TWO PLURALS, with different significations.

Singular.		Plural.
Brother,	Brothers (of the same parents),	Brethren (of the same society).
Cow,	Cows,	Kine=cows.
Die,	Dies (for coining),	Dice (for gaming).
Fish,	Fishes (individuals),	Fish (the species).
Fowl,	Fowls,	Fowl (the species).
Genius,	Geniuses (men of genius),	Genii (imaginary spirits).
Index,	Indexes (tables of contents),	Indices (signs in algebra).
Pea,	Peas (individuals),	Pease (the species).
Penny,	Pennies (coins),	Pence (the value).
Sow,	Sows,	Swine (the species).

FOREIGN WORDS.

§ 253. I. Many foreign words retain their ORIGINAL PLURALS, though the tendency of the language is to English forms. In

respect to words in common use, this tendency should be encouraged.

Singular.	Plural.	Singular.	Plural.
Arcanum,	Arcana.	Larva,	Larvæ.
Beau,	Beaux.	Madam,	Mesdames.
Crisis,	Crises.	Magus,	Magi.
Ephemeris,	Ephemerides.	Monsieur,	Messieurs.
Genus,	Genera.	Phenomenon,	Phenomena.
Hypothesis,	Hypotheses.	Vortex,	Vortices.

II. Certain foreign words have both an ENGLISH PLURAL and the ORIGINAL ONE.

Singular.	English Plural.	Foreign Plural.
Bandit (banditto),	Bandits,	Banditti.
Cherub,	Cherubs,	Cherubim.
Dogma,	Dogmas,	Dogmata.
Memorandum,	Memorandums,	Memoranda.
Rabbi,	Rabbis,	Rabbins.
Seraph,	Seraphs,	Seraphim.
Virtuoso,	Virtuosos,	Virtuosi.

ADDITIONAL STATEMENTS.

§ 254. I. Some nouns have NO PLURAL TERMINATIONS: 1. Those which denote things measured or weighed; as, *Rye*, *barley*, *flax*, *flour*, *tallow*, *cider*, *gold*, *coffee*, *fennel*. But, to express varieties, some have plural forms; as, *Sugar*, *sugars; wine*, *wines*. 2. Names of abstract qualities; as, *Harshness*, *prudence*, *meekness*, *sloth*, *decorum*. To this there are some exceptions, as we say *affinities*, *gravities*.

II. Some nouns denote PLURALITY WITHOUT A PLURAL TERMINATION; as, *Horse*, *foot*, *infantry*, *cavalry*, *pulse*, *cattle*. Collective nouns in the singular form indicate plurality when they refer to the individuals; as, "*The committee were divided.*" In other cases they put on the plural form; as, *The committees.*

III. Some nouns have the SAME FORM IN BOTH NUMBERS; as, *Deer*, *sheep*, *trout*, *salmon*, *vermin*, *cannon*, *shot*, *head*, *sail*, *weight;* as, *Twenty weight*. *Cannon* has sometimes the plural form, so has *shot* and *brick*. In the Saxon Chronicle it is said, "He heald that Arcebisceop-rice *eighteen year*." In the same work occurs the expression *forty-one winter*. Yet, in the

Anglo-Saxon, *year* and *winter* had plural terminations. Phrases like "a twelvemonth" and "a fortnight" are sometimes used.

IV. Some nouns have the PLURAL TERMINATION ONLY; as, *Annals*, *antipodes*, *archives*, *ashes*, *assets*, *bitters*, *bowels*, *breeches*, *compasses*, *clothes*, *calends*, *customs*, *drawers*, *downs*, *dregs*, *eaves*, *embers*, *entrails*, *fetters*, *filings*, *forceps*, *goggles*, *goods*, *hatches*, *hose*, *ides*, *lees*, *matins*, *mallows*, *news*, *nippers*, *nones*, *nuptials*, *pincers*, *pinchers*, *pliers*, *reins*, *snuffers*, *shears*, *scissors*, *shambles*, *spectacles*, *staggers*, *thanks*, *thank* is obsolete, *tidings*, *tongs*, *trowsers*, *tweezers*, *vespers*, *vitals*, *victuals*, *yellows*. *Letters* in the sense of literature, and *manners* in the sense of behavior, may be added to the list. These, in construction, are used in the plural number.

V. Some nouns have the PLURAL FORM, BUT ARE OFTEN USED IN CONSTRUCTION IN THE SINGULAR NUMBER. *Alms* was originally a noun singular, being a contraction of the Anglo-Saxon *almesse*. The *s* belonged to the word just as *s* in *goose* does. "This *almesse* should thou do of thy proper things."—CHAUCER. *Pains* has the plural form; when preceded by *much*, it should have a singular verb. *News* has the plural form, but is used in the singular as well as in the plural. *Odds* is used in both the singular and plural. The same is true of *gallows* and *bellows*, though gallows has *gallowses*. *Means* is used in both the singular and the plural, though it has a singular form, *mean*, which is sometimes used. *Billiards* has the sense of a game containing a unity of idea. *Riches* seems to have been the French *richesse*, and therefore strictly no more plural than *gentlenesse*. *Ethics*, *metaphysics*, and other similar words, comprehending each the whole system of a particular science, do not convey the idea of parts or particular branches, but of a whole collectively, and hence seem to be treated as words belonging to the singular number; they are also used as plurals.

VI. Some nouns have SOMETIMES THE SAME FORM FOR BOTH NUMBERS, AND AT OTHER TIMES A REGULAR PLURAL FORM; such are *dozen*, *pair*, *brace*, *couple*, *score*. "He *bought* ten *dozen*;" "he bought them by *dozens*." Under this description may be placed such words as *youth*, *heathen*, which, in a singular form, can enter into either a singular or a plural construction, and yet can take a plural form; as, A *heathen* rages; the *heathen* rage; the *heathens* rage.

VII. "Compounds, consisting of two or more words connected by a hyphen, are generally composed either of *two nouns*, of which one is used in the sense of an adjective, as *man-trap*, where *man* is really an adjective; or of a *noun* and *adjective*, as *court-martial;* or of a *noun* and some expression having the force of an *adjective*, as *father-in-law*, where *in-law* has the force of an adjective as much as *legal*. In all these compounds the sign of the plural is added to that part of the compound which really constitutes the noun, whether at the end or not; as, *Man-traps*, *courts-martial*, *fathers-in-law*," *cousins german*, *outgoings*, *queen consorts*, *Te Deums*. "In forming the *possessive* case, the rule is different, the sign of the possessive being uniformly suffixed to the *compound expression;* thus, *father-in-law*, plural *fathers-in-law*, possessive *father-in-law's*." —Hart's *Grammar*, p. 42.

Compounds united without a hyphen follow the general rule; as, *spoonfuls*, *overflowings*.

VIII. Proper nouns, when used in the plural number, follow the rule, for the most part, of common nouns; as, *Canada*, the *Canadas;* *Carson*, the *Carsons;* *Rogers*, the *Rogerses;* *Alleghany*, the *Alleghanies;* *India* changes the vowel, *Indies*.

IX. Words used as mere words follow the general rule; as, The *ins* and the *outs;* the *yeas* and the *nays*.

X. When a title and a name are used together, some grammarians recommend that the title only have the plural form; as, the *Misses Lyman;* others, that both have the plural form; as, the *Misses Lymans;* and others, that the name only have the plural form; as, the Miss *Lymans*. The last is the correct form if the two words are viewed as a compound term; the first, if they are viewed as in opposition; the second, if they are viewed as if in classical languages. The last, namely, the Miss Lymans, is sanctioned by the highest authority.

COMPARATIVE ETYMOLOGY.

§ 255. Some ancient languages, as the Anglo-Saxon, the Mœso-Gothic, and the Greek and Hebrew, the old and the present Icelandic, in addition to the singular and the plural, had the *Dual*, which denotes two objects, or a pair. The English has no dual. *Dual* is from the Latin word *duo=two*. Thus, in

the Anglo-Saxon, *þu*, the singular=*thou; git*, the dual=*ye two; ge*, the plural=*ye*. We have the remains of ancient number in the examples given: of the Hebrew, as in *cherubim;* of the Greek, as in *phenomena;* of the Latin, as in *larvæ;* of the Anglo-Saxon, as in *oxen*. We have also borrowed certain forms of number from modern languages. See Examples above.

CASES OF NOUNS.

§ 256. Case denotes the relation which a noun sustains to other words in the sentence, expressed sometimes by its termination and sometimes by its position. Nouns have three cases, the *Nominative*, the *Possessive* or *Genitive*, and the *Objective* or *Accusative*.

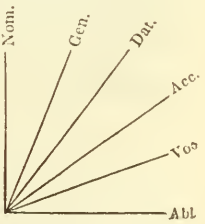
The Nominative Case is the noun in its simple form, and denotes the relation of the subject to the finite verb; as, "*Man* speaks;" "*John* is loved."

The Possessive or Genitive Case denotes the relation of possession or origin, and is formed by adding to the simple form the letter *s*, with an apostrophe before it; as, "*Man's* virtue;" "*Milton's* poems."

The Objective or Accusative Case is the noun in its simple form, and denotes the relation of the object to the verb, or the complement of a preposition; as, "He *struck* the *soldier;*" "he lives *in Boston*." To these cases might be added the Dative and the Vocative. See § 261.

ORIGIN OF THE TERM.

§ 257. Case is from the Latin word *casus*, a *falling*. The cases were supposed to fall or decline from the Nominative, which was written in a perpendicular, and therefore called *rectus casus*, the *right case*, while the others were written from that at different angles, and therefore called *obliqui casus*, the *oblique cases*, as in the opposite diagram.



§ 258. DECLENSION OF ENGLISH NOUNS.

	1. Book.		2. Man.	
	Sing.	Plur.	Sing.	Plur.
Nom.,	Book,	Books.	Man,	Men.
Poss.,	Book's,	Books'.	Man's,	Men's.
Obj.,	Book,	Books.	Man,	Men.

	3. Fly.		4. Fox.	
	Sing.	Plur.	Sing.	Plur.
Nom.,	Fly,	Flies.	Fox,	Foxes.
Poss.,	Fly's,	Flies'.	Fox's,	Foxes'.
Obj.,	Fly,	Flies.	Fox,	Foxes.

	5. Charles.		6. Goodness.	
	Sing.	Plur.	Sing.	Plur.
Nom.,	Charles,	Charleses.	Goodness,	Wanting.
Poss.,	Charles's,	Charleses'.	Goodness',	"
Obj.,	Charles,	Charleses.	Goodness,	"

INFLECTION OF THE POSSESSIVE.

§ 259. I. Generally, when the singular ends in *s*, or in letters of a similar sound, and the next word begins with *s*, or when there is an *s* also in the penult, the apostrophic *s* is omitted, but the apostrophe is added; as, For *righteousness' sake;* for *conscience' sake; Moses'* disciples; *Peleus' son.* See § 483.

II. When the letter *s*, added as the sign of the possessive, will coalesce with the terminating sound of the noun, it is pronounced in the same syllable, as *John's;* but if it will not coalesce, it adds another syllable to the word, as in the example above, *Charles's*, pronounced as if written *Charlesis.*

III. When the nominative plural ends in *s*, the possessive plural is formed by adding only an apostrophe; when it does not end in *s*, the possessive plural is formed by adding both the apostrophe and the *s*. See examples of declension.

TRANSITION FROM THE ANGLO-SAXON GENITIVE.

§ 260. In the Anglo-Saxon, the genitive termination of many nouns in the singular number was *es*, *is*, or *ys;* as, *Godes*, *leafes*, *mirthis*, *mannys.*

In the 16th century, the words *his*, *her*, and *their* were introduced into use instead of the genitive case:

"Where is this mankind? Who lives to age
Fit to be made Methusalem *his* page?"

Dr. Donne.

"And by Ronix *her* womanish subtlety" = *Ronixis* or *Ronix's* womanish subtlety. "About the Hollanders *their* throwing off the monarchy of Spain." "My paper is Ulysses *his* bow, in which every man of wit or learning may try his strength." Addison, in this quotation, uses this form of expression, and elsewhere justifies it. "The same single letter *s* on many occasions does the office of a whole word, and represents the *his* and *her* of our forefathers."—*Spect.*, No. 207.

It appears that as cases gradually melted away from the language, *his* took the place of *is*, *ys*, *es*, from its resemblance to them in sound, and that *her* and *their* were introduced by an imitative process.

Yet opposition had been made to this innovation. "Ben Jonson, in his Grammar, which came out in 1640, after his death, says, 'Nouns ending in *x*, *s*, *sh*, *g*, and *ch*, take to the genitive singular *i*, and to the plural *e*, which distinctions, not observed, brought in first the monstrous syntax of the pronoun *his* joining with a noun betokening a possessor.' But this 'monstrous syntax' became so general, that the republisher of Ben Jonson, in 1662, taking upon him to correct his author, audaciously and tacitly put in room of this passage, 'To the genitive cases of all nouns denoting a possessor is added *'s*, with an apostrophe, thereby to avoid the gross syntax of the pronoun *his* joining with a noun; as, The *Emperor's court*, not The *Emperor his court*;' thus foisting in his own conviction that *'s* stands for *his*, and yet retaining the expression 'the gross syntax,' he has made old Ben write nonsense."—See *Cambridge Philological Museum*, vol. i., p. 670.

In the phrase "the queen's majesty," we see the absurdity of supposing that the possessive *'s* is equivalent to *his*.

THE NUMBER OF CASES.

§ 261. It has been a question how many cases should be admitted in the English language. If a change of termination is essential to constitute a *case*, there are but two cases, the *nominative* and the *possessive*, which are the only two forms of the

noun; as, *John, John's.* Indeed, *strictly*, there is but one *case* or *falling* from the nominative.

But if, on the other hand, it should be claimed that the use of a preposition constitutes a case, then there must be as many cases as there are prepositions: *above* a *man*, *beneath* a *man*, *within* a *man*, *without* a *man*, must be cases as well as *of* a *man*, *to* a *man*, and *from* a *man.*

Both in the Latin and the Anglo-Saxon, different cases are attributed to nouns when the terminations are the same. In practical grammar, we are therefore justified, on the ground of *convenience*, in admitting at least three cases, though there are but two terminations in nouns, especially as we must have three terminational cases in some of the pronouns. See § 293.

One word of English is probably a true accusative in the strict sense of the term, viz., the word *twain = two.*

	Neut.	Masc.	Fem.
Nom. and *Acc.*,	Twa,	Twegen,	Twa.
Abl. and *Dat.*,	Twam,	Twam,	Twæm.
Gen.,	Twegra,	Twegra,	Twega.

Besides the nominative, genitive, and accusative cases, we have remnants of the dative form in the Anglo-Saxon language in the words *whilom* and *seldom*, as we have in the words *him* and *whom.* In the phrase "*Give it him*" we have a dative case. The objective case and the preposition *to* are often equivalent to the dative case in other languages. It might be a matter of convenience to add the dative and vocative to the number of English cases.

The following has been proposed: "*Nom.*, A man; *Gen.*, A man's; *Dat.*, A man; *Accus.*, A man; *Voc.*, man! A MAN (N.) *may* beat ANOTHER MAN (A.) *if he can, but it is* A MAN'S (G.) *part to give* HIM, *i.e.*, A man (D.), *fair play.* MAN! (V.) *hold your hand.* Here we have the agent, or nominative, that beats; the patient, or accusative, that is beaten; the person standing in the relation of possession, or genitive, and of giving, or dative; finally, in that of being addressed by another, or vocative."

IMPORT OF THE GENITIVE.

§ 262. The import of the genitive case may often be expressed by the particle *of.* Thus, for *man's wisdom* we can say *the*

wisdom of man. This has been called the analytical, or the Norman possessive or genitive, and is commonly used, especially in the plural number, when the possessor is inanimate. A noun with the sign *'s* is called the Saxon possessive, because it is a contraction of the Saxon genitive in *es, is.* The mark ' is called *apostrophe*, because it is a turning *off* or omission of the vowel *e* or *i.* It is, however, used as the sign of the possessive case, where there is no omission of the vowel, as in the plural number. It should be added, before closing this section, that though the import of the analytical genitive is often much the same as that of the Saxon genitive, it is often different. If, instead of *Man's first disobedience, and the fruit of that forbidden tree*, Milton had written, *Of the first disobedience of man, and that forbidden tree's fruit*, his meaning would have been different from what it now is. He now calls on the Muse to sing of man's first act of disobedience as distinguished from all his other acts, and the fruit of that forbidden tree as distinguished from all other trees; whereas the other arrangement of the words would have laid the stress on man as distinguished from all other beings, and on the fruit as distinguished from the rest of the tree. *The Paradise Lost of Milton* is not in import exactly the same as *Milton's Paradise Lost.* In the former, attention is called to the author; in the latter, to the work. See Crombie's *Etymology and Syntax.*

COMPARATIVE ETYMOLOGY.

§ 263. The cases in the ancient languages were formed by varying the terminations, and thus expressing a few of the obvious and common relations. In the Latin language nouns have six cases; in the Anglo-Saxon, four.

The Latin word *pater* is declined as follows:

	Singular.	Plural.
Nominative,	Pater, *a father.*	Patres, *fathers.*
Genitive,	Patris, *of a father.*	Patrum, *of fathers.*
Dative,	Patri, *to a father.*	Patribus, *to fathers.*
Accusative,	Patrem, *a father.*	Patres, *fathers.*
Vocative,	Pater, *O father.*	Patres, *O fathers.*
Ablative,	Patre, *from a father.*	Patribus, *from fathers.*

The Anglo-Saxon word *ende* is declined as follows:

	Singular.	Plural.
Nom.,	Ende, *an end.*	Endas, *ends.*
Gen.,	Endis, *of an end.*	Enda, *of ends.*
Dat.,	Ende, *to an end.*	Endum, *to ends.*
Acc.,	Ende, *an end.*	Endas, *ends.*

In the following example we have nine cases of the Lapland-ish language, expressed by variable terminations:

Nom.,	Joulke, *a foot.*	*Abl.*,	Joulkest, *from a foot.*
Gen.,	Joulken, *of a foot.*	*Priv.*,	Joulket, *without a foot.*
Dat.,	Joulkas, *to a foot.*	*Mid.*,	Joulkin, *with a foot.*
Acc.,	Joulken, *a foot.*	*Loc.*,	Joulkesn, *in a foot.*
Voc.,	Joulk, *a foot.*		

Some of the Indian dialects, instead of using inflections or *prepositions* to express the different relations, employ *post-positions;* as, Hhoda, *a god;* hhoda-ka, *of a god;* hhoda-ko, *to a god.* See § 374.

THE DIFFERENCE BETWEEN ANCIENT AND MODERN LANGUAGES.

§ 264. "There is nothing more certain than this, that the earlier we can trace back any one language, the more full, complete, and consistent are its forms; that the later we find it existing, the more compressed, colloquial, and business-like it has become. Like the trees of our forests, it grows at first wild, luxuriant, rich in foliage, full of light and shadow, and flings abroad in its vast branches the fruits of a youthful and vigorous nature; transplanted to the garden of civilization, and trained for the purposes of commerce, it becomes regulated, trimmed, pruned; nature, indeed, still gives it life, but art prescribes the direction and extent of its vegetation. Always we perceive a compression, a gradual loss of fine distinctions, a perishing of forms, terminations, and conjugations in the younger state of the language. The truth is, that in a language, up to a certain period, there is a real indwelling vitality, a principle acting unconsciously, but perversively in every part: men wield their forms of speech as they do their limbs—spontaneously, knowing nothing of their construction, or the means by which these instruments possess their power. It may be even said that the commencement of the age of self-consciousness is identical with the close of that of vitality in language."—*Lond. Phil. Soc.*

QUESTIONS UNDER CHAPTER II.

1. Give the two definitions of a noun, and the derivation of the terms noun and substantive.

2. What are proper nouns, and what are common nouns?

3. What is an abstract noun, and what is a concrete noun?

4. What is a collective noun, and what is a correlative noun?

5. What are participial nouns, and what are diminutive nouns, and what are material nouns?

6. In what case can the other parts of speech be made nouns?

7. In what cases do proper nouns become common nouns?

8. In what case does common nouns become proper nouns?

9. What is gender, and what is the derivation of the term GENDER?

10. How many genders are there, and what do they severally denote?

11. What are the three principal modes of expressing gender?

12. Of what gender are the names of males, and of what gender are the names of females?

13. What words have the same termination for both masculine and feminine, and of what gender are these words?

14. What words are used only in the feminine?

15. What masculine words are by extension applied to the whole species, and also what feminine words are in like manner applied to the whole species?

16. What is said of the word infant, child?

17. In what cases are masculine terms employed in preference to the feminine, and in what cases is the feminine term employed? Give the examples.

18. How does it appear that English gender is philosophic?

19. How does it appear that English gender is poetic?

20. What are the grounds for a choice of gender in personification?

NUMBER.

21. What is number, and how many numbers are there, and what do these numbers severally denote?

22. In the spoken language, how is the plural number formed? Give examples.

23. In the written language, how is the plural number expressed? Give examples.

24. When nouns in the spoken language end with a sound that will not unite with that of *s*, how is the plural number formed? Give examples.

25. When nouns in the written language end in *s*, *sh*, *ch*, *x*, or *z*, how is the plural number formed? Give examples.

26. How do nouns ending in *y*, after a consonant, form the plural? Give examples.

27. How do nouns ending in *i* form their plurals? Give an example.

28. How do nouns ending in *o*, preceded by a consonant, form their plurals? Give an example.

29. How do certain nouns in *f* and *fe* form their plurals; and how do other nouns in *f* and *fe* form their plurals?

30. Give an instance of a plural in *n* or *en*, and of a plural formed by a change of vowel.

31. Give an instance of a double plural, and also of two plurals of the same word.

32. What do you say of the plurals of foreign words?

33. Give an instance of a noun that has no plural termination; and also of one that denotes plurality without a plural termination; and also of a noun that has the same form in both numbers; and also of a noun that has the plural termination only; and also of a noun that has the plural form, but is used in the singular.

34. Give an instance of a noun which has the same form for both numbers, and yet is sometimes used in a regular plural form.

35. Give the statement with respect to the plural form of compounds, and with respect to the plural form of proper nouns, and with respect to words used as mere words, and with respect to a title and a *name* used together.

36. What languages had the dual number?

CASE.

37. What is case, and how many cases are there?

38. Give the definition of each of the three cases, and the origin of the term.

39. Give the declension of English nouns, and give the rules for the possessive form.

40. Describe the transition from the Anglo-Saxon genitive.

41. Give the statement with respect to the number of cases.

42. What is said of the import of the genitive?

43. How were cases in the ancient languages formed?

44. What is the difference between ancient and modern languages in respect to their forms?

CHAPTER III.

THE ADJECTIVE.

§ 265. An ADJECTIVE is a word which can not, by itself, form the subject of a proposition, but which, with the verb *to be*, can form the predicate of a proposition; as, "God is *good*;" "Man is *mortal*." In the first proposition, *God* is the predicate; in the second, *mortal* is the predicate.

Or, an ADJECTIVE is a word which qualifies or limits a noun; as, A *wise* man; *virtuous* women; *seven* children.

Adjectives, from the Latin word *adjectivus* (*added to*), have been called Attributives, because they denote qualities attributed to things. An adjective denotes a concrete quality of a noun, without any other circumstance. Thus, in the phrase "He is an *eloquent* man," the word eloquent withdraws the attention from every other circumstance, and fixes it upon his eloquence. It is sometimes called a *noun adjective*, because it is the *name* of a quality. Like the substantive, it is, according to the classification of Becker, a *notional* word. Unlike the Anglo-Saxon, the English adjective preserves the same form in both numbers, and in all genders and cases. See § 277.

CLASSIFICATION.

§ 266. I. A PROPER ADJECTIVE is one that is derived from a proper name; as, *Roman*, from *Rome; English*, from *England*.

II. A COMMON ADJECTIVE is one that is not derived from a proper name, and expresses quality; as, *Useful*, *industrious*, *frugal*.

III. A NUMERAL ADJECTIVE is one that expresses a definite number. There are three kinds of numeral adjectives, namely, Cardinal; as, *One*, *two*, *three;* Ordinal; as, *First*, *second*, *third;* Multiplicative; as, *Single*, *double* or *two-fold*, *triple* or *three-fold*. See § 280.

IV. A PRONOMINAL ADJECTIVE is one that partakes of the nature of a pronoun and an adjective, being sometimes used as the one, and sometimes as the other. The following have been

called pronominal adjectives: *This, that, these, those; each, every, either; much, many, few, several; all, none, any, one, other, another, such, some, both; certain, divers, else; former, latter, first, last; neither, own, same, what, whatever, whatsoever, which, whichever, whichsoever*, &c. These words are often classed with pronouns. Some of these are properly numerals. See § 314.

V. A Participial Adjective is one that has the form of a participle without the idea of time; as, "A *pleasing* person;" "an *amusing* story."

VI. A Compound Adjective is one that is made up of two or more words, usually joined by a hyphen; as, "*Sun-burnt* hair;" "*love-lorn* nightingale."

OTHER CLASSIFICATIONS.

§ 267. Adjectives have also been divided into,

I. Descriptive Adjectives, which express some quality or condition of the noun; as, "A *good* man;" "an *open* book."

II. Definitive Adjectives, which define or limit the meaning of the noun to which they are applied; as, "*Several* men;" "*those* books."

Another division has been proposed, by which adjectives have been distributed into two classes.

The First Class under this distribution are those which *fix the attention on the quality* or *property* which they describe, whether this property be an object of bodily sense, as *green, loud*, or of the mental perceptions and affections, as *dear, kind, true*. Among these, the most characteristic are those which are not obviously derived from any other word, as *good, soft, bright. Words of this class do not contain in themselves any reference to any other word;* but we have various derivatives formed from them, as *goodness, wisdom, soften, brighten, redden.*

The Second Class under this distribution are those *which have a manifest and distinct reference to some primitive*, either a concrete substantive, as *wood*en, *father*ly, or to a verb, as *tire*some, *seem*ly. These may be called Adjectives of Relation. Various terminations are employed in the formation of such terms; some of Teutonic origin, as love*ly*, faith*ful*, faith*less*, wit*ty*, sleep*y*, trouble*some*, sheep*ish*, golden; others of Latin

extraction, as graci*ous*, ethere*al*, angul*ar*, adamant*ine*, vision*ary*, promiss*ory*, angel*ic*, offens*ive*, changea*ble*, accessi*ble*, and others. The characteristic of the present class of adjectives is, that they have a *distinctly felt reference to their primitives*. When, for instance, we speak of a *beechen* bowl, of an *insular* climate, of *fatherly* duties, there is a reference, distinctly perceived, to the substantives from which the adjectives come, and we are conscious that we mean a bowl made of *beech*, the climate of an *island*, the duties of a *father*.

Adjectives of this class often express the MATERIAL of which a thing is made, by the addition of *n* or *en*; as, *Golden*, *brazen*. Formerly this mode of derivation was more common than it is now; as, *Cedarn* alleys; *treen* platters = wooden plates.

But, as many words do not admit of the termination *en*, we use the *substantive* adjectively, without any change; as, An *iron* crown; a *stone* wall. The analogy of such cases leads us to do the same even where the adjective exists.

Compound words and phrases are used in the same way. Falstaff tells Prince Hal to "go hang himself in his own *heir-apparent* garters;" and Campbell uses similar forms in the line

"Like *angel* visits, few and *far between*."

THE DERIVATION OF ADJECTIVES.

§ 268. Adjectives are not derived from substantives only, but from *other* words, and especially from *verbs*. Of this kind we have but few English adjectives, unless we consider participles as such. In most cases we have the alternative between a Latin adjective and an English participle. We speak of *hereditary* rights, and of rights *inherited* from our ancestors; of *native* talents, or of talents *born* with a man; of *derivative* claims, or claims *flowing* from others; of *striking* or of *impressive* descriptions; of a *radiant* or a *beaming* countenance. Words like these, in pairs, of which one is of Latin and the other of Saxon origin, are not exactly synonymous. Thus, *terrestrial* is not precisely equivalent to *earthy*, nor *sylvan* to *woody*, nor *feminine* to *womanly*, nor *timely* to *temporary*. In a language which so much borrows its adjectives from another, their meaning is naturally liable to be mistaken by those whose learning does not extend beyond their mother tongue.

Nothing is more common among uneducated writers than this confounding of the meaning of adjectives.

Some adjectives of English form and origin have fallen into disuse in modern times, as Latin radicals and terminations have become more familiar. This process, however, like most of those which occur in the progress of language, seems to have gone on very capriciously. We use *fatherly*, *motherly*, *brotherly*, as readily as *paternal*, *maternal*, *fraternal*. *Sisterly* has no Latin equivalent. *Sonly* is never used, though *filial* does not fully represent it. *Daughterly* is not common. We sometimes meet with the phrase "*daughterly* house;" that is, a house full of daughters.

COMPARISON OF ADJECTIVES.

§ 269. Those adjectives which denote VARIABLE QUALITIES have three degrees of Comparison, the Positive, the Comparative, and the Superlative. Variable qualities are those which are capable of increase or diminution.

SIMPLE OR TERMINATIONAL COMPARISON.

§ 270. The POSITIVE degree of the quality is expressed by the adjective in the simple form; as, *Wise*, *cold*.

The COMPARATIVE degree of the quality is expressed by adding *r* or *er* to the positive form; as, *Wiser*, *colder*.

The SUPERLATIVE degree of the quality is expressed by adding *st* or *est* to the positive form; as, *Wisest*, *coldest*.

The comparative refers to two persons or things, and denotes a greater degree of a quality in the one than in the other. The superlative refers to more than two persons or things, and denotes the utmost degree of a quality.

All monosyllables admit of *r*, *st*, or *er*, *est*, and dissyllables when the addition may be easily pronounced.

When adjectives end in *y* after a consonant, the *y* is dropped and *i* substituted before *er* and *est*; as, *Lofty*, *loftier*, *loftiest*.

COMPOUND COMPARISON.

§ 271. Every adjective susceptible of comparison may also be compared by the use of the adverbs *more* and *most*; as, *More wise*, *most wise*. This mode of comparison is generally used in

the case of long words, for euphonic reasons, while the other is used in the case of short words.

Diminution of quality, whether the adjective is of *one* syllable or *more* than one syllable, is formed by *less* and *least;* as, *Happy, less happy, least happy.* The termination *-ish* expresses a slight degree of a quality, as *reddish. More, most, less,* or *least,* prefixed to an adjective, forms with it virtually a compound adjective.

We thus have the means of denoting at least five varieties of quality; as, *Least happy, less happy, happy, more happy, most happy.*

IRREGULAR COMPARISON.

§ 272. The following adjectives have DIFFERENT WORDS for expressing the different degrees of comparison:

Positive.	Comparative.	Superlative.
Good,	*Better,*	*Best.*
Bad, evil, or *ill,*	*Worse,*	*Worst.*
Much or *many,*	*More,*	*Most.*
Little,	*Less, Lesser.*	*Least.*

Good and *better* are related logically in the ideas they express, but not etymologically. They are related in their use, but not in their origin. *Better* and *best* have lost their positive, if they ever had any, which has been replaced by *good,* a word of a different origin. It is stated that the Persian language has *beh=good,* and *better* for the comparative. The same general account may be given of the relations of *bad* and *worse,* of *many* and *more.* They are etymologically different words. It is also said that the Persian language has *bad,* and comparative *badter.*

In other languages, the words corresponding to *good, better, best,* show a similar want of relationship in their origin. Icelandic *gód, bettri, bestr;* Mœso-Gothic *goth, batiza, batist;* Danish *god, bedre, beste;* Swedish *göd, bättre, bäst;* Dutch *goed, beter, best;* Friesic *god, bettre, beste;* Anglo-Saxon *god, betra, betst.* In Latin, as an equivalent for *good, better, best,* we have *bonus, melior, optimus.*

Much is etymologically related to *more.* It is doubtful whether *little* and *less* are etymologically related to each other.

IRREGULAR TERMINATIONS.

§ 273. The following adjectives have IRREGULAR TERMINATIONS for expressing the degrees of comparison:

Positive.	Comparative.	Superlative.
Aft,	*After*,	*Aftermost.*
Far,	*Farther*,	*Farthest*, *Farthermost.*
Fore,	*Former*,	*Foremost*, *First.*
(*Forth*),	*Further*,	*Furthest.*
Hind,	*Hinder*,	*Hindermost*, *Hindmost.*
Late,	*Later*, *Latter*,	*Latest*, *Last.*
Low,	*Lower*,	*Lowest*, *Lowermost.*
Near,	*Nearer*,	*Nearest*, *Next.*

Farther means *more far* or *more distant*. It is derived from the word *far*, which appears in the following forms: *fairra*, Mœso-Gothic; *feor*, Anglo-Saxon; *fër*, Old High-German. The proper comparative is formed without the *th*, which is inserted either because *far-er* is inharmonious, or from the word being confounded with *further*. *Last* is only a contraction of *latest*. By comparing this word with *best*, we discover that the sound of *t* has been lost. The full forms would be *lat-est* (*latt-est*) and *bett-est*. Some of these adjectives are redundant, though in most cases there is a difference of meaning. Thus, *foremost* refers to place; *first*, to time; *latest*, to time; *last*, to order. *Near*, although in meaning an adjective of the positive degree, is, in respect to its form, a comparative. The Anglo-Saxon form is *neah* for the positive; *nea-rre*, *nea-r*, and *ny-r* for the comparatives. Hence *nearer* is, in respect to its form, a double comparative, *nea-r-er*.

DEFECTIVE COMPARISON.

§ 274. The following adjectives are DEFECTIVE in their comparison:

Positive.	Comparative.	Superlative.
Out (adv.),	*Outer*, *Utter*,	*Outermost*, *Utmost.*
In (prep.),	*Inner*,	*Innermost*, *Inmost.*
Up (adv.),	*Upper*,	*Uppermost*, *Upmost.*
———	*Hither*,	*Hithermost.*
———	*Nether*,	*Nethermost.*
Eld (obsolete),	*Elder*,	*Eldest.*
———	*Under*,	*Undermost.*
Rear,	———	*Rearmost.*
Front,	———	*Frontmost.*
Mid,	———	*Midmost.*
Middle.	———	*Middlemost.*

Positive.	Comparative.	Superlative.
North,	———	*Northmost.*
South,	———	*Southmost.*
East,	———	*Eastmost.*
West,	———	*Westmost.*
Northern,	———	*Northernmost.*
Southern,	———	*Southernmost.*
Eastern,	———	*Easternmost.*
Western,	———	*Westernmost.*

The comparatives *former* and *latter*, or *hinder; upper* and *under*, or *nether; inner* and *outer*, or *utter; after* and *hither;* and the Latin *superior* and *inferior; anterior* and *posterior; interior* and *exterior; prior* and *ulterior; senior* and *junior; major* and *minor*, can not, like other comparatives, be construed with the conjunction *than.* They are comparatives in *form*, but positives in *nature.*

COMPARISON BY INTENSIVE WORDS.

§ 275. Besides the terminational comparison, there is another, which is expressed by certain *Intensive* words, as *very, exceedingly, extremely;* as, "*Very* hard;" "*extremely* great;" "*exceedingly* kind." When *very* or any similar word is put before the positive, it is called the Superlative of Eminence, to distinguish it from the superlative of comparison. Thus, "*very bold*" is the superlative of eminence, and *boldest* is the superlative of comparison.

Another mode of comparison, which in its nature is eminently superlative, is to select a certain class superior to others as the starting point of comparison; as, "King of kings;" "lord of lords;" "the bravest of the brave." As all men are not brave, *brave* is itself comparative; and if the brave exceed the common herd, much more does the bravest exceed the common herd.

The comparison is sometimes modified by such terms as *somewhat, little, still, almost, much, so.* Thus, "Learning is valuable, prudence is more valuable, and virtue more valuable *still.*" The word *still* implies a continued gradation. Were this word suppressed, the sentence would imply that prudence and virtue are each more valuable than learning, but would assert no superiority of virtue to prudence. In the following line

a progressive increase in the comparison is effected by the addition of *yet* after a comparative adjective:

"*Short, shorter, shorter yet* my breath I drew."

ADJECTIVES NOT ADMITTING COMPARISON.

§ 276. Adjectives whose qualities are Invariable, not susceptible of increase or diminution, can not be compared. Among these are,

1. All words expressive of FIGURE; as, *Circular, square.*

2. Certain DEFINITIVE adjectives; as, *One, two, several.*

3. Certain words implying MATTER, TIME, PLACE, PERSON; as, *Wooden, daily, British, Mosaic.*

4. Words denoting the HIGHEST or LOWEST degree of a quality. The following has been given as a list of adjectives which do not properly admit of degrees:

Almighty,	Extreme,	Infinite,	Safe,
Certain,	Fall,	Lawful,	Serene,
Chief,	False,	Leaden,	Solid,
Circular,	Filial,	Living,	Sound,
Conscious,	Fluid,	Natural,	Square,
Continual,	Free,	Paternal,	Subject,
Dead,	Godly,	Perfect,	Supreme,
Earthly,	Golden,	Perpetual,	Triangular,
Empty,	Gratuitous,	Reverend,	True,
Everlasting,	Heavenly,	Right,	Universal,
External,	Human,	Royal,	Void.

Some of these adjectives, however, are frequently found in the comparative or superlative form:

"But first and *chiefest* with thee bring."

MILTON, *Il Penseroso.*

Thus, too, we find "*more perfect*" and "*most perfect*," "*fuller*" and "*fullest*," although it is evident that nothing can be more perfect than perfection, or more full than fullness. These forms of expression, though not logically correct, are rhetorically so.

"In such instances, the adjective, in its positive state, is not employed so as to denote absolutely the highest degree of quality, but only an *approximation* to that degree. Thus, when we say that one thing is fuller than another, we must mean that

the one thing approaches nearer to fullness or perfection than another, presupposing that neither of the things is absolutely full."—GRANT'S *Grammar*, p. 54.

COMPARATIVE ETYMOLOGY.

§ 277. In the Classical and the Anglo-Saxon languages, adjectives were declined. The following is the declension of *god* (good) in the Anglo-Saxon:

	Singular.			Plural.
	Masc.	Fem.	Neuter.	Masc., Fem., Neut.
Nom.,	Gód,	Gód,	Gód.	Góde.
Gen.,	Gódes,	Gódre,	Gódes.	Gódra.
Dat.,	Gódum,	Gódre,	Gódum.	Gódum.
Acc.,	Gódne,	Góde,	Gód.	Góde.
Abl.,	Góde,	Gódre,	Góde.	Gódum.

These inflections have, in the modern English language, been all dropped, and in place of them we have the word *good* in a single form.

NUMERALS.

§ 278. NUMERALS express the relation of number and quantity. Hence, like pronouns, they are *form-words* or *relational* words, and not, like adjectives, proper notional words. In the Beckerian system of grammar they are regarded as a distinct part of speech. In our common grammars they are referred to under the heads of *abstract nouns*, *numeral adjectives*, and *numeral adverbs*. But they differ, like pronouns, from common substantives, adjectives, and adverbs, in that they respect not some inherent quality or attribute of substances, but only an external relation, namely, that of quantity.

IMPORTANCE.

§ 279. The importance of this class of words is evident from the consideration that *quantity* as distinct from quality is one of the general categories, or fundamental principles of human knowledge. Their importance in logic is also evident, from the late discussions of Sir William Hamilton in respect to the quantification of the subject and the predicate. The small space allotted to numerals in common grammars shows that the old

arrangement is not adapted to develop fully the nature of this class of words.

CLASSIFICATION.

§ 280. I. Cardinal Numerals, or Cardinals, which express number in its simplest form, and answer the question *How many?* as, *One*, *two*, *three*, *four*, and so on indefinitely. These express the repetition of a substance in space, and are properly attributive. The word *one* is naturally singular. The rest are naturally plural.

1. *Abstract Numerals*, expressed either by the preceding numbers used substantively; as, *The ones*, *the tens;* by words derived from the Latin; as, *Unity*, *trinity;* or by words derived from the Greek; as, *Monad*, *duad.*

2. *Distributive Numerals* (comp. Lat. *bini*, *trini*); as, *One by one*, *two by two*, by *fifties.* These are expressed in English only by adverbial phrases.

3. *Iterative Numerals;* as, *Once*, *twice*, *thrice.* These are the genitives of the abstract numerals used adverbially. The series is continued by means of adverbial phrases; as, *Four times*, *five times;* and answers to the question *How often?*

II. Ordinal Numerals, or Ordinals, which denote a series, and answer the question *Which one in the series?* as, *First*, *second*, *third*, *fourth.* The ordinal *first* is a superlative form derived from the root *fore.* The word *second*, contrary to the analogy of the other ordinal, is derived from the Latin *secundus.* The remainder of the ordinals are derived from the cardinal numerals by the addition of the sound of *th*, subject to slight variations. In *third th* becomes *d.* In *fifth* the vowel is shortened. In *third* there is the transposition of the letter *r.*

Adverbs of order are derived, for the most part, from the preceding, by means of the adverbial affix *ly;* as, *Firstly*, or, what is better, *first*, *secondly*, *thirdly*, &c., and *lastly.* In the higher numbers it is necessary to use an adverbial phrase; as, In the *eleventh place*, in the *twelfth place.*

III. Multiplicative Numerals, or Multiplicatives, which show the number of parts of which a whole is composed, and answer the question *How many fold?* as, *Single*, *double*, *triple*, or *treble*, *four-fold* or *quadruple.*

IV. Partitive Numerals; as, *Half*, a *third*, a *quarter*, or *fourth part*. They are mostly used as substantives.

V. Indefinite Numerals; as, *Many*, *few*, *some*, *all*, *much*, *less*, *several*, *whole*, *enough*, *other*, *another*, *only*, *alone*, *more*, *any*, *none*, *aught*, *naught*, *something*, *nothing*, *somewhat*, &c.

VI. Indefinite Quantitatives; as, *Great*, *little*, *some*, *all*. They are taken, for the most part, from the indefinite numerals, sometimes by different words; as, *Great* and *little*, or *large* and *small* (comp. *many* and *few*); sometimes by a different construction; as, *Some water* (comp. *some men*); *all the house* (comp. *all houses*).

The indefinite numerals and quantitatives form antitheses; as, *Many* opposed to *few*; *great* to *little*; *large* to *small*; *all* to *some*.

COMPOUND NUMERALS.

§ 281. In Compound Numerals of the ordinal series, it is only the last number that takes the ordinal termination; as, The *thirty-third* year; the *five hundred and twenty-fifth* year. We may compare this with our mode of adding a *genitive* termination to such phrases as *the King of England: the King of England's* crown. As we consider *King of England* a sort of compound substantive, and add the mark of the genitive to the end of it, so we consider *five hundred and twenty-five* a compound adjective, and are satisfied with having the mark of its class put on to the end. When units are combined with tens, they are placed either *first*, *with* "and," or *last*, *without* "and" (*four-and-twenty*, or *twenty-four*); but after a *hundred* the smaller number is always last; as, A *hundred and twenty-four*.

PLURAL FORMS.

§ 282. Cardinals take the plural *form*, though all except *one* are naturally plural.

> "The sun has long been set,
> The stars are out by *twos* and *threes*,
> The little birds are piping yet
> Among the bushes and the trees."
>
> Wordsworth.

"We are not to stay altogether, but to come to him where he stands by *ones*, by *twos*, and by *threes*."—SHAKSPEARE.

Numerals are usually classed with adjectives, and called numeral adjectives. Like pronouns, they can be divided, according to their signification and form, into *substantive*, *adjective*, and *adverbial* numerals; as, *A hundred; ten men; tenthly.*

QUESTIONS UNDER CHAPTER III.

1. Give the two definitions of an adjective, and the derivation of the term.
2. What does it denote, and why is it called a noun adjective?
3. Mention the several classes of adjectives.
4. What is a proper adjective, and what is a common adjective?
5. What is a numeral adjective, and what is a pronominal adjective?
6. What is a participial adjective, and what a compound adjective?
7. Mention other classifications, with examples.
8. How many degrees of comparison have adjectives that denote variable quantities, and what are they?
9. In terminational comparison, how is the positive expressed? how is the comparative expressed? how is the superlative expressed?
10. What is said of compound comparison? and of diminution of quality? and of the termination *ish?* and of the number of varieties of quality?
11. Give an instance of irregular comparison, in which different words are employed.
12. Give instances of irregular terminations in comparison.
13. Give instances of defective comparison?
14. What is said of comparison by intensive words?
15. What is said of adjectives not admitting comparison?

NUMERALS.

16. What do numerals express? what kind of words are they? and what is said of their importance?
17. Which are the cardinal numerals? what do they express? and what question do they answer?
18. Which are the ordinal numerals? what do they denote? and what question do they answer?
19. Which are the multiplicative numerals? what do they denote? and what question do they answer?
20. Which are the partitive numerals, and the indefinite numerals?
21. Which are the indefinite quantitatives, and the compound numerals?
22. What is said of plural forms?

CHAPTER IV.

THE ARTICLE.

§ 283. The ARTICLE is a part of speech serving to reduce a noun substantive from a general to a particular signification. It is a question whether the words AN and THE should be regarded as a *distinct part of speech*, called the article, or should be classed with adjectives. *An* is very closely related in origin and power to the word *one*, a numeral adjective. *The*, both in its original and its present power, is closely related to the word *that*, a pronominal adjective. It is convenient to class them as a distinct part of speech.

RELATION OF THE ARTICLES TO THE PROPOSITION.

§ 284. Still, though they agree severally with *one* and *that*, they also differ from them. They can not, either of them, like *one* and *that*, form the predicate of a proposition. Nor can either of them stand by itself as the subject of a proposition. *The* can enter into a proposition only as the sign of definiteness; as, *The man is mortal.* *An* or *a* can enter into a proposition only as a sign of indefiniteness; as, *A man is mortal.* The article can be only a secondary part of speech.

THE ARTICLE "AN" OR "A."

§ 285. 1. The article AN is the Anglo-Saxon *án*, the Scotch *ane*, the Latin *unus*, and the numeral *one*. But, though it is the same in derivation as the numeral *one*, it differs from it in meaning. *A man* is more indefinite than *one* man. The word *an* can not be used by itself; the word *one* can. Thus we can say "He sold *one*," but not "He sold *a*."

2. In the Anglo-Saxon, *an* was used before consonantal sounds as well as vowel sounds. In the English language the *n* is omitted before consonantal sounds and retained before vowel sounds; as, A *man*, an *eagle*, a *heart*, an *hour*, a *union*, a *oneness*. The last two words commence with consonantal

sounds, the first with that of *y*, and the second with that of *w*, and therefore *a* is used instead of *an*. In the word *hour* the *h* is silent, and accordingly the *n* is retained.

3. The words *an* and *a* are identical, the change from *an* to *a* before a consonantal sound having been made by a euphonic process. It is used when we speak of some single object without defining it. For this reason, in comparison with *the*, it is called the *Indefinite Article*. It is definite only with respect to *number*. It can occur only when conjoined with other words; as, *A man*, *a woman*. Like the adjective, it is the same for all genders and cases.

THE ARTICLE "THE."

§ 286. 1. The word THE is called the *Definite Article*, because it specifies or defines the substantive with which it is conjoined; as, *The man*, *the woman*. By these expressions some particular man or woman is signified. It is the same for all genders, and cases, and numbers.

2. The definite article *the* has arisen out of the demonstrative pronoun *þæt*, or, at least, out of a common root; just as *an* and *a* have arisen out of the numeral *one*. In the Anglo-Saxon there was a form, *þe*, undeclined, and common to all the cases of all the numbers. As *an* or *a* is less definite than *one*, so is *the* less definite than *that*. Were we for *the* to substitute *that*, and to say "*that* man with *that* long beard," the phrase would more particularly imply real presence, and, indirectly, a sort of contrast with *this* man with *this* long beard. *An* and *one*, *the* and *that*, express different degrees of definiteness. *An* might with propriety be called the *Numeral* article, and *the* the *Demonstrative*.

COMPARATIVE ETYMOLOGY.

§ 287. In Greek there is no indefinite, in Latin there is neither an indefinite nor a definite article. In the former language they say *ἄνηρ τις*=*a certain man*. In the Latin, the words *filius regis* mean equally *the son of the king*, *a son of a king*, *a son of the king*, or *the son of a king*. In Mœso-Gothic and in Old Norse there is an equal absence of the indefinite article.

The origin of articles seems to be uniform. The German *ein*,

the Danish *en*, stand to *one* in the same relation in which *an* does. The French *un*, Italian and Spanish *uno*, are similarly related to *unus*=*one*. And as in English *the*, in German *der*, in Danish *den*, come from the demonstrative pronouns, so in the Romanic languages are the French *le*, the Italian *il* and *lo*, and the Spanish *el*, derived from the Latin demonstrative *ille*.

In no language, in its oldest stage, is there ever a word giving, in its primary sense, the ideas of *a* and *the*. As tongues become modern, some word with a *similar* sense is used to express them. In the course of time a change of form takes place corresponding to the change of meaning, e. g., *one* becomes *an*, and afterward *a*. Then it is that articles become looked upon as separate parts of speech. No invalidation of this statement is drawn from the Greek language. Although the etymology gives us ὁ, ἡ, τό, *ho*, *he*, *to*, as the definite article, the syntax informs us that in the oldest stage of the language ὁ (*ho*)=*the*, had the power of ὅυτος (*howtos*)=*this*.

"There is a *the* which originated from the Anglo-Saxon *þy*, *thaí*, and is different from the *the* which originated from the Anglo-Saxon *þe*. The latter is the common article. The former is the *the* in expressions like *all the more*, *all the better*=*more by all that*, *better by all that*, and the Latin phrases *eo majus*, *eo melius*." For some of these views, see Latham on the *English Language*.

QUESTIONS UNDER CHAPTER IV.

1. What is an article?
2. What question has been raised in respect to *an* and *the?*
3. To what words are they closely related in origin and power?
4. State the relation of the articles to the proposition.
5. With what words is the article *an* identical?
6. In what cases is *an* used in the English language, and in what cases is *a* used?
7. What is *an* or *a* called, and why is it so called?
8. In what respect is this article definite?
9. Why is *the* called the definite article?
10. From what is the definite article *the* derived?
11. Mention some languages which are destitute of one or both articles.
12. What is said of the Latin in this connection?
13. What is said of another *the?*

CHAPTER V.

THE PRONOUN.

§ 288. A Pronoun is a word which can be used instead of a noun, either as the subject or the predicate of proposition; as, "The man is happy; *he* is benevolent." Here *he* is used instead of man as the subject of the proposition. "I am *he*." Here *he* is used as the predicate of the proposition.

Or, a Pronoun is a word used instead of a noun; as, "*I* went to London;" "*thou* hast done a good action;" "*he* will return."

The term *pronoun* is derived from the Latin word *pronomen*, which signifies *for a noun*. Pronouns have been called *substitutes*, inasmuch as some of them stand not only for nouns, but also for adjectives, for a sentence or part of a sentence, or a series of propositions.

Pronouns are *relational* words, or *form-words*, according to Becker's classification. They do not, like substantives, express the idea of an object, but only the *relation of an object to the speaker*, since they show whether the object is the speaker himself (the first person), or the person or thing addressed (the second person), or the person or thing spoken of (the third person); e.g., *I* (the teacher) give to *you* (the scholar) *it* (the book).

CLASSIFICATION.

§ 289. I. A Personal Pronoun is a pronoun whose form shows of what person it is without reference to the construction in which it is used.

The personal pronouns are *I*, of the first person; *thou*, of the second person; *he*, *she*, and *it*, of the third person. It should be remembered that *nouns* are naturally of the third person.

II. A Demonstrative Pronoun is a pronoun which eminently *points out* the objects to which it relates.

The demonstrative pronouns are *this* and *that*, with their plurals, *these* and *those*, and perhaps *such* and *same*.

III. A Relative Pronoun is a pronoun which stands for some preceding word or phrase called the antecedent, and performs the office of a conjunction in connecting sentences.

The relative pronouns are *who*, *which*, *that*, and *what*.

IV. An Interrogative Pronoun is a pronoun used in asking questions.

The interrogative pronouns are *who*, *which*, and *what*.

V. An Adjective Pronoun is a pronoun which partakes of the nature of the adjective. See § 266.

VI. An Adverbial Pronoun is a pronoun which partakes of the nature of an adverb. See § 363.

THE EXTENT OF PRONOUNS.

§ 290. The extent of this part of speech in different languages has been variously defined. Thus, *unus*, *totus*, *solus* were regarded as pronouns by the ancient Latin grammarians, while the corresponding words in Greek, εἷς, πᾶς, ὅλος, and μόνος, are considered merely as adjectives. *Same*, in English, is considered as an adjective, while *idem*, in Latin, is ranked among pronouns. In Sanscrit grammar, the number of pronouns is especially great, embracing such words as *nemas*, half; *alpas*, a little; *êkas*, one; *dakshinas*, on the right or southern; *awaras*, behind, &c. That these words have a plausible claim to be regarded as pronouns might easily be shown; and grammarians, in receiving them, have probably been influenced by the irregularity of inflection which naturally attaches to the pronoun.

THE VALUE OF PRONOUNS.

§ 291. Pronouns act a very important part in etymology, and have a great influence upon the grammatical form of other parts of speech. The pronominal roots enter into the personal inflections of verbs, and into the cases of nouns, and give rise to many adverbs, and to a large proportion of the conjunctions.

It has been said that pronouns are employed to prevent the tiresome repetition of nouns. But they do something more. For, as there is hardly any name peculiar to one individual, the employment of a name belonging to more persons than one would not so clearly specify the object as the appropriate pronoun; nor would it have that simplicity and energy which accompany the

pronoun. If, instead of saying "*I* am the God," Moses had said, "The *Lord* is the God," or, instead of saying "*Thou* art the man," Nathan had said, "*David* is the man," the energy of the expression would have been destroyed.

"They are strange and mighty words, these two little pronouns *I* and *Thou*, the mightiest, perhaps, in the whole compass of language. The word *pronoun* is not quite strictly appropriate to them; for, as the great master of the philosophy of language, William Humboldt, observes, 'They are not the mere substitutes of the names of the persons for whom they stand, but involve the personality of the speaker and of the person spoken to, and the relation between them.' *I* is the word which man has in common with God, the eternal, self-existing I AM. *Thou* is the word with which God and his conscience speak to man, the word with which man speaks and communes with God and his neighbor. All other words without these two would belong to things. *I* and *thou* are inseparable from personality, and bestow personality on whatsoever they are applied to. They are the two primary elements and conditions of all speech, which implies a speaker and a person spoken to; and they are indispensable complements each of the other, so that neither idea could have been called forth in man without the help of its mate."—*Guesses at Truth*, first series, p. 189.

PERSONAL PRONOUNS.

§ 292. A PERSONAL PRONOUN is a pronoun whose form shows of what person it is, without reference to the construction in which it is used. There are five pronouns called PERSONAL, namely, I, THOU, HE, SHE, IT. They are so called because they denote only the *relation of personality*. They are substitutes for nouns, and are sometimes called substantive pronouns.

The reasons for including the pronoun *it* with the personal pronouns are historical rather than logical. Strictly, *it* is applied to things rather than to persons. The reasons for not including the pronoun *who*, which denotes persons, in this class, are found in its distinctive office of connecting sentences, in which it agrees with the relative pronouns, and is classed with them.

Personal pronouns admit of *person*, *number*, *gender*, and *case*.

Variety of form to distinguish the sex is confined to the *third*

person. *He* is masculine; *she* is feminine; *it* is neuter. Pronouns of the first and second person are either masculine or feminine, according to the sex of the speaker or of the person addressed.

§ 293. DECLENSION OF PERSONAL PRONOUNS.

			Nom.	Gen. or Poss.	Accus. or Object
1st *Pers.*	*Singular*,		I,	My *or* mine,	Me.
	Plural,		We,	Our *or* ours,	Us.
2d *Pers.*	*Singular*,		Thou *or* you,	Thy *or* thine,	Thee.
	Plural,		Ye *or* you,	Your *or* yours,	You.
3d *Pers.*	*Sing.*	*Masc.*,	He,	His,	Him.
		Fem.,	She,	Her *or* hers,	Her.
		Neut.,	It,	Its,	It.
	Plural,		They,	Their *or* theirs,	Them.

COMPARATIVE ETYMOLOGY.

§ 294. The current declension of the English personal pronouns has been given from a regard to convenience, and not because it is an exhibition of true etymological relations. This may be the better understood from an inspection of the declensions of the personal pronouns and of the demonstrative pronouns in the Anglo-Saxon. See § 295 and § 308.

§ 295. DECLENSION OF PERSONAL PRONOUNS IN THE ANGLO-SAXON.

FIRST PERSON.

	Singular.	Dual.	Plural.
Nom.,	Ic, *I.*	Wit, wyt, *we two.*	We, *we.*
Gen.,	Min, *of me.*	Uncer, *of us two.*	Ure, user, *of us.*
Dat.,	Me, *to me.*	Unc, *to us two.*	Us, *to us.*
Acc.,	Me, meh, mec, *me.*	Unc, *us two.*	Us, usih, usic, *us.*

SECOND PERSON.

Nom.,	Đú, *thou.*	Git, gyt, *ye two.*	Ge, *ye.*
Gen.,	Đín, *of thee.*	Incer, *of ye two.*	Eower, *of you.*
Dat.,	Đe, *to thee.*	Inc, *to two.*	Eow, *to you.*
Acc.,	Đe, þeh, þec, *thee.*	Inc, *you two.*	Eow, eowih, eowic, *you.*

THIRD PERSON.

	Masc.	Fem.	Neut.	Plural of three Genders
Nom.,	He, *he.*	Heo, *she.*	Hit, hyt, *it.*	Hi, hig, *they.*
Gen.,	His, *of him.*	Hire, hyre, *of her.*	His, *of it.*	Hira, heora, *of them*
Dat.,	Him, hym, *to him.*	Hire, hyre, *to her.*	Him, *to it.*	Him, heom, *to them*
Acc.,	Hine, hyne, *him.*	Hi, *her.*	Hit, hyt, *it.*	Hi, hig, *them.*

PRONOUNS OF THE FIRST PERSON.

§ 296. I. For *I* in English we have *ic* in Anglo-Saxon, *ich* in the German, *ek* in the Icelandic, *ik* in the Mœso-Gothic, *jag* in the Swedish, εγω in the Greek, *ego* in the Latin. These words in these several languages grew out of a root which is not the same as that from which the oblique cases in these several languages sprang. They are etymologically defective in the oblique cases, but not practically. The words in actual use in these cases are from another root.

Mine and my. These words sprang from the same root as *me*. For their etymological relations, see § 302.

Me. For *me* in English we have in the Anglo-Saxon *me*, *meh*, *mec*, in German *mich*, in Danish *mig*, in Mœso-Gothic *mik*, Latin *me*, Greek με. These words all grew out of the same root, but they are all defective in the nominative case. *Me*, in colloquial discourse, is often used for *I;* as, "Who is at the door?" "It is *me*." This form of expression, arising from an objective view of one's self, should not be encouraged.

We. For *we* in English we have *we* in the Anglo-Saxon, *wir* in the German, *vi* in the Danish, *nos* in the Latin.

Our and ours. For *our* and *ours* in English we have *ure*, *user* in the Anglo-Saxon, *unser* in the German, *vor* in the Danish. *Ours*, *yours*, and *theirs* have been characterized as having double inflections. In popular language, the pronouns take another double inflection, which seems to be governed by the same laws as *ours*, *yours*, and *theirs*. People in common life say *our'n*, *your'n*, *their'n*, *his'n*, *her'n*, using them absolutely just as the German *dessen*, *deren* are used. In Wiclif's translation we have the following forms: "Blessyd be poure in spirit, for the kingdom of hevenes is *herun*."—*Matthew*, v. "And some *ouren* wentin to the grave, and thei founden so as the wymmen seiden, but thei founden not hym."—*Luc*, chap. xxiv. It is not easy to say when the forms *ours*, *yours*, *theirs* first made their appearance in the language. The present difference between them and *our*, *your*, *their*, consists in this, that the former can be used absolutely or independently; as, "*Yours* is the best book." Formerly, namely, in the old English stage, the latter class also could be used absolutely; as,

"Gif he passeth with honour,
Our is the dishonoure."—*Kyng Alisaunder*, 38.

"Of Synah can I tell the more,
And of Our Lady's bower,
But little needs to strow my store,
Suffice this hill of *our*."

Us. For *us* in English we have *us* in the Anglo-Saxon, *unser* in the German, *os* in the Danish, *nos* in the Latin. *We*, *our*, *ours*, *us*, are etymologically related to each other. They all spring from the same root.

SUBSTITUTION OF PLURALITY FOR UNITY.

§ 297. We, in the plural, is often used in the place of I in the singular, especially by reviewers, authors, monarchs, &c. That a reviewer, in giving his individual opinions to the public, should substitute plurality for unity is very natural, inasmuch as he is associated with others, often in a junto or club, whose collective opinions he is supposed to utter. Moreover, what he lacks in argument he can supply by calling in the aid of *we* instead of *I*. That a ruler, embodying in himself the collected will of others; that an author or orator, in addressing his readers or hearers, who entertain the same views with himself, should use the plural term instead of the singular, is warrantable.

"But there is a tribe of writers who are fond of merging their individuality in a multitudinous *we*. They think they may pass themselves off unnoticed, like the Irishman's bad guinea, in a handful of halfpence. In ordinary books, except when the author can be reasonably conceived to be speaking, not merely in his own person, but as the organ of a body, or when he can fairly assume that his readers are going along with him, his using the plural *we* impresses one with much such feeling as a man's being afraid to look one in the face. In simpler times, before our self-consciousness became so sensitive, men were not afraid to say *I*, and they never dreamed that their doing so could be any offense to their neighbors. But now men are ready to become *he*, *she*, *it*, *they*—any thing rather than *I*. Even Dr. Chalmers, speaking of *himself*, says, *We formerly thought differently, but have now changed our mind*." See *Guesses at Truth*, first series, p. 143.

PRONOUNS OF THE SECOND PERSON.

§ 298. Thou. The equivalent of *thou*, in the Anglo-Saxon, was *þu;* in the German, *du;* in the Swedish and Danish, *du:* in the Latin, French, Italian, Spanish, *tu.*

Thy. For the etymological relations of *thy* and *thine*, see § 302

Thee. The equivalents of *thee*, in Anglo-Saxon, are *þe*, *þeh*, *þec.*

Ye. In the Anglo-Saxon we have *ge.* This is a true nominative. It sometimes has the force of an accusative, and, as such, is used by the poets. "His wrath, which one day will destroy *ye* both."—Milton.

Your, Yours. In the Anglo-Saxon we have the equivalent *cower.* Yours is used independently as a substitute for a noun in the nominative or objective case; as, "This book is *yours;*" "I have no pen; give me *yours.*"

You. The equivalent of *you*, in Anglo-Saxon, was *eow.* It is a true accusative. It is also used as a nominative instead of *ye.* It is, in familiar language, used in the singular number as *thou* is in the solemn style. *You* is used, like *on* in French, indefinitely, i. e., for *any one;* as, "It is a grand object; *you* may look over the world without finding such another."

SUBSTITUTION OF PLURALITY FOR UNITY.

§ 299. The original use of *you*, a plural form, instead of *thou*, a nominative singular, may have arisen from a deference to the person addressed, which led the speaker to treat *one* as *more than one*, or as representing others besides himself. That *you* had a plural meaning, and not a singular one, is evident from the circumstance that it is nominative to a plural verb, *you are*, and not to a singular one, *you art.* But it has long since ceased to have that meaning, or to suggest the idea of plurality when applied to an individual. It may, therefore, with propriety take its place among the singular forms in the declension of the pronoun and the conjugation of the verb. See § 293.

In the languages of modern Europe, divers expedients have been adopted to supersede the pronoun of the second person singular; and only among certain classes, or in particular cases, is it thought allowable nowadays to address any one by his right-

ful appellation, *thou*. This is commonly supposed to be dictated by a desire of showing honor to him whom we are addressing. But the further question arises, Why is it esteemed a mark of honor to turn an individual into a multitude? The secret motive which lies at the bottom of these conventions is a reluctance, in the one case, to obtrude one's own personality by the use of *I*, and, in the other, to intrude on the personality of another by the use of *thou*.

Among the Greeks and Romans there was not the same personality in their addresses to each other. They never fancied that there could be any thing indecorous or affronting in calling each other simply σύ or *tu*.

In England *thou* was in current use until, perhaps, near the commencement of the seventeenth century, though it was getting to be regarded as somewhat disrespectful. At Walter Raleigh's trial, Coke, when argument and evidence failed him, insulted the defendant by applying to him the term *thou*. "All that Lord Cobham did," he cried "was at *thy* instigation, *thou* viper! for I *thou* thee, *thou* traitor!" When Sir Toby Belch is urging Sir Andrew Aguecheek to send a challenge to Viola, he says, "If thou *thouest* him some thrice it shall not be amiss."

PRONOUNS OF THE THIRD PERSON.

§ 300. He. For *he* we have in the Anglo-Saxon *he*, in the German *er*, in the Swedish *han*, in the Latin *ille*.

His. *His* was in the Anglo-Saxon a true possessive as now, and was common to both the masculine and the neuter genders.

Him. *Him* was in the Anglo-Saxon a dative (*heom*), common to the masculine and the neuter genders, but now an objective case, and restricted to the masculine.

She. For *she* we find in the Anglo-Saxon *heo*, out of which it grew.

Her. Originally *hire*, or *hyre*, was used in the Anglo-Saxon either as a dative or a possessive; used in the modern English as a possessive (*her* book) or an objective (he led *her*). "*Hers* is probably a case from a case," or an instance of a double inflection.

It. A true form of the neuter gender, which in the Anglo-Saxon was *hit*. See § 295. The letter *t* is the sign of the neu-

ter gender, as in *what*, *that*, *it*. In the present Danish, Swedish, Norwegian, and Icelandic, and in the Old Norse and Mœso-Gothic, all neuter adjectives end in *t*. *It* is used as a nominative and objective.

Its. A possessive irregularly formed, the *t* being mistaken as an original part of the word. It has superseded the Anglo-Saxon *his*. The following forms were in use in the time of Queen Elizabeth and James I.: "Learning hath *his* infancy, when *it* is but beginning, and almost childish; then *his* youth, when *it* is luxuriant and juvenile; then *his* strength of years, when *it* is solid and reduced; and, lastly, *his* old age, when *it* waxeth dry and exhaust."—Bacon, *Essay* LVIII. Here *his* is evidently used as the possessive case of *it*.

The word *its* is of late introduction into the language. It does not occur in the common version of the Bible, the substitute being *his* or *thereof*.

They, their, theirs, them. These words, borrowed from the demonstrative pronoun *thaet* (see § 308), replaced the pronouns *hi*, *heora*, *heom*. *Theirs* is in the same predicament with *ours*, *yours*, and *hers*. It is either a case formed from a case, and is a secondary genitive, or it is the case of an adjective. See § 302.

THE GERMAN USAGE.

§ 301. The Germans, when addressing a person, generally use the *third person plural* of the personal pronoun.

Till within some centuries, the Germans, like the French and the English, addressed each other in familiar conversation by the second person singular, and in formal intercourse by the second person plural. Since that period another mode of address has been adopted as expressive of respect, viz., by the third person plural, while inferiors were, and still are, addressed in the third person singular.

Although the Germans adopted these modern forms, they still retained the ancient form. There exists, therefore, a considerable variety in accommodating the mode of address to the different relations of superiority, inferiority, friendship, and love. The use of the third personal pronoun in the plural is generally received in the polite conversation of people of education; and

even inferiors, if not in dependence on the speaker, would be offended if otherwise addressed. The second personal pronoun in the plural is used among peasants and other people of lower condition, and is never used by others, except in addressing persons of that description. This practice is, however, more common in the country than in towns. The third personal pronoun in the singular, er for male, and sie for female persons, is used only in addressing inferiors, particularly servants and others, who are dependent on the speaker. It is also employed by the country people of some German provinces in speaking to one another. Being considered, however, as indicating a want of respect, this mode of address should scarcely ever be used.

The natural address, Du, is much more usual at the present day in German than in other modern languages. As it excludes all ceremonious formality, it is reserved for relations of confidence, friendship, and love. They use it in addressing their family, their best friends, and the Supreme Being. See Becker's *Grammar*.

That *my* and *mine*, *thy* and *thine*, *our* and *ours*, *your* and *yours*, are *personal pronouns in the possessive case*, and not possessive adjective pronouns, may be seen in § 302.

THE LONGER AND THE SHORTER FORMS OF THE POSSESSIVE CASE.

§ 302. The Genitive or Adnominal case of the pronoun has, in several of the Indo-European languages, given rise to a possessive adjective, which differs from the genitive or possessive case only in being declined like an adjective. Thus:

From Sanscrit *mama*, genitive of *aham*, I, comes *mâmaka*, my; from Sanscrit *tava*, genitive of *tvam*, thou, comes *tâvaka*, thy.

From Slavonic *mene*, gen. of *az*, I, comes *moi* masc., *moya* fem., *moe* neut., my; from Slavonic *tebe*, gen. of *ty*, thou, comes *tvoi* masc., *tvoya* fem., *tvoe* neut., thy.

From Greek ἐμοῦ, gen. of ἐγώ, comes ἐμός, ἐμή, ἐμόν, my; from Greek σοῦ, gen. of σύ, comes σός, σή, σόν, thy (comp. Greek δημόσιος, from gen. δήμου, Ionic δήμοιο, a contraction of ancient δήμοσιο).

From Latin *mei*, gen. of *ego*, comes *meus*, *mea*, *meum*, my;

from Latin *tui*, gen. of *tu*, comes *tuus*, *tua*, *tuum*, thy; from Latin *cujus*, gen. of *quis*, *quæ*, *quid*, comes *cujus*, *cuja*, *cujum*, belonging to whom?

From Gothic *meina*, gen. of *ik*, I, comes *meins* masc., *meina* fem., *mein* neut., my; from Gothic *theina*, gen. of *thu*, thou, comes *theins* masc., *theina* fem., *thein* neut., thy.

From Anglo-Saxon *min*, gen. of *ic*, I, comes *min* masc., *mine* fem., *min* neut., my; from Anglo-Saxon *thin*, gen. of *thu*, comes *thin* masc., *thine* fem., *thin* neut., thy.

In Hindoostanee, also, the genitive case, so designated by the writers on that language, conforms itself in its terminations to the gender, number, and case of the noun by which it is governed, just as an adjective would do.

Notwithstanding these facts, there is, we apprehend, in the English language, so far as *my* and *mine*, *thy* and *thine* are concerned, no possessive adjective pronoun distinct from the possessive case of the substantive pronoun.

For, in the *first* place, adjectives are not inflected in English. There is, originally, no essential difference of meaning between the possessive case of the substantive and the possessive adjective, derived from the same substantive; and in languages which have no inflection, as the Chinese, it is a matter of indifference whether certain forms are called the possessive case of the substantive or a possessive adjective. As adjectives in English are not declined, we have not this means of distinguishing them from substantives.

In the *second* place, *mine* and *my*, *thine* and *thy*, are severally both derived from an ancient genitive; as, *mine* and *my*, from Gothic *meina*, genitive of *ik*, Anglo-Saxon *min*, gen. of *ic*, and not from Gothic *meins*, *meina*, *mein*, Anglo-Saxon *min*, *mine*, *min*, the adjective. So *thine* and *thy*, from Gothic *theina*, gen. of *thu*, Anglo-Saxon *thin*, gen. of *thu*, and not from Gothic *theins*, *theina*, *thein*, Anglo-Saxon *thin*, *thine*, *thin*, the adjective.

And, in the *third* place, the different uses of *my* and *mine*, *thy* and *thine*, severally, are merely euphonic. The longer forms are used at the end of a sentence or clause for the better cadence. As the indefinite articles *an* and *a* are mere abridgments of the ancient numeral for *one*, being distinguished from

each other euphonically, so are *mine* and *my*, *thine* and *thy*, mere abridgments of the same ancient form. Thus we say, "It is *my* book;" but, "The book is *mine*," or "*Mine* is the book." Also, we say, "*My* book;" but anciently altogether, and now, in more solemn style, "*Mine* hour," "*mine* iniquities," just as we say, "*A* book," "*an* hour," "*an* elephant." Thus the longer forms are used at the end of a sentence or a clause, whenever the word with which it stands most immediately connected is either omitted or begins with a vowel.

Thus far concerning *my* and *mine*, *thy* and *thine;* but *our* and *ours*, *your* and *yours*, *their* and *theirs*, *her* and *hers*, stand etymologically on somewhat different ground.

In *my* and *mine*, &c., *mine* is the original or normal form from which *my* is derived by an apocope. But in *our* and *ours*, &c., *our* appears to be the original or normal form from which *ours* is derived by a process not yet fully understood. It is probably a capricious or abnormal form, involving a double or second exponent of the possessive relation (in imitation of the genitive of nouns, *king's*, *John's*). Compare the Latin genitives plural *nostrûm* or *nostri*, *vestrûm* or *vestri*.

But in usage, the distinction between *our* and *ours*, &c., is now perfectly analogous to that between *my* and *mine*, &c.; that is, it is merely euphonic.

The distinction in usage between the longer and the shorter forms of the possessive case is often very delicate. Thus we say, "The book is *mine;*" but if *own* follows, we say, "The book is *my* own." So "*yours* and *her* ancestors," if the ancestors are different; but if they are the same, we say, "*your* and *her* ancestors."

There is another form of the possessive, namely, *of mine*, *of thine*, *of ours*, *of yours*, &c., which has been usually explained as a partitive construction; but it is to be regarded as emphatic; or, rather, as indicating the logical importance of the term thus used. Thus: "Sing unto the Lord, O ye saints *of his*."—Ps. xxx., 4. "And the man *of thine*, whom I shall not cut off from mine altar."—1 Sam., ii., 33. "My faith would lay her hand on that dear head *of thine*."—Watts.

In the ancient language, a genitive might be employed either before or after a noun, according to its logical worth or import-

ance. Hence, in forming our modern language, when an emphasis fell on the genitive, the mind vacillated between the expressions "a book *mine*" and "a book *of me*," and finally adopted the mixed construction, "a book *of mine*."

If our views are correct, it follows,

1. We can not approve of the course of the older English grammarians, as WALLIS, GREENWOOD, WISEMAN, PRIESTLEY, who make *my* and *mine*, *our* and *ours*, &c., all adjective pronouns, unless one goes further, and makes, also, *John's* and *Peter's* adjective nouns. No one, we fancy, will incline to do this.

2. We can not approve of the course of most modern English grammarians, as LOWTH, MURRAY, BARRETT, INGERSOLL, LENNIE, who make *my*, *thy*, *his*, *her*, *our*, *your*, *their*, adjective pronouns, and *mine*, *thine*, *hers*, *its*, *ours*, *yours*, *theirs*, personal pronouns in the possessive case; for the etymology or derivation does not sustain such a distinction, and the addition of a substantive following is no more necessary for an adjective than for a genitive case.

3. We can not approve of the principle adopted by a late celebrated English grammarian, that *mine*, *thine*, *ours*, *yours*, &c., are not the genitive or possessive case of the personal pronouns, but pronouns or substitutes which may stand of themselves directly in the nominative or accusative case, or be preceded by *of*, the sign of the genitive; for all the examples usually adduced may be explained by supplying the ellipsis of the substantive, and making the change in the form of the pronoun which the principles of euphony stated above require.

SELF USED WITH THE PERSONAL PRONOUNS AS A REFLECTIVE PRONOUN.

§ 303. The word SELF, compounded with the personal pronouns *my*, *thy*, *him*, *her*, *it*, and their plurals *our*, *your*, *their*, *them*, has the force and supplies the place of a reflective pronoun; as, I abhor *myself;* thou enrichest *thyself;* he loves *himself;* she admires *herself;* it pleases *itself:* plural: We value *ourselves;* ye or you hurry *yourselves;* they see *themselves*. *Self*, in composition, both in the singular and plural number, is used only in the nominative and the objective case.

There is no reflective pronoun in the English language, and

hence the use of the word SELF is the more necessary and convenient.

In the Latin there is the reflective pronoun *sui*, *sibi*, *se*.

In the Mœso-Gothic one is found in three cases: *Seina*, *sis*, *sik*=*sui*, *sibi*, *se*. In Old Norse there is one found in three cases: *Sin*, *ser*, *sik*. In Old Frisian, in Old Saxon, in Old High-German, in Anglo-Saxon, there are traces of a reflective pronoun, at least in its adjectival forms.

In Dutch, Danish, and Swedish the true reflectives occur, so that the modern Frisian and English stand alone in respect to the entire absence of them.

SELF A SUBSTANTIVE.

§ 304. SELF appears to be in reality a substantive, though *sylf* in the Anglo-Saxon was declined as an adjective, and was used as an adjective.

1. *Self* has *selves*, the plural form of a noun, and not that of an adjective.

2. It is used as a noun; as, *The lover of self.*

3. The circumstance that if *self* be dealt with as a substantive, such phrases as *my own self*, *my great self*, *my single self*, &c., can be used, by which the language would be a gainer. In the Anglo-Saxon, it is added to personal pronouns in the same gender and case; as, N. Icsylf, *I myself;* G. Minsylfes, *of myself*, &c. N. Wesylfe, *we ourselves;* G. Uresylfra, *of ourselves*, &c. It was also annexed to nouns; as, Petrus-sylf, *Peter's self;* Crist-sylf, *Christ himself.*

4. In *myself*, *thyself*, *ourselves*, *yourselves*, it appears to be a substantive preceded by a genitive case: *Myself*=*my individuality.* In *himself* and *themselves* the construction is that of a substantive in apposition with a pronoun in the accusative. When *himself* and *themselves* are used as nominatives, the two words *himself*, *themselves*, must be viewed each as a single word compounded; and even then the compound will be of an irregular kind, inasmuch as the inflectional element *-m* is dealt with as part and parcel of the root. See LATHAM and GUEST, *Lon. Phil. Soc.*, vol. i., p. 26.

SELF USED AS AN ADJECTIVE.

§ 305. SELF is sometimes used as an adjective; as, "At that *self-same* moment." — DRYDEN. *Self-same* is equivalent to "very same."

Formerly *hisself* and *theirselves* were in use even in the objective case, after a preposition. "Every of us, each for *hisself*, labored how to recover him."—SYDNEY. "That they would willingly and of *theirselves* endeavor to keep a perpetual chastity." *Ourself* is peculiar to the regal style.

"SELF" EMPHATIC.

§ 306. In the nominative case, and sometimes when governed by a preposition, these compounds express *emphasis;* as, I *myself* will write; I will examine for *myself;* thou *thyself* shalt go; thou shalt see for *thyself;* you *yourself* shall write; you shall see for *yourself;* he *himself* shall write; he shall examine for *himself;* she *herself* shall write; she shall examine for *herself;* the child *itself* shall be carried; it shall be present *itself.*

To make the genitives *his, her, its, our, your, their, mine, thine, emphatic* or *reflective*, the pronominal adjective *own* is used; as, "He killed himself with *his own* sword;" "let them fall by *their own* counsel."

DEMONSTRATIVE PRONOUNS.

§ 307. A DEMONSTRATIVE PRONOUN is a pronoun which eminently *points out* the object to which it relates.

The Demonstrative Pronouns (Latin *demonstrare, to show*) are THIS, plural THESE; THAT, plural THOSE; as, "*This* is true charity: *that* is only its image."

> "The only good on earth
> Was pleasure; not to follow *that* was sin."

In the last example, *that* stands simply for *pleasure;* there is no ellipsis, for we can not put in the word "pleasure" without striking out *that.* "*That*" stands for "pleasure," and not for *that pleasure.* It is therefore, in this case, a pronoun, and not an adjective.

This refers to the nearest person or thing, and *that* to the

most distant. *This* indicates the latter or last mentioned, *that* the former or first mentioned; as, "Both wealth and poverty offer temptations; *that* tends to excite pride; *this* discontent."

The words *such* and *same* have also been called demonstrative pronouns.

"Demonstrative pronouns are those which express the demonstrative relation, namely, a relation either to the speaker or to another notion, establishing a *distinction from* other persons or things."—BECKER.

COMPARATIVE ETYMOLOGY.

§ 308. THIS and THESE answer to the Latin *hic* and *hi*, and to the Greek *οὗτος*, *οὗτοι*; THAT and THOSE, to the Latin *ille* and *illi*, and the Greek *ἐκεῖνος*, *ἐκεῖνοι*.

DECLENSION IN ANGLO-SAXON.

O þæt (that) and þis (this).

	SINGULAR.			PLURAL.		
	Neut.	Masc.	Fem.	Neut.	Masc.	Fem.
Nom.,	*þæt* (that),	———	———	*þá* (they),	*þá*,	*þá.*
Acc.,	*þæt*,	*þone* (than, then),	þâ.	*þá*,	*þá*,	*þá.*
Abl.,	*þy* (thy),	*þy*,	*þæ'-re.*	*þám*,	*þám*,	*þám.*
Dat.,	þam,	þam,	*þæ'-re* (there).	*þám* (them),	*þám*,	*þám.*
Gen.,	þæs,	þæs,	*þæ'-re.*	*þára* (their),	*þára*,	*þára.*

	SINGULAR.			PLURAL.		
	Neut.	Masc.	Fem.	Neut.	Masc.	Fem.
Nom.,	*þis* (this),	þes,	þeós.	*þás* (these),	*þás*,	*þás.*
Acc.,	*þis*,	þisne,	þâs.	*þas*,	*þás*,	*þás.*
Abl.,	þise,	þise,	þisse.	þisum,	þisum,	þisum.
Dat.,	þisum,	þisum,	þisse.	þisum,	þisum,	þisum.
Gen.,	þises,	þises,	þisse.	þissa,	þissa,	þissa.

1. The cases marked in italics are in the present language. Throughout the Indo-European tribe, the demonstrative idea is expressed by *t*, or by some modification of it. Sanscrit *tat*, that; *tataras*, such a one out of two. Lithuanic *tas*, he; *toks*, such. Slavonic *tako*, so. Latin *tot*, *talis*, *tantum*. Greek *τόσος*, *τοῖος*, *τότε*. English *this*, *that*, *thus*.

2. THESE. The *s* is no inflection, but a radical part of the word, like the *s* in *geese*. The form in Anglo-Saxon is *þâs*. According to GUEST, the plural termination of the word is the letter *e*, and this *e* is the Old English and the Anglo-Saxon ad-

jective plural; so that *thes-e* is formed from *thes*, as *gode* (=boni) is formed from *god* (bonus).

3. Those is perhaps the Anglo-Saxon *þá*, with the *s* added; or, perhaps, the *þâs*, from *þis*, with its power altered. The English form *they* is illustrated by the Anglo-Saxon form *ðage*=*þá*. There is much uncertainty resting upon the doctrine of the forms in question.

4. According to Latham, the demonstrative pronouns are, 1. *He, it;* 2. *She;* 3. *This, that;* 4. *The*. The reasons he assigns for this classification are, 1. That the personal pronouns, exclusive of *he, it*, and *she*, form a natural class by themselves, distinguished by the absence of gender and defectiveness. 2. That the idea expressed by *he, it*, and *she* is naturally that of demonstrativeness, corresponding to the meaning of *is, ille*, and *hic*, which are demonstrative pronouns. 3. That the plural forms *they, their, them*, in the present English, are the plural forms of the root of *that*, a true demonstrative pronoun; so that even if *he, she*, and *it* could be treated as personal pronouns, it could only be in their so-called singular number. 4. That the word *she* has grown out of the Anglo-Saxon *scó*, and that *scó* was in Anglo-Saxon the feminine form of the definite article, the definite article being a demonstrative pronoun.

5. *This, that, these, those, such*, and *some*, are more commonly classed with adjective pronouns.

RELATIVE PRONOUNS.

§ 309. A Relative Pronoun is a pronoun which stands for some preceding word or phrase, called the antecedent, and performs the office of a conjunction in connecting sentences.

The relative pronouns (Latin *relatum refero*) are who, which, that, and what. They not only relate to some preceding word or phrase called the antecedent, but also perform the office of a conjunction in connecting sentences.

Who is applied to persons; as, "This is the orator *who* will speak to-morrow." It is figuratively applied to things. See § 502.

Which was formerly applied to persons as well as things; as, "Our Father *which* art in heaven." It is now applied only to animals, and things without life; as, "This is the horse *which* I bought yesterday;" "Here is the book *which* I am studying."

THAT is used for *who* or *which*, and is applied to both persons and things.

WHAT, in its derivation the neuter of *who*, is, in its use, a compound relative, including the antecedent and the relative, and is equivalent to *that which* or *those which;* as, "This is *what* I wanted;" that is, the *thing which* I wanted. For the connecting power of the relatives, see Syntax.

WHO and WHICH are the same in both numbers, and are thus declined:

Sing. and Plur.	Sing and Plur.
Nom., Who.	Which.
Poss., Whose.	Whose.
Obj., Whom.	Which (see § 313).

WHOSE, being the possessive case of both *who* and *which*, is applied to persons as well as things.

WHAT admits of no variation. As a *simple* relative, it has been so far replaced by *which* that its use is now vulgar.

I. 1. WHICH is a substitute for a sentence, or a part of a sentence, as well as for a single word; as, "We are bound to obey all the divine commands, *which* we can not do without divine aid."

2. WHICH is sometimes used as an adjective, or with a noun subjoined; as, "For *which* reason he will do it."

3. WHICH sometimes relates to persons; as, "He told me *which* of the two men was innocent."

II. 1. WHAT is used as a relative in either the singular or the plural number; as, "This book is *what* is wanted;" "These books are *what* are wanted."

2. WHAT is sometimes used as an adjective, either in the singular or plural number; as, "In *what* character Butler was admitted into the lady's service is not known;" "It is not material *what* names are assigned to them."

3. WHAT is sometimes used as a pronominal adjective and a relative pronoun at the same time; as, "*What* god but enters yon forbidden field?" Here *what* god = *any* god *who*.

4. WHAT sometimes stands for an indefinite idea; as, "He cares not *what* he says or does."

5. WHAT sometimes stands for a sentence or clause; as, "I tell thee *what*, corporal, I could tear her." Here "I could tear her" is explanatory of *what*.

6. WHAT is sometimes used as an interjection; as, "*What!* can you lull the winged winds asleep?"

III. 1. THAT is a relative pronoun when it is converted into *who* or *which*.

2. THAT is a pronominal adjective when it defines or limits a substantive; as, "*That flower* is beautiful."

3. THAT is a demonstrative pronoun when it represents a noun and is not a relative. See § 307.

4. THAT is a conjunction when it serves *merely* to connect sentences; as, "I eat *that* I may live."

The word AS is sometimes used as a relative pronoun; as, "The man *as* rides to market."

COMPOUND RELATIVES.

§ 310. WHO, WHICH, and WHAT have sometimes the words *ever* and *soever* annexed to them; as, *Whoever*, *whichever*, *whatever*, *whosoever*, *whichsoever*, and *whatsoever*. These words are a kind of compound relative, and have the same construction as *what;* as, "*Whoever* will follow Christ must expect reproach;" "At once came forth *whatever* creeps."

WHOSO was anciently in use as the nominative of two verbs; as, "*Whoso* is out of hope to attain to another's virtue, will seek to come at even hand by depressing another's fortune."

SUBJUNCTIVE AND PREPOSITIVE PRONOUNS.

§ 311. The Relative Pronouns WHO, WHICH, and THAT have been called *subjunctive*, because they can not introduce an independent sentence or proposition, but serve only to subjoin one to another which is previous.

The Personal Pronouns, on the other hand, have been called *prepositive*, because they are capable of leading or introducing a sentence, without having any reference, at least for the purposes of construction, to any thing previous. Of the nature of the subjunctive pronouns are the interrogative pronouns.

INTERROGATIVE PRONOUNS.

§ 312. An INTERROGATIVE PRONOUN is a pronoun used in asking questions.

WHO, WHICH, and WHAT are called Interrogatives (Latin *in-*

terrogare, to ask) when they are used in asking questions; as, *Who* is there? *Which* is the book? *What* are you doing? *Interrogative pronouns* are those by which the demonstrative relation of a person or thing is asked.

1. WHO, used interrogatively, is applied to persons; WHICH and WHAT to both persons and things.

2. WHETHER, signifying *which of the two*, was anciently used as an interrogative; as, "*Whether* is greater, the gold or the temple?" In this sense it is now obsolete, being replaced by WHICH.

3. A Relative refers to a subject that is antecedent; an Interrogative to one that is subsequent; as, "*John*, *who* did it;" "*Who* did it? *John*."

4. WHO inquires for the name; WHICH, for the individual; WHAT, for the character or occupation. Thus, *Who* wrote the book? Mr. Webster. *Which* of the Websters? *Noah* Webster. *What* was he? A lexicographer.

5. WHO is applied to persons *indefinitely*, but WHICH is applied to persons *definitely*. "*Who* will go up with me to Ramoth-Gilead?" is indefinitely proposed to all who shall hear the question. "*Which of you*, with taking thought, can add to his stature one cubit?" is an interrogation addressed to an individual, as appears from the partitive form of the words "*which of you*" = "what one of you all."

§ 313. COMPARATIVE ETYMOLOGY.

DECLENSION IN ANGLO-SAXON OF HWÆT=WHAT, AND HWA=WHO.

	Neut.	Masc.
Nom.,	Hwæt.	Hwá.
Gen.,	Hwæs.	Hwæs.
Acc.,	Hwæt.	*Hwone* (Hwæne) (When).
Abl.,	*Hwi* (Why).	*Hwi*.
Dat.,	Hwám.	Hwám.

WHICH: Anglo-Saxon *lic*, like; *hwa*, who; Mœso-Gothic *hvêleiks;* Old High-German *huëlih;* Anglo-Saxon *huilic*, *hvilc;* Old Frisian *hwelik;* Danish *hvilk-en;* Scotch *whilk;* English *which*. In its origin it is a compound.

Throughout the Indo-European tribes the interrogative or relative idea is expressed by *k*, or by a modification of *k;* e. g., *qu*,

hv, or *h;* as, Sanscrit *kas*, who; *kataras*, which of two; *katama*, which of many; Lithuanie *kas*, who; *koks*, of what sort; Russian *kto*, who; *kolik*, how great; Bohemian *kotory*, which; Latin, *quot*, *qualis*, *quantus;* Ionic Greek κόσος, κοῖος, κότε; Mœso-Gothic *huer;* English *who*, *what*, *why*, *which*, *where*.

ADJECTIVE PRONOUNS.

§ 314. An Adjective Pronoun is a pronoun which partakes of the nature of an adjective.

Pronouns can not be conveniently classed without admitting many words which may also be considered as adjectives. "All words which, instead of naming or describing an object, enable us to distinguish it by some relations, are pronouns, or have a pronominal character."—Buttmann. It matters little whether the words under consideration are called adjective pronouns or pronominal adjectives. For all practical purposes, the terms may be considered as convertible.

Each, Anglo-Saxon *ælc*, Scotch *ilka*, the *l* being dropped, as in *which* and *such*. It is sometimes called a distributive, because it denotes all the individuals of a number taken separately; as, "The *four* beasts had each of them six wings." In this passage *each* is a substitute for the "four beasts." "The prince had a body-guard of a thousand men, *each* of whom was six feet high." In these two examples *each* is used in its Pronominal character. "He exacted of *each man* fifty shekels." In this passage *each* is an adjective.

Every, Old English *everich*, *everech*, *everilk one*, is *ælc* preceded by the word *ever*. It denotes all the individuals of a number greater than two, separately considered. "Each and *every* of the clauses and conditions." Here *every* is a Pronoun. "*Every* man's performances." Here *every* is an Adjective.

Either, Anglo-Saxon *ægþer*, denotes one of two, but not both. "*Either* of the roads is good." Here *either* is a Pronoun. "I will take *either* road at your pleasure." Here *either* is an Adjective. *Either* has also sometimes the meaning of *each;* as, "Seven times the sun had *either* tropic viewed;" "Two thieves were crucified on *either* side."

Neither = *not either*, is used as a Pronoun and as an Adjective; as "*Neither* office will fit the candidate, though *neither* of the offices is filled."

Other, Anglo-Saxon *oðer*, is used as a Pronoun, and opposed to *one;* as, "All rational evidence is derived from *one* or *other* of these two sources." It is also used as an Adjective; as, "*Other* sheep I have which are not of this fold." When used without a substantive it takes a plural, *Other*, *others*. *Other* indicates separation, and means *one more*, or one of the same class or kind.

Another is the Anglo-Saxon *an*, *one*, and *oðer*=*one other*. "Let *another* praise thee, and not thine own mouth." Here *another* is a Pronoun. "*Another* soldier was killed." Here *another* is an Adjective. *Another* is used in the possessive case; as, "*Another's* aid."

One, a numeral Adjective, is also used as a Pronoun. *One*, when contrasted with *other*, sometimes represents plural nouns; as, "The reason why the *one* are ordinarily taken for real qualities, and the *other* for bare powers, seems to be."—Locke. "There are many whose waking thoughts are wholly employed on their sleeping *ones*."—Addison. It frequently is not easy to distinguish between the *one* here described, and the *one* described in § 316. *One* often stands in company with *every*, *any*, *no*, *some*.

Any, Anglo-Saxon *ænig*, Old High-German *einîc*=*any*, and *einac*=*single*. In Anglo-Saxon *ânega* means *single*. In New High-German *einig* means, 1. *A certain person;* 2. *Agreeing; einzig*, meaning *single*. In Dutch *eenig* has both meanings. This indicates the word *án*=*one*, as the root of the word in question. Any has several meanings: 1. After *negative* words, and such words and phrases as have a negative force, "*any*" marks the exclusion of *all*. "He did it without *any* hesitation." "We can not make *any* difference between you." So after "*scarcely*," and comparatives, and in questions where the expected answer is *nobody*, *none*. "Scarcely *any one*." "He is taller than *any* of his schoolfellows." "Can *any* man believe this?" 2. It is sometimes equivalent to "*any* you please," "*every* body;" as, "*any* body can do that." 3. Again, it is sometimes *indefinite*, being equivalent to *some one;* as, "Shall we tell *any body* of our misfortunes?"

Such, Anglo-Saxon *swilc*, Old Saxon *sulic*, German *solch*. "Objects of importance must be portrayed by objects of import-

ance; *such* as have grace by things graceful."—CAMPBELL'S *Rhetoric*, i., 2. *Such* here supplies the place of a noun, though it retains its adjectival character, and the noun may be added.

AUGHT, Anglo-Saxon *aht*, *auht*, *awuht*. It means *any thing*. It is sometimes improperly spelled *ought*. It is etymologically related to *whit*. The word *naught* is *aught* preceded by the negative particle. "Doth Job serve God for *naught?*" = *not any thing* = *nothing*.

SOME, Anglo-Saxon *sum*. "*Some* to the shores do fly, *some* to the woods." In cases like this it has a Pronominal character. "*Some* men and *some* women were present." Here *some* is adjectival. "*Some* with numerals is used to signify *about*. *Some* fifty years ago." Objections have been made to this phraseology; but it is a good old Saxon idiom. "*Sum* is often combined with the genitive plural of the cardinal numbers, and signifies *about;* as, "*Sume ten gear*, some ten years."—RASK, p. 61.

FORMER, LATTER; the one denotes priority, the other posteriority. Their nouns are frequently understood. Used substantively in the singular, they have a regular genitive; as, "The *former's* phlegm, the *latter's* vivacity."

BOTH, Anglo-Saxon *butu*, Danish *baade*. "Abraham took sheep and oxen, and gave them to Abimelech, and *both* of them made a covenant." Here *both* is the representative of *Abraham* and *Abimelech*. "He will not bear the *loss of his rank*, because he can bear the *loss of his estate;* but he will bear *both*, because he is prepared for *both*." Here, too, it is pronominal in its character. "To *both* the preceding kinds the term *burlesque* is applied."—CAMPBELL'S *Rhetoric*, i., 2. Here it is adjectival.

OWN, Anglo-Saxon *agen*, from *agan*, *to possess*. In its Adjectival character, it is intensive, being added to words to render the sense emphatical; as, "This is my *own* book." In the following example it has a Pronominal character: "That they may dwell in a place of their *own*."—2 Sam., ch. vii. In this example a substantive can not follow *own*. So this: "This is an invention of his *own*."

A similar examination could be applied to all the words which have been denominated adjective pronouns. For a list of this

class of words, see § 265. It should be added that many of them are now considered to be indefinite numerals.

RECIPROCAL PRONOUNS.

§ 315. A Reciprocal Pronoun is one that implies the mutual action of different agents. Each other and one another are our reciprocal forms, which are treated exactly as if they were *compound* pronouns, taking for their genitives *each other's*, *one another's*. *Each other* is properly used of two or more, and *one another* of more than two.

INDETERMINATE PRONOUNS.

§ 316. Man. In Anglo-Saxon the word man often takes the place of an indeterminate pronoun; as, "*Man geaf him*," they gave him. In Old English, the use of the plural noun superseded that of the singular in phrases like this: "*Men it herd*," they heard it.

Me. At the beginning of the twelfth century the pronoun me made its appearance, whether it be a corruption of *man*, or grew out of ho-*mo*, ne-*mo*, gu-*ma*, Anglo-Saxon, a man. "Ne *me tundeth* not a lanterne and putteth it under a bushel, but on a candlestick."—Wiclif, *Matt.*, v. In expressions like these, *me* seems to be used as an indefinite pronoun: "But as he was by diverse principal young gentlemen, to his no small glorie, lifted up on horseback, *comes me* a page of Amphialus, who, with a humble, smiling reverence, delivered a letter unto him from Clinias."—*Arcadia*, b. iii.

It. The pronoun it is often used in an indeterminate sense, and in a plural signification:

"'*Tis* these that early taint the female soul."—Pope.

"Take to you handfuls of ashes of the furnace, and let Moses sprinkle *it* toward heaven."—*Exod.*, ix., 8. "*It* seems," "*it* pleased him," are instances of the same indeterminate use of *it*. In the phrases *it* rains, *it* hails, *it* thunders, *it* refers to the face of external nature, which is supposed to be in the notice of all parties. Hence the phrases are perfect in themselves, and require nothing antecedent or consequent to explain them.

One. One, as used in the phrases *one does so and so; one is*

in doubt, has been called an indeterminate pronoun. *One says* = *they say* = it is said = *man sagt*, German = *on dit*, French. This is from the Old French *hom om*, and is not connected with the numeral, but is a dialectic variety with *man* itself, just as the French *on dit* grew out of the older phrase *hom dit*, i. e., *homo dicit*. This word is so far substantival that it is inflected. Genitive singular, *one's own self;* plural, "My wife and *little ones* are well." *Somebody*, *something; any body*, *any thing; every body*, *every thing; nobody*, *nothing*, may be classed with the indeterminate pronouns.

QUESTIONS UNDER CHAPTER V.

1. Give the two definitions of a pronoun, and the derivation of the term.
2. What is a personal pronoun? and a demonstrative pronoun? and a relative pronoun? and an interrogative pronoun? and an adjective pronoun? and an adverbial pronoun?
3. Is the extent of pronouns the same in different languages?
4. What can you say of the importance and value of pronouns?

PERSONAL PRONOUNS.

5. What is a personal pronoun? How many are there? Mention them.
6. Why are personal pronouns so called?
7. Of what modifications do they admit?
8. What are masculine pronouns, what feminine, and what neuter?
9. Decline the personal pronoun.
10. What is said of the substitution of plurals for unity in the first person?
11. What is said of the substitution of plurals for unity in the second person? What word has *its* superseded?
12. What is said of the German usage?

SELF.

13. What office does the word self perform?
14. Has the English language any true reflective pronoun?
15. What proof have you that self is used as a substantive, and in what several ways is it thus used?
16. In what instances is self used as an adjective?
17. In what cases is *self* emphatic?
18. What is said of *own* in this connection?

DEMONSTRATIVE PRONOUNS.

19. What is a demonstrative pronoun?
20. Mention the demonstrative pronouns, and give examples of their use.

21. From what are *this* and *that* derived?

22. Mention LATHAM's opinion as to what are demonstrative pronouns?

23. In the Indo-European stock of languages, how is the demonstrative idea expressed?

24. In the Anglo-Saxon, what is the form for *these?*

25. In the Anglo-Saxon, what are the equivalents of *those?* and of *they?* and of *them?* and of *their?*

RELATIVE PRONOUNS.

26. What is a relative pronoun, and what office does it perform?

27. Which are the relative pronouns?

28. What is said of *who;* also of *which;* and also of *that;* and also of *what?*

29. Decline *who* and *which.*

30. Does *what* admit of any variation?

31. Mention the several ways in which *which* is used; and in which *what* is used; and in which *that* is used.

32. Mention the compound relatives, and state how they are formed.

33. State the distinction between the subjunctive pronouns and the prepositive pronouns.

INTERROGATIVE PRONOUNS.

34. What is an interrogative pronoun?

35. Which are the interrogative pronouns?

36. State how *who*, *which*, and *what*, and *whether* are used.

37. What is the difference between *who* and *which* in their application to persons?

38. In the Indo-European languages, how is the relative idea expressed?

ADJECTIVE PRONOUNS.

39. What is an adjective pronoun?

40. State BUTTMAN's opinion on the subject.

41. What is a reciprocal pronoun, and which are the reciprocal pronouns?

42. Mention the indeterminate pronouns.

43. Give examples of the use of *man* as an indeterminate pronoun; and of *me;* and of *it;* and of *one.*

CHAPTER VI.

THE VERB.

§ 317. A Substantive Verb is a word that can form the Copula of a proposition; as, "God *is* great." Here *is* forms the copula of the proposition, of which *great* is the predicate, and is by the definition a verb. See § 240.

A Common or Adjective Verb is a word which can form both the Copula and the Predicate of a proposition; as, "The sun *shines*." Here *shines*, for grammatical purposes equivalent to *is shining*, forms both the copula and the predicate of the proposition, and is by the definition a verb. An adjective verb is one that contains in itself an attribute or a predicate.

Or, a Verb is a word which expresses an Assertion; as, "John *reads*." Here the act of reading is asserted of John. "Sugar is *sweet*." Here the quality of sweetness is asserted of sugar.

As the verb essentially expresses *assertion*, without which there could be no communication of thought, it was regarded by the ancient grammarians as the very soul of a sentence, and called *verbum = the word. The verb, the verb only, predicates.* The Chinese call verbs *live words*, nouns *dead words.*

BECKER'S VIEWS.

§ 318. According to Becker, all notions expressed by language are either *notions of activity* or *notions of existence.* The notion of activity is expressed by a *verb* when the activity is contemplated as bearing on the relations of person, time, and mode to the speaker; as, He *drank;* he *fled;* the tree *grows.* It is expressed by an *adjective* when it is not thus related to the speaker; as, A *drunken* man; a *flighty* thought; a *great* tree. The notion of existence is expressed by a *substantive;* as, A *drinker;* a *flock;* the *growth.*

In favor of this view may be argued,

1. That most verbs actually express action in the ordinary or colloquial sense of that term.

2. That verbs now apparently expressing rest or inaction originally denoted action; thus, *standing* was conceived of as *a rising up; reposing* as *a putting one's self down.*

3. That every verb, in a philosophical view, whether looked at physically or metaphysically, expresses motion or action.

4. That this definition of a verb forms a good contrast to that of the substantive, as expressing mere existence.

Verbs are, in point of signification, either *Notional* Verbs or *Relational* Verbs.

All verbs are notional words excepting auxiliary verbs, which are relational. These latter verbs express only *time*, or *modality*, or the *passive voice* of a notional verb, which is then termed the *principal*. See § 341.

CLASSIFICATION OF VERBS.

§ 319. I. Those of the ANCIENT or STRONG Conjugation, commonly called Irregular. See § 348.

II. Those of the MODERN or WEAK Conjugation, commonly called Regular. See § 354.

Verbs have also been divided into Principal and Auxiliary Verbs, Substantive and Adjective Verbs, Primitive and Derived Verbs.

There are also Reflective, Defective, and Impersonal Verbs.

Verbs are divided into two classes, according to their uses: I. TRANSITIVE. II. INTRANSITIVE. Many verbs are sometimes transitive and sometimes intransitive.

TRANSITIVE VERBS.

§ 320. Verbs are called TRANSITIVE if their motion or idea is *incomplete* without the complementary notion of an object; as, "He *struck*." Here the meaning of *struck* is incomplete, for it has no object.

1. Transitive Verbs express an assertion in two forms, called the ACTIVE VOICE and the PASSIVE VOICE.

2. The term *transitive* signifies *passing over*. "He struck the boy." Here something is supposed to pass over from the subject to the object. The verb *struck* is a transitive verb in the active form. "The boy was struck by him." Here the same affirmation is expressed in the passive form. The object of the verb in the former case is the subject in this.

3. The object of a transitive verb is always its complement, which, if not expressed by the speaker or the writer, is supplied by the hearer or the reader from the connection.

4. The subject of a transitive verb is sometimes its complement; as, "He struck *himself*."

INTRANSITIVE VERBS.

§ 321. Verbs are called INTRANSITIVE if their notion or idea is *complete* without the aid of any complementary notion; as, "He *sleeps*." Here the meaning of *sleeps* is complete. It is confined to the subject; it needs no object.

1. The term *intransitive* means *not passing over*. "He *runs*." Here the act of running is limited to the subject.

2. Intransitive verbs, from their nature, can not regularly be used in the passive form.

3. Some verbs are used sometimes in a transitive, and sometimes in an intransitive sense; as, *Range*, to place in order; and *Range*, to roam at large.

4. An intransitive verb can be defined as one which expresses simply being; as, I *am;* or state of being; as, He *sleeps;* or action limited to the agent; as, He *runs*.

THE ATTRIBUTES OF VERBS.

§ 322. To verbs belong PERSON, NUMBER, TENSE, MODE, and VOICE. The forms of conjugation are, voices, for the relation of the *action* of the verb to the subject; modes, for the relation of *reality*, whether existing, conceived of, or willed by the speaker; tenses, for the relation of *time;* numbers and persons, to show the *number* and *person* of the subject, corresponding with the numbers and persons of personal pronouns.

THE PERSONS OF VERBS.

§ 323. Verbs have three persons, FIRST, SECOND, and THIRD, corresponding to the threefold distinction in personal pronouns. Nouns are naturally of the third person.

Compared with the Latin, the Greek, the Sanscrit, the Mœso-Gothic, and almost all the ancient languages, there is in English only a very slight amount of inflection.

Present Tense, Indicative Mode.

LATIN.

	1st Person.	2d Person.	3d Person.
Singular,	Voc-o,	voc-as,	voc-at.
Plural,	Voc-amus,	voc-atis,	voc-ant.

ANGLO-SAXON.

	1st Person.	2d Person.	3d Person.
Singular,	Lufige,	lufast,	lufaƺ.
Plural,	Lufiaƺ,	lufiaƺ,	lufiaƺ.

OLD ENGLISH.

Singular,	Love,	lovest,	loveth.
Plural,	Loven,	loven,	loven.

MODERN ENGLISH.

Singular,	Love,	lovest,	loveth or loves.
Plural,	Love,	love,	love.

1. Here we see six different terminations in the three persons of the two numbers of the Latin.

2. *a.* We also see the Anglo-Saxon addition of *t* in the second person singular; *b.* The identity in the form of the three persons of the plural number in that language; *c.* The change of *aƺ* into *en* in the Old English plural; *d.* The total absence of plural forms in the Modern English; *e.* The change of *th* into *s* in *loveth* and *loves*.

3. *The sign of the first person singular* is found in one verb only. In the word *am* (*a-m*) the *m* is no part of the original word. It is the sign of the first person singular of the present indicative.

4. *The sign of the second person singular* is *est* or *st;* as, *Thou callest.*

5. *The sign of the third person singular* is *eth* or *th*, or else *es* or *s;* as, He *calleth*, he *loveth;* or, He *calls*, he *loves*. The first of these forms is now used only in formal discourse. It was once in common use. It is found only in the indicative mode and the present tense.

6. Through the whole of the plural there are no signs of the persons, or change of form: We *call*, ye *call*, they *call*.

NUMBERS OF VERBS.

§ 324. Verbs have two numbers, the SINGULAR and the PLURAL, corresponding to the twofold distinction in personal pronouns.

As compared with the present plural forms *we love*, *ye love*, *they love*, both the Anglo-Saxon we *lufiaƺ*, ge *lufiaƺ*, he *lufiaƺ*, and the Old English *we loven*, *ye loven*, *they loven*, have a peculiar termination for the plural number, which the present language wants. In other words, the Anglo-Saxon and the Old English have a plural personal characteristic, while the modern English has nothing to

correspond with it. And this is the case in all the Gothic languages, as well as in the Anglo-Saxon.

MŒSO-GOTHIC.

Skáin, *I shone;* skinum, *we shone:* Gab, *I gave;* gêbum, *we gave.*
Smáit, *I smote;* smitum, *we smote:* Láug, *I lied;* lugum, *we lied.*

ANGLO-SAXON.

Arn, *I ran;* urnon, *we run:* Sang, *I sang;* sungon, *we sung.*
Span, *I span;* spunnon, *we spun:* Drank, *I drank;* drunkon, *we drunk.*

From these examples the reader can not fail to draw the inference, *viz.*, that words like

Began, begun.	*Sank, sunk.*
Ran, run.	*Swam, swum.*
Span, spun.	*Drank, drunk*, &c.,

generally called double forms of the preterit, were originally different numbers of the same tense, the form in *-u* being plural. The second person singular generally has the same vowel as the plural: Ic sang, *I sang;* þu sunge, *thou sungest;* He sang, *he sang;* We sungon, *we sung;* Ge sungon, *ye sung;* Hi sungon, *they sung.*

The signs of the persons, *m*, *st*, or *est*, *eth* or *s*, are, in a secondary sense, the signs of number, since they are found only in the singular. But the only real sign expressive of a difference of number occurs in the past tense of the indicative mode of the verb substantive: *I was, thou wast, he was; We were, ye were, they were.*

TENSES OF THE VERB.

§ 325. Tense is a form of the verb used to express the relation of time; as, I *strike*, I *struck*. Tense is from the French *temps*, Latin *tempus*, time.

By combinations of words and inflections, English verbs have six tenses, namely, Primary Tenses: 1. The Present; 2. The Past; 3. The Future. Secondary Tenses: 1. The Present Perfect; 2. The Past Perfect; 3. The Future Perfect.

FORMS FOR THE PRESENT TENSE.

§ 326. The Present Tense denotes present time. Of this there are three forms: 1. I *write*. This is the Simple form, and denotes habitual action and what is true at all times. 2. I am *writing*. This is the Progressive form, and denotes that the action is now going on. 3. I *do write*. This is the Emphatic form, and is used in positive assertions.

1. The present tense is often used instead of the past, in order to give animation to description. "He *walks* (for *walked*) up to him and *knocks* (for *knocked*) him down." This denotes a single action, and not the natural habitual power of the English present. The historian, the poet, and the orator make great use of this form, by which they can make the dead past become the living present.

2. The present tense is also used instead of the future when the future is conceived of as present; as, "*I can not determine till the mail arrives;*" "*When he has an opportunity he will write.*" The words *till*, *when*, carry the mind to an event to happen, and we speak of it as present.

FORMS FOR THE PAST TENSE.

§ 327. The Past Tense, or Preterit, denotes past time. Of this there are three forms: 1. I *wrote*. This is the simple form, and represents an action which took place at some time completely past. This is expressed in the English by the preterit, in the Greek by the aorist=*undefined*. 2. I *was writing*. This is the progressive form, and represents the action as unfinished at a certain specified time past. "I was speaking when he entered." Here we have two acts, the act of *speaking* and the act of *entering*. Both are past as regards the time of speaking, but they are contemporary as regards each other. The progressive form is expressed by the past tense of the substantive verb and the present participle. I *was speaking*=*dicebam*, the imperfect tense of the Latin. 3. I *did write*. This is the emphatic form.

FORMS FOR THE FUTURE TENSE.

§ 328. The Future Tense denotes future time. There are two forms: 1. I *shall write*. This is the simple form, and represents an action that is yet to come. 2. I *shall be writing*. This is the progressive form, and expresses an action which is to take place at a future specified time. Both forms are expressed in the English by the combination of *will* or *shall* with an infinitive mode; in Latin and Greek by an inflection: I *shall* (or *will*) *speak*, λέξω, *dicam*.

"In the first person simply *shall* foretells;
In *will* a threat, or else a promise dwells.
Shall, in the second and the third, does threat;
Will simply, then, foretells the future feat."—BRIGHTLAND.

When speaking in the first person, we speak submissively; when speaking to or of another, we speak courteously. In the older writers, in the translation of the Bible, for instance, *shall* is applied to all three persons. We had not then reached that stage of politeness which shrinks from the appearance of speaking compulsorily to another. In the Paradigms of the Verbs, two forms of the future are given. The first may be called the predictive future. The second may be called the imperative, or the promissive future. See § 343.

FORMS FOR THE PRESENT PERFECT TENSE.

§ 329. The PRESENT PERFECT Tense denotes past time completed in the present, or connected with the present. Of this there are two forms: 1. "I *have written* a letter." This is the simple form, and represents an action as having been finished in some time past, reckoning from the *present*. 2. "I *have been writing* these two hours." This is the progressive form, and represents an action as just finished. The first is expressed in English by the auxiliary verb *have*, and the passive participle in the accusative case and neuter gender of the singular number. See § 347. The Greek expresses this by the reduplicate perfect: πεπόνηκα = I have labored. If a particular time not connected with the present is mentioned, the tense must be the *past;* as, "I finished the work last week." "I have seen my friend last week" is not correct English. "J'ai vu mon ami hier" is good French, but "I have seen my friend yesterday" is not good English.

FORMS FOR THE PAST PERFECT TENSE.

§ 330. The PAST PERFECT denotes past time that precedes some other past time. Of this there are two forms: 1. "I *had written* the letter before he *arrived*." This is the simple form, and represents the action as past before some other past time specified. 2. "I *had been writing* before he *arrived*." This is the progressive form, and represents that the action was going on before another action took place.

FORMS FOR THE FUTURE PERFECT TENSE.

§ 331. The FUTURE PERFECT denotes future time that precedes some other future time. Of this there are two forms: 1. "I *shall have written* the letter before the mail is closed. This is the simple form, and denotes an action which will be past at a future time specified. 2. "I *shall have been writing* an hour before the mail is closed." This is the progressive form, and represents that an action will be going on before a certain other future action will take place.

There are other grammatical forms for expressing future time; as, "I am going to write;" "I am about to write." In the sentence "I have to pay a sum of money to-morrow," there is implied a present necessity to do a *future* act. The substantive verb, followed by an adjective verb, forms another idiomatic expression of future time; as, "John *is to command* a regiment."

Of the two examples in section 325, I *strike*, I *struck*, the first implies an action taking place at the time of speaking, the second marks an action that has already taken place. These two notions of present and past time, being expressed by a change of form, *are etymologically true tenses. They are the only true tenses* (*i. e.*, on the ground of inflection) *in the language.* In *I was beating*, *I have beaten*, *I had beaten*, and *I shall beat*, a difference of time is expressed; but as it is expressed by a combination of words and not by a change of form, no true tenses are constituted.

In Greek the case is different: *Βουλεύω = I advise; ἐβούλευον = I was advising; βουλεύσω = I shall advise; ἐβούλευσα = I advised; βεβούλευκα = I have advised; ἐβεβουλεύκειν = I had advised.* In these words we have, of the same mode, of the same voice, and the same conjugation, six different tenses, whereas in English, by *inflection*, there are but two.

MODES OF THE VERB.

§ 332. MODE denotes those forms which the verb assumes in order to express the relation of reality or existence as conceived of by the speaker. See § 334. It shows the *manner*, Latin *modus*, in which an attribute is asserted of the subject.

I. The INDICATIVE mode is that form of the verb which expresses direct assertion or interrogation; as, "He *teaches;*" "*Do* they learn?" It is used for actual existence.

II. The SUBJUNCTIVE mode is that form of the verb which expresses conditional assertion; as, "If he *were* there;" "Though he *write.*" It is used for doubtful existence.

III. The POTENTIAL mode is that form of the verb which expresses assertions implying possibility, contingency, or necessity; as, "He *can* write;" "He *may* go; "He *must* submit." It is used for possible or necessary existence.

IV. The IMPERATIVE mode is that form of the verb which expresses the will of the speaker; as, "*Depart* thou;" "Let us *stay;*" "*Go* in peace." This is used for desired existence.

V. The INFINITIVE mode is that form of the verb which is not limited to any particular person or number; as, To *rest;* to *learn.* It is used for existence in general. It partakes of the nature of an abstract noun.

Besides these, the participle has been by some considered as a mode of the verb partaking of the nature of the adjective, just as the infinitive mode partakes of the nature of a noun.

Indicative, from the Latin *indicare*, is so called because its chief use is to point out or indicate simply and absolutely. When used in asking questions, the order, but not the form of the words, is changed.

Subjunctive, from *subjungere*, to subjoin, is so called because the tenses of the subjunctive mode are generally subjoined to other verbs. It is used to denote something doubtful or contingent, or contrary to the fact. It is commonly denoted by certain conjunctions, as *if*, *lest*, *though*, *that*, *unless*.

Potential, from *potentialis*, *posse*, to be able, is so called because the idea of power is prominent in this form of the verb. It is denoted by the signs *can*, *may*, *must*, *could*, *might*, *should*, and *would*.

Imperative, from *imperare*, to command, is so called because it is used in commanding, exhorting, entreating.

Infinitive, from *infinitus*, unlimited, is so called from its not being limited to a particular subject as to person or number, as the other forms of the verb, which are called *finite*. This form of the verb is usually denoted by the preposition *to*.

THE ANGLO-SAXON MODES.

§ 333. The Anglo-Saxon has four modes of the verb, the Indicative, the Subjunctive, the Imperative, and the Infinitive, for which there were corresponding inflections.

	INDICATIVE.		SUBJUNCTIVE.	
	Indefinite. I do or shall love.	*Perfect.* I loved or have loved.	*Indefinite.* If I love.	*Perfect.* If I have loved.
Sing.,	Ic luf-ige,	Luf-ode,	Luf-ige,	Luf-ode,
	þu luf-ast,	Luf-odest,	Luf-ige,	Luf-ode,
	He luf-aƺ,	Luf-ode.	Luf-ige,	Luf-ode,
Plur.,	We luf-iaƺ,	Luf-odon,	Luf-ion,	Luf-ode,
	Ge luf-iaƺ,	Luf-odon,	Luf-ion,	Luf-odon,
	Hi luf-iaƺ.	Luf-odon.	Luf-ion.	Luf-odon.

IMPERATIVE.	INFINITIVE.	PARTICIPLES.	
		Indef.	*Perf.*
Lufa þu, *love thou.*	Luf-ian or -igean, *to love.*		
Luf-iaƺ ge, *love ye.*	Tó luf-ienne, -igenne, *to love.*	Luf-iende, *loving.*	Luf-od, *loved.*

THE CHARACTERISTICS OF THE MODES.

§ 334. In English, the distinction between the modes, so far as inflection is concerned, is very slight. The only true subjunctive inflection is that of *were* and *wert*, as opposed to the indicative forms *was* and *wast*. See § 347. *If he speak*, as opposed to *if he speaks*, is characterized by a negative sign only, and consequently is no true example of a subjunctive. *Be*, as opposed to *is*, in the sentence *if it be so*, is an uninflected word used in a limited sense, and consequently no true example of a subjunctive. The distinction between the subjunctive forms and the indicative, however desirable it may be to retain it, is likely to pass away.

Between the second person singular imperative, *speak*, and the second person singular indicative, *speakest*, there is a difference in form. Still, as the imperative form *speak* is distinguished from the indicative form *speakest* by the negation of a character rather than by the assuming of one, it can not be said, on the ground of inflection, that there is in English an imperative mode. The Anglo-Saxon has distinct forms for the imperative; the English has not.

It is questionable whether any thing has been gained to the language by the introduction of the potential mode. It has taken its place extensively in English grammar as one of the forms of the verb. Still, it should be remembered that, in the language of Lowth, the mere expression of will, possibility, liberty, obligation, belong to the indicative mode, just as all *direct assertion* belongs to that mode. In the forms of expression *I can go*, *we may ride*, *he*

must obey, I, we, and *he* are respectively nominative to *can, may,* and *must,* which govern *go, ride,* and *obey* in the infinitive mode. See § 349. In expressions like "if I should go," "if I may ride," we have the potential form (or indicative) under a condition=the subjunctive mode.

Instead of the terms Subjunctive and Potential, it has been proposed by some grammarians, as simplifying the subject, to substitute for them both the term *Conjunctive,* to designate the two methods of connecting sentences. Thus, when an uncertain sentence is connected with a certain sentence, *If it rain, I shall not go,* and when two uncertain sentences are connected together, *If it rain, I may not go,* the term conjunctive is applied to each of the three uncertain sentences, instead of the term subjunctive to the first two, and the term potential to the last, *I may not go.* According to this view, the indicative *asserts simply;* the conjunctive *asserts with modifications.* The appropriateness of the term conjunctive is derived from the circumstance that the contingency is usually marked by a conjunction (such as *if, though, that, except, until*), which connects the dependent sentence with its principal.

INFLECTION OF THE INFINITIVE MODE.

§ 335. The Inflection of the verb in its impersonal or infinitive form anciently consisted, in full, of three cases: a Nominative (or Accusative), a Dative, and a Genitive. The genitive is put last, because its occurrence in the Gothic language is the least constant.

I. In Anglo-Saxon, the nominative (or accusative) ended in *-an:*

Lufian	=	*to love*	=	*amare.*
Bærnan	=	*to burn*	=	*urere.*
Syllan	=	*to give*	=	*dare.*

The *-en,* in words like *strengthen,* is a derivational termination, and not a representation of the Anglo-Saxon infinitive inflection. The Anglo-Saxon infinitive inflection is lost in the present English, except in certain provincial dialects.

II. In Anglo-Saxon, the dative of the infinitive verb ended in *-nne,* and was (as a matter of syntax) generally, perhaps always, preceded by the preposition *to:*

To lufienne	=	*ad amandum.*
To bærnenne	=	*ad urendum.*
To syllanne	=	*ad dandum.*

With these preliminaries, we can take a clear view of the English infinitives. They exist under two forms, and are referable to a double origin:

1. The Independent form. This is used after the words *can*, *may*, *will*, and some others; as, *I can speak; I may go; I shall come; I will move.* Here there is no preposition, and the origin of the infinitive is from the form in *-an.*

2. The Prepositional form. This is used after the majority of English verbs; as, *I wish to speak; I mean to go; I intend to come; I determine to move.* Here we have the preposition *to*, and the origin of the infinitive is from the form in *-nne.* Expressions like *to err=error*, *to forgive=forgiveness*, in lines like

"To *err* is human; to *forgive*, divine!"

are very remarkable. They exhibit the phenomena of a nominative case having grown, not only out of a dative, but out of a dative *plus* its governing preposition.—LATHAM'S *English Language.*

THE NUMBER OF MODES.

§ 336. Not only languages differ as to the number of modes which, by general consent, are attributed to them, but grammarians differ as to the number of modes which should be attributed to the same language. As modes represent the conceptions and affections of the mind, they might be as varied and extended as those affections. There might be the *Indicative*, the *Subjunctive*, the *Potential*, the *Optative*, the *Imperative*, *Infinitive*, *Vocative*, *Precative*, *Interrogative*, *Causal*, *Reflective*, &c. Modes are defined by PRISCIAN, "Modi sunt diversæ inclinationes animi, quas variæ consequuntur declinationes verbi." Modes represent the different feelings of the mind, to which feelings the varied inflections of the verb are adapted. It is said that the Arabic has thirteen modes, the Russian seven, the Sanscrit six, the Anglo-Saxon four, the same number which some of the most respectable grammarians have assigned to the English as received by inheritance from the mother tongue. See § 332.

THE PARTICIPLES.

§ 337. A PARTICIPLE is a verbal adjective, differing from other adjectives by carrying with it the idea of time. It is so called from the Latin *particeps*, partaking, because it partakes of the nature of the verb and the adjective.

There are two participles; the Present, called, also, the Imperfect or the Active Participle; as, *Loving;* and the Past, called, also, the Perfect or Passive Participle; as, *Loved, written.* Besides these, there are certain forms called Compound Participles; as, *Being loved; having loved; having been loved.* The last two forms are

often called the Compound Perfect. In Anglo-Saxon, the participle, like the adjective, was declined; in English, like the adjective, it is not declined.

THE PRESENT PARTICIPLE.

§ 338. The Present Participle ends in *-ing*, and expresses the continuance of an action, state, or being; as, He was *loving*; they were *sleeping*.

1. In Anglo-Saxon the forms are *-and* and *-ande;* as, *Bindand*, *bindande=binding*. Like the Latin participle in *-ns*, it was originally declined. In all the Norse languages, ancient and modern, the *-d* is preserved. In some of the modern provincial dialects of England, *strikand* and *goand* are said for *striking* and *going*. In the Scotch of the modern writers we find the form *in:*

"The rising sun o'er Galston muirs
Wi' glorious light was *glintin;*
The hares were hirplin down the furs=(furrows)
The lav'rocks they were *chantin.*"—Burns.

2. This participle often has the nature of an adjective; as, A *loving* friend. It also becomes an adverb by receiving the termination *ly;* as, *Lovingly;* and admits of comparison; as, *More lovingly*, *most lovingly*.

3. This participle also becomes a noun, and admits the articles, as, "*The burning* of London in 1666." "There was *a leaning* to popery." In this capacity it takes the plural form; as, "The *overflowings* of the Nile."

4. "It is to be observed, also, that in English there are two infinitives: one in *ing*, the same in sound and spelling as the participle present, from which, however, it should be carefully distinguished. *e. g.*, '*Rising* early is healthful,' and 'It is healthful *to rise* early,' are equivalent. Grammarians have produced much needless perplexity by speaking of the participle in '*ing*' being employed so and so, when it is manifest that that very employment of the word constitutes it, to all intents and purposes, an *infinitive*, and not a participle. The advantage of the infinitive in *ing* is that it may be used either in the nominative or in any oblique case; not, as some suppose, that it necessarily implies a *habit; e. g.*, 'Seeing is believing;' 'There is glory in dying for one's country.'"

While Whately thus proposes to class the present participle with the infinitive mode, Kühner, in his Greek Grammar, classes the infinitive mode with the participles. In the present state of philology, the common classification may be conveniently adhered to.

THE PAST PARTICIPLE.

§ 339. The PAST PARTICIPLE, called, also, the *perfect*, or the passive participle, has different terminations, according as it comes from the ancient or strong conjugation, or the modern or weak conjugation. For the meaning of the terms *strong* and *weak*, see § 348.

I. The participle in *-en;* as, *Spoken*. In the Anglo-Saxon, the participle formed from verbs in the ancient strong conjugation always ended in *-en;* as, *Bunden*. In English, this *-en* is often wanting; as, *Bound*; the word *bounden* being antiquated. Words, when the *-en* is wanting, may be viewed under two aspects: 1. They may be looked upon as participles that have lost their termination; 2. They may be considered as preterits with a participial sense.

1. In all words in which the vowel of the plural differs from that of the singular in Anglo-Saxon, the participle takes the plural form; as, *Drank*, *drunk*, *drunken*. See § 324. To say *I have drunk* is to use an ambiguous expression, since *drunk* may be a participle *minus* its termination, or a preterit with a participial sense. To say I have *drank*, is to use a preterit for a participle. To say I have *drunken* is to use an unexceptionable form.

In all words with a double form, as *spake* and *spoke*, *brake* and *broke*, the participle follows the form in *o;* as, *Spoken*, *broken*. *Spaken*, *braken*, are forms not in the language. There are degrees of laxity, and to say the *spear is broke* is better than to say the spear is *brake*.

2. These two statements bear upon the future history of the preterit. That of the two forms *sang* and *sung*, one will, in the course of long usage, become obsolete, is nearly certain; and as the plural form is also that of the participle, it is the plural form that is most likely to be the surviving one.

3. As a general rule, we find the participle in *-en* wherever the preterit is strong; indeed, the participle in *-en* may be considered the strong participle, or the participle of the strong conjugation. Still, the two forms do not always coincide. In *mow*, *mowed*, *mown*; *sow*, *sowed*, *sown*, and several other words, we find the participle strong and the preterit weak.

II. The participle in *-d*, *-t*, or *-ed;* as, *Loved*, *left*, *looked*. In Anglo-Saxon, it differed in form from the preterit, inasmuch as it ended in *-ed* or *-t*, whereas the preterit ended in *-ode*, *-de*, or *-te;* as, *Lufode*, *bærnde*, *dypte*, preterits; *Gelufod*, *bærned*, *dypt*, participles.

The perfect participle often loses its verbal character and becomes an adjective; as, A *drunken* man; a *concealed* plot. In this character it admits of comparison; as, A *more admired* artist; a *most respected* magistrate. A few of these verbal adjectives receive the termination of *-ly* and become adverbs; as, *Pointedly; more conceitedly; most dejectedly.*

In older writers, and in works written, like Thomson's Castle of Indolence, in imitation of them, we find prefixed to the past participle the letter *y;* as, *Yclept=called; yclad=clothed.*

It has grown out of the fuller forms of *ge:* Anglo-Saxon *ge*, Old Saxon *gi*, Mœso-Gothic *ga*. It has also the power of expressing the possession of a quality.

Anglo-Saxon.	English.	Anglo-Saxon.	Latin.
Feax,	*hair.*	*ge*-feax,	*comatus.*
Heorte,	*heart.*	*ge*-heart,	*cordatus.*

Hence it is probable that the *ga*, *ki*, or *gi*, Gothic, is the *con-* of the Latin language.

CONJUGATION.

§ 340. Conjugation is the distribution of the several inflections or variations of a verb in their different voices, modes, tenses, numbers, and persons. The conjugation of a verb in the active form is called the Active voice, and that in the passive form the Passive voice. As English verbs have but few inflections, their conjugation consists chiefly of variation accomplished by means of auxiliary verbs.

AUXILIARY VERBS.

§ 341. Auxiliary Verbs, or *Helping Verbs*, perform the same office in the conjugation of principal verbs which inflection does in the classical languages, though even in those languages the substantive verb is sometimes used as a helping verb; as, Amatus *eram*, *βεβουλευμένος ἦν*. They are followed by the other verbs without the prefix *to* in the infinitive; as, "He *may go.*" They were originally principal verbs, and some of them retain that character as well as that of auxiliaries.

CLASSIFICATION OF AUXILIARY VERBS.

§ 342. I. The verbs that are *always auxiliary* to others are, *May*, *can*, *shall*, *must;* II. Those that are *sometimes auxiliary*

and sometimes principal verbs are, *Will*, *have*, *do*, *be*, and *let*. *Let* and *must* have no variation. The power of the verb as an auxiliary is a modification of the original power which it had as a non-auxiliary.

DERIVATION OF AUXILIARY VERBS.

§ 343. I. Auxiliary verb, derived from the idea of possession: HAVE, Anglo-Saxon *habban*, *to have*. It is used both as a principal and as an auxiliary verb. See § 345.

II. Auxiliary verb, derived from the idea of existence: BE, AM, WAS. A corresponding word is used as an auxiliary in both the Latin and the Greek languages. See § 346.

III. Auxiliary verb, derived from the idea of future destination, dependent on circumstances external to the agent: SHALL, Anglo-Saxon *sceal=necesse est; debeo*. In the first person it simply foretells; as, "I *shall* go to New York to-morrow." In this phrase the word seems to have no reference to obligation; but in its primitive sense it denotes to be *obliged*, coinciding nearly with *ought*. When *shall* is used in the second and third persons, it assumes its primitive sense, or one allied to it, implying obligation; as, when a superior commands with authority, *You shall go*. Hence *shall*, in the first person, *foretells;* in the second and third, *promises*, *commands*, or expresses *determination*. See § 345.

Should (preterit of *shall*) expresses *duty*, *supposition;* as, "You *should* pay the money;" "If it *should* rain to-morrow, I shall not be able to keep my promise." *Should* is also used to express an opinion doubtfully or modestly; as, "I *should* think so."

IV. Auxiliary verb, derived from the idea of future destination, dependent on the *volition* of the agent: WILL, Anglo-Saxon *willan*. *Will*, in the first person, not only *foretells*, but *promises;* in the second and third, it only *foretells*. See § 345.

Would (preterit of *will*) properly implies volition, but, like *should*, is frequently used as a *simple future*, dependent on a verb of past time; as, "He said it *would* rain to-day;" "He promised me that he *should* go to-morrow." See § 345.

1. There is the same difference between *would* and *should* that there is between *will* and *shall*, when used with the past tenses. *Would* promises or threatens in the first person, and *simply foretells* in the others. *Should* simply *foretells* in the first person, and promises or threatens in the other persons.

2. When the *second* and *third* persons are represented as the subjects of their own expressions, *shall* foretells, as in the *first* person:

as, "He says that he *shall* be a loser by this bargain;" "Do you suppose you *shall* go?" *Will*, in such instances, *promises*, as in the first person: "You say that you *will* be present;" "He says he *will* attend to the business."

3. In interrogative sentences, *shall* and *will* have, in general, a meaning nearly opposite to what they have in affirmative sentences. *Shall*, used interrogatively, in the first, second, and third persons, refers to another's will; thus, "*Shall* I go?" signifies, Will you *permit* me to go? *Will*, used interrogatively, in the second and third persons, denotes *volition* or *determination* in the subject; as, "*Will* you go?"

4. When the verb is in the subjunctive mode, the meaning of *shall* and *will* undergoes some alteration; thus, "He *shall* proceed" expresses a command, but "If he *shall* proceed" expresses a mere future contingency.

V. Auxiliary verb, derived from the idea of power, dependent upon circumstances external to the agent: MAY, Anglo-Saxon *magan*. "He *may* purchase the field if he pleases;" "He *might* (preterit) purchase the field if he pleased." *May*, when it stands before its subject, expresses a wish: *May* he come; *might* it but turn out well. See § 345.

VI. Auxiliary verb, derived from the idea of power, dependent on circumstances internal to the agent: CAN, Anglo-Saxon *cunnan*=*to know how to do*. *May* is simply permissive, *can* is potential. "*May* et *can* cum eorum preteritis *might* et *could* potentiam innuunt; cum hoc discrimine: *May* et *might* vel de jure vel saltem de rei possibilitate dicuntur, at *can* et *could* de viribus agentis."—WALLIS, p. 107.

VII. Auxiliary verb, derived from the idea of necessity: MUST, Anglo-Saxon *mót*=*ought*, or *necesse est*.

> "For as the fisse, if it be dry,
> *Mote*, in defaute of water, die."—GOWER.

MUST, and likewise MAY and CAN (as well as CAN NOT), are each used in two senses, which are often confounded together. They relate sometimes to *power* and sometimes to *contingency*.

When we say of one who has obtained a certain sum of money, "Now he *may* purchase the field he was wishing for," we mean that it is in his *power;* it is plain that he *may*, in the same sense, hoard up money, or spend it on something else, though, perhaps, we are not quite sure, from our knowledge of his character and situation, that he will not. When, again, we say, "It *may* rain to-morrow," or, "The vessel *may* have arrived in port," the expression does not at all relate to power, but only to contingency; *i. e.*, we mean

that though we are not sure such an event will happen or has happened, we are not sure of the reverse.

When, again, we say, "This man, of so grateful a disposition, *must* have eagerly embraced such an opportunity of requiting his benefactor;" or of one who approves of the slave trade, "He *must* be very hard-hearted," we only mean to imply the absence of all *doubt* on these points. The very notions of gratitude and of hard-heartedness exclude the idea of *compulsion*. But when we say that "all men *must* die," or that "a man *must* go to prison who is dragged by force," we mean "whether they will or not;" that there is no *power* to resist.

VIII. Auxiliary verb, derived from the idea of sufferance: Let, Anglo-Saxon *lætan=suffer, permit*. Besides permission, it may express *wishes, requests, commands*, and *exhortations*. It is used only in the imperative mode.

IX. Auxiliary verb, derived from the idea of action: Do, Anglo-Saxon *don*. *Do* and *did*, used as auxiliaries, mark the emphatic form of the verb; as, "I *do* teach;" "I *did* teach." They are generally used in negative and interrogative sentences; as, "I *do* not fear;" "*Did* he hear?" It sometimes supplies the place of a verb previously used; as, "You attend not to your studies as he *does*," that is, as he *attends*.

CLASSIFICATION OF AUXILIARY VERBS, IN RESPECT TO THEIR MODE OF CONSTRUCTION.

§ 344. Auxiliary verbs combine with others in three ways: 1. With participles: (*a*) with the present or active participle, I *am speaking;* (*b*) with the past or passive participle, I *am beaten;* I *have beaten*. 2. With infinitives: (*a*) with an objective infinitive, I can *speak;* (*b*) with the gerundial infinitive, I *have to speak*. 3. With both infinitives and participles, I *shall have done;* I mean *to have done*.

§ 345. CONJUGATION OF THE AUXILIARY VERBS.

MAY.

Present Tense.

Singular.	Plural.
1. I may.	1. We may.
2. Thou mayest (you may).	2. Ye *or* you may.
3. He may.	3. They may.

Past Tense.

Singular.	Plural.
1. I might.	1. We might.
2. Thou mightest (you might).	2. Ye *or* you might.
3. He might.	3. They might.

CAN.

Present Tense.

Singular.	Plural.
1. I can.	1. We can.
2. Thou canst (you can).	2. Ye *or* you can.
3. He can.	3. They can.

Past Tense.

Singular.	Plural.
1. I could.	1. We could.
2. Thou couldst (you could).	2. Ye *or* you could.
3. He could.	3. They could.

SHALL.

Present Tense.

Singular.	Plural.
1. I shall.	1. We shall.
2. Thou shalt (you shall).	2. Ye *or* you shall.
3. He shall.	3. They shall.

Past Tense.

Singular.	Plural.
1. I should.	1. We should.
2. Thou shouldst (you should).	2. Ye *or* you should.
3. He should.	3. They should.

WILL.

Present Tense.

Singular.	Plural.
1. I will.	1. We will.
2. Thou wilt (you will).	2. Ye *or* you will.
3. He will.	3. They will.

Past Tense.

Singular.	Plural.
1. I would.	1. We would.
2. Thou wouldst (you would).	2. Ye *or* you would.
3. He would.	3. They would.

MUST.

Present Tense.

Singular.	Plural.
1. I must.	1. We must.
2. Thou must (you must).	2. Ye *or* you must.
3. He must.	3. They must.

Present Perfect Tense.

Singular.	Plural.
1. I must have.	1. We must have.
2. Thou (*or* you) must have.	2. Ye *or* you must have.
3. He must have.	3. They must have.

DO.

INDICATIVE MODE.

Present Tense.

Singular.	Plural.
1. I do.	1. We do.
2. Thou dost (you do).	2. Ye *or* you do.
3. He does *or* doth.	3. They do.

Past Tense.

Singular.	Plural.
1. I did.	1. We did.
2. Thou didst (you did).	2. Ye *or* you did.
3. He did.	3. They did.

INFINITIVE MODE.—*Present Tense*, To do. *Past Tense*, To have done. PARTICIPLES: *Present Tense*, Doing. *Past or Perfect Tense*, Done. *Compound Perfect*, Having done.

HAVE.

INDICATIVE MODE.

Present Tense.

Singular.	Plural.
1. I have.	1. We have.
2. Thou hast (you have).	2. Ye *or* you have.
3. He has *or* hath.	3. They have.

Past Tense.

Singular.	Plural.
1. I had.	1. We had.
2. Thou hadst (you had).	2. Ye *or* you had.
3. He had.	3. They had.

NOTE.—In the foregoing tenses, this verb is used either as a principal verb or as an auxiliary.

INFINITIVE MODE.—*Present Tense*, To have. *Perfect Tense*, To have had. *Present Participle*, Having. *Past* or *Perfect*, Had. *Compound Perfect*, Having had.

The words *did*, *hast*, *hath*, *has*, *had*, *shalt*, *wilt*, are evidently, as WALLIS observes, contracted for *doed*, *havest*, *haveth*, *haves*, *haved*, *shallst*, *willst*.

THE VERB SUBSTANTIVE.

§ 346. The VERB SUBSTANTIVE is made up of *three different verbs*, each of which is defective in some of its parts, namely, *Was*, *be*, *am*. The parts which are defective in one verb are supplied by the inflections of one of the others.

I. WAS is defective, except in the preterit tense, where it is found both in the indicative and the subjunctive. In the older stages of the Gothic languages the word has both a full conjugation and a regular one. In the Anglo-Saxon it has an infinitive, a participle present, and a participle past. In Mœso-Gothic it is inflected throughout with *s;* as, *Visa*, *vas*, *vêsum*, *visans*. In that language it has the power of the Latin *maneo=to remain*.

II. BE is inflected, in Anglo-Saxon, throughout the present tense, both indicative and subjunctive; found, also, as an infinitive, *béon;* as a gerund, *to beonne;* and as a participle, *beonde*.

The ancient form was as follows:

PRESENT.

Indicative.		*Subjunctive.*		*Imperative.*	
Singular.	Plural.	Singular.	Plural.	Singular.	Plural.
1. I be,	We be.	I be,	We be.		
2. Thou beest,	Ye be.	Thou be,	Ye be.	Be thou,	Be ye.
3. He be,	They be.	He be,	They be.		

It is stated by GRIMM, *D. C.*, i., 1051, that the Anglo-Saxon forms *beó*, *bist*, *biš*, *beoš*, or *bó*, have not a present, but a future sense; that while *am* means *I am*, *beó* means *I shall be;* and that in the older languages, it is only where the form *am* is not found that *be* has the power of a present form.

If we consider the word *beon*, like the word *weoršan* (see below), to mean not so much *to be* as *to become*, we get an element of futurity; and from the idea of futurity we get the idea of contingency, and this explains the subjunctive power of *be*.

III. AM. The *m* is no part of the original word, but only a sign of the first person, just as it is in all the Indo-European languages. *Am*, *art*, *are*, and *is*, are not, like *am* and *was*, parts of different words, but forms of one and the same word.

1. The substantive verb is used, 1st. As an auxiliary in the passive voice. 2d. As a copula, in connecting the predicate of a proposition with the subject. 3d. In predicating pure or absolute existence; as, *God is;* that is, *God exists*. In the following example it is used in each of the last two senses: "We believe that thou *art*,

and that thou *art* the rewarder of them who diligently seek thee." It was called by the Latins the substantive verb, in distinction from verbs which, besides the copula, contain in themselves an attribute, and which are called adjective verbs. See § 319.

2. This verb differs so much from other verbs that it is separated from them by some grammarians, and classed with relational words, as if its office were merely to indicate a relation, *viz.*, that of the predicative adjective or substantive to the subject, or else those of mode, time, and personality. See § 318.

IV. Worth is a fragment of the Anglo-Saxon *weorðan*, *to be*, or *to become*.

"Much *wo worth* the man that misruleth his inwitte!
And *well worth* Piers Plowman that pursueth God in his going."
Piers Plowman.

"Woe *worth* the chase, woe *worth* the day,
That cost thy life, my gallant gray."—*Lady of the Lake.*

"Thus saith the Lord God, 'Howl ye and say, woe *worth* the day.'"—Ezekiel, xxx., 2.

Several other verbs, such as *to become*, *to grow*, are nearly allied to substantive verbs.

§ 347. CONJUGATION OF THE VERB "TO BE."

PRINCIPAL PARTS.

Present, Am. *Past*, Was. *Perf. Part.*, Been.

INDICATIVE MODE.

Present Tense.

Singular.	Plural.
1. I am.	1. We are.
2. Thou art (you are).	2. Ye *or* you are.
3. He is.	3. They are.

Past Tense (*Preterit*).

Singular.	Plural.
1. I was.	1. We were.
2. Thou wast (you were).	2. Ye *or* you were.
3. He was.	3. They were.

Future Tense (*Predictive*).

Singular.	Plural.
1. I shall be.	1. We shall be.
2. Thou wilt be (you will be).	2. Ye *or* you will be.
3. He will be.	3. They will be.

Future Tense (*Promissive*).

Singular.	Plural.
1. I will be.	1. We will be.
2. Thou shalt be (you shall be).	2. Ye *or* you shall be.
3. He shall be.	3. They shall be.

Present Perfect Tense.

Singular.	Plural.
1. I have been.	1. We have been.
2. Thou hast been (you have been).	2. Ye *or* you have been.
3. He has been.	3. They have been.

Past Perfect Tense.

Singular.	Plural.
1. I had been.	1. We had been.
2. Thou hadst been (you had been).	2. Ye *or* you had been.
3. He had been.	3. They had been.

Future Perfect Tense (*Predictive*).

Singular.	Plural.
1. I shall have been.	1. We shall have been.
2. Thou wilt have been (you will have been).	2. Ye *or* you will have been.
3. He will have been.	3. They will have been.

Future Perfect Tense (*Promissive*).

Singular.	Plural.
1. I will have been.	1. We will have been.
2. Thou shalt have been (you shall have been).	2. Ye *or* you shall have been.
3. He shall have been.	3. They will have been.

SUBJUNCTIVE MODE.

Present Tense.

Singular.	Plural.
1. If I be.	1. If we be.
2. If thou be (if you be).	2. If ye *or* you be.
3. If he be.	3. If they be.

Present Tense, Second Form.

Singular.	Plural.
1. If I am.	1. If we are.
2. If thou art (if you are).	2. If ye *or* you are.
3. If he is.	3. If they are.

Past Tense.

Singular.	Plural.
1. If I were.	1. If we were.
2. If thou wert (if you were).	2. If ye *or* you were.
3. If he were.	3. If they were.

Past Tense, Second Form.

Singular.	Plural.
1. If I was.	1. If we were.
2. If thou wast (if you were).	2. If ye *or* you were.
3. If he was.	3. If they were.

Future Tense.

Singular.	Plural.
1. If I shall *or* will be.	1. If we shall *or* will be.
2. If thou shalt *or* wilt be (if you shall *or* will be).	2. If ye *or* you shall *or* will be.
3. If he shall *or* will be.	3. If they shall *or* will be.

Present Perfect Tense.

Singular.	Plural.
1. If I have been.	1. If we have been.
2. If thou hast been (if you have been).	2. If ye *or* you have been.
3. If he has been.	3. If they have been.

Past Perfect Tense.

Singular.	Plural.
1. If I had been.	1. If we had been.
2. If thou hadst been (if you had been).	2. If ye *or* you had been.
3. If he had been.	3. If they had been.

Future Perfect Tense.

Singular.	Plural.
1. If I shall *or* will have been.	1. If we shall *or* will have been.
2. If thou shalt *or* wilt have been (if you shall *or* will have been).	2. If ye *or* you shall *or* will have been.
3. If he shall *or* will have been.	3. If they shall *or* will have been.

The potential forms are converted into the subjunctive by prefixing *if* or some similar conjunction. See § 334.

POTENTIAL MODE.

Present Tense.

Singular.	Plural.
1. I may, can, *or* must be.	1. We may, can, *or* must be.
2. { Thou mayest, canst, *or* must be. (You may, can, *or* must be.)	2. { Ye may, can, *or* must be. You may, can, *or* must be.
3. He may, can, *or* must be.	3. They may, can, *or* must be.

Past Tense.

Singular.	Plural.
1. I might, could, would, *or* should be.	1. We might, could, would, *or* should be.
2. { Thou mightest, couldst, wouldst, *or* shouldst be. (You might, could, would, *or* should be.)	2. { Ye might, could, would, *or* should be. You might, could, would, *or* should be.
3. He might, could, would, *or* should be.	3. They might, could, would, *or* should be.

Present Perfect Tense.

Singular.	Plural.
1. I may, can, *or* must have been.	1. We may, can, *or* must have been.
2. { Thou mayest, canst, *or* must have been. (You may, can, *or* must have been.)	2. { Ye may, can, *or* must have been. You may, can, *or* must have been.
3. He may, can, *or* must have been.	3. They may, can, *or* must have been.

Past Perfect Tense.

Singular.	Plural.
1. I might, could, would, *or* should have been.	1. We might, could, would, *or* should have been.
2. { Thou mightest, couldst, wouldst, *or* shouldst have been. (You might, could, would, *or* should have been).	2. { Ye might, could, would, *or* should have been. You might, could, would, *or* should have been.
3. He might, could, would, *or* should have been.	3. They might, could, would, *or* should have been.

INFINITIVE MODE.

Present, To be. *Present Perfect*, To have been.

IMPERATIVE MODE.

Present Tense.

Sing., 2. Be, *or* { Be thou. Be you. *Plur.*, 2. Be, *or* { Be ye. Be you.

3. Let him be. 3. Let them be.

PARTICIPLES.

Present, Being. { *Past* or *Perfect*, Been. *Compound Perfect*, Having been.

THE ANCIENT OR STRONG CONJUGATION.

§ 348. Verbs of the Ancient or Strong conjugation form their past (or preterit) tense by simply *changing the vowel.* Thus *sang* is formed from *sing* by changing *i* into *a; fell* (the past tense) from *fall*, the present, by changing the *a* into *e.* They are called *strong*, because the preterit is thus formed independently from *within* itself, without any *addition.* Verbs like *fill* are called *weak*, because they require the aid of *addition* from without to the present, to form the preterit; as, *Fill, filled.* Here the addition of the sound of *d* is necessary. See § 356.

1. Verbs of the ancient conjugation form their participle passive by the addition of *-en*, generally accompanied by a change of vowel; as, *Speak, spoken.* Sometimes the *-en*, in the present language, is omitted; as, *Find, found.* In all these cases it must especially be remembered that this rejection of the *-en* occurs in the later stages

of our language. In words like *found* the original participle was *fúnden*, and so on throughout. In many cases both forms occur; as, *Drink;* participle *drunken* or *drunk*.

2. The vowel of the participle is often, though not always (*took, taken*), the same as the vowel of the past tense; as, *Spoke, spoken* When this is the case, and when, at the same time, the *-en* (or *-n*) is rejected, the past tense and the participle passive have the same form; as, I *found;* I *have found*. In this case it *seems* as if the past tense were used *for* the participle. Now it is only in a few words, and in the most modern forms of our language, that this is really done; as, *Hold*, present; *held*, past; *holden*, obsolete past; *held*, past. The participle is naturally formed independently of the preterit.

3. The participles passive are exhibited in the fourth and fifth columns of the ensuing list. The fourth column contains the full participles in *-en*, the fifth those where the *n* is omitted. The asterisk (*) in this and the other columns denotes that those words are more or less obsolete. The note of interrogation (?) denotes that it is matter of doubt whether the word to which it is attached be sufficiently established by usage.

4. The past tenses of the ancient verbs are exhibited in the second and third columns of the ensuing list, the second column being appropriated to those that have two forms. The letter *p* stands for *plural*, and it is supposed that the forms by the side of which it appears are derived from the plural forms, as exhibited in § 324, or from (what is the same thing) those of the second person singular, as exhibited in the same section.

Several ancient verbs have two forms of the past tense; as, *Spake, spoke; sang, sung*. Some of these double forms are capable of explanation. See § 324.

Present.	*Past Tense.* (First Form.)	*Past Tense.* (Second Form.)	*Participle.* (Full Form.)	*Participle.* (Shortened Form.)
		FIRST CLASS.		
Fall,	fell,	———	fallen,	———
Befall,	befell,	———	befallen,	———
Hold,	held,	———	holden,	held.
		SECOND CLASS.		
Draw,	drew,	———	drawn,	———
Show,	shew,	———	shown,	———
Slay,	slew,	———	slain,	———
Fly,	flew,	———	flown,	———
		THIRD CLASS.		
Blow,	blew,	———	blown,	———

Present.	*Past Tense.* (First Form.)	*Past Tense.* (Second Form.)	*Participle.* (Full Form.)	*Participle.* (Shortened Form.)
Crow,	crew,	———	*crown,	———
Know,	knew,	———	known,	———
Grow,	grew,	———	grown,	———
Throw,	threw,	———	thrown,	———
		FOURTH CLASS.		
Let,	let,	———	———	let.
		FIFTH CLASS.		
Beat,	beat,	———	beaten,	beat.
		SIXTH CLASS.		
Come,	———	came,	———	come.
Overcome,	———	overcame,	———	overcome.
		SEVENTH CLASS.		
Heave,	hove,	———	*hoven,	———
Cleave,	clove,	*clave,	cloven,	———
Weave,	wove,	———	woven,	———
Freeze,	froze,	———	frozen.	———
Steal,	stole,	*stale,	stolen,	———
Speak,	spoke,	*spake,	spoken,	———
Swear,	swore,	*sware,	sworn,	———
Bear,	bore,	*bare,	borne.	———
Bear,	bore,	*bare,	born.	———
Forbear,	forbore,	———	forborne,	———
Tear,	tore,	*tare,	torn.	?tore.
Shear,	*shore,	———	shorn,	———
Wear,	wore,	*ware,	worn,	———
Break,	broke,	brake,	broken,	?broke.
Shake,	shook,	———	shaken,	———
Take,	took,	———	taken,	———
Forsake,	forsook,	———	forsaken,	———
Stand,	stood,	———	———	stood.
Understand,	understood,	———	———	understood
Get,	got,	*gat,	gotten,	?got.
Beget,	begot,	*begat,	begotten,	?begot.
Forget,	forgot,	*forgat,	forgotten,	forgot.
———	quoth,	———	———	———
		EIGHTH CLASS.		
Speak,	spoke,	*spake,	spoken,	———
Break,	broke,	brake,	broken,	?broke.

Present.	*Past Tense.* (First Form.)	*Past Tense.* (Second Form.)	*Participle.* (Full Form.)	*Participle.* (Shortened Form.)
Cleave,	clove,	*clave,	cloven,	———
Steal,	stole,	*stale,	stolen,	———
Eat,	ate,	eat,	eaten,	eat.
Seethe,	*sothe,	*sod,	sodden,	———
Tread,	trod,	*trad,	trodden,	trod.
Bear,	bore,	*bare,	born,	———
Tear,	tore,	*tare,	torn,	?tore.
Swear,	swore,	*sware,	sworn,	———
Wear,	wore,	*ware,	worn,	———
Bid,	bade,	bid,	bidden,	bid.
Sit,	sate,	———	*sitten,	sat.
Give,	gave,	———	given,	———
Lie,	lay,	———	lain,	———
Get,	got,	*gat,	gotten,	got.
Forgive,	forgave,	———	forgiven,	———
Forbid,	forbade,	forbid,	forbidden,	forbid.
		NINTH CLASS.		
Wake,	woke,	———	waken,	———
Awake,	awoke,	———	awaken,	———
Lade,	*lode,	———	laden,	———
Grave,	*grove,	———	graven,	———
Shape,	*shope,	———	shapen,	———
Take,	took,	———	taken,	———
Shake,	shook,	———	shaken,	———
Forsake,	forsook,	———	forsaken,	———
		TENTH CLASS.		
Strike,	struck,	———	stricken,	struck.
		ELEVENTH CLASS.		
Rise,	rose,	*ris,	risen,	———
Arise,	arose,	*aris, *p.*	arisen,	———
Abide,	abode,	———	*abidden,	———
Shine,	shone,	———	———	shone.
Smite,	smote,	*smit, *p.*	smitten,	*smit. ?smote.
Ride,	rode,	*rid, *p.*	ridden,	?rode. *rid.
Stride,	strode,	*strid, *p.*	stridden,	?strode. *strid.
Glide,	*glode,	———	*glidden,	*glid.

Present.	*Past Tense.* (First Form.)	*Past Tense.* (Second Form.)	*Participle.* (Full Form.)	*Participle.* (Shortened Form.)
Drive,	drove,	———	driven,	———
Thrive,	throve,	———	thriven,	———
Chide,	*chode,	chid,	chidden,	?chid.
Slide,	*slode,	*slid, *p.*	slidden,	?slid.
Strive,	strove,	———	striven,	———
Write,	wrote,	writ, *p.*	written,	?wrote. writ.
Climb,	*clomb,	———	———	———
Slit,	*slat,	slit, *p.*	*slitten,	slit.
Bite,	*bat,	bit, *p.*	bitten,	bit.

TWELFTH CLASS.

Swim,	swam,	swum, *p.*	———	swum.
Begin,	began,	begun, *p.*	———	begun.
Spin,	*span,	spun, *p.*	———	spun.
Win,	*wan,	won, *p.*	———	won.
Sing,	sang,	sung, *p.*	*sungen,	sung.
Swing,	*swang,	swung, *p.*	———	swung.
Spring,	sprang,	sprung, *p.*	———	sprung.
Sting,	*stang,	stung, *p.*	———	stung.
Ring,	rang,	rung, *p.*	———	rung.
Wring,	*wrang,	wrung, *p.*	———	wrung.
Fling,	*flang,	flung, *p.*	———	flung.
Cling,	*clang,	clung, *p.*	———	clung.
*Hing,	hang,	hung, *p.*	———	hung.
String,	*strang,	strung, *p.*	———	strung.
Sling,	*slang,	slung, *p.*	———	slung.
Sink,	sank,	sunk, *p.*	sunken,	sunk.
Drink,	drank,	drunk, *p.*	drunken,	drunk.
Shrink,	*shrank,	shrunk, *p.*	shrunken,	shrunk.
Stink,	*stank,	stunk, *p.*	———	stunk.
*Swink,	*swank,	*swunk, *p.*	*swunken,	*swunk,
Slink,	*slank,	slunk, *p.*	———	slunk.
Swell,	*swoll,	———	swollen,	———
Melt,	*molt,	———	molten,	———
Help,	*holp,	———	*holpen,	———
Delve,	*dolve,	———	*dolven,	———
Dig,	dug,	———	———	———
Stick,	*stack,	stuck,	———	stuck.
Run,	ran,	run, *p.*	———	———
Burst,	*brast,	burst.	bursten,	burst.

Present.	*Past Tense.* (First Form.)	*Past Tense.* (Second Form.)	*Participle.* (Full Form.)	*Participle.* (Shortened Form.)
Bind,	*band,	bound,	bounden,	bound.
Find,	*fand,	found,	———	found.
Grind,	*grand,	ground,	———	ground.
Wind,	*wand,	wound,	———	wound.
THIRTEENTH CLASS.				
Choose,	chose,	———	chosen.	

Obsolete Forms.—Instead of *lept*, *slept*, *mowed*, and *snowed*, we find, in the provincial dialects and in the older writers, the strong forms *lep*, *slep*, *mew*, *snew*, &c. Here there are two forms, and each form is of a different conjugation.

Double Forms.—In *lep* and *mew* we have two forms, of which only one is current. In *swoll* and *swelled*, in *clomb* and *climbed*, and in *hung* and *hanged*, we have two forms, of which both are current. These latter are true double forms, of which there are two kinds: 1. Those like *swoll* and *swelled*, where there is the same tense, but a different conjugation. 2. Those like *spoke* and *spake*, where the tense is the same and the conjugation the same, but where the form is different.

§ 349. CONJUGATION OF THE STRONG VERB "TO TAKE."

(Commonly called *Irregular.*)

ACTIVE VOICE.

Principal Parts.

Present, Take. *Past*, Took. *Perf. Part.*, Taken.

INDICATIVE MODE.

Present Tense.

Singular.	Plural.
1. I take.	1. We take.
2. Thou takest (you take).	2. Ye *or* you take.
3. He taketh *or* takes.	3. They take.

Past Tense (*Preterit*).

Singular.	Plural.
1. I took.	1. We took.
2. Thou tookest (you took).	2. Ye *or* you took.
3. He took.	3. They took.

Future Tense (*Predictive*).

Singular.	Plural.
1. I shall take.	1. We shall take.
2. Thou wilt take (you will take).	2. Ye *or* you will take.
3. He will take.	3. They will take.

Future Tense (*Promissive*).

Singular.	Plural.
1. I will take.	1. We will take.
2. Thou shalt take (you shall take).	2. Ye *or* you shall take.
3. He shall take.	3. They shall take.

Present Perfect Tense.

Singular.	Plural.
1. I have taken.	1. We have taken.
2. Thou hast taken (you have taken).	2. Ye *or* you have taken.
3. He has taken.	3. They have taken.

Past Perfect Tense.

Singular.	Plural.
1. I had taken.	1. We had taken.
2. Thou hadst taken (you had taken).	2. Ye *or* you had taken.
3. He had taken.	3. They had taken.

Future Perfect Tense (*Predictive*).

Singular.	Plural.
1. I shall have taken.	1. We shall have taken.
2. Thou wilt have taken (you will have taken).	2. Ye *or* you will have taken.
3. He will have taken.	3. They will have taken.

Future Perfect Tense (*Promissive*).

Singular.	Plural.
1. I will have taken.	1. We will have taken.
2. Thou shalt have taken (you will have taken).	2. Ye *or* you shall have taken.
3. He shall have taken.	3. He shall have taken.

SUBJUNCTIVE MODE.

Present Tense.

Singular.	Plural.
1. If I take.	1. If we take.
2. If thou take (if you take).	2. If ye *or* you take.
3. If he take.	3. If they take.

TWO FORMS OF THE SUBJUNCTIVE MODE.

§ 350. The subjunctive mode of common verbs in the active has two forms in the present tense, one of which is given in the conjugation of the verb *To take*, and the other is the same as that of the indicative. The forms for the other tenses of that voice are the same as those for the indicative, with this difference in the futures, that the distinction between *shall* and *will* in the different persons of the verb which obtains in the indicative is not observed in the

subjunctive mode. Thus we can say, If I *shall* take, if thou *shalt* take, if he *shall* take; and with the other we can say, If I *will* take, if thou *wilt* take, if he *will* take. In the passive voice the subjunctive mode has two forms in the present and past tenses, one of which is given, and the other is the same as the indicative. The other tenses, with the exception of the futures, which are given, are the same as the indicative.

POTENTIAL MODE.

Present Tense.

Singular.	Plural.
1. I may, can, *or* must take.	1. We may, can, *or* must take.
2. Thou mayest, canst, *or* must take.	2. Ye may, can, *or* must take.
(You may, can, *or* must take.)	You may, can, *or* must take.
3. He may, can, *or* must take.	3. They may, can, *or* must take.

Past Tense.

Singular.	Plural.
1. I might, could, would, *or* should take.	1. We might, could, would, *or* should take.
2. Thou mightest, couldst, wouldst, *or* shouldst take.	2. Ye might, could, would, *or* should take.
(You might, could, would, *or* should take).	You might, could, would, *or* should take.
3. He might, could, would, *or* should take.	3. They might, could, would, *or* should take.

Present Perfect Tense.

Singular.	Plural.
1. I may, can, *or* must have taken.	1. We may, can, *or* must have taken.
2. Thou mayest, canst, *or* must have taken.	2. Ye may, can, *or* must have taken.
(You may, can, *or* must have taken.)	You may, can, *or* must have taken.
3. He may, can, *or* must have taken.	3. They may, can, *or* must have taken.

Past Perfect Tense.

Singular.	Plural.
1. I might, could, would, *or* should have taken.	1. We might, could, would, *or* should have taken.
2. Thou mightest, couldst, wouldst, *or* shouldst have taken.	2. Ye might, could, would, *or* should have taken.
(You might, could, would, *or* should have taken.)	You might, could, would, *or* should have taken.
3. He might, could, would, *or* should have taken.	3. They might, could, would, *or* should have taken.

INFINITIVE MODE.

Present, To take. *Present Perfect*, To have taken.

IMPERATIVE MODE.

Present Tense.

Sing., 2. Take, *or* { Take thou. / Take you.
3. Let him take.

Plur., 2. Take, *or* { Take ye. / Take you.
3. Let them take.

PARTICIPLES.

Present, Taking.

{ *Past* or *Perfect*, Taken. / *Compound Perfect*, Having taken.

PASSIVE VOICE.

INDICATIVE MODE.

Present Tense.

Singular.	Plural.
1. I am taken.	1. We are taken.
2. Thou art taken (you are taken).	2. Ye *or* you are taken.
3. He is taken.	3. They are taken.

Past Tense.

Singular.	Plural.
1. I was taken.	1. We were taken.
2. Thou wast taken (you were taken).	2. Ye *or* you were taken.
3. He was taken.	3. They were taken.

Future Tense (*Predictive*).

Singular.	Plural.
1. I shall be taken.	1. We shall be taken.
2. Thou wilt be taken (you will be taken).	2. Ye *or* you will be taken.
3. He will be taken.	3. They will be taken.

Future Tense (*Promissive*).

Singular.	Plural.
1. I will be taken.	1. We will be taken.
2. Thou shalt be taken (you shall be taken).	2. Ye *or* you shall be taken.
3. He shall be taken.	3. They shall be taken.

Present Perfect Tense.

Singular.	Plural.
1. I have been taken.	1. We have been taken.
2. Thou hast been taken (you have been taken).	2. Ye *or* you have been taken.
3. He has been taken.	3. They have been taken.

Past Perfect Tense.

Singular.	Plural.
1. I had been taken.	1. We had been taken.
2. Thou hadst been taken (you had been taken).	2. Ye *or* you had been taken.
3. He had been taken.	3. They had been taken.

Future Perfect Tense (*Predictive*).

Singular.	Plural.
1. I shall have been taken.	1. We shall have been taken.
2. Thou wilt have been taken (you will have been taken).	2. Ye *or* you will have been taken.
3. He will have been taken	3. They will have been taken.

Future Perfect Tense (*Promissive*).

Singular.	Plural.
1. I will have been taken.	1. I will have been taken.
2. Thou shalt have been taken (you shall have been taken).	2. Ye *or* you shall have been taken.
3. He shall have been taken.	3. He shall have been taken.

SUBJUNCTIVE MODE.

Present Tense.

Singular.	Plural.
1. If I be taken.	1. If we be taken.
2. If thou be taken. (If you be taken.)	2. If ye be taken. If you be taken.
3. If he be taken.	3. If they be taken.

Past Tense.

Singular.	Plural.
1. If I were taken.	1. If we were taken.
2. If thou wast taken. (If you were taken.)	2. If ye were taken. If you were taken.
3. If he were taken.	3. If they were taken.

Future Tense.

Singular.	Plural.
1. If I shall *or* will be taken.	1. If we shall *or* will be taken.
2. If thou shalt *or* wilt be taken. (If you shall *or* will be taken.)	2. If ye shall *or* will be taken. If you shall *or* will be taken.
3. If he shall *or* will be taken.	3. If they shall *or* will be taken.

Future Perfect Tense.

Singular.	Plural.
1. If I shall *or* will have been taken.	1. If we shall *or* will have been taken.
2. If thou shalt *or* wilt have been taken. (If you shall *or* will have been taken.)	2. If ye shall *or* will have been taken. If you shall *or* will have been taken.
3. If they shall *or* will have been taken.	3. If they shall *or* will have been taken.

POTENTIAL MODE.

Present Tense.

Singular.	Plural.
1. I may, can, *or* must be taken.	1. We may, can, *or* must be taken.
2. Thou mayest, canst, *or* must be taken. (You may, can, *or* must be taken.)	2. Ye may, can, *or* must be taken. You may, can, *or* must be taken.
3. He may, can, *or* must be taken.	3. They may, can, *or* must be taken.

Past Tense.

Singular.	Plural.
1. I might, could, would, *or* should be taken.	1. We might, could, would, *or* should be taken.
2. Thou mightest, couldst, wouldst, *or* shouldst be taken.	2. Ye might, could, would, *or* should be taken.
(You might, could, would, *or* should be taken.)	You might, could, would, *or* should be taken.
3. He might, could, would, *or* should be taken.	3. They might, could, would, *or* should be taken.

Present Perfect Tense.

Singular.	Plural.
1. I may, can, *or* must have been taken.	1. We may, can, *or* must have been taken.
2. Thou mayest, canst, *or* must have been taken.	2. Ye may, can, *or* must have been taken.
(You may, can, *or* must have been taken.)	You may, can, *or* must have been taken.
3. He may, can, *or* must have been taken.	3. They may, can, *or* must have been taken.

Past Perfect Tense.

Singular.	Plural.
1. I might, could, would, *or* should have been taken.	1. We might, could, would, *or* should have been taken.
2. Thou mightest, couldst, wouldst, *or* shouldst have been taken.	2. Ye might, could, would, *or* should have been taken.
(You might, could, would, *or* should have been taken.)	You might, could, would, *or* should have been taken.
3. He might, could, would, *or* should have been taken.	3. They might, could, would, *or* should have been taken.

INFINITIVE MODE.

Present, To be taken. *Present Perfect*, To have been taken.

IMPERATIVE MODE.

Present Tense.

Sing.,		*Plur.*,	
2. Be taken, *or*	Be thou taken.	2. Be taken, *or*	Be ye taken.
	Be you taken.		Be you taken.
3. Let him be taken.		3. Let them be taken.	

PARTICIPLES.

Present, Being taken. *Past* or *Perfect*, Taken. *Compound Perfect*, Having taken.

PROGRESSIVE FORMS.

§ 351. The Progressive Form of the verb is employed to denote an unfinished action or state with definite time, as the *common* form is employed for indefinite time. It is composed of the present participle and some of the forms of the verb *to be*, and, in the potential, of certain auxiliary verbs.

INDICATIVE MODE.

Present Tense, I am taking, thou art taking, &c.
Past Tense, I was taking, thou wast taking, &c.
Future, I shall be taking, thou wilt be taking, &c.
Present Perfect, I have been taking, thou hast been taking, &c.

Past Perfect, I had been taking, thou hadst been taking, &c.
Future Perfect, I shall have been taking, thou wilt, &c.

SUBJUNCTIVE MODE.

The forms of the subjunctive are the same as those of the indicative and potential, with some conditional conjunction prefixed. The present and past tenses have double forms.

Present Tense, If I am taking, if I be taking.
Past Tense, If I was taking, if I were taking.

POTENTIAL MODE.

Present Tense, I may, can, *or* must be taking.
Past Tense, I might, could, would, *or* should be taking.
Present Perfect, I may, can, *or* must have been taking.
Past Perfect, I might could, would, *or* should have been taking.

IMPERATIVE MODE.

Present Tense, Be thou taking.

INFINITIVE MODE.

Present Tense, To be taking.
Present Perfect, To have been taking.

EMPHATIC FORMS.

§ 352. The EMPHATIC FORM represents an act or state asserted with emphasis. It is confined to the indicative and imperative modes in the active voice.

INDICATIVE MODE.

Present Tense, I do take. *Past Tense*, I did take.

IMPERATIVE MODE.

Present Tense, Do thou take.

§ 353. INTERROGATIVE FORMS.

INDICATIVE MODE.

Present Tense, Take I? Do I take? Am I taking?
Past Tense, Took I? Did I take? Was I taking?
Future Tense, Shall I *or* will I take? Shall I *or* will I be taking?
Present Perfect Tense, Have I taken? Have I been taking?
Past Perfect Tense, Had I taken? Had I been taking?
Future Perfect, Shall I *or* will I have taken? Shall I *or* will I have been taking?

POTENTIAL MODE.

Present Tense, May I, can I, *or* must I take?
Past Tense, Might I, could I, should I, *or* would I take?

Present Perfect Tense, May I, can I, *or* must I have taken?
Past Perfect, Might I, could I, would I, *or* should I have taken?

THE MODERN OR WEAK CONJUGATION.

§ 354. Verbs of the Modern or Weak conjugation form their past tense or preterit from the present, by the *addition* of the sound of *-d*, *-t*, or *-ed*. Hence they are called weak; they *require aid from without, instead of being changed from within*, as the strong verbs are. The past participle and the preterit have generally the same form.

The *e* of the weak, unaccented syllable *ed* is often dropped in conversation, so that the word loses its additional syllable, and, upon principles stated in § 133, we are forced to pronounce a *t* instead of a *d*. When the *e* of the termination is dropped, the *d* will naturally pass into *t* after *p* and *sh;* after *s* (when it has not the sound of *z*); after *x*, *ch*, and *ck*. Thus *heaped, fished, kissed, fixed, preached, checked,* must be pronounced *heapt, fisht, kist, fixt, preacht, checkt.* Milton and writers of his age spelled these words as they pronounced them: *wisht, fetcht, stript, whipt, mixt.*

§ 355. CONJUGATION OF THE WEAK VERB "TO LOVE."
(Commonly called *Regular*.)

ACTIVE VOICE.

Principal Parts.

Present, Love. *Past*, Loved. *Perfect Participle*, Loved.

INDICATIVE MODE.

Present Tense.

Singular.	Plural.
1. I love.	1. We love.
2. Thou lovest (*or* you love).	2. Ye *or* you love.
3. He loveth *or* loves.	3. They love.

Past Tense (*Preterit*).

Singular.	Plural.
1. I loved.	1. We loved.
2. Thou lovedst (*or* you loved).	2. Ye *or* you loved.
3. He loved.	3. They loved.

Future Tense (*Predictive*).

Singular.	Plural.
1. I shall love.	1. We shall love.
2. Thou wilt love (you will love).	2. Ye *or* you will love.
3. He will love.	3. They will love.

Future Tense (Promissive).

Singular.	Plural.
1. I will love.	1. We will love.
2. Thou shalt love (*or* you shall love).	2. Ye *or* you shall love.
3. He shall love.	3. They shall love.

Present Perfect Tense.

Singular.	Plural.
1. I have loved.	1. We have loved.
2. Thou hast loved (you have loved).	2. Ye *or* you have loved.
3. He has loved.	3. They have loved.

Past Perfect Tense.

Singular.	Plural.
1. I had loved.	1. We had loved.
2. Thou hadst loved (you had loved).	2. Ye *or* you had loved.
3. He had loved.	3. They had loved.

Future Perfect Tense (Predictive).

Singular.	Plural.
1. I shall have loved.	1. We shall have loved.
2. Thou wilt have loved (you will have loved).	2. Ye *or* you will have loved.
3. He will have loved.	3. They will have loved.

Future Tense (Promissive).

Singular.	Plural.
1. I will have loved.	1. We will have loved.
2. Thou shalt have loved (you shall have loved).	2. Ye *or* you shall have loved
3. He shall have loved.	3. They shall have loved.

SUBJUNCTIVE MODE.

Present Tense.

Singular.	Plural.
1. If I love.	1. If we love.
2. If thou (*or* you) love.	2. If ye *or* you love.
3. If he love.	3. If they love.

Future Tense.

Singular.	Plural.
1. If I shall *or* will love.	1. If we shall *or* will love.
2. If thou shalt *or* wilt love. (If you shall *or* will love.)	2. If ye shall *or* will love. If you shall *or* will love.
3. If he shall *or* will love.	3. If they shall *or* will love.

Future Perfect Tense.

Singular.	Plural.
1. If I shall *or* will have loved.	1. If we shall *or* will have loved.
2. If thou shalt *or* wilt have loved. (If you shall *or* will have loved.)	2. If ye shall *or* will have loved. If you shall *or* will have loved.
3. If he shall *or* will have loved.	3. If they shall *or* will have loved.

POTENTIAL MODE.

Present Tense.

Singular.	Plural.
1. I may, can, *or* must love.	1. We may, can, *or* must love.
2. Thou mayest, canst, *or* must love. (You may, can, *or* must love.)	2. Ye may, can, *or* must love. You may, can, *or* must love.
3. He may, can, *or* must love.	3. They may, can, *or* must love.

Past Tense.

Singular.	Plural.
1. I might, could, would, *or* should love.	1. We might, could, would, *or* should love.
2. Thou mightest, couldst, wouldst, *or* shouldst love. (You might, could, would, *or* should love.)	2. Ye might, could, would, *or* should love. You might, could, would, *or* should love.
3. He might, could, would, *or* should love.	3. They might, could, would, *or* should love.

Present Perfect Tense.

Singular.	Plural.
1. I may, can, *or* must have loved.	1. We may, can, *or* must have loved.
2. Thou mayest, canst, *or* must have loved. (You may, can, *or* must have loved.)	2. Ye may, can, *or* must have loved. You may, can, *or* must have loved.
3. He may, can, *or* must have loved.	3. They may, can, *or* must have loved.

Past Perfect Tense.

Singular.	Plural.
1. I might, could, would, *or* should have loved.	1. We might, could, would, *or* should have loved.
2. Thou mightest, couldst, wouldst, *or* shouldst have loved. (You might, could, would, *or* should have loved.)	2. Ye might, could, would, *or* should have loved. You might, could, would, *or* should have loved.
3. He might, could, would, *or* should have loved.	3. They might, could, would, *or* should have loved.

INFINITIVE MODE.

Present, To love. *Present Perfect*, To have loved.

IMPERATIVE MODE.

Present Tense.

Sing., 2. Love, *or* { Love thou. / Love you. 3. Let him love.

Plur., 2. Love, *or* { Love ye. / Love you. 3. Let them love.

PARTICIPLES.

Present, Loving. { *Past* or *Perfect*, Loved. / *Compound Perfect*, Having loved.

PASSIVE VOICE.

INDICATIVE MODE.

Present Tense.

Singular.	Plural.
1. I am loved.	1. We are loved.
2. Thou art loved (you are loved).	2. Ye *or* you are loved.
3. He is loved.	3. They are loved.

Past Tense.

Singular.	Plural.
1. I was loved.	1. We were loved.
2. Thou wast loved (you were loved).	2. Ye *or* you were loved.
3. He was loved.	3. They were loved.

Future Tense (Predictive).

Singular.	Plural.
1. I shall be loved.	1. We shall be loved.
2. Thou wilt be loved (you will be loved).	2. Ye *or* you will be loved.
3. He will be loved.	3. They will be loved.

Future Tense (Promissive).

Singular.	Plural.
1. I will be loved.	1. We will be loved.
2. Thou shalt be loved (you shall be loved).	2. Ye *or* you shall be loved.
3. He shall be loved.	3. They shall be loved.

Present Perfect Tense.

Singular.	Plural.
1. I have been loved.	1. We have been loved.
2. Thou hast been loved (you have been loved).	2. Ye *or* you have been loved.
3. He has been loved.	3. They have been loved.

Past Perfect Tense.

Singular.	Plural.
1. I had been loved.	1. We had been loved.
2. Thou hadst been loved (you had been loved).	2. Ye *or* you had been loved.
3. He had been loved.	3. They had been loved.

Future Perfect Tense (Predictive).

Singular.	Plural.
1. I shall have been loved.	1. We shall have been loved.
2. Thou wilt have been loved (you will have been loved).	2. Ye *or* you will have been loved.
3. He will have been loved.	3. They will have been loved

Future Perfect Tense (*Promissive*).

Singular.	Plural.
1. I will have been loved.	1. We will have been loved.
2. Thou shalt have been loved (you shall have been loved).	2. Ye *or* you shall have been loved.
3. He shall have been loved.	3. They shall have been loved.

SUBJUNCTIVE MODE.

Present Tense.

Singular.	Plural.
1. If I be loved.	1. If we be loved.
2. If thou be loved. (If you be loved.)	2. If ye be loved. If you be loved.
3. If he be loved.	3. If they be loved.

Past Tense.

Singular.	Plural.
1. If I were loved.	1. If we were loved.
2. If thou wert loved. (If you were loved.)	2. If ye were loved. If you were loved.
3. If he were loved.	3. If they were loved.

Future Tense.

Singular.	Plural.
1. If I shall *or* will be loved.	1. If we shall *or* will be loved.
2. If thou shalt *or* wilt be loved. (If you shall *or* will be loved.)	2. If ye shall *or* will be loved. If you shall *or* will be loved.
3. If he shall *or* will be loved.	3. If they shall *or* will be loved.

Future Perfect Tense.

Singular.	Plural.
1. If I shall *or* will have been loved.	1. If we shall *or* will have been loved.
2. If thou shalt *or* wilt have been loved. (If you shall *or* will have been loved.)	2. If ye shall *or* will have been loved. If you shall *or* will have been loved.
3. If he shall *or* will have been loved.	3. If they shall *or* will have been loved.

The other tenses of the subjunctive are the same in form as those of the indicative.

POTENTIAL MODE.

Present Tense.

Singular.	Plural.
1. I may, can, *or* must be loved.	1. We may, can, *or* must be loved.
2. Thou mayest, canst, *or* must be loved. (You may, can, *or* must be loved.)	2. Ye may, can, *or* must be loved. You may, can, *or* must be loved.
3. He may, can, *or* must be loved.	3. They may, can, *or* must be loved.

Past Tense.

Singular.	Plural.
1. I might, could, would, *or* should be loved.	1. We might, could, would, *or* should be loved.
2. Thou mightest, couldst, wouldst, *or* shouldst be loved.	2. Ye might, could, would, *or* should be loved.
(You might, could, would, *or* should be loved.)	You might, could, would, *or* should be loved.
3. He might, could, would, *or* should be loved.	3. They might, could, would, *or* should be loved.

Present Perfect Tense.

Singular.	Plural.
1. I may, can, *or* must have been loved.	1. We may, can, *or* must have been loved.
2. Thou mayest, canst, *or* must have been loved.	2. Ye may, can, *or* must have been loved.
(You may, can, *or* must have been loved.)	You may, can, *or* must have been loved.
3. They may, can, *or* must have been loved.	3. They may, can, *or* must have been loved.

Past Perfect Tense.

Singular.	Plural.
1. I might, could, would, *or* should have been loved.	1. We might, could, would, *or* should have been loved.
2. Thou mightest, couldst, wouldst, *or* shouldst have been loved.	2. Ye might, could, would, *or* should have been loved.
(You might, could, would, *or* should have been loved.)	You might, could, would, *or* should have been loved.
3. He might, could, would, *or* should have been loved.	3. They might, could, would, *or* should have been loved.

INFINITIVE MODE.

Present, To be loved. *Present Perfect*, To have been loved.

IMPERATIVE MODE.

Present Tense.

Sing., 2. Be loved, *or* { Be thou loved. / Be you loved.	*Plur.*, 2. Be loved, *or* { Be ye loved. / Be you loved
3. Let him be loved.	3. Let them be loved

PARTICIPLES.

Present, Being loved. { *Past* or *Perfect*, Loved. / *Compound Perfect*, Having been loved.

IRREGULAR VERBS.

§ 356. According to the common definition, an IRREGULAR VERB is a verb which does not form the preterit and perfect participle by the addition of *d* or *ed*.

The number of irregular verbs depends on the rule adopted for the formation of regular verbs. The more exclusive the rule, the more numerous will be the irregularities. The more general the rule, the fewer will be the irregularities. All the strong

verbs are included in this definition; though they are, in fact, many of them regular.

A LIST OF VERBS COMMONLY CALLED IRREGULAR.

Present.	*Pretcrit.* (First Form.)	*Preterit.* (Second Form.)	*Participle.* (First Form.)	*Participle.* (Second Form.)
Abide,	abode,	abided,	abode,	abided.
Am *or* be,	was,	———	been,	———
Awake,	awoke,	awaked,	———	awaked.
Bake,	baked,	———	baken,	baked.
Bear, *for-*,	bore,	*bare,	borne,	———
Bear (produce),	bore,	*bare,	born,	———
Beat,	beat,	———	beaten,	beat.
Begin,	began,	begun,	begun,	———
Behold,	beheld,	———	*beholden,	beheld.
Bend,	bent,	bended,	bent,	bended.
Bereave,	bereft,	bereaved,	bereft,	bereaved.
Beseech,	besought,	beseeched,	besought,	beseeched
Bet,	bet,	betted,	bet,	betted.
Bid, *for-*,	bade,	bid,	bidden,	bid.
Bind, *un-*, *re-*,	*band,	bound,	*bounden,	bound.
Bite,	*bat,	bit,	bitten,	bit.
Bleed,	bled,	———	bled,	———
Blend,	blent,	blended,	blent,	blended.
Bless,	blest,	blessed,	blest,	blessed.
Blow,	blew,	———	blown,	———
Break,	broke,	*brake,	broken,	broke.
Breed,	bred,	———	bred,	———
Bring,	brought,	———	brought,	———
Build,	built,	builded,	built,	builded.
Burn,	burnt,	burned,	burnt,	burned.
Burst,	*brast,	burst,	*bursten,	burst.
Buy,	bought,	———	*boughten,	bought.
Cast,	cast,	———	cast,	———
Catch,	caught,	*catched,	caught,	*catched.
Chide,	*chode,	chid,	chidden,	chid.
Choose,	chose,	———	chosen,	———
Cleave (to split),	clove,	*clave, cleft,	cloven,	cleft.
Cleave,	*clave,	cleaved,	———	cleaved.
Climb,	*clomb,	climbed,	———	climbed.
Cling,	*clang,	clung,	clung,	———
Clothe,	clad,	clothed,	clad,	clothed.

Present.	*Preterit.* (First Form.)	*Preterit.* (Second Form.)	*Participle.* (First Form.)	*Participle.* (Second Form.
Come, *be-*, *over-*,	come,	———	come,	———
Cost,	cost,	———	cost,	———
Creep,	*crope,	crept,	———	crept.
Crow,	crew,	crowed,	*crown,	crowed.
Cut,	cut,	———	cut,	———
Dare (venture),	durst,	dared,	———	dared.
Deal,	dealt,	dealed,	dealt,	dealed.
Delve,	*dolve,	delved,	*dolven,	delved.
Dig,	dug,	digged,	dug,	digged.
Dive,	dove,	dived,	———	dived.
Do *this*, *un-*, *over-*,	did,	———	done,	———
Draw,	drew,	———	drawn,	———
Dream,	dreamt,	dreamed,	dreamt,	dreamed.
Dress,	drest,	dressed,	drest,	dressed.
Drink,	drank,	drunk,	drunken,	drunk.
Drive,	drove,	*drave,	driven,	———
Dwell,	dwelt,	dwelled,	dwelt,	dwelled.
Eat,	ate,	*eat,	eaten,	eat.
Engrave,	———	engraved,	engraven,	engraved.
Fall, *be-*,	fell,	———	fallen,	———
Feed,	fed,	———	fed,	———
Feel,	felt,	———	felt,	———
Fight,	fought,	———	*foughten,	fought.
Find,	*fand,	found,	found,	———
Flee,	fled,	———	fled,	———
Fling,	*flang,	flung,	flung,	———
Fly,	flew,	———	flown,	———
Fold,	———	folded,	*folden,	folded.
Forget,	forgot,	*forgat,	forgotten,	forgot.
Forsake,	forsook,	———	forsaken,	———
Freeze,	froze,	———	frozen,	———
Freight,	———	freighted,	fraught,	freighted
Get, *be-*, *for-*,	got,	*gat,	gotten,	got.
Gild,	gilt,	gilded,	gilt,	gilded.
Gird, *be-*, *en-*, *un-*,	girt,	girded,	girt,	girded.
Glide,	*glode,	glided,	———	glided.
Give, *for-*, *mis-*,	gave,	———	given,	———
Go, *fore-*, *under-*,	went,	———	gone,	———
Grave,	*grove,	graved,	graven,	graved.
Grind,	*grand,	ground,	ground,	———
Grow,	grew.	———	grown,	———

Present.	*Preterit.* (First Form.)	*Preterit.* (Second Form.)	*Participle.* (First Form.)	*Participle.* (Second Form.)
Hang,	hung,	hanged,	hung,	hanged.
Have,	had,	———	had,	———
Hear, *over-*,	heard,	———	heard,	———
Heave,	hove,	heaved,	*hoven,	heaved.
Help,	*holp,	helped,	*holpen,	helped.
Hew,	———	hewed,	hewn,	hewed.
Hide,	hid,	———	hidden,	hid.
Hit,	hit,	———	hit,	———
Hold, *be-*, *up-*, *with-*,	held,	———	holden,	held.
Hurt,	hurt,	———	hurt,	———
Keep,	kept,	———	kept,	———
Kneel,	knelt,	kneeled,	knelt,	kneeled.
Knit,	knit,	knitted,	knit,	knitted.
Know, *fore-*,	knew,	———	known,	———
Lade (to load),	———	laded,	laden,	———
Lay, *in-*,	laid,	———	laid,	———
Lead, *mis-*,	led,	———	led,	———
Leap,	leapt,	leaped,	leapt,	leaped.
Learn,	learnt,	learned,	learnt,	learned
Leave,	left,	———	left,	———
Lend,	lent,	———	lent,	———
Let,	let,	———	let,	———
Lie (to recline),	lay,	———	lain,	lien.
Lift,	lift,	lifted,	lift,	lifted.
Light,	lit,	lighted,	lit,	lighted.
Load, *un-*, *over-*,	———	loaded,	*loaden,	loaded.
Lose,	lost,	———	lost,	———
Make,	made,	———	made,	———
Mean,	meant,	*meaned,	meant,	meaned
Meet,	met,	———	met,	———
Melt,	*molt,	melted,	*molten,	melted.
Mow,	———	mowed,	mown,	mowed.
Pay, *re-*,	paid,	———	paid,	———
Pen (to inclose),	pent,	penned,	pent,	penned.
Prove,	proved,	———	proven,	proved.
Put,	put,	———	put,	———
Quit,	quit,	quitted,	quit,	quitted.
Read,	read,	*redde,	read,	———
Rend,	rent,	———	rent,	———
Rid,	rid,	———	rid,	———
Ride,	rode,	*rid,	ridden,	rode, *rid

Present.	*Preterit.* (First Form.)	*Preterit.* (Second Form.)	*Participle.* (First Form.)	*Participle.* (Second Form.)
Ring,	rang,	rung,	rung,	———
Rise, *a-*,	rose,	*ris,	risen,	———
Rive,	———	rived,	riven,	———
Run, *out-*,	ran,	run,	run,	———
Saw,	———	sawed,	sawn,	sawed.
Say, *un-*, *gain-*,	said,	———	said,	———
See, *fore-*,	saw,	———	seen,	———
Seek,	sought,	———	sought,	———
Seethe,	sod,	seethed,	sodden,	seethed.
Sell,	sold,	———	sold,	———
Send,	sent,	———	sent,	———
Set, *be-*,	set,	———	set,	———
Shake,	shook,	———	shaken,	shaked.
Shape,	*shope,	shaped,	shapen,	shaped.
Shave,	———	shaved,	shaven,	shaved.
Shear,	*shore,	sheared,	shorn,	sheared.
Shed,	shed,	———	shed,	———
Shew,	———	shewed,	shewn,	———
Shine,	shone,	shined,	shone,	shined.
Shoe,	shod,	———	shod,	———
Shoot, *over-*,	shot,	———	shot,	———
Show,	———	showed,	shown,	———
Shred,	shred,	———	shred,	———
Shrink,	shrank,	shrunk,	shrunken,	shrunk.
Shut,	shut,	———	shut,	———
Sing,	sang,	sung,	*sungen,	sung.
Sink,	sank,	sunk,	sunken,	sunk.
Sit,	sate,	sat,	*sitten,	sat.
Slay,	slew,	———	slain,	———
Sleep,	slept,	———	slept,	———
Slide,	*slode,	slid,	slidden,	slid.
Sling,	*slang,	slung,	slung,	———
Slink,	*slank,	slunk,	slunk,	———
Slit,	slit,	slitted,	slit,	slitted.
Smell,	smelt,	smelled,	smelt,	smelled.
Smite,	smote.	*smit,	smitten,	*smit.
Sow,	———	sowed,	sown,	sowed.
Speak, *be-*,	spoke,	*spake,	spoken,	spoke.
Speed,	sped,	speeded,	sped,	speeded.
Spell, *mis-*,	spelt.	spelled,	spelt,	spelled.
Spend, *mis-*,	spent,	———	spent,	———

Present.	*Preterit.* (First Form.)	*Preterit.* (Second Form.)	*Participle.* (First Form.)	*Participle.* (Second Form.)
Spill, *mis-*,	spilt,	spilled,	spilt,	spilled.
Spin,	*span,	spun,	spun,	———
Spit,	*spat,	spit,	*spitten,	spit.
Split,	split,	splitted,	split,	splitted.
Spoil,	spoilt,	spoiled,	spoilt,	spoiled.
Spread,	spread,	———	spread,	———
Spring,	sprang,	sprung,	sprung,	———
Stand, *under-*, *with-*,	stood,	———	stood,	———
Stave,	stove,	staved,	stove,	staved.
Steal,	stole,	*stale,	stolen,	———
Stick,	stuck,	———	stuck,	———
Sting,	*stang,	stung,	stung,	———
Stink,	*stank,	stunk,	stunk,	———
Strew,	———	strewed,	strown,	strewn.
Stride, *be-*,	strode,	*strid,	stridden,	strid.
Strike,	*strake, *strook,	struck,	stricken,	struck.
String,	*strang,	strung,	strung,	———
Strive,	strove,	———	striven,	———
Strow,	———	strowed,	strown,	strowed.
Swear, *for-*,	swore,	*sware,	sworn,	———
Sweat,	*swet,	sweat, *sweated,	sweaten,	sweat. sweated.
Swell,	*swoll,	swelled,	swollen,	swelled.
Swim,	swam,	swum,	———	swum.
Swing,	*swang,	swung,	swang,	———
Swink,	*swank,	*swunk,	*swinken,	*swunk,
Take, *be-*, *under-*, *over-*, *re-*, *mis-*,	took,	———	taken,	———
Teach, *mis-*, *un-*,	taught,	———	taught,	———
Tear,	tore,	*tare,	torn,	———
Tell, *fore-*,	told,	———	told,	———
Think, *be-*,	thought,	———	*thoughten,	thought.
Thrive,	throve,	thrived,	thriven,	thrived.
Throw, *over-*,	threw,	———	thrown,	———
Thrust,	thrust,	———	thrust,	———
Tread, *re-*,	trod,	*trad,	trodden,	trod.
Wax,	———	waxed,	waxen,	waxed.
Wear,	wore,	*ware,	worn,	———
Weave, *un-*,	wove,	———	woven,	———
Wed,	wed,	wedded,	wed,	wedded.

Present.	*Preterit.* (First Form.)	*Preterit.* (Second Form.)	*Participle.* (First Form.)	*Participle.* (Second Form.)
Weep,	wept,	———	wept,	———
Wend,	went,	———	———	wended.
Wet,	wet,	wetted,	wet,	wetted.
Whet,	whet,	whetted,	whet,	whetted.
Win,	*wan,	won,	won,	———
Wind, *un-*,	*wand, / wound,	winded,	wound,	winded.
Work,	wrought,	worked,	wrought,	worked.
Wreathe,	———	wreathed,	wreathen,	wreathed.
Wring,	wrung,	wringed,	wrung,	wringed.
Write,	wrote,	*writ,	written,	*writ.

DERIVED VERBS.

§ 357. Four classes of Derived Verbs, as opposed to Primitive, deserve notice.

I. Those ending in *-en;* as, *soften, whiten, strengthen.* The *-en* is a derivational affix, and not a representative of the Anglo-Saxon infinitive form *-an* (as, *lufian=to love*); or the Old English *-en* (as, *tellen, loven*).

II. Transitive verbs, derived from intransitives by a change of the vowel of the root.

Primitive Intransitive Form.	Derived Transitive Form.
Rise,	raise.
Lie,	lay.
Sit,	set.
Fall,	fell.
Drink,	drench.

In Anglo-Saxon these words were more numerous than they are at present in English.

Intrans. Infinitive.	Trans. Infinitive.
Yrnan, *to run,*	ærnan, *to make to run.*
Byrnan, *to burn,*	bærnan, *to make to burn.*
Drincan, *to drink,*	drencan, *to drench.*
Sincan, *to sink,*	sencan, *to make to sink.*
Licgan, *to lie,*	lecgan, *to lay.*
Sittan, *to sit,*	settan, *to set.*
Drífan, *to drift,*	drefan, *to drive.*
Fëallan, *to fall,*	fyllan, *to fell.*
Wëallan, *to boil,*	wyllan, *to make to boil.*
Flëogan, *to fly,*	a-fligan, *to put to flight*

Intrans. Infinitive.	Trans. Infinitive.
Bëogan, *to bow*,	bígan, *to bend.*
Faran, *to go*,	feran, *to convey.*
Wacan, *to wake*,	weccan, *to awaken.*

All these intransitives form their preterits by a change of vowel; as, *sink*, *sank;* all the transitives by the addition of *d* or *t;* as, *fell*, *fell'd.*

III. Verbs derived from nouns by a change of accent; as, to *survey'*, from a *sur'vey.* Walker attributes the change of accent to the influence of the participial termination *-ing.*

IV. Verbs formed from nouns by changing a final surd consonant into its corresponding sonant; as, use, *to* use, pronounced *uze;* breath, *to* breathe, pronounced *breadhe;* half, *to* halve; grass, *to* graze. See Latham's *English Language*, p. 292.

REFLECTIVE VERBS.

§ 358. Reflective Verbs are those which are followed by reflective pronouns. In English, such verbs are less strongly marked than in some other languages, as, for example, in German and French; yet they exhibit several peculiarities worthy of notice. Their true nature and character will be best seen by reducing to distinct classes all the verbs which might be called by this name.

I. Those formed from transitive verbs, remaining transitive, in which the agent truly and properly acts upon himself; as, *to examine one's self*, 1. Cor. 11 : 28; *to honor one's self*, John 8 : 54; *to purify one's self*, 1 John 3 : 3; *to kill one's self; to praise one's self;* &c.

These verbs are reflective both in sense and form. They have the emphasis or stress on the reflective pronoun. They are proper middle verbs, or verbs intermediate between the active and passive voices. If this had been the only class of reflective verbs, they would have needed but little notice in our grammars.

II. Those formed from transitive verbs, remaining transitive in form but not in sense, in which the agent does not truly and properly act upon himself; as, *to boast one's self*, Ps. 52 : 1; 2 Cor. 11 : 16; *to delight one's self*, Ps. 37 : 4, 11; *to exercise one's self*, Acts 24 : 16; *to forswear one's self*, Matt. 5 : 33; *to*

fret one's self, Ps. 37 : 1, 7, 8; *to repent one's self*, Ps. 135 : 14; *to possess one's self*, &c.

So far as the sense is concerned, these verbs are neuter or intransitive. It is merely a mode of forming intransitive verbs out of transitive. The reflective pronoun is without emphasis. In many verbs of this class, especially in German and French, the indirect or remote object seems to act on the agent or subject; as, German, *sich erinnern*, to recollect; *sich freuen*, to rejoice; French, *se repentir*, to repent; *se plaindre*, to lament; English, *to repent one's self; to fret one's self.*

III. Verbs like those of the first and second classes, which are no longer used in their ordinary transitive meaning; as, *to behave one's self*, 1 Cor. 13 : 5; 1 Tim. 3 : 15 (compare Old English *behave*, to restrain); *to bestir one's self*, 2 Sam. 5 : 24 (compare Old English *bestir*, to move); *to betake one's self*, Is. 14 : 32, marginal reading (compare Old English *betake*, to deliver); *to bethink one's self*, 1 Kings 8 : 47; 2 Chron. 6 : 37 (compare Anglo-Saxon *bethencan*, to consider); *to wallow one's self*, Jer. 6 : 26 (compare Old English *wallow*, to roll); *to vaunt one's self*, Judges 7 : 2; 1 Cor. 13 : 4 (compare French *vanter*, to praise).

These constitute the reflective verbs in English, technically so called by grammarians, as they are now used only with the reflective pronoun. The reflective pronoun is of course without emphasis.

Note.—Many verbs of the second and third classes now omit, especially in colloquial language, the reflective pronoun; as, *to behave*, see WEBSTER; *to bethink*, see WEBSTER; *to boast*, see 2 Cor. 7 : 14; Eph. 2 : 9; *to delight*, see Mic. 7 : 18; Mal. 2 : 17; Rom. 7 : 22; *to fret*, see Prov. 19 : 3; *to repent*, see Num. 23 : 19; Matt. 3 : 2; *to wallow*, see Jer. 48 : 26; Mark 9 : 20; *to vaunt*, see WEBSTER. So *to conduct* is sometimes improperly used for *to conduct one's self.* In this way verbs now intransitive sometimes have the appearance of being used reflectively. This, however, is not the case.

IV. Many verbs are construed with a reflective pronoun of the indirect or remote object; as, *to imagine to one's self.*

These are a distinct class from all the rest, and require no special notice.

V. Many reflective verbs are construed with a second accusative of the factitive relation; as, *to think one's self worthy*, i. e., to think that one's self is worthy, Luke 7 : 7; *to feign one's self a just man*, Luke 20 : 20.

So *to drink one's self drunk*, 1 Kings 20 : 16; *to laugh one's self hoarse; to walk one's self tired.* This is a common Teutonic idiom; compare German *schlafen sich dumm*, literally *to sleep one's self stupid.*

VI. Sometimes the reflective pronoun has the form of the simple pronoun, as in French; as, *to flee one away*, Am. 7 : 12 (compare French *s'enfuir*); *to get one*, Num. 22 : 34; Matt. 4 : 10 (compare French *s'en aller*); *to sit one down*, Gen. 21 : 16 (compare French *s'asseoir*).

These are mere Gallicisms, and, as such, have been reprobated by grammarians.

IMPERSONAL VERBS.

§ 359. The different classes of verbs in English, which have sometimes been called IMPERSONAL, are as follows:

I. Where, as in describing the operations of nature and the state of the weather, no logical subject is conceived of or expressed, but the mere event is affirmed without any reference to the agency by which it is effected; as, *it thunders; it rains; it is warm.* The pronoun *it* is here merely the grammatical subject. These are proper impersonal verbs.

II. Where a logical subject must be conceived of, but either is not expressed, or is expressed grammatically in an oblique case; as, *it strikes* four; *it repented the Lord* because of their groanings; *let it* not *be grievous in thy sight* concerning the lad; *it is over* with them. These also are proper impersonal verbs.

III. Where the logical subject is not a substantive, but merely a clause or part of a sentence; as, *it came to pass that God did tempt Abraham.* These propositions have a subject, but it is not a person. These are improper impersonal verbs.

IV. Where the logical subject is indefinite, or refers to no particular person; as, *they say*, that is, it is said, or somebody says. These have no claim to be regarded as impersonal verbs.

Note.—There are some impersonal verbs in English which are

used, or have been used, in certain situations, without the pronoun *it*. It may be important to notice this peculiarity, as our common grammars are silent on the subject.

(1.) *Me seemeth* or *meseems*, past *meseemed*, it seems to me, Latin mihi videtur; as,

> "*Me seemeth* good, that with some little traine
> Forthwith from Ludlow the young prince be fetched
> Hither to London, to be crown'd our king."—SHAKSPEARE.

The verb *to seem* is intransitive; consequently, the pronoun *me* has here the power of a dative case, as it has in Anglo-Saxon.

(2.) *Me thinketh* or *methinks*, *hym thinketh*, past *methought*, it seems to me; as,

> "With suche gladnes I daunce and skip,
> *Me thinketh* I touche not the floore."—GOWER.

> "Some such resemblances *methinks* I find
> Of our last evening's talk, in this thy dream,
> But with addition strange; yet be not sad."—MILTON.

> "So that *hym thinketh* of a daie
> A thousande yere till he maie se
> The visage of Penelope
> Whiche he desireth moste of all."—GOWER.

> "One came, *methought*, and whispered in my ear."—POPE.

The verb *to think*, to seem, Gothic *thugkjan*, Old Saxon *thunkian*, Anglo-Saxon *thincan*, Old German *dunkjan*, German *dünken*, is to be carefully distinguished from *to think*, to imagine, Gothic *thagkjan*, Old Saxon *thenkian*, Anglo-Saxon *thencan*, Old German *denkjan*, German *denken*.

The verb *to think* here is intransitive; consequently, the pronouns *me* and *hym* have the power of the dative case. Compare Anglo-Saxon *methinceth* or *me thincth*, *him thincth*, past *me gethuhte*, where the pronoun is in the dative case; Old English *me-thuncketh;* German *mich* or *mir dünket;* Swedish *metyckas;* Danish *metykkes*.

(3.) *Me listeth* or *me lists;* past *me listed*, *him list*, it pleases me; as,

> "To whatsoever land
> By sliding seas *me listed* them to lede."—SURREY: *Virgile*.

> "To the holy land *him list*."—R. BRUNNE.

The verb *to list* is a transitive verb; consequently, the pr

noun *me* or *him* is in the accusative. Compare Anglo-Saxon *me lyste*, it pleases me, *hine lyste*, it pleases him, where the pronouns *me* and *hine* are in the accusative.

DEFECTIVE VERBS.

§ 360. A DEFECTIVE VERB is one which wants some of the principal parts, as in the following list:

Present.	Preterit.	Past Participle.
Can,	could,	———
May,	might,	———
Must,	must,	———
Ought,	ought,	———
Shall,	should,	———
Will,	would,	———
Quoth,	quoth,	———
Wis,	wist,	———
Wit *or* wot,	wot,	———
Beware,	———	———
———	yode,	———

COULD is irregular, for the *l* is not a part of the original word. Anglo-Saxon, Present, *Ic can;* Preterit, *Ic cuðe;* Past participle, *Cuð*. The *l* is accounted for by a process of imitation. In *would* and *should* *l* has a proper place. It is a part of the original words *will* and *shall*. A false analogy looked upon *could* in the same light. As the *l* is not pronounced, it is an irregularity, not of language, but of orthography.

MAY, SHALL, WILL. See § 343.

MUST is never varied in termination.

OUGHT is varied in the second person singular; thou *oughtest*.

BEWARE is used only in the imperative and infinitive modes.

QUOTH is used chiefly in the first and third persons singular of the present and preterit tenses. It has the peculiarity of preceding its pronoun. Instead of saying *I quoth*, *he quoth*, we say *quoth I*, *quoth he*. In the Anglo-Saxon it was not defective. It was found in the other tenses. Present, *Ic cweðe*, *þú cwyst*, *he cwyð*; Preterit, *Cwæð*. In the Scandinavian it is current in all its forms. There, however, it means, not *to speak*, but *to sing*. It belonged to the strong conjugation, and formed its preterit by a change of vowel.

WIS is obsolete; WIST is not much used. It is, in its present form, a regular preterit from *wis=know*.

WIT, Anglo-Saxon *witan*, *to know*, is confined to the phrase in the infinitive, *to wit=namely*, Latin *videlicet*. *Wit* appears to be the root; *wot*, a strong preterit.

HARK is used only in the imperative mode.

Am, be, was, are strictly defective verbs, though usually classed as irregular; just as *good, better, best*, furnish instances of *defectiveness* in comparison, though commonly considered as furnishing an instance of *irregular* comparison.

Do. In the phrase this *will do=this will* answer the purpose, the word *do* is wholly different from the word *do*, meaning *to act*. In the first case, it is equivalent to the Latin *valere;* in the second, to the Latin *facere*. Of the first, the Anglo-Saxon inflection is *deáh, dugon, dohte;* of the second, it is *dó, dóst, dyde.*—Latham, p. 332.

Yode, the obsolete preterit of *go*, now replaced by *went*, the preterit of *wend*. The initial *g* has become *y*.

QUESTIONS UNDER CHAPTER VI.

1. Give the definition of a substantive verb, and of a common or adjective verb, and also the general definition of a verb.
2. What are Becker's views of the nature of a verb?
3. Give the classifications of verbs.
4. When are verbs called transitive verbs, and in what two forms do they express assertion?
5. What is the meaning of the word transitive, and what is said of the active and the passive form in this connection?
6. What is said of the object of a transitive verb?
7. When are verbs called intransitive verbs?
8. What is the meaning of intransitive?
9. Can intransitive verbs be regularly used in the passive form?
10. Give an instance of a verb being used sometimes in the transitive and sometimes in the intransitive form.
11. What does an intransitive verb express?
12. What are the attributes of verbs?
13. How many persons are there in verbs?
14. What is the amount of inflection in English compared with some other languages, and what is said of these inflections of the verbs?
15. How many numbers are there in verbs, and with what do they correspond, and what sign or signs are there of number?

TENSE OF THE VERB.

16. What is tense? How many, and what tenses are there?
17. What does present tense denote, and what are the three forms?
18. Is present tense ever used for the past and the future? Give examples.
19. What does past tense denote, and what are the three forms?
20. What does future tense denote, and what are its three forms?
21. What does the present future tense denote, and what are its two forms?
22. What does the past perfect denote, and what are its two forms?
23. What does the future perfect denote, and what are its two forms? What is said of *strike* and *struck?*

MODES OF THE VERB.

24. What does mode denote?

25. What does the indicative mode denote? Give an example. What is it used for?

26. What does the subjunctive mode express? Give an example. What is it used for?

27. What does the potential mode express? Give an example. What is it used for?

28. What does the imperative mode express? Give an example. What is it used for?

29. What is the infinitive mode? Give an example. What is it used for?

30. Mention the characteristics of the modes.

31. What is said of the ancient inflection of the infinitive, and under what two forms do English infinitives exist?

32. What is said of the number of the modes?

33. What is a participle? How many participles are there? What are they called? What are their forms?

34. What is said of the present participle? What were the Anglo-Saxon forms? What other parts of speech may it become? What is the proposal of WHATELEY and KÜHNER in regard to its classification?

35. What is said of the past participle as to termination? Does the perfect participle ever lose its verbal character? What does it become? Give an instance. What is said of the prefix *y*?

CONJUGATION.

36. What is said of conjugation?

37. What is said of auxiliary verbs, and into what two classes are they divided?

38. What is said of the derivation of HAVE? of BE, AM, WAS? of SHALL? of WILL? of MAY? of CAN? of MUST? of LET? of DO?

39. What is said of the classification of auxiliary verbs in respect to their mode of construction?

40. Conjugate the auxiliary verbs *may*, *can*, *shall*, *will*, *must*, *do*, *have*. What are *did*, *hast*, *hath*, *has*, *had*, *shalt*, *wilt*, contractions of?

41. What is said of the substantive verb, and in what three ways is it used? What is said of *worth* and of some other verbs? Conjugate the verb *to be*.

42. What is said of the verbs of the ancient conjugation in respect to their past tense, and in respect to their passive participle? Conjugate the verb *to take*.

43. What is said of verbs of the weak conjugation in respect to their past tense, and in respect to their passive participle? Conjugate the verb *to love*.

44. What is the common definition of irregular verbs? Does this definition include the verbs of the ancient conjugation?

45. Mention the classes of the derived verbs, with examples. What are reflective verbs? Give examples of the different classes. Mention examples of the different classes of impersonal verbs. What are defective verbs? Mention some or all of the defective verbs.

CHAPTER VII.

ADVERBS.

§ 361. An Adverb is a word which can not by itself form a constituent part of a simple proposition, but which can, in a complex proposition, combine with verbs, adjectives, and other adverbs, to modify their meaning; as, "He reads *correctly*;" "he was *exceedingly* careful;" "he does *tolerably* well." See § 240

Or, an Adverb is a word which qualifies a verb, or adjective, or another adverb; as, "John struck Thomas *rashly*;" "the sun shines *brightly*;" "he is *more* prudent than his neighbor;" "he is running *very* rapidly."

The name of this part of speech indicates its character. It was added to the verb (Latin *adverbium*) to modify its signification; hence the Greek writers defined it thus: Ἐπίῤῥημά ἐστι μέρος λόγου ἄκλιτον, ἐπὶ τὸ ῥῆμα τὴν ἀναφορὰν ἔχον. "The adverb is an indeclinable part of speech, having relation to the verb."

The adverb belongs to the class of indeclinable words called Particles. To this class also belong prepositions, conjunctions, interjections, and inseparable prefixes. But adverbs susceptible of comparison are not properly particles. Though particles now appear only as helps to the principal words, the verb, the adjective, the substantive, and the pronoun, they were themselves originally nouns or verbs, pronouns or adjectives. Though acting a subordinate part in sentences, they still have a meaning. In their humble position among the principal words, they often seem to express an idea or an assertion within the idea or assertion expressed by those words. The same particle is sometimes, in different connections, an adverb, a conjunction, or a preposition. It should be added that most adverbs are relational words.

"The adverb is added to a perfect sentence, converting it, if categorical, from a pure into a *modal* one; and by a perfect sentence I here mean one that either enunciates some truth, or expresses some passion with its object. Thus, even 'fly,' in the imperative mode, is a perfect sentence, for it implies an agent and an act. 'Fly

quickly.' Here a perfect sentence is converted into a modal one by the addition of the adverb. A part of a perfect sentence is understood when the mind supplies what is necessary to complete the sentence, as in the lines of Sir WALTER SCOTT:

"'On, Stanley! on!
Were the last words of Marmion.'

Here the adverb *on* manifestly refers to some verb understood, as 'march,' 'rush.' "—Sir JOHN STODDART on the *Philosophy of Language*, p. 222.

ORIGIN OF ADVERBS.

§ 362. "Omnis pars orationis migrat in adverbium." "Every part of speech is capable of becoming an adverb."

Thus the words *much* and *very*, *scarce* and *stark*, originally adjectives, become adverbs.

The words *adrift* and *atwist* are adverbs derived from the participles of the verbs *drifan*, *twisan*.

The words *here*, *there*, *hence*, *whence*, are adverbs derived from pronouns.

The words *once*, *twice*, *thrice*, are adverbs derived from numerals.

The words *yet*, *ado*, *together*, are adverbs which seem to be derived from the verbs *get*, *do*, and *gather*.

The words *while*, *to-morrow*, *yesterday*, originally substantives, are used as adverbs.

1. ADVERBS ENDING IN "LY."—*Ly*, Anglo-Saxon *lic*, was once an independent word, the Anglo-Saxon *lic*=*like*. Words of this termination were, in Anglo-Saxon, compound adjectives. So, in Old English, we have the adjective *eorthliche*, earthly; *ferliche*, strange. In modern English there are words such as *godly*, *lonely*, *lovely*. *Godly* is equivalent to *God-like*. According to the present habit of the English language, an adjective is converted into an adverb by annexing *ly*; as, *bright*, *brightly*.

2. ADVERBS WITH THE PREFIX "A."—1. In some instances *a* stands in the place of the prepositions *in* or *on*; as, *alive*, anciently written *on lyve*, i. e., in *life*, or in a *living* state. *Aloud* was anciently written *on loud*; as, "*On loud* he speired what art thou?" 2. It was formerly expressed by the preposition *of*; as, *anew*, anciently written *of new*, as we now say *of late*. 3. It is the article *a*; as, *awhile*, i. e., a time. 4. It is part of the pronominal adjective *all*; as, *alone*, anciently written *all one*, i. e., absolutely one. 5. It is corrupted from the participial prefix *ge* or *ye*; as, *adrift*. The prefix *a* belongs to many sea terms; as, *aboard*, *ashore*, &c., and to many other an-

cient and modern words; *afire=in fire, on fire; ablaze=on blaze; asleep=in sleep.*

ADVERBIAL PRONOUNS.

§ 363. *Here, hence, hither,* are in their origin related to the pronoun *he. There, thence,* and *thither* are in their origin related to *the* or *that,* as are *where, whence, whither,* to *who* or *what. Then, when,* are also related to *that* and *what. Why* is related to *who,* as also is *how. Than* and *thus* are severally related to *that* and *this.* The words *here, there, where,* united with other words, form a variety of compound adverbs; as, *Hereafter, hereabout, hereat, hereby, herein, hereinto, hereof, hereon, hereupon, hereto, hereunto, heretofore, herewith, thereof, whereupon,* &c.

The following distinction should be noticed concerning interrogatives. If you ask *who, which, what, how many,* you inquire concerning some noun; but if you ask *where, whence, whither, when, how often,* you inquire concerning some verb. Hence the propriety of calling the class which relates to nouns *Pronouns,* and the class that relates to verbs *Adverbs.*

ADVERBS FROM CONCRETE SUBSTANTIVES.

§ 364. Adverbs formed from concrete substantives must be carefully distinguished from the ordinary cases or uses of such substantives.

Home, "to the house," an ancient accusative, to be distinguished from the ordinary accusative in "he loves his own *home.*"

Always, "at all times," the accusative of time; compare the ordinary accusative in "he tries *all ways* of doing mischief."

Sometimes, "at some times," the accusative of time; compare the ordinary accusative in "he remembered *some times* of great distress."

Awhile, "a while," the accusative of time, compare the ordinary accusative in "he spent *a* long *while.*"

Needs, "from necessity," an ancient adverbial genitive from *need.*

Noways, "in no manner," an ancient adverbial genitive from *no way.*

Nightly, "by night," "every night," with adverbial suffix *ly.*

Beside, "by side," *i. e.,* moreover; compare "he sat *by* the *side.*"

Between, "by twain," *i. e.,* in the intermediate space; compare "*by twain* he did fly."

Away, "on way," *i. e.,* at a distance; compare "he stopped *on* the *way.*"

ADVERBS FROM CASES.

§ 365. *Seldom* is the old dative of the adjective *seld*.

Whilom is the dative of the substantive *while*.

Else, *unawares*, *eftsoons*, by *rights*, are genitive forms of adjectives.

Needs (as in *needs must go*) is the genitive case of a substantive.

Once, *twice*, *thrice*, are the genitive forms of numerals.

Little, *less*, *well*, are neuter accusatives of adjectives.

Athwart is a neuter accusative.

The neuter accusative is a common source of adverbs in all tongues.

ADVERBS HAVING THE SAME FORM AS ADJECTIVES.

§ 366. In Anglo-Saxon the adverb was usually formed from the adjective by the addition of *e*; as, *Georn* and *geornlic*, earnest; *georne* and *geornlice*, earnestly: *swcotol*, manifest; *sweotole* and *swcotolice*, manifestly: *swidh* and *swidhlic*, great; *swidhe* and *swidhlice*, greatly.

It is exactly by dropping this adverbial termination *e*, especially where the connection in meaning of the adverb and of the adjective is not immediately obvious, that in English many adverbs are found agreeing in form with the adjectives from which they are derived; as,

1. Anglo-Saxon *clæn*, adjective, and *clænc*, adverb. Whence English *clean*, adjective and adverb. The use of the adverb *clean*, signifying "entirely," is found in Josh. 3 : 17; Ps. 77 : 8, &c. Its connection with the adjective *clean*, signifying "pure," is not obvious at first view. This use of the adverb *clean* is now deemed inelegant. The form *cleanly* is used for the adverb in the more obvious senses.

2. Anglo-Saxon *clænlic*, adjective, and *clænlice*, adverb. Whence English *cleanly*, adjective and adverb. The form *cleanlily* is objectionable on euphonic grounds, and is never used.

3. Anglo-Saxon *fæst* and *fæstlic*, adjective, and *fæste* and *fæstlice*, adverb, German *fest*, adverb. Whence English *fast*, adjective and adverb. The form *fastly* is not used at all.

4. Anglo-Saxon *heag* and *healic*, adjective, and *heage* and *healice*, adverb. Whence English *high*, adjective and adverb. The form *high* as an adverb is now nearly superseded by the form *highly*.

5. Anglo-Saxon *heard* and *heardlic*, adjective, and *hearde* and *heardlice*, adverb. Whence English *hard*, adjective and adverb. The

forms *hard* and *hardly* are both used as adverbs, but with discrimination.

6. Anglo-Saxon *hlud*, adjective, and *hlydde*, adverb. Whence English *loud*, adjective and adverb. The form *loud*, as an adverb, is found in Neh. 12 : 42; but both forms, *loud* and *loudly*, are now used.

7. Anglo-Saxon *lang* or *long*, adjective, and *lange* or *longe* and *longlice*, adverb. Whence English *long*, adjective and adverb. The form *longly* is not used at all.

8. Anglo-Saxon *læt* or *lat*, adjective, and *læte* or *late* and *lætlice*, adverb. Whence English *late*, adjective and adverb. The form *lately* is also used in the sense of *recently*.

9. Anglo-Saxon *riht* and *rihtlic*, adjective, and *rihte* and *rihtelice*, adverb. Whence English *right*, adjective and adverb. The forms *ight* and *rightly* are both used as adverbs, but with discrimination.

10. Anglo-Saxon *sar* and *sarlic*, adjective, and *sare* and *sarlice*, adverb. Whence English *sore*, adjective and adverb. The forms *sore* and *sorely* are now both used as adverbs.

11. Anglo-Saxon *seft* or *soft* and *seftlic*, adjective, and *sefte* or *softe*, adverb. Whence English *soft*, adjective and adverb. The form *soft*, as an adverb, is found in poetry, which often employs antiquated forms; as, "And *soft* unto himself he sayed."—Chaucer. "*Soft* sighed the flute."—Thomson. But this form, in prose, is entirely superseded by *softly*.

12. Anglo-Saxon *thic*, adjective, and *thicce* and *thiclice*, adverb. Whence English *thick*, adjective and adverb. The forms *thick* and *thickly* are now both used as adverbs.

13. Anglo-Saxon *wid*, adjective, and *wide*, adverb. Whence English *wide*, adjective and adverb. The forms *wide* and *widely* are now both used as adverbs.

14. Anglo-Saxon *yfel* and *yfellic*, adjective, and *yfele*, adverb Whence English *evil* or *ill*, adjective and adverb. The form *evilly* or *illy*, which was used in one stage of the English language, is now obsolete.

In the following example, the adverbial termination seems to be retained in pronunciation both in the adjective and in the adverb:

15. Anglo-Saxon *hræd* and *hrædlic*, adjective, *hrædhe* and *hrædlice*, adverb. Whence English *ready*, adjective and adverb. The forms *ready* and *readily* are both used as adverbs, but with discrimination.

That this mode of forming adverbs has extended itself to a few adjectives of French or Latin origin is not surprising; as, English *clear*, adjective and adverb (compare French *clair*, Latin *clarus* and

clare); *just*, adjective and adverb (compare French *juste*, Latin *justus* and *juste*).

These comparisons, if rightly made, lead to the following conclusions, which throw light on some points still mooted by writers on English grammar

1. In examples like the following, certain forms, which some have claimed to be adjectives, are really adverbs, for they once had the termination peculiar to this class of words:

"To stick *fast* in mire;" compare Anglo-Saxon *sticode fæste*, stuck fast, with the adverbial termination.

"Correct thy heart, and all will go *right*;" compare Anglo-Saxon *rihte* with the adverbial termination.

"Favors came *thick* upon him;" compare Anglo-Saxon *feollon thicce*, fell thick, with the adverbial termination.

"Open thine hand *wide*;" compare Anglo-Saxon *wide* with the adverbial termination.

2. This use of certain adjectives, without change of form, as adverbs, has descended to us fairly from our ancestors, and is not to be reprobated as an innovation in language.

3. The apparent poetic use of adjectives for adverbs is to be explained on the principle that the poets delight in antique forms. This use is often found in poetry, where it is obsolete in prose; as,

"Drink *deep* or taste not the Pierian spring."—Pope.

"*Slow* tolls the village clock."—Beattie.

"And louder yet, and yet more dread,
Swells the high trump that wakes the dead."—Scott.

ADVERBIAL PHRASES.

§ 367. The principal office of the adverb is to modify the meaning of adjectives and verbs, and its secondary office is to modify adverbs. The same offices are performed by certain phrases or combinations of words; as, "He struck *at random*." Here *at random* modifies the verb struck; "This happened *many days* afterward." Here *many days* modifies the adverb *afterward*, and *afterward* modifies the verb "happened." These adverbial phrases, inasmuch as they perform the office of single words, might be thrown into the form of single words, as has been done in such words as *heretofore*, *howsoever*. By an adverbial phrase, then, is meant any combination of words which in a complex sentence may stand for an adverb.

COMPARISON OF ADVERBS.

§ 368. Certain adverbs are capable of taking an inflection, namely, that of the comparative and superlative degrees; as, *Well, better, best; ill, worse, worst; little, less, least; much, more, most; soon, sooner, soonest; often, oftener, oftenest; long, longer, longest.*

Adverbs ENDING IN LY are compared by *more* and *most;* as, *Brightly, more brightly, most brightly.*

Other adverbs generally, in the meaning they express, have no degrees of intensity, and are therefore incapable of comparison.

CLASSIFICATION OF ADVERBS.

§ 369. Adverbs are usually divided into various classes, according to the nature of the modification which they denote; as, Adverbs of TIME, PLACE, NUMBER, DEGREE, MANNER. This division is logical rather than etymological.

I. Adverbs of TIME, or those which answer to the question *When?* or *How often?*

1. Of time present: *Now, yet, to-day, presently, instantly.*

2. Of time past: *Yesterday, already, lately, heretofore, hitherto, since, ago, erewhile, erst.*

3. Of time to come: *Henceforth, hereafter, by-and-by, soon, erelong.*

4. Of time relative: *When, then, while, whilst, before, after, till, until, betimes, early, late.*

5. Of time absolute: *Ever, always, aye, never.*

6. Of time repeated: *Often, oft, sometimes, seldom, rarely.*

II. Adverbs of PLACE are those which answer to the questions *Where? Whither?* or *Whence?* These three words answer to the idea, 1. Of rest *in* a place; 2. The idea of motion *toward* a place; 3. The idea of motion *from* a place. The manner in which different languages express these ideas may be seen in the following table:

Mœso-Gothic	þar, þaþ, þaþro,	*There, thither, thence.*
	Hêr, hiþ, hidrô,	*Here, hither, hence.*
Old High-German . . .	Huâr, huanra, huanana,	*Where, whither, whence.*
	Dâr, dara, danana,	*There, thither, thence.*
	Hear, hêra, hinana,	*Here, hither, hence.*
Old Saxon	Huar, huar, huanan,	*Where, whither, whence.*
	Thar, thar, thanan,	*There, thither, thence.*
	Hêr, hër, hënan,	*Here, hither, hence.*
Anglo-Saxon	Hvar, hvider, hvonan,	*Where, whither, whence*
	þar, þidar, þonan,	*There, thither, thence.*
	Her, hider, hënan,	*Here, hither, hence.*

Old Norse	Hvar, hvert, hvaðan,	*Where, whither, whence.*
	Har, þaðra, þaðan,	*There, thither, thence.*
	Hër, hëðra, hëðan,	*Here, hither, hence.*
Modern High-German .	Wo, wohin, wannen,	*Where, whither, whence.*
	Da, dar, dannen,	*There, thither, thence.*
	Hier, her, hinnen,	*Here, hither, hence.*

Other Adverbs of Place are, *Yonder, above, below, about, around, somewhere, anywhere, elsewhere, every where, nowhere, wherever, within, without, whereabout, hereabout, thereabout; In, up, down, back, forth, inward, upward, downward, backward, forward; Away, out.*

III. Adverbs of NUMBER are those which answer to the question *How often?* as, *Once, twice, thrice,* &c. Besides these, there are, *Firstly, secondly, thirdly, fourthly,* &c.

IV. Adverbs of DEGREE are those which answer to the question *How much?* as, *Much, little, too, very, right, infinitely, scarcely, hardly, merely, far, besides, chiefly, only, mostly, quite, dear, stark, partly, almost, altogether, all, clear, enough, so, as, even, how, however, howsoever, everso, something, nothing, any thing,* &c.

V. Adverbs of MANNER are those which answer to the question *How?* (*a*) Adverbs of Quality; as, *Well, ill, fain, lief, wisely, foolishly.* (*β*) Of Affirmation; as, *Aye, yes, yea, truly, verily, indeed, surely, certainly, doubtless, certes, forsooth, amen.* (γ) Of Negation; as, *Nay,* NOT, NO, *nowise.* (*δ*) Of Doubt; as, *Perhaps, possibly, perchance, peradventure.* The following may also be considered as Adverbs of Manner, though some of them may be included in another class, namely, *Thus, how, somehow, however, howsoever, like, else, so, otherwise, across, together, apart, asunder, namely, aloud.*

PRIMITIVE ADVERBS OF PLACE.

§ 370. The following Adverbs of Place are worthy of attention, both on account of their decided character as primitive or radical words, and on account of the peculiar analogous formations which are made from them.

I. IN. 1. *In*, the most simple form, employed without a complement as an adverb, and with a complement as a preposition.

2. *Within*, the emphatic form, compounded of the particles *with* and *in*, employed both as an adverb and as a preposition.

3. *Inner*, the comparative form, but employed as an adjective of the positive degree; also *innermore* (obsolete), with double sign of the comparative.

4. *Innermost*, the full superlative form; also *inmost*, the shorter superlative form; both employed as adjectives.

5. *Inward*, toward the interior, employed as an adjective ; and *inwards*, with the form of the genitive, employed as an adverb.

II. Out. 1. *Out*, the most simple form, employed as an adverb ; also *out*, more commonly *out of*, used as a preposition.

2. *Without*, the emphatic form, compounded of the particles *with* and *out*, employed both as an adverb and as a preposition.

3. *Utter* and *outer*, two comparative forms, employed as adjectives of the positive degree, but in different acceptations ; *utter* in a more metaphorical, and *outer* in a more physical sense.

4. *Uttermost* and *outermost*, full superlative forms of the adjective in different acceptations ; also *outmost* and *utmost*, shorter superlative forms ; also *outest*, obsolete.

5. *Outward*, employed as an adjective ; and *outwards*, employed as an adverb.

III. Up. 1. *Up*, the most simple form, employed as an adverb and as a preposition.

2. *Above* (Anglo-Saxon *abufan*), the emphatic form, compounded of the particles *a*, *be* by, and *ufan* up, employed both as an adverb and as a preposition.

3. *Over* and *upper*, two comparative forms ; the former employed as an adverb or preposition, and the latter as an adjective of the comparative degree.

4. *Overmost* and *uppermost*, full superlative forms ; also *upmost*, shorter superlative form, obsolete ; also *upperest*, obsolete ; all used as adjectives.

5. *Upward*, adjective, and *upwards*, adverb.

IV. Neath. 1. *Neath* (compare Anglo-Saxon *neothan*), obsolete, and its place supplied by *down*.

2. *Beneath* and *below*, compound emphatic forms, employed both as adverbs and as prepositions.

3. *Nether* and *lower*, adjectives of the comparative degree ; also *nethermore*, obsolete, with double sign of the comparative.

4. *Nethermost* and *lowermost*, full superlative forms ; also *lowmost*, obsolete, and *lowest*, shorter superlative forms ; also *netherest*, obsolete ; all used as adjectives.

5. *Downward*, adjective, and *downwards*, adverb.

V. Fore. 1. *Fore* and *for*, the most simple forms ; *fore* employed as an adverb, and *for* as a preposition.

2. *Before*, the compound emphatic form, employed both as an adverb and as a preposition.

3. *Former*, the comparative form, employed as an adjective.

4. *Foremost* and *first*, superlative forms.

5. *Forward*, adjective, *forwards*, adverb.

VI. Hind. 1. The place of the adverb is supplied by *back* or *behind;* that of the preposition by *behind.*

2. *Behind*, the emphatic form, employed both as an adverb and as a preposition.

3. *Hinder*, the comparative form, employed as an adjective.

4. *Hindermost*, the full superlative form, obsolete; also *hindmost*, the shorter superlative form; also *hinderest*, obsolete.

5. *Backward*, adjective, and *backwards*, adverb.

VII. Mid. 1. The place of the adverb and preposition is supplied by *amidst.*

2. *Amidst*, the compound and emphatic form, employed both as an adjective and as an adverb.

3. Wanting.

4. *Middlemost*, the superlative form.

5. *Midward*, obsolete.

The other primitive Adverbs of Place are *by*, *of* and *off*, *on*, *to* and *too*, *with.*

QUESTIONS UNDER CHAPTER VII.

1. Give the two definitions of the adverb, and origin of the term.

2. To what class of words does the adverb belong, and what are the several members of this class?

3. What is the origin of adverbs? Give an instance of an adverb derived from an adjective; and of one derived from a participle; and of one derived from a pronoun; and of one derived from a numeral; of one derived from a verb, and of one derived from a substantive.

4. What is said of adverbs ending in *ly*, and also of adverbs ending in *a?*

5. Mention some of the adverbial pronouns.

6. When you use the interrogatives *who*, *which*, &c., what part of speech do you inquire about? and when you use the interrogatives *when*, *whence*, &c., what part of speech do you inquire about? What inference do you draw in respect to the names given to these interrogatives?

7. Give some examples of adverbs formed from concrete substantives, and also of adverbs formed from cases.

8. Mention the three conclusions drawn from the examination of adverbs having the same form as adjectives.

9. Give some instances of adverbial phrases.

10. Give the classification of adverbs.

11. What question do adverbs of time answer?

12. What question do adverbs of place answer? What question do adverbs of number answer? What question do adverbs of manner answer?

13. Mention the primitive adverbs of place.

CHAPTER VIII.

PREPOSITIONS.

§ 371. A Preposition is a word which can not by itself form the constituent part of a simple proposition, but which can enter into a complex proposition in combination with a noun or pronoun, to express some relation; as, Socrates, the son *of* Sophroniscus, was born *at* Alopece. *Of*, in this case, not only connects the word *son* with the word *Sophroniscus*, but it also shows the relation between them. *At* connects *Alopece* with the verb *was born*, and shows the relation between them. See § 240.

Or, a Preposition is a word which connects an object with a verb or an adjective; as, "He went *through* New York;" "he belongs *to* no party;" "he is wise *for* himself."

1. The preposition, Latin *præpositio*, was so called because it was placed *before* the substantive to which it refers. *Præpositio est pars orationis invariabilis, quæ præponitur aliis dictionibus.* The name is faulty, inasmuch as it is founded on merely its position in the sentence, and not on its nature and office. The preposition was not uniformly placed before the noun to which it related. *Tenus* always comes after the noun which it governs, and *cum* occupies the same position in the expressions *mecum*, *tecum*, *nobiscum*, *vobiscum*. In English it always precedes the noun.

2. It was by some of the Greek grammarians classed with conjunctions, under the common term *σύνδεσμος*, or *the connective*, inasmuch as the preposition connects words and the conjunction sentences. From its ordinary position, some of the Stoics called it *σύνδεσμος προθετίκος*.

3. In showing the relations of words to each other, the preposition performs the same office in modern languages which case-endings did in the ancient languages. The relations which they express are various, such as relations of *locality*, of *time*, of *causality*. The original relation expressed by prepositions appears to have been that of locality. Prepositions are *relational words* or *form-words*.

A LIST OF THE PREPOSITIONS.

§ 372. 1. *At*, *after* (the comparative of *aft*), *by*, *down*, *far*, *from*, *in*, *of*, *on*, *over*, *past*, *round*, *since*, *till*, *to*, *through*, *under*, *up*, *with*. These have been called simple prepositions.

2. *Aboard*, *above*, *about*, *across*, *against*, *along*, *amid*, *amidst*, *among*, *amongst*, *around*, *athwart*. These are formed by prefixing *a*.

3. *Before*, *behind*, *below*, *beneath*, *beside*, *besides*, *between*, *betwixt*, *beyond*. These are formed by prefixing *be*.

4. *Into*, *out of*, *throughout*, *toward*, *towards*, *upon*, *until*, *unto*, *underneath*, *within*, *without*. These are formed by compounding two prepositions, or a preposition and an adverb.

5. *Bating*, *barring*, *concurring*, *during*, *excepting*, *notwithstanding*, *regarding*, *respecting*, *touching*. These were originally participles, and they can be treated as participles.

6. *Save* and *except* can be treated as verbs in the imperative mode. *Nigh*, *near*, *next*, *opposite*, can be viewed as prepositions in construction, or as adjectives, the preposition *to* being understood. *Along* may be considered as a preposition in certain combinations; as, "He went *along* the river." *But*, when equivalent to *except*, has the force of a preposition.

7. There are also certain Prepositional Phrases; as, *According to*, *in respect of*; as, *On account of the love=propter amorem*.

ORIGIN OF CERTAIN PREPOSITIONS.

§ 373. Athwart is from *a* and *thwart*, an adjective or a verb. Moved "contrary with *thwart* obliquities."—Milton. "Swift as a shooting star in autumn *thwarts* the night."—*Idem*. The meaning of the word, here used as an adjective or verb, is seen in the preposition; as, "Moving *athwart* the sky." Across, in formation and meaning, is analogical with *athwart*. Against is from Anglo-Saxon *gean*, *ongeon*. It comes from the verb *gan*, to go. Among is from Anglo-Saxon *onmang*, verb *gemengan*, to mingle. About, Anglo-Saxon *abutan*. It seems to be related to the French word *bout*, the *butt* or limit of a thing.

Between=by twain, by twice. Sir Philip Sidney uses *betweene* as an adjective: "His authoritie having been abused by those great lords, who, in those *betweene* times of reigning, had brought in the worst kind of oligarchie." In the Old English we find the adverb *atwayne*: "With his axe he smote it *atwayne*." Beyond seems to be of the same origin as the preposition *against*, being from the verb *gan*, to go. It is equivalent to "that place being passed." Be-

NEATH = by the *nether*, that is, lower part. BY, Anglo-Saxon *be* or *big*, Gothic *bi*, Swedish *be*, Danish *by*. The word, in composition, is often written *be;* as, *Because*, *besiege*.

BEFORE, BEHIND, are of the same nature, in this respect, that *fore* and *hind* are to the nouns, in composition with *be*. They are still used in an adjectival sense in *foreman*, *hind wheel*, &c. *Afore* and *tofore* were formerly used instead of *before*, and they are still used in the expressions *aforesaid*, *heretofore*.

FOR and FORE appear to have been originally the same word. Our common words "where*fore*" and "there*fore*" are equivalent to "*for* which" and "*for* this;" and the latter is often written *forthy* in ancient authors, as the former is written *for why* by some of modern date:

> "And *forthy*, if it happe in any wise
> That here be any cover in this place."
>
> CHAUCER'S *Troilus*.

"Solyman had three hundred field-pieces, that a camel might well carry one of them, being taken from the carriage; *for why*, Solyman, purposing to draw the emperor into battle, had brought no greater pieces of battery with him."—KNOLLE'S *History of Turkey*. *Forsaid* was used as *foresaid*, *forlok* for *forelook*. *For* still has a meaning kindred to *fore* or *before*. *For* is also used as a conjunction; as, "That ye may be the children of your Father who is in heaven; *for* he maketh his sun to rise on the evil and on the good." In such sentences *for* has the sense of *because*. It may be said, in general, that *for* indicates the cause or motive of any action or circumstance.

IN, Latin *in*, Greek *ἐν*, Gothic *in*, Anglo-Saxon *in*, French *en*, Spanish *en*, Italian *in*, German *ein*, Danish *ind*, Sanscrit *antu*. This relates to place and time, and can be coupled, in the way of opposition, to *out*. This last word is in Anglo-Saxon *ut*. Various compounds are formed from these; as, *Within*, *without*, or *inwith*, *outwith*, as written by some ancient writers. The words *withouten* and *forouten* were also formerly used.

Adown, *afore*, *aneath*, *astride*, *despite*, *outside*, *per*, &c., are sometimes used as prepositions.

THE NATURE AND OFFICE OF PREPOSITIONS.

§ 374. 1. "The preposition is a word *placed before* a noun." This is merely an external definition, and does not indicate its internal nature.

2. Prepositions express neither essences (like substantives) nor

activities (like verbs and adjectives), but only their relations. They express, not the substance, but the form of our ideas. Hence they are ranked by Becker with form-words.

3. Prepositions are indeclinable, as the relations of things are external to the things themselves, and are not affected by the changes which take place in them.

4. Prepositions express relations between verbs whose original nature consists in activity or motion, or some other parts of speech involving the verbal idea, and a noun expressing an essence. Of course, with very few exceptions, they denote local relations, or other relations conceived of as local relations by the mind.

5. The relations expressed by prepositions are either external or internal to the human mind. The external relations are of a physical nature, and obvious to the senses. The internal relations belong to the province of the intellect. As these higher relations are subject to the same analysis as the sensible relations, and the mind supposes a close resemblance between the physical and intellectual worlds, so prepositions denoting the external relations are also employed to express the internal.

6. Physical relations are for the most part local. Activity is motion. Relations of activity are directions of motion. These local relations arrange themselves in antitheses, forming a beautiful system; as, *In* and *out*, the only absolute relation of space; Latin *cis* and *trans; before* and *behind; above* and *below*, relative relations of space; *to* and *from*, relations of direction; *into* and *out of*, a compound relation, etc. This system is too little regarded in our common grammars.

7. Intellectual relations are conceived of as physical, and are expressed by prepositions denoting physical relations. They are exhibited to others as they strike our own minds. This is shown,

(1.) In cases where the primary or physical meaning of the verb is lost; as, To copy *from* a picture; to rule *over* a country.

(2.) In cases where the physical meaning is not lost; as, To rely *on* another's promise; to tend *to* a given result; to insult *over* any one.

(3.) In cases where the force of the preposition had been already expressed in the verb; as, To consult *with* a person; to abstain *from* a thing; to concur *with* another; antipathy *against* another.

8. Prepositions thus exhibit a wonderful correlation between the intellectual and physical worlds; a correlation which shows that both worlds proceeded from the same Author.

9. Prepositions exhibit the wonderful economy of language. The number of relations is almost infinite, yet they are all expressed by

a comparatively small number of prepositions, and this without any confusion or danger of mistake. We are guided in the meaning by the nature of the ideas between which the relation exists; but if one local relation were used for another, confusion would immediately arise.

10. As the object of prepositions is the same with that of cases in nouns, hence, in those languages where there are no cases, there must be more prepositions; and *vice versa*, in those languages which have numerous cases, fewer prepositions are necessary.

11. Whether the expression of relations by cases or by prepositions in the Indo-European languages is the more ancient, it is difficult to decide. With respect to the external and lower relations, it is natural to believe that prepositions were used from the first for their expression; but with respect to the internal spiritual relations the matter is not so clear. It would seem as if the language-makers had begun by expressing the internal relations by inflection, and the external by prepositions, and that the contest between these two principles has been the occasion of the endless variety of existing languages.

QUESTIONS UNDER CHAPTER VIII.

1. Give the two definitions of the preposition, with examples.
2. What is the derivation of the term, and does the name describe the nature and office of the preposition?
3. With what part of speech did some of the Greek grammarians class it?
4. What office do prepositions perform in modern languages as compared with ancient languages?
5. What are some of the relations which prepositions express? and what was the original relation which they expressed?
6. Mention some of the simple prepositions, and some of the compound of the several classes.
7. Mention some of the prepositions which were originally participles; and some that were verbs in the imperative mode; and some that were adjectives; and some of the prepositional phrases.
8. Describe the nature and office of prepositions.
9. In expressing relations, which were prior, case-endings or prepositions?

CHAPTER IX.

CONJUNCTIONS.

§ 375. A Conjunction is a word which can connect two propositions without making a part of either; as, "The sun shines *and* the sky is clear;" "You admire him *because* he is brave." See § 240.

Or, a Conjunction is a word which connects two sentences or parts of sentences; as, "John writes *and* Thomas reads;" "I will visit him *if* he desires it."

The word *conjunction* is derived from the Latin *con*, *with*, and *junctus*, *joined=joined together*. The distinguishing characteristic of the conjunction is, that it shows *the relation of sentences or propositions;* thus, "He sang and danced"="He sang *and* he danced." In each side of this equation there are really two propositions; the only difference between them is, that in one of them there is an ellipsis of the word *he*. *A preposition connects words; a conjunction connects propositions.* The same word is sometimes a conjunction, and at other times a preposition or an adverb. See § 361. A preposition is a part of speech serving to show the particular mode in which one sentence is connected with another sentence. Conjunctions are *relational words* or *form-words*.

§ 376. HARRIS'S CLASSIFICATION OF CONJUNCTIONS.

1. Connective, { 1. Copulative, / 2. Continuative, { 1. Suppositive, / 2. Positive, { Causal. / Collective.

2. Disjunctive, { 1. Simple, / 2. Adversative, { 1. Absolute *or* Comparative. / 2. Adequate *or* Inadequate.

1. According to the above scheme, conjunctions are divided into classes, according as they connect the *meanings* of sentences or not, as well as the sentences themselves. The first are called Connectives, because they connect the meanings of sentences. The second class are called Disjunctives, because they do not connect the

meanings of sentences: "*Cæsar was ambitious*, AND *Rome was enslaved;*" "*Cæsar was ambitious*, OR *Rome was enslaved.*" It is evident that the words *and* and *or* alike join the two sentences, but it is equally evident that they join them very differently. In the one case it is signified by the conjunction *and* that the propositions stand on the same basis, and are both meant to be asserted with the same degree of confidence; in the other, it is signified by the conjunction *or* that the ground on which the one assertion is made excludes the other. Both *and* and *or* are conjunctions—both mark that a *relation* exists between the two sentences—but the particular relations which they mark are different. In the one case there is accumulation; in the other, separation.

2. The CONNECTIVES are subdivided into *Copulatives* and *Continuatives*. Copulatives only couple sentences. Continuatives, on the other hand, consolidate sentences into one continuous whole. Thus we might say with propriety, "*Franklin was a philosopher* AND *Henry was an orator.*" But it would be absurd to say, "*Franklin was a philosopher* BECAUSE *Henry was an orator.*" *And* is a *copulative; because*, a *continuative*.

3. The CONTINUATIVES are subdivided into *Suppositive* and *Positive*. The suppositives are such as *if;* the positives such as *because*. The former imply necessary connection, but do not assert existence; the latter imply both the one and the other: "IF *we wish others to be good, we should set them an example by doing well ourselves;*" "*I shall not walk out* BECAUSE *it rains.*"

4. The POSITIVES are either *Causal* or *Collective*. The causals are such as *because*, &c., which subjoin causes to effects; as, *The sun is in eclipse* BECAUSE *the moon intervenes*. The collectives are such as subjoin effects to causes; as, *The moon intervenes*, THEREFORE *the sun is in eclipse*.

5. In like manner, the DISJUNCTIVES are divided into two classes, the *Simple* and *Adversative*. A simple disjunctive conjunction disjoins and opposes indefinitely; as, *Either it is day* OR *it is night*. An adversative disjoins with a positive and definite opposition, asserting the one alternative and denying the other; as, *It is not day* BUT *it is night*.

6. The ADVERSATIVES admit of two distinctions: first, as they are either *Absolute* or *Comparative;* and, secondly, as they are either *Adequate* or *Inadequate*. The absolute adversative is where there is a simple opposition of the same attribute to different subjects, or of different attributes in the same subjects, or of different attributes in different subjects; as, 1. *Achilles was brave*, BUT *Thersites was not;*

2. *Gorgias was a sophist*, BUT *not a philosopher*; 3. *Plato was a philosopher*, BUT *Hippias was a sophist*.

The comparative adversative marks the equality or excess of the same attribute in different subjects; as, *Burke was more studious* THAN *Sheridan*; *Byron was* AS *great a poet* AS *Canning was an orator*. These relate to substances and their qualities.

The other sort of adversatives relate to events, and their causes or consequences. HARRIS applies to these latter the terms *Adequate* and *Inadequate*. Thus, *Troy will be taken* UNLESS *the Palladium be preserved*. Here the word *unless* implies that the preservation of the Palladium will be an adequate preventive of the capture of Troy. On the other hand, when we say, *Troy will be taken* ALTHOUGH *Hector defend it*, we intimate that Hector's defending it, though employed to prevent the capture, will be an inadequate preventive.

The above classification has been brought forward, not so much for the purpose of commending its accuracy as for exhibiting the fact that conjunctions show the different relations of sentences.

THE COMMON CLASSIFICATION.

§ 377. I. The COPULATIVE. *And*, *as*, *both*, *because*, *even*, *for*, *if*, *that*, *then*, *since*, *seeing*, *so*, *but*.

II. The DISJUNCTIVE. *Although*, *but*, *either*, *neither*, *except*, *lest*, *or*, *nor*, *notwithstanding*, *provided*, *than*, *though*, *whereas*, *whether*.

This classification, though it has no great logical accuracy to recommend it, is convenient, especially for young pupils. Some of these conjunctions can be arranged in pairs which are Correlative; as, *As—as*; *as—so*; *if—then*; *either—or*; *neither—nor*; *whether—or*; *although* or *though—yet*. The one conjunction in each couplet is correlative to the other.

THE OFFICE OF CONJUNCTIONS.

§ 378. It is a question among grammarians whether conjunctions connect *words* as well as sentences. HORNE TOOKE objected that there are cases in which the words commonly called conjunctions do not connect sentences, or show any relation between them. "*You* AND *I* AND *Peter rode to London*, is one sentence made up of three. Well! so far matters seem to go on very smoothly. It is, *You rode*, *I rode*, *Peter rode*. But now let us change the instance, and try some others, which are full as common. *Two* AND *two make four*; *AB* AND *BC* AND *CA form a triangle*; *John* AND *Jane are a handsome couple*. Are two four? Does AB form a triangle, BC form a triangle, CA form a triangle? Is John a couple? Is Jane a couple?"

This objection of Mr. Tooke's seems to have induced Lindley Murray, after defining a conjunction as "a part of speech chiefly used to connect sentences," to add, "it *sometimes* connects only words."

Now, even if it could be shown that the word *and*, generally used as a conjunction, was occasionally used with a different force and effect, that circumstance would not make it less a conjunction when used conjunctionally. In the instances cited, however, by Tooke, the word *and* serves merely *to distribute the whole into its parts*, all which bear relation to the verb; and it is observable that, though the verb be not twice expressed, yet it is expressed differently from what it would have been had there been only a single nominative. We say "John *is* handsome," "Jane *is* handsome;" but we say "John and Jane *are* a handsome couple." In this particular the use of the conjunction varies the assertion, and thus does, in effect, combine different sentences; for though AB does not *form* a triangle, yet AB *forms* one part of a triangle, and BC *forms* another part, and CA the remaining part, and these parts are the whole. Since the first publication of this passage, I have been glad to see the view here taken confirmed by the authority of Dr. Latham. He says: "Although the statement that conjunctions connect, not words, but propositions, and that exclusively, is nearly coeval with grammar, it is not yet sufficiently believed or acted upon. What, I have frequently been asked, are we to do with such expressions as 'John and Thomas carry a sack to market;' 'three and three make six?' Surely this does not mean that John carries one sack, and Thomas another; that one three makes one sum of six, and a second three makes another sum of six.

"The answer to this lies in making the proper limitation to the predicates. It is not true that John and Thomas each *carry a sack;* but it is true that they each *carry*. It is not true that each *three makes six*, but it is true that each *three makes* (*i. e.*, contributes to the making). As far, then, as the essential parts of the predicate are concerned, there are two propositions; and it is upon the essential parts only that a grammarian rests his definition of a conjunction."—Sir John Stoddart's *Philosophy of Language*, p. 200.

ORIGIN OF CONJUNCTIONS.

§ 379. Conjunctions are generally derived from some other part of speech; frequently from verbs in the imperative mode. Horne Tooke, indeed, asserts that they all are traceable to some other part of speech. He says, "There is not such a thing as a conjunction in

any language which may not, by a skillful herald, be traced home to its own family and origin."

And, a principal copulative, has the force of *add*. *I rode* and *Peter walked*=*I rode* add *Peter walked*. Its origin is not well known.

Eke is another copulative, Anglo-Saxon *eac*, also, and *eacan*, to add to. It seems to be related to the Latin *ac*. In Danish the conjunction is *og*, and the verb *ager*. In Swedish the conjunction is *och*, and the verb *oka*. In Dutch the conjunction is *ook*, and the verb *auchan*. In Mœso-Gothic the conjunction is *auk*, and the verb *aukan*. In English the conjunction is *eke*, from Anglo-Saxon *eacan*. But, on the other hand, the Latin *ac* differs from *augeo;* and the Greek *αὐ* wants the characteristic ξ of *αὔξειν*; and the Icelandic *og* differs from the verb *auka*.

Also, Anglo-Saxon *eal*, all, and *swa*, so, is a copulative with a still more specific meaning, inasmuch as it implies something of similitude with what went before.

If, a suppositive or conditional conjunction, is in signification equivalent to *grant*, being an imperative form from the Anglo-Saxon *gifan*, to give. It was anciently sometimes spelled *gif* and *yif*.

An is also a conditional conjunction, from *annan*, to grant: "*An* you had any eye behind you, you might see more detraction at your heels than fortune before you."—Shakspeare.

As, a causal conjunction (compare German *als*), is a contraction of *also*. This will account for its being sometimes used as a pronoun. *So* is a relative to the antecedent *as*, or *as* is an antecedent to the relative *that*, which is also a pronoun, used as a conjunction.

Because, a causal conjunction, was originally a combination of words, *by* and *cause*. Some of the older writers say *by cause that*.

Since, also a causal, is from Anglo-Saxon *sith* or *sithen*=*since*.

Therefore, a collective or illative conjunction, is a compound word, pronominal in one of its elements, and equivalent to the Latin *Quam ob rem*. It has two applications: first, when we state effect as a matter of fact; and, secondly, when we state it as a matter of reasoning; as, 1. "He is guilty, *therefore* he blushes;" 2. "He blushes, *therefore* he is guilty." In the first we state a fact, in the second a conclusion.

It is a circumstance which often occasions error and perplexity, that both these classes of conjunctions (the causal and the illative) denote not only cause and effect, but premiss and conclusion; *e.g.*, If I say this ground is rich *because* the trees on it are flourishing, or, the trees are flourishing, and *therefore* the soil must be rich, I employ these conjunctions to denote *premiss* and *conclusion*; for it

is plain that the luxuriance of the trees is not the cause of the soil's fertility, but only the cause of *my knowing* it. If, again, I say the trees flourish *because* the ground is rich, or, the ground is rich, and *therefore* the trees flourish, I am using the very same conjunctions to denote the connection of cause and *effect;* for, in this case, the luxuriance of the trees being evident to the eye would hardly need to be *proved*, but might need to be accounted for.

WHEREFORE is analogous to *therefore* in origin and force.

THEN, an illative conjunction, is of pronominal origin. See § 308. It is also used as an adverb.

EITHER, NEITHER, OR, NOR, are simple disjunctives. They might be called alternatives, *either* and *or* being taken affirmatively, and *neither* and *nor* negatively. *Either* is in origin a pronoun. See § 314. *Or* is a contraction of *other*, which is also a pronoun. *Neither* and *nor* are simply *either* or *or* with a negative particle prefixed. *Or* is frequently followed by *else*, as *nor* is by *yet*.

ELSE, a simple conjunction, related to Anglo-Saxon *elles*, and the Latin *alius*.

THAN, pronominal in its origin, is reckoned by HARRIS among adversatives of comparison.

UNLESS, from Anglo-Saxon *onlesan*, to loose, called by HARRIS an adversative adequate, with reference to the prevention of an event, is called by CROMBIE an *exceptive*.

EXCEPT appears to have the force of *unless* in sentences like the following: "This realme is like to lacke bothe stuffe of artillery and of artificers of the same, *except* a provision of due remedy in this behalf be the more spedily founde."

THOUGH has already been mentioned as, according to the scheme of HARRIS, an *inadequate adversative:* it is sometimes called a *concessive*. It is the Anglo-Saxon *peah*. It is an antecedent to the relative conjunctions YET and STILL; *e.g.:*

"*Though* Birnam Wood be come to Dunsinane,
Yet will I try the last."—SHAKSPEARE.

"*Though* I do condemn report myself
As a mere sound, I *still* will be so tender
Of what concerns you in all points of honor,
That the immaculate whiteness of your form
Shall never be sullied."—MASSINGER.

THE TWO WAYS IN WHICH SENTENCES ARE CONNECTED.

§ 380. Conjunctions show the relation of sentences one to another

Two sentences are connected either by way of *subordination* or by way of *co-ordination*. They are connected in the way of subordination when one of them can be considered as standing in the place of a substantive, adjective, or adverb; as, "He reported *that the king died*" (=death of the king); "the foreigner *who travels*" (=traveling foreigner); "he was at work *before the sun rose*" (=early). Conjunctions, when used to connect subordinate sentences, may be called subordinative conjunctions.

Two sentences are, on the other hand, connected in the way of co-ordination when they are not thus dependent one upon another; as, "He is ill, *and* he has called a physician;" "he goes to France, *but* he can not speak French." Conjunctions which express a connection of this description may be called co-ordinative conjunctions. See § 537.

QUESTIONS UNDER CHAPTER IX.

1. Give the two definitions of a conjunction, and the derivation of the term.

2. What is the distinguishing characteristic of conjunctions?

3. Give Harris's classification of conjunctions, with examples of the several kinds.

4. Give the common classification, with instances of copulative, disjunctive, and correlative conjunctions.

5. State Horne Tooke's opinion of the office of conjunctions, with examples and illustrations.

6. Give Murray's definition of conjunctions.

7. Give Sir John Stoddart's opinion of the office of conjunctions, with examples and illustrations.

8. What is said of the origin of conjunctions?

9. In what two ways are sentences connected?

10. Give examples of a sentence connected in the way of subordination, and of a sentence connected in the way of co-ordination.

CHAPTER X.

INTERJECTIONS.

§ 381. An Interjection is a word which can neither form the part of a proposition, nor connect two different propositions, but is *thrown in* to express some sudden thought or emotion of the mind; as, *oh! pshaw! alas!*

The word Interjection is from the Latin word *interjectio*, a throwing in, and is not in grammatical construction with a sentence.

1. Of the interjections, some are Primitive or original, others are Derived from other parts of speech. The primitive interjections are a sort of universal language, yet not without some variety in different tongues. The derived interjections vary, of course, in different languages.

2. Primitive interjections, with which we are principally concerned, are all formed by onomatopœia.

a. Some of them result from the position into which the vocal and articulating organs have a tendency to be thrown by the muscular action of the face and other parts in those movements which constitute the natural gestures or signs of emotions. This tendency is more or less indefinite. Hence, in the first place, the resulting word for the same emotion may be different in different languages, according to the habits of articulation which accompany the several languages; and, in the second place, the same interjection, like words in Chinese, may subserve different purposes, according to the intonation.

Thus pain, accompanied with languor or grief, relaxes all the muscles, and the mouth being consequently open, with the other organs in their usual state, the sound *ah* is produced with a monotonous and feeble intonation, and degenerating into a mere groan. Sharp and sudden pain, on the contrary, throws the muscles into a state of tension round the lips, and produces *oh*, with the breath drawn in, and the semitonic intonation described by Dr. Rush.

Surprise raises the brows and opens the mouth suddenly; hence *Ah*, with an abrupt and upward tone, expresses that emotion.

Wonder or astonishment rounds the lips; hence results the interjection *Oh!* with a downward intonation.

Contempt is accompanied with a protrusion of the lips; hence it is expressed by *pish*, *pshaw*.

b. Other primitive interjections result from the imitation of objective or outward sounds.

For instance, *shoo*, *shoo*, which is used in driving away poultry. was probably suggested by the rustling of their wings when they ran away suddenly; sheep and lambs are called by the cry of *knan*, *knan*, in imitation of the sound which they make in running to be fed; dogs are called to persons by sucking the breath through the lips, in imitation of the cry of puppies. To the onomatopœia may also be referred such interjections as *hush*, *'st*, *whist*, used to enjoin stillness and silence, as they all consist merely in atonic or whispering sounds.

3. Derived interjections are either (1.) terms descriptive of the emotion, with appropriate intonations; as, *Horrid! shocking! joy!* (2.) names, common and proper, used in addressisg animals; (3.) verbs in the imperative mode; as, *Hark! see! behold! help! halt!* or nouns used as imperatives, by means of the intonation; as, *Silence! peace! courage!* or adverbs, used in like manner for the imperative; as, *Softly! away!* or (4.) abbreviated forms, used particularly by the vulgar; as, *Gramercy* (French *grand merci*, great thanks); *I marry* (for *ay Mary*); *'s death* (for *by his death*).

4. Interjections have not, in our common grammars, assumed the importance nor obtained the scientific treatment which they deserve.

For if we regard language as originating in and related to our intellectual faculties only, then interjections lose their claim to be considered parts of speech. But if we consider language in its broadest sense, as arising from our whole spiritual nature, interjections have a just claim to be considered an integral part of language.

The fact that interjections express the multiplied emotions of the human mind, and lend their aid where all other language fails in this respect; that they are the only medium of intercourse between man and the brute creation, or of animals with each other; and that they are a natural universal language, is sufficient to exhibit their importance in a philosophic view. There can be no doubt that interjections, rightly used, contribute much to render language an exact picture of the human mind.

5. Some interjections are the same in languages very remote from each other, as the following examples will show: Greek ὦ, Latin *O*, Gothic *o*, English *O*, Syriac *o*, to call attention. Greek φεῦ, Latin *phy*, English *fie*, French *fi*, Arabic *uffu*, to express aversion. Greek οὐαί, Latin *vai*, Gothic *vai*, English *woe*, Hebrew *oi*,

hoi, Arabic *wa*, to express grief. Latin *Ah*, English *Ah*, Hebrew *ach*, Arabic *ah*, to express grief.

English interjections are divided into,

I. Natural exclamations, expressing passion or emotion, including,

1. Passive emotions, in which the human mind is overpowered: (1.) wonder or amazement; as, *Oh*, pronounced with a downward inflection; (2.) pain, grief, or lamentation; as, *Ah*, *Oh*, *woe*, *alas;* (3.) loathing or aversion; as, *Fie*, *pish*, *pshaw*, *tysh*, *ugh* (guttural).

2. Emotions under which the mind is still active: (1.) surprise or admiration; as, *Heigh*, *hoity-toity;* (2.) joy or exultation; as, *Huzza*, *hurra*, *joy;* (3.) desire; as, *O;* (4.) laughter; as, *Ha ha;* or tittering; as, *Hi hi;* (5.) threatening; as, *Woe*.

II. Natural exclamations, expressing a state of the will, addressed to our fellow-men, or else employed to allure or drive away domestic animals.

1. Addressed to our fellow-men: (1.) calling attention generally; as, *O*, *ho*, *halloo;* (2.) enjoining silence; as, *Hush*, *'st*, *whist;* (3.) calling attention to a particular object; as, *Lo*, *behold*, *see*.

2. Addressed to cows; as, *Coh*, *coh*.

3. Addressed to goats and sheep; as, *Knan*, *knan*.

4. Addressed to dogs; a whistle made by sucking the breath through the teeth.

5. Addressed to cats; as, *Minny*, *minny;* also *scat*.

6. Addressed to pigs; as, *Pig*, *pig;* also *shogh*, *shogh*.

7. Addressed to draught cattle; as, *Haw*, *jee*, *hwo*.

III. Imitations of natural sounds, whether of animals or of inanimate objects.

1. Of animals: (1.) of cows; as, *Moo;* (2.) of dogs; as, *Bow wow;* (3.) of chickens; as, *Peep*, *peep;* (4.) of geese; as, *Quack*.

2. Of inanimate objects; as, of a bell, *Ding dong;* of a clock or watch, *Tick*, *tick;* of a drum, *Row de dow dow;* of a knocking at the door, *Rat a tat tat;* of a trumpet, *Tantara*, *tantara;* of removing a trumpet from the mouth, *Bat*, &c.

IV. Imitations of visible appearances; as, *Flash*, *zigzag*.

Other parts of speech are sometimes formed from interjections; as, *To puff at*, from *puff;* *to ache*, from *Ah;* the noun *woe*, from interjection *woe*.

QUESTIONS UNDER CHAPTER X.

1. Give the definition of an interjection, and the origin of the term.
2. Explain the importance of interjections as a part of language.
3. Mention the different classes of interjections, with examples

CHAPTER XI.

DERIVATION.

§ 382. Derivation has been defined to be the drawing or tracing of a word from its root or original. In the grammatical sense, the cases, numbers, and genders of nouns; the persons, modes, and tenses of verbs; the ordinal numbers; the degrees of comparison are regarded as matters of derivation.

But derivation proper *comprises only those changes that words undergo which are not referable to some of the heads just mentioned.* It is in this latter sense that the word is employed in this chapter. Derivation in this sense, and historical etymology, are sometimes used as convertible terms.

Derivation, used in the widest sense, includes both classes of changes. In this sense, every word, except it be in the simple form of the root, is a derived word.

THE CONSTITUENT ELEMENTS OF THE ENGLISH LANGUAGE.

§ 383. The English tongue, as it now exists, is not a pure, simple language, derived from one source, but it is made up of many languages.

The constituent parts or elements of the English language are the Anglo-Saxon basis, inherited from our ancestors; extensive admixtures from three dead languages, viz., the Latin, the Greek, and the Hebrew; exotic or foreign terms from various living languages; and words of mixed origin.

I. The Anglo-Saxon portion of the language is its basis or groundwork. Although the vocabulary of such words is comparatively small, yet it embraces all the pronouns and pronominal words; all the numerals, cardinal and ordinal, except *second;* all the primary particles; all the terminations necessary for the inflection of substantives, the comparison of adjectives, and the conjugation of verbs, as well as most of the verbs, adjectives, and substantives in common use. Hence whole paragraphs may easily be written with this

part of the language only, while without it hardly a sentence can be formed.

The Anglo-Saxon language belongs to the Gothic or Teutonic family of languages, of which the German, Dutch, Danish, and Swedish are also branches. With the Anglo-Saxon there was, without doubt, an intermixture of the Celtic, but it is not easy now to make the separation.

II. Admixtures from three dead languages, viz., the Latin, the Greek, and the Hebrew.

1. The admixture of words from the ancient Latin is owing to the conquest of England by the Normans, who spoke Norman-French; to the subsequent close intercourse with the French people; and to the influence of the learned class, who studied Latin, and wrote in that language. What is owing to each of these influences severally it is difficult now to determine, nor is it necessary. A few Latin words had already passed into the Anglo-Saxon, which we have also inherited.

This portion of our language is very considerable, whether we regard the number or the length of the words. As the English language is now studied, these words are imperfectly appreciated by those who have not learned Latin.

To the Latin family of languages belong the existing languages, Italian, Spanish, Portuguese, and French.

2. The admixture of words from the ancient Greek is owing, for the most part, to a conventional usage among the learned of Europe, speaking different languages, of forming scientific and technical terms from the ancient Greek. A few Greek words had already passed into the Latin, or into the Teutonic directly, which have also come down to us.

This portion of our language is also considerable. To the common English mind these words are now so many proper names. New facilities are wanting to explain them to the young.

The ancient Greek, as a spoken language, has now been superseded by the modern Greek.

3. Admixture of words from the ancient Hebrew.

Although the Hebrew, as a spoken language, has never come in direct contact with the English, being far removed from it both in time and space, yet, through the sacred writings and other influences, the number of words derived by us from the Hebrew is not few.

The Hebrew belongs to the Shemitish family of languages, of which the Chaldaic, Syriac, Arabic, and Ethiopic are also branches

III. Exotic or foreign terms from various living languages, owing

to civil, commercial, or literary intercourse, form a third constituent part or element of the English language.

Words, more or less numerous, have been borrowed from most of the nations with which we have any intercourse, to express objects or things common among them, or in which we have been instructed by them. The meaning of such words has often afterward been extended.

IV. Words not reducible to either of the three preceding heads form a fourth constituent part or element of the English language. These include, 1. Proper English words of mixed origin; and, 2. Malformations and hybrid words.

NATURAL DEVELOPMENT OF THE TEUTONIC PORTION OF OUR LANGUAGE.

§ 384. The consideration of the natural development of language adds much to its right appreciation.

The natural development of the Anglo-Saxon or Teutonic portion of our language has been nearly as follows:

I. Instinctive forms and pronominal elements; as, *Ah*, *oh*; *mew*, *peep*; *th*, *wh*.

II. Stem-verbs or roots; as, *Bind*, *swim*.

III. Stem-nouns; as, *Blank*, *much*; *band*, *arm*.

IV. Reduplicate forms; as, *Chit-chat*, *sing-song*.

V. Primary derivatives; as, *Chatter*, *toilsome*, *wisely*, *baker*, *freedom*.

VI. Secondary derivatives; as, *Fearfully*, *tiresomeness*.

VII. Words with prefixes; as, *Arise*, *forbid*.

VIII. Compound words; as, *God-man*, *rats'-bane*, *pick-purse*.

IX. Disguised derivatives and compounds; as, *Daisy*, *not*.

I. INSTINCTIVE FORMS AND PRONOMINAL ELEMENTS.

§ 385. The natural or instinctive formations, the first or lowest step in language, include interjections and imitations of natural sounds; as, *Ah*, *oh*; *mew*, *peep*. These have been already considered.

If we take a general etymological survey of pronouns and pronominal words, they will be found to arrange themselves, not under verbal roots, like other parts of speech, but under certain elementary sounds or syllables.

1. *Ic*, the element of the first person singular subject, appears now only in the mutilated form *I*. Compare Anglo-Saxon *ic*, Old English *ic*.

2. *M*, the element of the first person singular object, appears in *me*, *my*, *mine*.

3. *W*, the element of the first person plural, appears in *we*, *our*, *ours*, *us*.

4. *Th*, the element of the second person singular, intermediate between Latin *t* and German *d*, appears in *thou*, *thy*, *thine*, *thee*. Perhaps radically connected with *th*, the demonstrative element mentioned below.

5. *Y*, the element of the second person plural, appears in *ye*, *your*, *yours*, *you*.

6. *H*, the element of the third person and of the nearer demonstrative, appears in *he*, *his*, *him*, *her* (genitive and accusative), *it* (Anglo-Saxon *hit*), *its*, *hence*, *here*, *hither*.

7. *Th*, the element of the more remote demonstrative, appears in *that*, *those*, *this*, *these*, *the*, *thilk*, *thence*, *there*, *thither*, *then*, *thus*, *though*, *they*, *their*, *theirs*, *them*. But *this* and *these* have been transferred to the nearer demonstratives, and *they*, *their*, *theirs*, and *them* are used as pronouns of the third person.

8. *S*, another form of the remoter demonstrative element, appears in *she*, *so*, *some*, *also*, *as*, *such*.

9. *Wh*, the interrogative element, appears in *who*, *what*, *whose*, *whom*, *which*, *whether*, *whence*, *where*, *whither*, *when*, *how*, *why*. All these words, excepting *whether*, are also employed as relatives.

II. TEUTONIC STEM-WORDS OR ROOTS.

§ 386. 1. With the exception of pronouns, interjections, and a few onomatopoetical forms, words in English, as well as in most other languages, are, as linguistical signs of ideas, composed of two parts, viz., the root, and the modifying element which is attached to the root and gives it its form.

2. It is obviously important for every one who would master the whole vocabulary of any language, or would possess a full and thorough knowledge of the words which he employs, to have a clear perception of the root whence a word is derived, and of the force of the various modifications by which the word has been affected. What is intended by calling one animal *a sloth*, another *a hare*, another *a wolf*, another *a crab*, is first fully understood and appreciated when we are able to trace back these words to their several roots, viz., English *slow*; Sanscrit *s'as'*, to spring; Gothic *walw*, to seize; Norse *kriapa*, to creep. Without such knowledge language is merely a collection of proper names, or an assemblage of technical expressions, the application of which is to be learned by dint of memory, and the meaning of which, like that of foreign words, we may understand, but not see into.

3. Although instinct, without direct instruction, by leading us to consider words in groups, may avail much in the acquirement of this kind of knowledge, yet it would be strange if wisely directed study could not aid the mind, and increase its powers and capabilities.

4. A root, taken in its strictest sense, is a significant element, from which words, as forms of thought and parts of speech, are derived. It is not itself a word, but that which lies at the foundation of a whole family of words. The root has signification, but not a definite signification, in the system of our ideas or in the system of language. It does not express an idea which can form a component part of language, but only the intuition or appearance which is common to the noun or idea and the verb or judgment, and wants the modification which makes it a noun or verb. It is no part of ordinary speech.

5. The root, as described above, is something below the surface, but, in common parlance, the name is extended to words derived immediately from the root, which are, as it were, the first sections of the trunk or stem which appear above the ground. It is convenient to give the root such a vowel or enunciation as it assumes in its first birth or coming into existence. Thus *band* may be considered the root of *band*, *bind*, *bond*, *bundle*, &c.

6. Roots, in the looser sense, generally denote physical objects, are monosyllabic in their form, composed of simple rather than double consonants, and of the primary rather than the secondary vowels.

7. The doctrine concerning the formation of words from roots, as the roots do not properly exist in the language, and are only discoverable by etymology, is one of the deepest and most difficult in grammar, yet it is indispensable for sound criticism. In the Western languages especially, the roots are nearly obliterated. Hence many phenomena in these languages have been misunderstood by grammarians. The difficulty of tracing the root in English consists,

(1.) In its being hidden or concealed by the numerous syllables by which it is surrounded; as *i* in *transitoriness*, *dic* in *dedicate*.

(2) In its being changed by euphonic laws; as, *frag* in *fragile*, *frangible*, *refract*, *infringe*, *break*, *breach*, &c.; *leg* in *legible*, *collect*.

(3.) In its being modified in different languages; as, German *tod*, English *death*.

(4.) In the meaning being changed; as, *Canvas*, *hemp*, both connected with Latin *cannabis*; *kid* and *goat*, both connected with Latin *hædus*; *host* and *guest*, both connected with Latin *hostis*.

(5.) In its involving, from the mixed character of our language, a knowledge of the euphonic laws severally of the Greek, Latin, Teutonic, and also the Sanscrit languages.

LIST OF TEUTONIC ROOTS.

§ 387. 1. Belonging to what may be called the first conjugation of the strongly inflected verbs: 1. *bear;* 2. *break;* 3. *come;* 4. *shear;* 5. *speak;* 6. *steal;* 7. *stick;* 8. *tear;* 9. *wear;* 10. *weave.*

2. Belonging to the second conjugation: 1. *bind;* 2. *climb;* 3. *cling;* 4. *delve;* 5. *dig;* 6. *drink;* 7. *fight;* 8. *find;* 9. *fling;* 10. *gin* (in *begin*); 11. *grind;* 12. *help;* 13. *melt;* 14. *ring;* 15. *run;* 16. *shrink;* 17. *sing;* 18. *sink;* 19. *sling;* 20. *slink;* 21. *spin;* 22. *spring;* 23. *sting;* 24. *stink;* 25. *string;* 26. *swell;* 27. *swim;* 28. *swing;* 29. *win;* 30. *wind;* 31. *wring.*

3. Belonging to the third conjugation: 1. *bid;* 2. *eat;* 3. *get:* 4. *give;* 5. *knead;* 6. *lie;* 7. *queath;* 8. *see;* 9. *sit;* 10. *spit:* 11. *tread;* also 12. *bide;* 13. *bite;* 14. *chide;* 15. *nide;* 16. *ride:* 17. *shite;* 18. *slide;* 19. *smite;* 20. *stride;* 21. *strike;* 22. *strive:* 23. *thrive;* 24. *write;* 25. *writhe.*

4. Belonging to the fourth conjugation: 1. *choose;* 2. *cleave:* 3. *draw;* 4. *freight;* 5. *heave;* 6. *sake;* 7. *shake;* 8. *shape;* 9. *slay;* 10. *stand;* 11. *stave;* 12. *swear;* 13. *wake;* 14. *wave;* 15. *wax.*

5. Belonging to the fifth conjugation: 1. *drive;* 2. *rise:* 3. *shine;* 4. *wit.*

6. Belonging to the sixth conjugation: 1. *bow;* 2. *flee;* 3. *fly;* 4. *hew;* 5. *flow;* 6. *grow;* 7. *freeze;* 8. *lie;* 9. *lye;* 10. *seethe;* 11. *show;* 12. *strow;* 13. *sup* or *sop;* 14. *tug.*

7. Belonging to the seventh conjugation: 1. *blow;* 2. *crow:* 3. *know;* 4. *mow;* 5. *snow;* 6. *sow;* 7. *throw.*

8. Belonging to the eighth conjugation: 1. *fall;* 2. *fang;* 3. *fold:* 4. *hang;* 5. *hold.*

9. Belonging to the mixed conjugation: 1. *bring;* 2. *buy;* 3. *catch:* 4. *fetch;* 5. *may;* 6. *pitch;* 7. *reach;* 8. *seek;* 9. *teach;* 10. *think:* 11. *work.*

10. Monosyllabic verbs in *d* or *t: Rid, shed, spread, bleed, breed, feed, lead, read, speed, burst, cast, cost, cut, hit, hurt, knit, let, put, set, shut, slit, split, spit, thrust, sweat, meet, shoot, light, bend, build, gird, lend, rend, send, spend, wend.*

11. Many weakly inflected verbs; as, *Say, have, make,* etc.

III. TEUTONIC STEM-NOUNS.

§ 388. Stem-nouns are to be referred in each case to a verbal root whether such root actually exists or not. They are formed sometimes with and sometimes without an internal change of vowel.

1. Stem-adjectives, sometimes from known roots; as, *Blank*, from *to blink; blind*, from *to blend; wrong*, from *to wring;* and sometimes from unknown roots; as, *Much, long, fat.*

These adjectives are, for the most part, developed in antithetic pairs; as, *Great* and *small, high* and *low, thick* and *thin.*

2. Stem-substantives, sometimes from known roots; as, *Band*, from *to bind; cake*, from *to cook; doom*, from *to deem;* and sometimes from unknown roots; as, *Arm, heart, door.*

IV. TEUTONIC REDUPLICATE FORMS.

§ 389. Reduplicate forms; as, *Chit-chat*, from *chat; sing-song*, from *song; see-saw*, from *to saw.*

1. *Bibble-babble*, idle talk, senseless prattle, from *babble;* 2. *Chit-chat*, idle or familiar talk, from *chat;* 3. *Ding-dong*, the repetition of a stroke, the sound of a bell, from *ding;* 4. *Dingle-dangle*, a swinging or oscillating motion, from *dangle;* 5. *Fiddle-faddle*, trifling, from *fiddle;* 6. *Flim-flam*, a freak, a trick, from *flam;* 7. *Gew-gaw*, a bawble (comp. Fr. *joujou*, a plaything); 8. *Gibble-gabble*, noisy conversation, from *gabble;* 9. *Giffe-gaffe* (comp. Anglo-Sax. *gifan*, to give); 10. *Knick-knack*, a toy, from *knack;* 11. *Mish-mash*, a medley, a heap of things thrown together, from *mash;* 12. *Pit-a-pat*, or *apitpat*, in a flutter, from *pat;* 13. *Prittle-prattle*, idle talk, from *prattle;* 14. *Riff-raff*, sweepings, refuse, from *raff;* 15. *See-saw*, a vibratory motion, from *to saw;* 16. *Shilly-shally*, irresolution, probably from *shall I?* 17. *Sing-song*, bad singing, monotony, from *song;* 18. *Skimble-skamble*, wandering, disorderly, from *scamble;* 19. *Slip-slop*, bad liquor, from *slop;* 20. *Snip-snap*, tart dialogue with quick replies, from *snap*, to answer quickly; 21. *Tick-tack*, the noise of a blacksmith's shop, also a game at tables, from *tick;* 22. *Tittle-tattle*, empty babble, from *tattle;* 23. *Twittle-twattle*, idle talk, from *twattle;* 24. *Whim-wham*, a freak, fancy, from *whim;* 25. *Zigzag*, with short turns or angles. A few others might be added; as, *click-clack*, a plaything with which a clacking is made; *crincum-crancum*, winding round, as a crooked path; *crick-crack*, the noise of a thing cracking; *dilly-dally*, to trifle away time; *mingle-mangle*, a medley; *pintle-pantle*, or *pintledy-pantledy*, in a flutter; *shim-sham*, foolery.

Remarks on the preceding Words.

I. These words are proper reduplicate forms. They are not compounded of two distinct words, but they are formed by iterating or repeating the same word. It is an error to suppose that each part of the composition has a distinct significancy. Yet S. Skinner would connect *fiddle-faddle* with Fr. *fade* or Lat. *fatuus*, foolish, as if the compound meant *fiddle-foolish;* C. Richardson would connect *chit-chat* with *chit*, a child, as if the compound meant *childish-chat;* and another distinguished philologist would connect *see-saw* with *sea*, as if the compound meant *the sawing of the sea.*

II. The change of vowel evidently depends on a regular euphonic law. The short vowel in the first part is a preparation for the fuller sound in the second. This renders the whole word melodious and expressive. It is improper to call this change of vowel a corruption, or to seek in it for any peculiar significancy. Yet Dr. Johnson calls *chit-chat* a corruption of *chat-chat;* J. Thomson calls *chit* a diminutive of *chat;* and Stoddart makes *pit* a diminutive of *pat.*

III. These words illustrate an important formative principle in language. They are not formed by internal inflection, that is, by a change of vowel within the root itself; as *band* or *bond* from *bind;* nor by derivation, as *bondage* from *bond;* nor by composition of two words, as *bondman* from *bond* and *man;* but by a peculiar process. This principle in the formation of language has its natural place after internal inflection, and before derivation.

IV. This mode of forming words, consisting in a mechanical repetition of the same sound, is naturally adapted to express (1.) the continuous flow of conversation; as, *Bibble-babble, chit-chat, gibble-gabble, prittle-prattle, snip-snap, tittle-tattle, twittle-twattle;* (2.) other constant and repeated sounds; as, *Click-clack, crick-crack, ding-dong, sing-song, tick-tack;* (3.) certain oscillatory motions; as, *Cricum-crancum, dingle-dangle, pintle-pantle, pit-a-pat, see-saw, zig-zag;* (4.) certain mental fluctuations or oscillations; as, *Dilly-dally, fiddle-faddle, flim-flam, gew-gaw, giffe-gaffe, knick-knack, shilly-shally, shim-sham, whim-wham;* and (5.) some miscellaneous things involving the idea of repetition; as, *Mish-mash, mingle-mangle, riff-raff, skimble-skamble, slip-slop.*

V. These are favorite formations with most of the Gothic nations, particularly with the common people. Thus we have:

Germ. *fickfacken*, to play tricks; *klingklang*, a jingle; *mischmasch; singsang; schnickschnack*, idle talk; *tick-tack*, in a flutter; *wirrwarr*, confusion; *wischwasch*, idle talk; *zickzack.*

Low Sax. *fickfacken ; hinkhanken*, to hobble about ; *miskmask ; ticktacken*, to touch gently and often ; *tiesketauske ; titeltateln ; wibbelwabbeln ; wirrwarr*, confusion ; *zieskezaaske.*

Dan. *miskmask ; sniksnak ; trictrac*, a game at tables.

Swed. *miskmask ; sicksack ; willerwalla*, confusion.

Scott *click-clack*, uninterrupted loquacity (comp. Eng. *clack*, to let the tongue run) ; *clish-clash*, idle talk, from *clash*, idem ; *clitter-clatter*, idle talk, from *clatter*, idem ; *fiery-fary*, bustle, confusion, from *fiery* or *fary*, idem ; *fike-facks*, humors, whims, from *fike*, to be inconstant ; *fix-fax*, hurry, perhaps from the same ; *lig-lag*, a confused noise of tongues, perhaps a softening of *click-clack ; mixtie-maxtie*, or *mixie-maxie*, in a state of confusion ; *niff-naffs*, trifles ; *nignayes*, or *nignyes*, whims, trifles ; *whiltie-whaltie*, in a state of palpitation.

Also, Fr. *criccrac*, noise of a thing cracking ; *micmac*, intrigues ; *trictrac*, a game at tables ; *zigzag.*

VI. Besides these examples which have a play of vowels, producing an alliteration, we have another class which have a play of consonants, producing a sort of rhyme ; as, *Handy-dandy*, a play in which children change hands and places ; *harum-scarum*, or *harum-starum*, flighty ; *higgledy-piggledy*, confusedly ; *hoddy-doddy*, a foolish fellow ; *hoity-toity*, an interjection of surprise ; *hugger-mugger*, secretly ; *humdrum*, a stupid fellow ; *hurly-burly*, confusion ; *hurdy-gurdy*, a kind of stringed instrument ; *hurry-skurry*, confusedly ; *namby-pamby*, having little affected prettinesses ; *pell-mell*, confusedly ; *pick-nick*, a club in which each one contributes to the entertainment ; *slang-whanger*, a noisy talker of slang (according to Dr. Pickering, a recent Americanism) ; *topsy-turvy*, with the bottom upward. It is remarkable how a large proportion of these words begin with *h.*

VII. So great has been the attachment to these two formations, that they have been sometimes adopted, much to the disfigurement of the original word ; as, *Criss-cross* for *Christ's cross ; helter-skelter* for the Latin phrase *hilariter et celeriter ; hocus-pocus* for the Latin sentence *hoc est corpus meum ; hodge-podge*, or *hotch-potch*, for the French compound *hoche-pot ; tag-rag* for *tag* and *rag ; whipper-snapper* for *whip-snapper.*

V. TEUTONIC PRIMARY DERIVATIVES.

§ 390. Primary derivatives are those which are derived immediately from the root or stem. They include,

1. Derivative verbs in *er*, *le*, and *en ;* as, *Chatter*, a frequentative from *to chat ; crackle*, a diminutive from *to crack ; harden*, a factitive from *hard.*

2. Derivative adjectives:

(*a*) in *en*, from nouns, and forming hylonymic adjectives, or adjectives expressing the material of which any thing is made; as, *golden, earthen; wooden, ashen; oaten, wheaten; waxen, woolen.*

(*b*) in *ern*, from nouns, and denoting the point of the compass; as, *northern, southern, eastern, western*

(*c*) in *ey*, the same as *y*; as, *clayey, wheyey.*

(*d*) in *ish*, forming diminutives; as, *whitish, thievish;* also gentile adjectives; as, *English, Danish;* also more obscured; as, *French, Welsh, Dutch.* Opposed to *ly* in *womanish, childish.*

(*e*) in *ed*, the termination of participles; as, *winged.*

(*f*) in *ful;* as, *fearful.*

(*g*) in *less*, denoting loose, free; as, *fearless, thankless.*

(*h*) in *some;* as, *toilsome, tiresome, wholesome.*

(*i*) in *ly*, originally an adverbial termination; as, *goodly, manly.*

(*j*) in *ward;* as, *backward, forward.*

(*k*) in *y*, from abstract nouns; as, *angry, worthy, lengthy, mighty, frosty;* from concrete nouns; as, *woody, bushy, muddy, sunny;* or from material nouns; as, *airy, fiery, sandy, earthy, watery, bloody, hairy, dusty;* also *any.*

3. Derivative adverbs:

(*a*) in *ly* (=*like*), forming adverbs expressing the manner of an action, attached to abstract substantives and to adjectives; as, He gives *freely;* he speaks *wrongly.* This is the prevalent use of this suffix in English.

Note.—This suffix is attached also to concrete substantives, and thus forms adjectives; but such adjectives are used, for the most part, attributively, seldom predicatively; as, a *daily* publication; *manly* conduct.

(*b*) in *s*, forming a sort of adverbial genitive; as, *needs, unawares.*

4. Derivative concrete substantives:

(*a*) in *er*, denoting the personal agent, or active male subject, as opposed to the female; as, *widower, gander, murderer;* or the personal subject generally; as, *lover, hater;* also animals; as, *ambler, hunter;* or the instrumental subject; as, *boiler, cleaver;* also *gunner;* also gentile nouns; as, *Hamburger, burgher.*

(*b*) in *ard;* as, *drunkard, dullard.*

(*c*) in *ine;* as, *margravine.*

(*d*) in *kin;* as, *lambkin, firkin.*

(*e*) in *ling;* as, *fondling, darling, stripling, suckling, seedling, changeling, duckling.*

(*f*) in *ock;* as, *hillock.*

5. Derivative abstract substantives in *ing*, *th*, *dom*, *ness*, *hood*, *head*, *ric*, *ship*, *cry*.

(*a*) The suffix *ing* (Anglo-Saxon *ung*, German *ung*), annexed to verbs, denotes the action expressed by the verb; as, "In preach*ing* Christ," "in the preach*ing* of Christ;" but has also taken the place of the present active participle; as, "A man fear*ing* God."

(*b*) The suffix *th* (Dutch *te*), annexed to adjectives, denotes the quality; as, *breadth*, *depth*; *drought*, *height*.

(*c*) The suffix *dom* (Anglo-Saxon *dom*, German *thum*), annexed to adjectives or attributives, denotes (1.) the quality; as, *wisdom*; (2.) an act; as, *cuckoldom*; (3.) a state; as, *freedom*; (4.) a condition; as, *birthdom*; (5.) appurtenances or possession; as, *princedom*; and (6.) the collective concrete; as, *Christendom*.

(*d*) The suffix *ness* (Anglo-Saxon *nes*, *nis*, *nys*, German *niss*), annexed to adjectives, denotes the abstract quality; as, *goodness*, *hardness*; and occasionally something possessing the quality; as, *fastness*.

(*e*) The suffix *hood* or *head* (Anglo-Saxon *had*, German *heit*, *keit*), annexed to adjectives and attributives, denotes (1.) the nature or essence; as, *godhead*; (2.) the quality; as, *hardihood*; (3.) the state; as, *boyhood*; (4.) the condition; as, *knighthood*; (5.) something possessing the quality; as, *falsehood*; (6.) the collective concrete; as, *sisterhood*; and (7.) the means; as, *livelihood*.

(*f*) The suffix *ric*, annexed to attributives, denotes the state or condition; as, *bishopric*.

(*g*) The suffix *ship* or *scape* (Anglo-Saxon *sceaft*, *scype*, *scipe*, German *schaft*), annexed to attributives, denotes (1.) the state; as, *friendship*; (2.) an act; as, *courtship*; (3.) the condition; as, *wardship*; (4.) appurtenances or possession; as, *lordship*; and (5.) the effect; as, *workmanship*.

(*h*) The suffix *cry* denotes the employment; as, *brewery*, *grocery*.

VI. TEUTONIC SECONDARY DERIVATIVES.

Secondary derivatives are derivatives from other derivatives; as, *fearfully*, *fearfulness*, *fearlessly*, *fearlessness*, *tiredness*, *learnedly*, *waywardness*, *westwardly*, *tiresomeness*.

VII. TEUTONIC WORDS WITH PREFIXES.

§ 391. Derivation of Words, or the formation of words by internal change of vowel and by suffixes, gives us different forms of ideas; as, *Drink* (noun), *drinker*, *drinking* (participle), *drinking* (noun), *drench*, all forms or modifications of the radical idea *to drink*.

Composition, or the combination of two words, each expressing a

distinct idea, so as to form one word expressing one idea, is a development of the species from the genus, and gives us different species of ideas; as, *School-house*, *state-house*, *alms-house*, all species under the general term *house*. This process is especially adapted to form substantives.

The formation of words by prefixes, that is, by particles denoting, not distinct ideas, but merely relations, is also a development of the species from the genus, and gives us different species of ideas; as, *Forego*, *outgo*, *overgo*, *undergo*, all species under the general term *to go;* and in words derived from the Latin, *Attend*, *contend*, *intend*, *pretend*, *subtend*, all species under the general term *to tend*. But this process is especially adapted to form verbs and verbal derivatives.

The prefix is usually a particle denoting motion, or, rather, the direction of motion. The verb also expresses motion, or is so conceived by the mind. Hence the prefix renders the meaning of the verb more specific by giving the direction of the motion.

The formation of words by prefixes is an ancient process in language. It was extensively employed in Gothic and Anglo-Saxon, the ancient languages whence the Teutonic portion of our own tongue is derived. In the English language it has ceased to be an active living principle. Compound verbs of Teutonic origin, in the ordinary cases where the prefix retains its primary local signification, have been disused, and the prefix employed separately after the verb. Thus we now have *to give in*, *to give over*, *to give out*, *to give up*, as species under the general term *to give*.

The few cases in which such compound words have been retained in English are the following:

1. Where the force of the prefix is entirely lost; as, *Arise*, *awake*.

2. Where the meaning of the prefix is not obvious; as, *Answer*, *begin*, *forsake*, *withstand*, *upbraid*.

3. Where the prefix has lost its local meaning, and acquired a metaphorical one; as, *Outbid*, *uphold*, *overdo*, *underbid*, *forego*, *bemoan*, *begird*, *becharm*, *forgive*, *forswear*.

4. Where the prefix denotes time; as, *Outlive*, *overlive*, *foresee*.

5. Where the prefix has an unusual physical meaning; as, *Overtake*, *overturn*, *withstand*.

6. Where the retraction of the accent in certain verbal derivatives has preserved the word from being lost; as, *Offset*, *income*, *outcast*, *upstart*, *downfall*, *overfall*, *undershot*, *fore-named*, *by-gone*.

7. A few other verbs, mostly obsolescent; as, *Inbreed*, *infold*, *outbud*, *outbar*, *gainstand*, *gainsay*.

The difference between these compounds and the use of a separate particle may be illustrated by comparing *inhold* with *hold in*,

outrun with *run out*, *uphold* with *hold up*, *overthrow* with *throw over*, *understand* with *stand under*, *forego* with *go before*, *backslide* with *slide back*, *withhold* with *hold with*.

This subject of the disuse of Teutonic suffixes I propose to illustrate more fully by taking up the several Teutonic particles of place in their order, and following them down from the Gothic and Anglo-Saxon, the ancient languages whence the Teutonic portion of our own tongue is derived.

To; as, Gothic *duginnan*, to begin; *durinnan*, to run to; *duvakan*, to watch unto; Anglo-Saxon *toberan*, to bear to; *tobrecan*, to break in pieces; *tocuman*, to come to; *tosprecan*, to speak to. This prefix can not be used in English before verbs, as it would be confounded with *to*, the sign of the infinitive. It remains only in *toward* (adjective or adverb), with accent retracted.

At, another form of the particle *to;* as, Gothic *atbairan*, to bring or to offer; *atgaggan*, to go to; *atrinnan*, to run to; Anglo-Saxon *ætberan*, to show; *ætspurnan*, to spurn at; *ætsittan*, to sit by. There is no compound word in English with this prefix. It must not be confounded with *at* in verbs of Latin origin; as, *Attain*, *attempt*, *attend;* or in words of French origin; as, *Attach*, *attack*.

Of, the opposite of *to*, and denoting *from;* as, Gothic *afgaggan*, to go out or depart; *afletan*, to put away; *afstandan*, to depart; Anglo-Saxon *ofbeatan*, to beat off; *ofcuman*, to come forth or proceed; *ofdrifan*, to drive off; *ofsettan*, to set off. The only compounds remaining in English are verbal derivatives with the accent drawn back (which retraction of the accent has preserved the word from being lost); as, *Offset*, *offshoot*, *offspring*, *offscouring*. With *offset*, compare *set off*.

From, a more modern form than *of*, but with the same force; as, Gothic *fragiban*, to forgive; *fraletan*, to dismiss; Anglo-Saxon *fromcuman*, to be rejected. No example remains in English except adjective *froward* (for *fromward*), with the accent drawn back.

In; as, Gothic *insaian*, to sow in; *insaiwan*, to look on; Anglo-Saxon *inbryan*, to bring in; *infaran*, to go in; *incuman*, to come in. In English only in doubtful or obsolescent forms; as, *Inbreathe*, *inbreed*, *inhold*, *infold;* and in verbals with accent drawn back; as, *Income*, *inborn*, *inbred*. For the difference of meaning, compare *inhold* with *hold in*.

On, probably another form of the particle *in;* as, Gothic *anagaggan*, to come on; *anadrigkan*, to drink on; *anaquiman*, to come upon; Anglo-Saxon *onbitan*, to taste of; *onbrican*, to break in; *ongangan*, to enter in. In English only in verbals with accent drawn back; as, *Onset*, *onslaught*.

Out; as, Gothic *usbairan*, to bring forth; *usgaggan*, to go out; *usgiban*, to render; Anglo-Saxon *utdragan*, to drag out; *utgan*, to go out; *utlætan*, to let out. In English only where the particle has a metaphorical or unusual sense; as, *Outbid*, *outblush*, *outbreathe*, *outbuild*, *outburn*, *outdo*, *outrun;* also *outbar*, *outbud;* and in some verbals with accent drawn back, as, *Outbound*, *outborn*, *outcast*. For the difference of meaning, compare *outgo* with *go out; outstand*, to stand beyond the proper time, with *to stand out*, to project.

Up; as, Gothic *ufbrikan*, to reject; *ufgairdan*, to gird up; Anglo-Saxon *upcuman*, to come up; *upfaran*, to go up. In English in some obsolescent verbs; as, *Upbear*, *upblow*, *updraw*, *upheave;* also, when the prefix has a metaphorical sense; as, *Upbraid*, *uphold;* and in verbals with accent drawn back; as, *Upstart*, *uprising*, *upright*. For the difference of meaning, compare *uphold* with *hold up*.

Down, in some verbs; as, *Down-bear;* and more verbals; as, *Downcast*, *downfall*, *downlooked*, *downtrod*.

Over; as, Gothic *ufargaggan*, to go over or transgress; *ufarlagjan*, to lay upon; *ufarsteigan*, to come up; Anglo-Saxon *oferbrædan*, to cover over; *oferbringan*, to bring over; *ofercliman*, to climb over; *ofercuman*, to overcome; *oferdon*, to overdo. In English only where the particle has a metaphorical or unusual sense; as, *Overawe*, *overbear*, *overbend*, *overbid*, *overgo*, *overflow*, *overdo*, *oversee*, *overtake*. Compare *overturn* with *turn over*, *overthrow* with *throw over*.

Under; as, Anglo-Saxon *underberan*, to support; *underbrædan*, to underspread; *undercuman*, to come under; *underdon*, to put under; *undergan*, to undergo. In English where the particle has a metaphorical or unusual meaning; as, *Underbear*, *underbid*, *underdo*, *undergo*, *undersell*, *undertake*. Compare *understand* with *stand under*.

Fore; as, Gothic *fauragaggan*, to go before; *fauraquiman*, to go before; *faurastandan*, to stand by; Anglo-Saxon *forebeon*, to be before; *forecuman*, to come before; *foregan*, to go before. In English only where the particle refers to time, or has some unusual signification; as, *Forearm*, *forebode*, *forecast*, *foreknow*, *f resee*, *forethink*, *foretell*, *forego*, *forenamed*.

After; as, Gothic *afargaggan*, to follow; Anglo-Saxon *æftercwædhan*, to speak after; *æfterridan*, to ride after. In English only in verbals with accent drawn back; as, *After-cost*, *after-crop*, *after-piece*.

Back, a later form for *after* or *behind;* as, Anglo-Saxon *bæcberan*, to take on the back. In English only in *backbite*, *backslide*, *backwound*.

By and *be;* as, Gothic *bigitan*, to find; *biquiman*, to come upon; *birinnan*, to run by; Anglo-Saxon *becwedhan*, to bequeath; *beginna*

to begin; *begyrdan*, to begird. In English only where the import of the prefix is not obvious; as, *Behead*, *become;* or where the accent is drawn back; as, *By-gone*, *by-past*.

For, in the sense of *forth* or *away;* as, Anglo-Saxon *forsendan*, to send forth or away; *forgifan*, to forgive; *forswerian*, to forswear. In English in *forbid*, *forgive*, *forswear*.

Gain, in the sense of *against;* as, Anglo-Saxon *geonberan*, to oppose. In English in *gainsay;* also, *gaingive*, *gainstand*, *gainstrive*.

With; as, Anglo-Saxon *wiðlædan*, to lead away; *wiðleegan*, to lay against; *wiðgan*, to go against. In English only in *withdraw*, *withhold*, *withstand*.

VIII. THE FORMATION OF COMPOUND WORDS.

§ 393. 1. Composition, or the formation of compound words, is a special mode of forming new words and developing new ideas.

2. Composition, considered externally, is the combination of two words expressing distinct ideas, so as to form one word expressing one idea. The word thus formed is called a *compound*. This definition is sufficient for the merely practical grammarian.

3. Composition, considered in its internal nature, is, like many other linguistical processes, a development of the species from the genus; that is, the name of the genus, as *boat*, by prefixing the specific difference, as *steam* (*i. e.*, moved by steam), now denotes the species, as *steam-boat*. This is the more philosophical definition.

4. In reference to the mental process in composition just described, the compound consists of two parts, viz., *the general*, or that which denotes the genus; and *the special*, or that which denotes the specific difference. The latter, which is the leading member of the composition, usually precedes, and has the tone or accent.

5. The unity of the word consists in the tone or accent, which binds together the two parts of the composition. The mere orthography is an uncertain criterion, being sometimes entirely arbitrary.

6. The unity of the idea consists in its referring to a specific thing well known as having a permanent existence.

7. Every composition is binary, or every compound consists properly of only two members, although these may themselves be compounded. Compare *household-stuff*, *deputy-quarter-master-general*, which must be analyzed conformably to this principle. The most plausible exception is Latin *suovitaurus* (whence *suovitaurilia*), "a swine, sheep, and bull."

8. Composition is an original process in language, distinct, on the one hand, from derivation, that is, the formation of words by inter-

nal change of vowel and by suffixes, and, on the other, from the mere syntactical combination of ideas.

9. Composition differs essentially from the formation of words by internal change of vowel and by suffixes, in this, that derivation gives us different forms of ideas; as, *Drink* (noun), *drinker*, *drinking* (noun), *to drench*, all forms or modifications of the radical idea *to drink; to set*, *to settle*, *sitter*, *setter*, *seat*, *sitting* (noun), all from the radical idea *to sit;* while composition gives us species of idea; as, *School-house*, *state-house*, *alms-house*, all species under the general term *house; door-key*, *chest-key*, *watch-key*, species of *keys*.

10. As a mode of forming words, composition is later in its origin than derivation, and has arisen from the inadequacy of derivation to express the definite ideas which become necessary in language. Thus mere derivation would be insufficient to express the different kinds of keys; as, *Door-key*, *chest-key*, *watch-key;* or the different kinds of glasses; as, *Beer-glass*, *wine-glass*, etc.

11. Notwithstanding which, there is some common ground for derivation and composition, and the two forms may alternate. In such a case the derivative is the most forcible, and the compound is the most precise in its import. Thus we have in English (neglecting accidental differences of usage) *hunter* and *huntsman*, *speaker* and *spokesman*, *trader* and *tradesman*, *plower* and *plowman*, *hatter* and *hatmaker*, *steamer* and *steam-boat*, *bakery* and *bake-house*, *brewery* and *brew-house*, *patchery* and *patch-work*, *treasury* and *treasure-house*, *deemster* and *domesman;* so also where the words are radically distinct; as, *Fowler* and *bird-catcher*, *Hollander* and *Dutchman*, *journal* and *day-book*, *marine* and *seaman*, *navigating* and *seafaring*, *propitiatory* and *mercy-seat*, *vintage* and *grape-gathering*, *vintner* and *wine-seller*. These coincidences take place only when the second part of the compound is a very general or indefinite term, or has become so by use. In this way words originally compound acquire much of the character of derivatives.

12. Composition differs, also, from the mere syntactical combination of ideas. Composition is a development of words for constant, not merely for occasional use. It is not an arbitrary process in language, or a process to be adopted at pleasure. A proper compound must express a specific idea formed for permanent use in the language. Wherever it takes place, there should be an adequate cause or occasion. Not every combination of two ideas into one is properly expressed by a compound. Ideas combined at the moment of speaking or writing, for the first time, do not form compound words. It is owing to this principle that we have *death-wound*, not *life-*

wound; father-land, not *son-land; fox-hunter*, not *sheep-hunter; earth-quake*, not *sea-quake; brown bread*, not *fresh bread; sea-sick*, not *terror-sick*, because the latter terms of these couplets are not called for.

13. The difference between the compound word and the mere syntactical construction may be seen,

(1.) By comparing *black-bird*, a species of bird, with *a black bird*; so *red-bird*, *black-berry*, *mad-house*.

(2.) By comparing *fox-tail*, a plant so named from resemblance, with *the tail of a fox;* so *bear's-ear*, *goat's-beard*, *lady's-finger*.

(3.) By comparing *rat's-bane*, a substance so called from its nature, with *the bane of a rat;* so *catch-fly*, *king's-evil*, *liver-wort*.

14. The unity of the compound is further evident by considering,

(1.) That in many words the members of the composition do not appear at first view, nor are they generally understood; as, *Biscuit*, *curfew*, *daisy*, *kerchief*, *quinsy*, *squirrel*, *surgeon*, *verdict*, *vinegar*.

(2.) That in many words the meaning has so altered that the reason of the composition is not obvious; as, *Frankincense*, *holiday*, *landlord*, *mildew*, *quicksand*, *quicksilver*, *pastime*, *privilege*, *Sunday*, *vouchsafe*.

(3.) That compounds may often be expressed by simple words, either in the same or another language; as, *Brimstone*, sulphur; *May-bug*, a chaffer; *wine-glass*, a tumbler; *sheep-fold*, Latin ovile; *vine-yard*, Latin vinea; *foot-man*, Latin pedes; *oak-grove*, Latin quercetum; *dove-house*, Latin columbarium.

TEUTONIC COMPOUNDS.

§ 394. Compound words in English, as distinguished from derivatives, have received comparatively but little attention; yet, from the great variety of the component parts, and the different relations in which they stand to each other, it is evident that these words deserve a more minute investigation.

Composition is the union of two independent words in order to form one. This union may be more or less complete.

I. *Imperfect Composition.*—When the two words denote distinct attributes of one and the same object, and their syntactical connection may be expressed by the simple conjunction *and*, the composition is then incomplete or imperfect. Of this nature are,

1. The union of two common names; as, *God-man*, God and man (compare Gr. *θεάνθρωπος*; Germ. *fürst-bischof*, prince and bishop; *butter-brot*, bread and butter; *mann-weib*, man and woman).

2. The union of two adjectives; as, *Deaf-mute*, deaf and mute

(compare Germ. *taub-stumm*, Fr. *sourd-muet*); *first-last*, first and last (used by Young).

3. The union of two numerals; as, *Fourteen*, four and ten (comp. Lat. *quatuordecim*).

4. The union of two synonymous or nearly synonymous words; as, *Hap-hazard*, hap and hazard (comp. Germ. *ehrfurcht*, honor and fear).

Words of Teutonic origin, of this class, divide the accent or tone between the two parts of the compound; as, *God-man;* while those of Latin origin follow the analogy of English words; as, *Hermaphrodite.*

That the two words are united in one is evident from the fact that the latter part only of the compound is capable of change by inflection or derivation; as, genitive *God-man's*, plural *deaf-mutes*, derivative ordinal *fourteenth*, etc.

II. *Perfect Composition.*—When the two words form one complex idea, then the composition is complete or perfect. Of this there are two kinds:

1. When the two parts of the compound are in apposition or concord with each other. Here may be included,

(1.) The union of two common names; as, *Foe-man.*

(2.) The union of the species and genus; as, *Oak-tree.*

(3.) The union of a proper name and the genus; as, *Flint River.*

(4.) The union of two proper names; as, *Charles Richards.*

2. When one part of the compound stands in rection, or government, in reference to the other, the latter part of the composition expressing the principal or generic idea, and the former part some modification thereof; as, *Snow-white, steam-boat.*

The modifications to be expressed by the former part of the composition are very numerous, and may conveniently be arranged as cases are in our most scientific grammars:

(1.) Where the first term expresses the nominative case, or the relation of the subject; as, *Cock-crowing*, the time at which cocks crow; *slave-born* (compare Anglo-Saxon *theowboren*), born a slave.

(2.) Where the first term expresses the dative case, or the case of participation; as, *Head-band*, a band for the head; *tea-cup*, a cup for tea; *fire-brick*, a brick that will endure the fire; *fire-proof*, secure against fire.

(3.) Where the first term expresses the accusative case, or the relation of the object; as, *Shoe-maker*, one that makes shoes; *wine-bibber*, one that drinks much wine; *time-keeper*, a machine that keeps time.

(4.) Where the first term expresses the modal case, or the rela-

tion of the mode or manner; as, *Stone-blind*, blind as a stone; *snow-white*, white like snow; *snow-whiteness*, whiteness like snow; *brand-new*, new like a brand.

(5.) Where the first term expresses the ablative case, or the relation of the place whence; as, *Land-breeze*, a breeze from the land; *straw bed*, a bed made of straw; *blood-guilty*, guilty from blood or bloodshed; *blood-guiltiness*, guiltiness from bloodshed; *toll-free*, free from toll; *careless*, loose or free from care.

(6.) Where the first term expresses the locative case, or the relation of the place where; as, *Land-force*, a force serving on land; *homespun*, spun at home; *night-dew*, dew that falls by night; *woe-begone*, lost in woe.

(7.) Where the first term expresses the terminal case, or the relation of the terminus ad quem; as, *Ground-bait*, bait for fish which sinks to the bottom; *home-speaking*, forcible and efficacious speaking; *ten-foot-pole*, a pole ten feet in length.

(8.) Where the first term expresses the instrumental case, or the relation of the place by or through which; as, *Way-laid*, watched by the way; *steam-boat*, a boat moving by steam; *wind-mill*, a mill turned by the wind; *moth-eaten*, eaten by moths; *careful*, full of care.

The same compound may sometimes belong to two classes; as, *Horse-boat*, a boat for conveying horses, see No. (2.); also, a boat moved by horses, see No. (8.).

3. The first word has the form of the genitive case:

(1.) In some names of plants; as, *Bear's-ear*, *bear's-foot*, *bear's-wort*, *cat's-foot*, *cat's-head*, *goat's-beard*, *goat's-rue*, *goat's-thorn*, *hound's-tongue*, *lady's-bower*, *lady's-comb*, *lady's-cushion*, *lady's-finger*, *lady's-mantle*, *lady's-seal*, *lady's-slipper*, *lady's-braces*, *Turk's-cap*, *Turk's-head*, *Turk's-turban*, etc.

(2.) In some names of minerals; as, *Cat's-eye*, *rat's-bane*.

(3.) In some nautical terms; as, *Cat's-paw*.

(4.) In some miscellaneous examples; as, *Day's-man*, *king's evil*, *kinsfolk*, *kinsman*, *kinswoman*, *spokesman*.

Sometimes these compounds contain the remains of ancient cases: (1.) of the genitive; as, *Aqueduct*, from Latin *aquæ ductus*, a conveyance of water; (2.) of the dative; as, *Deodand*, from Latin *Deo dandum*, a thing forfeited to God; (3.) of the ablative; as, *Vicegerent*, from Latin *vice gerens*, acting by substitution; *manumission*, from Latin *manu missio*, a setting free; *locomotive*, from Latin *loco motivus*, changing its place; (4.) of the locative; as, *Nightingale*, from Teutonic *nachtigall*, a bird that sings in the night; (5.) of the genitive plural; as, *Triumvir*, from Latin *trium vir*, a man of three.

As the first part of the compound modifies the second, it is easy to distinguish between *bean-pole*, a pole for beans, and *pole-bean*, a bean that grows around poles; *work-house*, a house for work, and *house-work*, work done in a house; *freight-ship*, a ship for freight, and *ship-freight*, the freight carried by a ship; *flower-garden*, a garden for flowers, and *garden-flower*, a flower growing in a garden; *book-shop*, a shop for books, and *shop-book*, an account-book; *mankind*, the kind or race of man, and *kinman*, a man of the same race or family; *chestnut-horse*, a horse of the color of a chestnut, and *horse-chestnut*, a large nut; compare Anglo-Saxon *theow-weorc*, slave-work, and *weorc-theow*, work-slave.

Sometimes, when the two terms are in apposition, the parts of the compound may be inverted without an essential change in the meaning; as, *Servant-woman* and *woman-servant;* English *hornpipe* and Welsh *pibcorn;* Anglo-Saxon *bcot-word* and *word-bcot;* German *raub-mord* and *mord-raub; sturm-wind* and *wind-sturm.*

III. *Inverted Composition.*—There is a class of compound words deserving some attention, in which the order of the terms is inverted; as, *Breakfast* (compare Anglo-Saxon *fæstenbryce*, fast-breach, with the parts of the compound in the natural order); *break-promise* (an obsolete word, for which we now use *promise-breaker*); *break-stone* (obsolete, now *stone-break*, compare Latin *saxifragum*); *pick-tooth* (or, more commonly, *tooth-pick* or *tooth-picker*). This class includes,

1. Words peculiar to the English language:

(1.) Trivial names in botany and zoology; as, *Break-stone* (obsolete); *catch-fly*, *cut-water*, *turn-stone*, *wagtail.*

(2.) Marine terms; as, *Break-water*, *cut-water.*

(3.) Terms used by printers; as, *Catch-word.*

(4.) Words of reproach; as, *Break-promise* (obsolete), *break-vow* (obsolete), *catch-poll*, *cut-purse*, *cut-throat*, *hang-dog* (obsolete), *kill-buck* (obsolete), *kill-cow* (obsolete), *pick-lock*, *pick-fault* (obsolete), *pickpocket*, *pickpurse*, *pick-quarrel* (obsolete), *pickthank*, *scape-gallows*, *scapethrift* (obsolete), *scare-crow*, *smellfeast*, *spendthrift*, *telltale*, *turncoat*, *turnspit*, *toss-pot*, *want-wit.*

(5.) Miscellaneous words; as, *Breakfast* (probably used at first to denote a trivial meal), *catch-penny*, *pick-tooth.*

It is easily seen that there is one character pervading this sort of words.

2. Words derived from the French which are more dignified; as, *Pastime*, *port-crayon*, *port-folio*, *port-glave*, *portmanteau*, *wardrobe*; also, *hotchpot.*

IX. DISGUISED TEUTONIC DERIVATIVES AND COMPOUNDS.

§ 395. Derivatives and compounds in English, as in other languages, are usually formed on regular principles. Some few of them, however, especially those coming into extensive use, are so corrupted or disguised as greatly to obscure their origin.

Examples.—1. *Atone*, literally to be, or cause to be, at one, compounded of *at* and *one*. Compare Latin *aduno*, to unite.

This origin of the word *atone* is obscured only in the pronunciation. The numeral has the same sound as in the derivative *only*.

This explanation of the word *atone* is confirmed historically by extracts like the following from the old writers:

> "If gentilmen, or other of that contree,
> Were wroth, she wolde bringen hem *at on*,
> So wise and ripe wordes hadde she."—Chaucer.

"But also [it is required] that thou be fervent and diligent to make peace and to go betwene, where thou knowest or hearest malice and envie to be, or seest hate or strife to arise between person and person, and that thou leave nothing unsought to set them *at one*."—Tyndall.

"And lyke as he made the Jewes and the gentiles *at one* be-*twene* themselves, even so he made them both *at one* with God, that there should be nothing to breake the *atonement*, but that the thynges in heaven and the thynges in earth shoulde be joyned together, as it were, into *one* body."—Udal.

> "Ye witlesse gallants, I beshrew your hearts,
> That set such discord 'twixt agreeing parts,
> Which never can be set *at onement* more
> Until the maw's wide mouth be stopped with store."
>
> Bishop Hall.

"The Hebrew *kaphar* signifies to appease, to pacify, to reconcile a person offended, to *atone* or make him *at one* again with the offender."—Bishop Beveridge.

2. *Daisy* (Anglo-Saxon *dæges eage*, day's eye, compounded of *dæges*, day's, and *eage*, eye), the name of a spring flower, as if *the eye of the day*.

3. *Not* (Old German *niowiht*, compounded of *ne* and *awiht*; Anglo-Saxon *nawht*, compounded of *ne* and *awht*), a particle expressing negation, denial, or refusal; the same word as *naught* or *nought*, compounded of *ne*, not, and *aught*, any thing.

CLASSICAL ELEMENT OF THE ENGLISH LANGUAGE.

§ 396. The following statements on this subject are deemed important:

1. The separation between Gothic or Teutonic and Classic words needs to be made with great discrimination.

Thus *wade* and *waddle* are of Teutonic origin (compare Anglo-Saxon *wadan*, German *waten* and *watscheln*), and not to be derived from Latin *vado*.

Drag is of Teutonic origin (compare Anglo-Saxon *dragan*, German *tragen*), and not from Latin *traho*.

Long, *length*, and *linger*, are of Teutonic origin (compare Mœso-Gothic *laggs*, Anglo-Saxon *lang*, *lengð*, German *lang*), and not from Latin *longus*.

Meager is of Teutonic origin (compare Anglo-Saxon *mæger*, German *mager*), and not from Latin *macer*. The orthography *meager* seems, however, to have been affected by the French form *maigre*, which perhaps is of Teutonic origin.

Rank and *rankle* are of Teutonic origin (compare Anglo-Saxon *ranc*, German *ranzig*), and not from Latin *ranceo*.

2. The cognate roots in Latin and Teutonic, when they coexist in the English language, need to be noticed.

Thus, Latin √ *vad*, whence come *invade*, *invader*, *invasive*, *invasion*; and Anglo-Saxon √ *wade*, whence come *wader*, *wading*, *waddle*.

Latin √ *volv*, whence come *revolve*, *revolution*, *revolt*, *voluble*, *volume*, *volute*, *volt*, *valve*; and Anglo-Saxon √ *wealw*, whence come *wallow*, *wallower*, *wallowing*.

Latin √ *trah*, whence come *trace*, *track*, *tract*, *trait*, *attract*, *attrahent*, *attractive*, *portray*; and Anglo-Saxon √ *drag*, whence come *drag*, *draw*, *draggle*.

This point is the more important, as, out of two hundred Latin roots involved in English words, more than one third are cognate to roots already existing in the Teutonic portion of our language. The cognation in stem-nouns is probably not so great.

3. Words of Latin and words of Greek origin should be distinguished from each other. This separation often requires nice discrimination. Thus, *aerology* and *aeronaut* are from the Greek *aer*; and *aerial* and *aeriform* are from the Latin *aer*.

4. The cognate roots of the Latin and Greek languages, when they coexist in the English language, need to be noticed. Thus, Greek √ *ag*, whence *paragoge*, and Latin √ *ag*, whence *agent*; Greek √ *aph*, whence *apsis*, and Latin √ *ap*, whence *apt*, Greek

√ *aug*, whence *auxesis*, and Latin √ *aug*, whence *augment;* Greek √ *klin*, whence *clinic*, and Latin √ *clin*, whence *incline;* Greek √ *kri*, whence *crisis*, and Latin root *cre*, whence *secret;* Greek √ *gen*, whence *genesis*, and Latin √ *gen*, whence *general;* Greek √ *gno*, whence *gnosis*, and Latin √ *gno*, whence *ignorant.*

5. The corresponding forms of Greek and Latin prefixes should be noticed. Thus, Greek *an*=Latin *in* (negative); Greek *anti*=Latin *ante;* Greek *apo*=Latin *ab;* Greek *dia*=Latin *dis;* Greek *ec*=Latin *e* or *ex;* Greek *en*=Latin *in.*

6. The corresponding forms of Greek and Latin suffixes should be noticed. Thus, Greek *icos*=Latin *icus;* Greek *ôn*=Latin *ens;* Greek *tos*=Latin *tus.*

7. The difference of the union-vowel in Latin and in Greek compounds should be attended to. Thus, *acr*-i-*form* and *agr*-i-*culture* come from the Latin, and *acr*-o-*naut* and *phil*-o-*sophy* from the Greek.

8. The distinction between stem-words and derivatives from the same root should be noticed. Thus, *toga* is a stem-word, and *tegument* a derivative from Latin √ *teg.*

9. The distinction between primary derivatives and secondary derivatives from the same root should be noticed. Thus, *agile* is a primitive derivative, and *agility* a secondary derivative from Latin √ *ag.*

10. The mutilated or disguised Latin forms should be noted, and referred to their regular forms. Thus, *boil* should be referred to the √ *bull*, in *ebullition; noy* to the √ *noc*, in *innocent; cay*, in *decay*, to the √ *cad*, in *decadence.*

11. The combination of Latin and Teutonic words to make one family should be noticed. Thus, *length* from the Anglo-Saxon, and *longitude* from the Latin, are so combined; also, *son* from the Anglo-Saxon, and *filial* from the Latin.

12. Greek words which have come down to us from the Teutonic should be distinguished from others. Such words are *alms*, *bishop*, *devil*, *priest.*

13. Latin words which have come down to us through the Anglo-Saxon should be distinguished from others. Such words are *ark*, *candle*, *chalice*, etc.

The best mode of exhibiting these things, in the common manuals, to the mind of the pupil, is still a desideratum.

NATURAL DEVELOPMENT OF THE LATIN PORTION OF OUR LANGUAGE.

§ 397. The natural development of the Latin language, so far as the Latin portion of our tongue is concerned, has been nearly as follows:

I. Stem-verbs, or roots, originally denoting physical action or motion; as, *Bib*, *carp*, *cede*, *fend*, *lave*, *merge*, *move*, *plague*, *probe*, *sculp*, *tend*, *tinge*, *urge*, *verge*, *vex*.

Most of the verbs here concerned appear in English only in derivatives and compounds. To these, in accordance with the practice of European philologists, we prefix the mathematical surd sign $\surd$; as, $\surd$ *i*, "to go;" $\surd$ *sta*, "to stand;" $\surd$ *ag*, "to drive;" $\surd$ *duc*, "to lead;" $\surd$ *frag*, "to break."

II. Stem-adjectives, to be referred in each case to a verbal root, whether such root actually exists or not; as, *Bland*, *brute*; *brev*, "short," *cec*, "blind."

III. Stem-substantives, to be referred in each case to a verbal root, whether such root actually exists or not; as, *Arc*, *barb*; *can*, "dog," *cib*, "food."

IV. Primary derivatives, or derivatives from the root or stem by means of a single suffix; as, *Act*, *final*, *factor*, *justice*.

V. Secondary derivatives; as, *Tolerable*, *moderate*.

VI. Derivative words with prefixes; as, *Abrade*, *allude*.

VII. Compound words; as, *Leopard*, *decemvir*, *privilege*, *satisfy*, *solstice*, *cisalpine*, *republic*.

To these we may add,

I. Romanic stem-verbs or roots.
II. Romanic stem-adjectives.
III. Romanic stem-substantives.
IV. Romanic derivative words with suffixes.
V. Romanic derivative words with prefixes.
VI. Romanic compounds.
VII. Disguised Romanic derivatives and compounds.

I. LATIN ROOTS.

§ 398. The Latin root in English is often hidden or concealed by the numerous syllables by which it is surrounded; as, $\surd$ *i* in transitoriness; $\surd$ *dic* in de*dic*ate.

Latin roots in English are often modified by the following processes, which all deserve attention:

1. A root ending in a single consonant usually assumes, in becoming a word, a silent *e*; as, *Imbibe*, *produce*, *deride*, *convene*, *move*. Sometimes it assumes mute *ue*; as, *Plague*.

So in some roots ending with a double consonant; as, *Infringe*.

2. The root sometimes assumes an infinitive termination *t*, which is derived from *tum*, the termination of the supine or ancient infinitive form in Latin; as, *dict* in *predict*, from $\surd$ *dic*.

3. The root often assumes an epenthetic *n*; as, *Frang* in *frangible*, from $\surd$ *frag*.

4. The root often changes its vowel.

Thus the radical vowel *a*, when preceded by a prefix, is changed into *i* in an open, and into *e* in a close syllable; as, *Agent*, *exigent*, from √ *ag*; *facile*, *deficient*, *defect*, from √ *fac*.

The radical vowel *a*, when preceded by a prefix, is sometimes changed into *u*; as, *Capable*, *occupant*, from √ *cap*.

The radical vowel *e*, when preceded by a prefix, is changed into in an open syllable; as, *Legible*, *intelligible*, from √ *leg*.

The radical diphthong *au*, when preceded by a prefix, is changed into *o* or *u*; as, *Claudent*, *include*, from √ *claud*.

This change of vowel, which modern philologists have investigated with great care, is to be regarded as an attenuation or lightening of the vowel sound, as an offset to the weight of the preceding prefix.

5. The root often undergoes mutilation; as, *Frail* for *fragile*, from √ *frag*.

A LIST OF LATIN VERBAL ROOTS.

§ 399. 1. √ *ac*, "to be sharp," as in *ac*id; 2. √ *ag*, "to drive," as in *ag*ile; 3. √ *bat*, "to strike," as in com*bat*; 4. *bib*, "to drink," as in im*bibe*; 5. √ *cap*, "to take," as in *cap*able; 6. √ *clam*, "to cry out," as in *clam*or; 7. √ *dic*, "to say," as in *dic*tion; 8. √ *duc*, "to lead," as in in*duce*; 9. √ *em*, "to buy," as in rede*em*; 10. √ *ed*, "to eat," as in *ed*ible; 11. *fend*, "to strike," as in de*fend*; 12. √ *fid*, "to trust," as in con*fide*; 13. √ *flu*, "to flow," as in *fluent*; 14. √ *frag*, "to break," as in *frag*ile; 15. √ *jac*, "to cast," as in *jac*ulate; 16. √ *ger*, "to bear," as in vicege*rent*; 17 √ *lab*, "to lick," as in *lab*ial; 18. *lav*, "to wash," as in *lav*er; 19. √ *man*, "to stay," as in per*manent*; 20. √ *mand*, "to eat," as in *mand*ible; 21. √ *nec*, "to join," as in con*nect*; 22. √ *niv*, "to wink," as in con*nive*; 23. √ *od*, "to hate," as in *od*ium; 24. √ *pand*, "to open," as in ex*pand*; 25. √ *pel*, "to drive," as in com*pel*; 26. √ *reg*, "to rule," as in *reg*al; 27. √ *rod*, "to gnaw," as in cor*rode*; 28. √ *sal*, "to leap," as in *sal*ient; 29. √ *sec*, "to cut," as in *sec*ant. 30. √ *tang*, "to touch," as in *tang*ent; 31. √ *tol*, "to raise," as in ex*tol*; 32. √ *ung*, "to anoint," as in *ung*uent; 33. √ *ur*, "to burn," as in ad*ure*; 34. √ *val*, "to be strong," as in *val*id; 35. √ *vad*, "to go," as in e*vade*.

II. LATIN STEM-ADJECTIVES.

§ 400. Stem-adjectives, whether actually found in English: as, *Bland*, *brute*, *crisp*, *crude*, *dense*, *dire*, *firm*, *grand*, *grave*, *just*, *large*.

lax, mere, mute, prone, pure, rare, rude, sage, sane, sole, surd, vast, vile: or merely implied in the derivatives; as, *Brev*, "short;" *cec*, "blind;" *dign*, "worthy;" *fort*, "strong;" *grat*, "grateful;" *lat*, "broad;" *len.* "mild;" *lent*, "slow;" *lev*, "light;" *magn*, "great;" *mal*, "wicked;" *mir*, "wonderful;" *mit*, "mild;" *moll*, "soft;" *mund*, "pure;" *nov.* "new;" *parv*, "small;" *prav*, "wicked;" *prob*, "good;" *ranc*, "hoarse;" *ser*, "late;" *true*, "cruel;" *turp*, "base;" *ver*, "true."

III. LATIN STEM-SUBSTANTIVES.

§ 401. Stem-substantives, whether actually found in English; as. *Arc, art, barb, cause, class, face, fane, fraud, globe, joke, mode, orb, pest. rite, sine, vase, verb;* or merely implied in the derivatives; as, *Can.* "dog;" *cib*, "food;" *civ*, "citizen;" *crin*, "hair;" *crur*, "thigh;" *flor*, "flower;" *hum*, "ground;" *loc*, "place;" *mor*, "manner;" *morb*, "disease;" *nav*, "ship;" *ov*, "egg;" *pil*, "hair;" *plum*, "feather;" *plumb*, "lead;" *rug*, "wrinkle."

IV. LATIN PRIMARY DERIVATIVE WORDS.

§ 402. Primary derivatives, or derivatives formed from the root or stem by means of a single suffix, include,

1. Derivative verbs with the form of the Latin supine, or, rather, of the Latin passive participle:

(1.) From roots ending in a labial mute; as, *Adapt*, from √ *ap;* *accept*, from √ *cap;* *lapse*, from √ *lab;* *corrupt*, from √ *rup.*

(2.) From roots ending in a palatal mute; as, *Act*, from √ *ag;* *predict*, from √ *dic;* *direct*, from √ *reg;* *refract*, from √ *frag.*

(3.) From roots ending in a lingual mute; as, *Erase*, from √ *rad*, *cense*, from √ *cend;* *revise*, from √ *vid;* *confess*, from √ *fat;* *transgress*, from √ *grad.*

(4.) From roots ending in a liquid *l*, *m*, *n*, or *r;* as, *Invent*, from √ *ven;* *insult*, from √ *sal;* *discourse*, from √ *cur;* *expose*, from √ *pon;* *press*, from √ *prem.*

(5.) From Latin verbs of first conjugation; as, *Inflate*, from √ *fla;* *vacate*, from √ *vac;* *create*, from √ *cre.*

(6.) From Latin verbs of second conjugation; as, *Complete*, from √ *ple.*

(7.) From Latin verbs of fourth conjugation; as, *Audit*, from √ *aud.*

2. Derivative verbs with other suffixes:

(1.) With the formative syllable *er;* as, *Ponder*, from √ *pend.*

(2.) With diminutive suffix *il;* as, *Cavil;* also, *cantillate, oscillate, scintillate, vacillate.*

(3.) With inchoative suffix *esce;* as, *Frondesce.*

3. Derivative adjectives:

(1.) In *aceous*, from nouns; as, *Bulbaceous*, from *bulb; crustaceous*, from *crust; herbaceous*, from *herb.*

(2.) In *acious*, from verbs; as, *Bibacious*, from √ *bib; capacious*, from √ *cap; edacious, fallacious, rapacious, tenacious, vivacious, voracious.*

(3.) In *al*, from nouns; as, *Final*, from *fine; verbal*, from *verb; costal, crural, dental, dotal, legal, local;* or in *ial;* as, *Cordial, labial, martial, pluvial.*

(4.) In *an*, from nouns; as, *Human, pagan, sylvan.*

(5.) In *aneous*, from nouns; as, *Cutaneous, pedaneous.*

(6.) In *ar*, the same as *al*, from nouns; as, *Lunar, solar, stellar, vulgar.*

(7.) In *ent*, from verbs; as, *Cadent, candent, claudent;* or in *ant*, as, *Errant, secant, vacant;* or in *ient;* as, *Lenient.*

(8.) In *eous*, from nouns; as, *Aqueous, igneous, niveous, vitreous.*

(9.) In *ible*, from verbs; as, *Legible, edible;* or in *able;* as, *Arable, curable.*

(10.) In *id*, from verbs; as, *Acid, arid, algid;* or from nouns; as, *Florid, gelid, morbid, rorid.*

(11.) In *ile*, from verbs; as, *Agile, fragile, utile;* or from nouns; as, *Febrile, gentile, hostile, senile, servile.*

(12.) In *ine;* as, *Fagine, canine, ferine, saline.*

(13.) In *ose;* as, *Crinose, globose, verbose.*

(14.) In *ous;* as, *Porous, vinous, mucous.*

(15.) In *t;* as, *Relict;* or *ate;* as, *Private;* or *ete;* as, *Complete;* or *ite;* as, *Finite.*

(16.) In *tive* or *sive*, from verbs; as, *Active, captive, ortive, missive.*

4. Derivative concrete substantives:

(1.) In *acle;* as, *Miracle, spiracle;* or *icle;* as, *Vehicle, pellicle.*

(2.) In *aster;* as, *Poetaster, pilaster.*

(3.) In *ary;* as, *Library, granary.*

(4.) In *ule;* as, *Granule, spherule.*

(5.) In *ory;* as, *Armory, pillory.*

(6.) In *tor* or *sor;* as, *Factor*, from √ *fac; scissor*, from √ *scind; actor*, from √ *ag; cessor*, from *cede.*

(7.) In *trix;* as, *Rectrix.*

5. Derivative abstract substantives:

(1.) In *acy;* as, *Curacy, lunacy, legacy, fallacy.*

(2.) In *ance;* as, *Chance*, from √ *cad.*

(3.) In *ancy;* as, *Vacancy, peccancy, pliancy, tenancy.*

(4.) In *ence;* as, *Cadence*, from √ *cad.*

(5.) In *ency;* as, *Cadency, pendency; agency*, from √ *ag.*

(6.) In *ice;* as, *Justice*, from *just; malice, notice.*

(7.) In *ity;* as, *Brevity; crudity*, from *crude.*

(8.) In *mony;* as, *Alimony, testimony.*

(9.) In *itude;* as, *Altitude; solitude* from *sole.*

(10.) In *tion* and *sion;* as, *Action*, from √ *ag; vision*, from √ *vid.*

(11.) In *ture* and *sure;* as, *Culture, scripture; fracture*, from √ *frag; rasure*, from √ *rad.*

V. LATIN SECONDARY DERIVATIVES.

§ 403. Secondary derivatives; as, *Courageous, tolerable, moderate, documentary, querimonious, plenteous, nationality.*

VI. LATIN DERIVATIVE WORDS WITH PREFIXES.

§ 404. 1. *Ab*, from, in the different forms *a, ab, abs;* as, *Avert, absolve, abstain.*

(1.) Having its original force of an adverb; as, *Absolve*, to free from; *abrade* to scrape off; *avert*, to turn away; *abuse*, to use ill.

(2.) As a preposition, with its complement; as, *Aborigines*, the first inhabitants of a country; *abstemious*, abstaining from wine.

2. *Ad*, to, in the different forms *a, ac, ad, af, ag, al, an, ap, ar, as, at;* as, *Ascribe, accede, adduce, affix, aggress, allege, annex, append, arrogate, assume, attain.*

(1.) Having its original force of an adverb; as, *Adhere*, to stick to; *aggress*, to go against.

(2.) As a preposition, with its complement; as, *Adjust*, to make exact.

3. *Amb*, about, having its original force of an adverb; as, *Ambition*, literally a going about; *ambiguous*, of uncertain meaning.

4. *Ante* or *anti*, before:

(1.) Having its original force of an adverb; as, *Antecedent*, going before; *anticipate*, to act before another.

(2.) As a preposition, with its complement; as, *Antelucan*, being before light.

5. *Circum*, around:

(1.) Having its original force of an adverb; as, *Circumspect*, to look round.

(2.) As a preposition, with its complement; as, *Circumforaneous*, going about from door to door.

6. *Cis*, on this side, as a preposition, with its complement; as, *Cisalpine*, on this side of the Alps.

7. *Contra*, against, having its original force of an adverb; as, *Contradict*, to speak against.

8. *Cum*, with, in its different forms *co*, *col*, *com*, *con*, *cor*; as, *Cohere*, *collude*, *commit*, *contend*, *corrode*; and having its original force of an adverb; as, *Convoke*, to call together; *contend*, to strive against.

9. *De*, from:

(1.) Having its original force of an adverb; as, *Deduce*, to bring from; *deject*, to cast down; *detect*, to uncover.

(2.) As a preposition, with its complement; as, *Dethrone*, to remove from a throne; *deprave*, to make wicked.

10. *Di* or *dis*, apart, used as an adverb; as, *Distract*, to draw apart; *disobey*, to refuse to obey.

11. *E* or *ex*, out of:

(1.) Having its original force of an adverb; as, *Eject*, to cast out, *exscind*, to cut off; *exceed*, to go beyond; *exclaim*, to cry aloud.

(2.) As a preposition, with its complement; as, *Enucleate*, to free from the kernel.

12. *Extra*, beyond:

(1.) Having its original force of an adverb; as, *Extravagant*, literally wandering beyond limits.

(2.) As a preposition, with its complement; as, *Extraordinary*, out of the common order.

13. *In*, in, in its different forms *il*, *im*, *in*, *ir*; as, *Illumine*, *impose*, *incur*, *irrigate*.

(1.) Having its original force of an adverb; as, *Inject*, to cast in; *impose*, to place upon; *impend*, to hang over: denoting intensity; as, *Incite*, to stir up: denoting negation; as, *Inactive*.

(2.) As a preposition, with its complement; as, *Illumine*, to set in light; *incarcerate*, to put into prison; *irradiate*, to affect with rays.

14. *Intro*, within, having its original force of an adverb; as, *Introduce*, to bring in.

15. *Inter*, between:

(1.) Having its original force of an adverb; as, *Intervene*, to come between; *interdict*, to forbid.

(2.) As a preposition, with its complement; as, *Internode*, the space between two joints of a plant.

16. *Ob*, against, in its different forms *ob*, *oc*, *of*, *op*; as, *Obtain*, *occur*, *offer*, *oppose*; and having its original force of an adverb; as, *Oppose*, to place against.

17. *Per*, through, as an adverb; as, *Perforate*, to bore through: denoting negation; as, *Perfidious*, faithless.

18. *Post*, after :

(1.) Having its original force of an adverb ; as, *Postscript*, something written after.

(2.) As a preposition, with its complement ; as, *Post-meridian*, in the afternoon.

19. *Pre*, before, as an adverb ; as, *Prefix*, to put before.

20. *Pro*, before, as an adverb ; as, *Provide*, to look before ; *produce*, to bring forth.

21. *Preter*, beyond :

(1.) Having its original force of an adverb ; as, *Pretermit*, to pass by.

(2.) As a preposition, with its complement ; as, *Preternatural*, beyond what is natural.

22. *Re*, back, as an adverb ; as, *Revolve*, to roll back.

23. *Retro*, backward, as an adverb ; as, *Retrocede*, to go backward.

24. *Se*, apart, as an adverb ; as, *Secede*, to go apart.

25. *Sub*, under, in its different forms *sub*, *suc*, *suf*, *sup* : as, *Subject*, *succumb*, *suffer*, *suppose*.

(1.) Having its original force of an adverb ; as, *Subject*, to bring under : denoting diminution ; as, *Subacid*, a little acid.

(2.) As a preposition, with its complement ; as, *Subterranean*, under the earth.

26. *Super*, over :

(1.) Having its original force of an adverb ; as, *Superadd*, to add over ; *superscribe*, to write on the outside.

(2.) As a preposition, with its complement ; as, *Supercargo*, one placed over the cargo.

27. *Subter*, under, having its original force of an adverb ; as, *Subterfluent*, flowing under ; *subterfuge*, literally a fleeing under.

28. *Trans* and *tra*, beyond, over ; as, *Transpose*, *trajection*.

(1.) Having its original force of an adverb ; as, *Transpose*, to put in another place ; *transgress*, to go beyond ; *translucent*, shining through ; *transform*, to change the form.

(2.) As a preposition, with its complement ; as, *Transmarine*, living beyond the sea.

29. *Ultra*, beyond, as a preposition, with its complement ; as, *Ultramarine*, situated beyond the sea.

ROMANIC PORTION OF OUR LANGUAGE.

§ 405. Besides the Latin portion of our language, which has been derived from the Norman-French, or subsequently introduced by the learned, and which has retained its Latin form, there is another por-

tion of our language, also from the Latin, which has been corrupted more or less in coming down to our times.

This corruption or modification has affected not only roots and stems, but also suffixes and prefixes, and, of course, both derivatives and compounds.

I. Romanic Verbal Roots in English.—1. *Boil* (compare √ *bull* in *ebullition*), to bubble up. 2. √ *cay* in *decay* (compare √ *cad* in *cadence*, √ *cid* in *incident*), to fall. 3. √ *ceal* in *conceal* (compare √ *cel* in *cell*), to hide. 4. √ *ceive* in *conceive* (compare √ *cap* in *capable*, √ *cip* in *recipient*), to hold. 5. *claim* (compare √ *clam* in *clamor*), to cry out. 6. *deign* (compare √ *dign* in *dignity*), to think worthy. 7. *feign* (compare √ *fig* in *figure*), to form. 8. *found* (compare √ *fund* in *fundament*), to lay the foundation. 9. *found* (compare √ *fud* in *fusion*), to pour out. 10. *fray* (compare √ *fric* in *friction*), to rub. 11. *fry* (compare √ *frig* in *fricassee*), to dress with fat by heating. 12. √ *fy* in *magnify* (compare √ *fac* in *facile*, √ *fice* in *suffice*), to make. 13. *join* (compare √ *jug* in *conjugal*, √ *jung* in *junction*), to unite. 14. √ *ly* in *ally* (compare √ *lig* in *ligature*), to bind. 15. √ *main* in *remain* (compare √ *man* in *permanent*), to stay. 16. √ *mur* in *demur* (compare √ *mor* in *commorant*), to reside. 17. √ *noy* in *annoy* (compare √ *noc* in *innocent*), to hurt. 18. *paint* (compare √ *pig* in *pigment*), to form a figure in colors. 19. √ *pair* in *repair* (compare √ *pare* in *prepare*), to get ready. 20. √ *pear* in *appear* (compare √ *par* in *apparent*), to seem. 21. √ *peat* in *repeat* (compare √ *pet* in *repetition*), to ask. 22. √ *play* in *display*; see *ply*. 23. *please*, and √ *ply* in *comply* (compare √ *plac* in *complacent*), to gratify. 24. √ *ploy* in *employ*; see *ply*. 25. *ply*, √ *play* in *display*, and √ *ploy* in *employ* (compare √ *plic* in *explicate*), to fold. 26. √ *ply* in *supply* (compare √ *ple* in *supplement*), to fill. 27. √ *ply* in *comply*; see *please*. 28. √ *pound* in *expound*, and √ *pose* in *impose* (compare √ *pon* in *exponent*), to put. 29. √ *pose* in *impose*; see √ *pound*. 30. *pray* (compare √ *prec* in *deprecate*), to entreat. 31. *prove* (compare √ *prob* in *probation*), to try. 32. √ *sail* in *assail* (compare √ *sal* in *salient*, √ *sil* in *resilient*), to leap. 33. *sound* (compare √ *son* in *consonant*), to make a noise. 34. √ *spair* in *despair* (compare √ *sper* in *desperation*), to hope. 35. *spouse* and *espouse* (compare √ *spond* in *despond*), to promise. 36. √ *strue* in *construe*, and √ *stroy* in *destroy* (compare √ *struc* in *destruction*), to build. 37. √ *stroy* in *destroy*; see √ *strue*. 38. *sue* (compare √ *seq* in *consequent*), to follow. 39. √ *tain* in *contain* (compare √ *ten* in *tenor*), to hold. 40. *taint* (compare *tinct*), to dye. 41. √ *tray* in *portray* (compare √ *trah* in *attrahent*) draw. 42. √ *vail* in

prevail (compare √ *val* in *valid*), to be strong. 43. √ *veigh* in *inveigh;* see √ *vey.* 44. √ *vey* in *convey*, √ *veigh* in *inveigh*, and √ *voy* in *convoy* (compare √ *veh* in *vehicle*), to carry. 45. √ *vey* in *survey;* see *view.* 46. *view*, and √ *vey* in *survey* (compare √ *vid* in *provide*), to see. 47. *vouch* (compare √ *voc* in *convoke*), to call. 48. *vow* (compare √ *vo* in *devotion*), to promise solemnly. 49. √ *voy* in *convoy;* see √ *vey.*

II. Stem-adjectives.—The following are stem-adjectives: *Chaste, clear, plain, vain.*

III. Stem-substantives.—The following are stem-substantives: *Beast*, etc.

IV. Romanic derivative Words with Suffixes.—1. Derivative verbs:

(1.) in *ish* (Latin *asco, esco, isco, osco*), with loss of inchoative signification; as, *Flourish, languish, abolish.*

(2.) in *ize* (Greek ιζω); as, *Authorize, moralize, pulverize, temporize.*

2. Derivative adjectives:

(1.) in *eer* or *ier* (Latin *arius*); as, *Volunteer, dernier, premier.*

(2.) in *esque* (Teutonic *ish*); as, *Arabesque, burlesque.*

3. Derivative concrete substantives:

(1.) in *ace* or *ass* (Latin *aceus*); as, *Populace, grimace, cuirass, crevasse.*

(2.) in *age* (Latin *atium*); as, *Plumage, message, village.*

(3.) in *ain* or *aign* (Lat. *aneus*); as, *Fountain, mountain, campaign, strange.*

(4.) in *al* (Latin *alis*); as, *Journal, rival, signal.*

(5.) in *iff* (Latin *ivus*); as, *Caitiff, bailiff.*

(6.) in *ist* (Greek ιστης); as, *Artist, jurist.*

(7.) in *eer* or *ier* (Latin *arius*); as, *Auctioneer, buccaneer, chevalier.*

4. Derivative abstract substantives:

(1.) in *eur;* as, *Grandeur.*

(2.) in *ice* (Latin *itium*); as, *Service.*

(3.) in *ism* (Greek ισμος); as, *Deism, quietism.*

(4.) in *ment;* as, *Commencement, engagement.*

(5.) in *son* (Latin *tio*); as, *Fashion, poison, prison, venison, garrison.*

(6.) in *ty* (Latin *itas*); as, *Beauty, bounty, loyalty.*

(7.) in *ue;* as, *Virtue.*

(8.) in *ure;* as, *Verdure.*

V. Romanic derivative Words with Prefixes.—Besides the prefixes derived from the French which retain their original Latin form, there are others whose form is more or less disguised by pass-

ing through the French. It is the latter which we propose to examine with some minuteness.

I. *A* (French *a*=Latin *ad*), to:

1. Having its original force of an adverb; as, Avail (to be efficacious *to* or *for*), avise (obsolete), avouch, avow.

2. As a preposition, with its complement:

(1.) Forming mere adverbial phrases; as, Adieu (from *à Dieu*, to God), apart (from *à part*, aside); so Abandon (from *à ban donner*, to give to the ban).

(2.) With substantives, and forming verbs neuter; as, Agree (from *a gré*, as if *to come into accordance*); or verbs active; as, Achieve (from *à chef*, as if *to bring to an end*), alarm (from *à l'arme*, as if *to summon to arms*), amass (from *à masse*, as if *to collect into a mass*).

(3.) With adjectives, and forming factitive verbs; as, Abase (from *à bas*, as if *to bring low*), aver (from *à vrai*, as if *to make true*); so with an infinitive termination, Ameliorate (from *à meilleur*, as if *to reduce to a better state*).

II. *A* (French *a*=Latin *ab*), from, away, having its original force of an adverb; as, Abate (to beat *down*), avenge (to take vengeance *from*).

III. *A* (French *a* or *e*=Latin *e*), out of:

1. Having its original force of an adverb; as, Afraid, Old English afrayed, affrayit (from French *effrayer*=Latin efferico).

2. As a preposition, with its complement; as, Amend (from French *amender*=Latin *emendo*, as if *to free from faults*).

IV. *Anti* (French *anti*=Latin *ante*), before, having its original force of an adverb; as, Anti-chamber (a chamber or apartment *before* the principal apartment to which it leads).

V. *Avant* (French *avant*=Latin *ab ante*), from before, having its original force of an adverb; as, Avant-guard (the *advanced* body of an army).

VI. *Coun* (Old French *coun*=Latin *con*), together, having its original force of an adverb; as, Council, counsel, countenance, country.

VII. *Counter* (Old French *countre*=Latin *contra*):

1. Having its original force of an adverb, and in divers senses:

(1.) Over against; as, Counterdraw, counterfoil, counterfort, counter-gage, counterguard, counterlight, countermark, countermure, counteropening, counterpart, counterseal, countersign, counterstock, counterview.

(2.) Against, in opposition; as, Counteract, counterattraction, countercurrent, countermand, countermine, countermotion, countermovement, counternegotiation, counternoise, counterpassant, coun-

terplea, counterpoison (a poison to act *against* other poisons), countervote, counterwind, counterwork.

(3.) Against and equally, as, Counterbalance, counterpoise, countervail, counterweigh.

(4.) In a contrary direction, by; as, Counterbuff, countermarch, counterwheel.

(5.) In return, reciprocally; as, Counterchange, counterpaled.

(6.) In imitation; as, Counterfeit.

2. As a preposition, with its complement, against; as, Countercharm, counternatural, counterpoison (an antidote *against a poison*).

VIII. *De* (French *de*=Latin *dis*), as an adverb, implying negation; as, Derange (*to disorder*).

IX. *En*, before a labial *em* (French *en*, before a labial *em*=Latin *in*, before a labial *im*):

1. Having its original force of an adverb, in; as, Enclose, engrave.

2. As a preposition, with its complement, and that in various significations:

(1.) In; as, Enambush, encage, encase, encave, encharge.

(2.) On; as, Enthrone, empale (to put to death *on* a stake).

(3.) With, denoting the instrument; as, Enamor, enchain, encircle.

(4.) Among; as, Enable (as if *to place among the able*), endear, enfeeble.

(5.) Into, denoting condition; as, Enact (as if *to pass into an act*) encamp.

(6.) Against, as, Empeach.

X. *En* (French *en*=Latin *in*), as an adverb, denoting negation, as, Enemy (Latin *inimicus*), enmity.

XI. *Enter* or *entre* (French *entre*=Latin *inter*):

1. Having its original force of an adverb, and signifying,

(1.) Between, among; as, Enterplead, enterprise, entertain.

(2.) Mutually; as, Enterdeal, enterlace, enter-parlance.

2. As a preposition, with its complement, between; as, Entremets

XII. *Mal* (French *mal*=Latin *male*), as an adverb:

(1.) Badly; as, Maladministration, malanders, malconformation.

(2.) Equivalent to *dis;* as, Malapropos, malcontent, malease.

XIII *Outre* (French *outre*=Latin *ultra*); as, Outrage.

XIV. *Par* (French *par*=Latin *per*), through, entirely; having its original force of an adverb; as, Pardon, paramour, paramount.

XV. *Pur* (French *par*=Latin *per*), through; as, Appurtenance, purtenance.

XVI. *Pur* (French *pour*=Latin *pro*), forth, out; having its original force of an adverb; as, Purchase (*to pursue, procure*), purl, purfle

or purfile (*a profile, outline*), purloin (*to remove far away*), purparty (*a dividing out*), purpose, purport.

XVII. *So* (French *se*=Latin *sub*), under, during; as a preposition, with its complement; as, Sojourn (to stay *during* the day).

XVIII. *Sur* (French *sur*=Latin *super*):

1. Having its original force of an adverb, and that in various significations:

(1.) Upon, over; as, Surcingle, surcoat, surprise, surround, survey.

(2.) Over, beyond; as, Surmount.

(3.) Beyond, in time; as, Survive.

(4.) Beyond, in a metaphorical sense; as, Surpass.

(5.) Over and above; as, Suraddition, surcrew, surname, suroxyd.

(6.) Over, in excess; as, Surcharge, surfeit, surmise, surquedry.

(7.) Nearly redundant; as, Surcease.

2. As a preposition, with its complement; as, Surbase, surface, surplice, surtout.

XIX. *Tres* (French *tres*=Latin *trans*), beyond, over; having its original force of an adverb; as, Trespass (to pass *beyond* or *over*).

VI. Romanic Compounds:

1. Imperfect compositions; as, *Piano-forte.*

2. Perfect compositions; as, *Faubourg, maintain.*

3. Inverted compounds; as, *Portfolio, wardrobe.*

VII. Disguised Romanic Derivatives and Compounds:

1. *Bachelor* (French *bachelier*, Portuguese *bacharel*, Spanish *bachiller*, Italian *baccelliere*, Low Latin *baccalaureus* and *bacularius;* also, Anglo-Saxon *bachiler*), a knight of the lowest order; also one who has taken his first degree in the liberal arts; also an unmarried man; from French *bas chevalier*, an inferior knight, compounded of French *bas*, low, and *chevalier*, a knight.

2. *Biscuit* (French *biscuit*, Portuguese *biscoito, biscouto*, Spanish *bizcocho*, Italian *biscotto*), a kind of hard bread, as if *twice baked*, compounded of Latin *bis*, twice, and *coctus*, baked.

3. *Coil* (French *cueillir*, Portuguese *colher, colligir*, Spanish *colegir*, Italian *cogliere*, Latin *colligo*, compounded of *con*, together, and *lego*, to gather), to gather into a circular form; a corruption of *collect*, literally to gather together.

4. *Count* or *compt* (French *conter, compter*, Portuguese *contar, computar*, Spanish *contar, computar*, Latin *computo*, compounded of *con*, together, and *puto*, to reckon), a corruption of *compute*, to reckon.

5. *Cover* (French *couvrir*, Portuguese and Spanish *cubrir*, Italian *coprire*, Latin *cooperio*, compounded of *co* for *con*, together, and *operio*), to conceal, hide.

6. *Curfew* (French *couvre-feu*, cover-fire, compounded of *couvre*, cover, and *feu*, fire), an evening bell for raking up one's fire.

7. *Kerchief* (French *couvre-chef*, cover-head, compounded of *couvre*, cover, and *chef*, head), a head-dress.

8. *Kickshaw* (French *quelque chose*, something, compounded of French *quelque*, some, and *chose*, thing), something fantastical.

9. *Vinegar* (French *vinaigre*, sour wine, compounded of *vin*, wine, and *aigre*, sour; Portuguese and Spanish *vinagre*, Italian *vinagro*), an acid liquor.

10. *Proctor* (French *procureur*, Portuguese and Spanish *procurador*, Italian *procuratore*, Latin *procurator*), literally, one who takes care of any thing for another; the same word as *procurator*, compounded of *pro*, for, and *curator*, one who has the care of any thing.

11. *Provost* (Anglo-Saxon *prafast*, *prafost*, *profast*, *profost*, *prowast*; Dutch *prevoost*, *provoost*, *proost*; German *profoss*, *provoss*; Danish *propos*, *provst*; Swedish *profoss*, *prost*; Icelandic *profastr*; also, French *prévôt*; Portuguese and Spanish *preboste*, *preposito*; Italian *proposto*, *prevosto*; Latin *præpositus*, compounded of *præ*, before, and *positus*, placed), literally, one set before or over any thing.

Note.—This word, although of Latin origin, is evidently derived to us from the Anglo-Saxon.

12. *Proxy* (French *procuration*, Portuguese *procuracao*, Spanish *procuracion*, Italian *procurazione*, Latin *procuratio*), literally, the taking care of any thing for another; the same word as *procuracy*, compounded of *pro*, for, and *curacy*, the taking care of any thing.

13. *Saragossa* (French *Saragosse*, Portuguese and Spanish *Saragossa*, Latin *Cæsaraugusta*, so named from Cæsar Augustus), a city in Aragon, Spain.

14. *Verdict* (Norman-French *vereduist*, Law Latin *veredictum*, as if *vere dictum*, truly said), the answer of a jury given to court.

NATURAL DEVELOPMENT OF THE GREEK PORTION OF OUR LANGUAGE.

§ 406. Many Greek words have been adopted in English, principally to denote scientific objects. These it is desirable to analyze.

The Greek portion of our language may be conveniently classified thus:

I. Stem-verbs, or roots, with the surd sign prefixed, as they are not used in English; as, √ *baph*, in *baptism*; √ *graph*, in *graphic*. See § 407.

II. Stem-adjectives; as, *Cal*, in *caligraphy*. See § 409.

III. Stem-substantives; as, *Bomb*, *chord*. See § 410.

IV. Words with suffixes; as, *Lyric*, *nomad*, *gnome*. See § 411.

V. Words with prefixes; as, *Analyze*. See § 412.

VI. Compound words; as, *Astronomy*, *geography*. See § 413.

VII. Disguised derivatives and compounds; as, *Bishop*, *surgeon*. See § 414.

I. GREEK ROOTS.

§ 407. The whole stock of words in the Greek language, however large, is capable of being reduced to a comparatively small number of stem-verbs or roots.

The general character of these roots is analogous to that of Latin roots. Thus we have,

1. Imperfect roots, which are few in number:

(1.) Consisting of a vowel only; as, √ *a*, "to breathe."

(2.) Ending with a vowel; as, √ *sta*, "to stand."

(3.) Commencing with a vowel; as, √ *ep*, "to say."

2. Perfect roots, which are very numerous:

(1.) Beginning and ending with a single consonant; as, √ *lip*, "to leave."

(2.) Beginning or ending with more than one consonant; as, √ *cryb*, "to hide;" √ *camp*, "to bend."

The consonants are the more permanent elements of the root, and to them the significancy of the root seems to attach itself.

Greek verbal roots are liable to various changes or modifications, which disguise them more or less, and prevent their full appreciation.

Modern philologists have attempted, with great labor, to classify these changes or reduce them to general principles, and to give a philosophical account of their origin. We propose to give their results so far as the English language is concerned.

I. The following are euphonic processes, having for their object merely to relieve the organs of speech, or to please the ear:

1. The radical vowel *a* is sometimes changed into *e*. This is effected by *attenuation* or *precession* of vowel sound. See Professor A. Crosby, *Greek Grammar*, § 29. Examples will occur as we proceed.

2. The radical letters, particularly a vowel and liquid, are sometimes transposed; as, *drag*on for *drac*on, "sharp-sighted," from √ *darc*, "to see," by transposition *drac*; *tme*sis, "a separation," from √ *tam*, "to cut," by transposition and precession of vowel *tme*; em-*ble*m, "something inlaid," from √ *bal*, "to cast" or "lay," by transposition and precession of vowel *ble*.

3. The last consonant of the root sometimes adapts or accommo-

dates itself to the first consonant of the suffix; as, *crypt*, "hidden," from √ *cryb*, "to hide," by accommodation *cryp*; pro*lep*sis, "anticipation," from √ *lab*, "to take," by precession of vowel and accommodation *lep*; *ap*sis, "juncture," from √ *aph*, "to join," by accommodation *ap*; *prac*tical, "doing," from √ *prag*, "to do," by accommodation *prac*; apo*plec*tic, "striking down," from √ *plag*, "to strike," by precession of vowel and accommodation *plec*; *hec*tic, "habitual," from √ *hech*, "to have," by accommodation *hec*; *dog*ma, "an opinion," from √ *doc*, "to seem," by accommodation *dog*; para*dig*m, "an example," from √ *dic*, "to show," by accommodation *dig*.

4. The last consonant of the root sometimes assimilates itself to the first letter of the suffix; as, *com*ma, "a segment," from √ *cop*, "to cut;" *lem*ma, "a received truth," from √ *lab*, "to take," by precession of vowel *leb*.

5. The last consonant of the root is sometimes cut off before the suffix by syncope: (1.) *n*; as, *cli*mate, "a country in reference to its geographical position," from √ *clin*, "to lean;" (2.) *d*; as, *phrase*, "a speaking," from √ *phrad*, "to say;" (3.) *th*; as, *plas*tic, "forming," from √ *plath*, "to form," by dropping the final *th* and strengthening the vowel *plas*; (4.) the digamma or *u*; as, *plei*ad, the name of a star, from √ *pleu*, "to sail," by dropping the final *u* and then protracting the vowel *e*, *plei*.

6. The final vowel of the root is sometimes strengthened before the suffix by an epenthetic *s*; as, *caus*tic, "burning," from √ *cau*, "to burn;" *schis*m, "a division," from √ *schid*, "to divide," by dropping the final *d* and strengthening the vowel *schis*; *spas*m, "a contraction," from √ *spa*, "to draw."

II. The following changes arise from internal inflection, or change of vowel within the root itself:

1. The radical vowel *a* is sometimes protracted by internal inflection; as, sy*stem*, "things standing together," from √ *sta*, "to stand," by protraction and precession of vowel *ste*. So em*blem*, from √ *bal*; *tme*sis, from √ *tam*.

2. The radical vowel *a* is sometimes changed into *o* by internal inflection; as, *ode*, "a song," from √ *aed*, "to sing;" *tome*, "a volume," from √ *tam*, "to cut;" *tone*, "a note," from √ *tan*, "to stretch;" para*bole*, "a comparing," from √ *bal*, "to cast" or "lay."

III. The following were originally emphatic processes for expressing with more force the idea of continued action:

1. The radical vowel *a* is sometimes protracted; as, *lem*ma, "a received truth," from √ *lab*, "to take," by protraction and precession of vowel *leb*; *phen*omenon, "something appearing," from √ *pha*,

"to show," by protraction and precession of vowel, and by the addition of *n*, *phen*.

2. The radical vowel is sometimes strengthened by a nasal; as, *tymp*anum, "a drum," from √ *typ*, "to strike."

3. The radical vowel is sometimes strengthened by guna, that is, *u* is changed into *eu*; as, *zeug*ma, "a juncture," from √ *zyg* or *zug*, "to join;" penta*teuch*, from √ *tych* or *tuch*.

4. The first two letters of the root are sometimes repeated; as, syn*agog*ue, "an assembling together," from √ *ag*, "to lead" or "bring."

5. The form of the root is sometimes lengthened (1.) by the addition of a vowel; as, *æsthe*tic, "pertaining to rhetoric or taste," from √ *aesth*, "to perceive;" *Gene*sis, "origin," from √ *gen*, "to produce;" (2.) by the addition of the consonant *n*; as, dia*phan*ous, "shining through," from √ *pha*, "to show;" or *t*; as, *bapt*ize, "to immerse," from √ *baph*, "to immerse," by accommodation and strengthening *bapt*; (3.) by the addition of a vowel and consonant; as, *auxe*sis, "increase," from √ *aug*, "to increase."

LIST OF GREEK VERBAL ROOTS IN ENGLISH.

§ 408. 1. √ *a* (Greek √ *ἀ*, = Sanscrit √ *wá*), breathing; whence *air* for *aer* (√ *a* + suffix *er*), the fluid which we breathe; *aerial* (√ *a* + suffix *er* + Latin suffix *i* + Latin suffix *al*), pertaining to the air.

2. √ *aed* (Greek √ *ἀδ*), by internal inflection *oed* (Greek *ᾠδ*), singing; whence *ode* (√ *oed* + *e* mute), a song; *tragedy* (√ *trag* + √ *oed* + suffix *y*), literally a goat-song.

3. √ *aesth* (Greek √ *αἰσθ*), with lengthened form *aesthe* (Greek *αἰσθε*), perceiving; whence *æsthetic* (√ *aesthe* + double suffix *tic*), relating to perception, particularly of the beautiful.

4. √ *aeth* (Greek √ *αἰθ*), shining; whence *ether* (√ *aeth* + suffix *er*), the shining upper air.

5. √ *ag* (Greek √ *ἀγ*, = Latin √ *ag*), by internal inflection *og* (Greek *ὠγ*), leading or bringing; whence *paragoge* (prefix *para* + √ *ag* repeated + suffix *e*), a bringing or putting on of a letter or syllable to the end of a word; *synagogue* (prefix *syn* + √ *ag* repeated + *ue* mute), a congregation of Jews; *demagogue* (√ *dem* + √ *ag* repeated + *ue* mute), a people-leader.

6. √ *aph* (Greek √ *ἁφ* or *ἀφ*, = Latin √ *aph*), joining; whence *apsis*, plural *apsides* (√ *aph* + suffix *sid*), literally a juncture.

7. √ *arch* (Greek √ *ἀρχ*), beginning, leading; whence *arch*, adjective, chief; *archon* (√ *arch* + suffix *on*), a Grecian magistrate; *monarch* (√ *mon* + √ *arch*), one ruling alone; *archetype* (√ *arch* with

union-vowel *e*+ √ *typ*+*e* mute), first impressed, original; *architect* (√ *arch* with union-vowel *i*+ √ *tec*+suffix *t*), a chief builder; *archduke* (√ *arch*+ √ *duc* with *e* mute), a chief duke.

8. √ *aug* (Greek √ *αὐγ*,=Latin √ *aug*, English *eke*), with lengthened form *auxe* (Greek *αὐξε*), increasing; whence *auxesis* (√ *auxe*+suffix *sis*), increase, as the name of a rhetorical figure.

9. √ *ba* (Greek √ *βα*, going; whence *basis* or *base* (√ *ba*+suffix *sis* or *se*), a stepping, that on which any thing rests.

10. √ *bal* (Greek √ *βαλ*,=Latin √ *bal* in *balister*), by internal inflection *bol* (Greek *βολ*), by transposition and lengthening of the vowel *ble* (Greek *βλη*), casting or laying; whence *symbol* (prefix *syn* + √ *bol*), what by comparison suggests something else; *parabole* (prefix *para*+ √ *bol*+suffix *e*), a comparing or laying alongside; *parable* (the same form more fully Anglicized), a species of extended comparison; *emblem* (prefix *en*+ √ *ble*+suffix *m*), something inlaid.

11. √ *baph* (Greek √ *βαφ*), with final radical strengthened by *t*, *bapt* (Greek *βαπτ*), dipping; whence *baptize* (√ *bapt*+suffix *ize*), to administer the sacrament of baptism.

12. √ *bo* (Greek √ *βο*), feeding; whence *botany* (√ *bo*+triple suffix *tany*), the science of plants; *proboscis* (prefix *pro*+ √ *bo*+suffix *sc*+suffix *is*), literally what feeds before.

13. √ *camp* (Greek √ *καμπ*,=Sanscrit √ *kamp*), with final radical strengthened by *t*, *campt* (Greek *καμπτ*), bending; whence *anacamptic* (prefix *ana*+ √ *campt*+suffix *ic*), reflected.

14. √ *cau* (Greek √ *καυ*), burning; whence *caustic* (√ *cau* strengthened by *s*+double suffix *tic*), burning; *cautery* (√ *cau*+suffix *tery*), an instrument for burning; *holocaust* (√ *hol* with union-vowel *o*+ √ *cau* strengthened by *s*+suffix *t*), an offering which was wholly burned.

15. √ *chra* (Greek √ *χρα*), by lengthening the vowel *chre* (Greek *χρη*), using; whence *catachresis* (prefix *cata*+ √ *chre*+suffix *sis*), abuse, as the name of a rhetorical figure.

16 √ *chri* (Greek √ *χρι*), anointing; whence *chrism* (√ *chri* strengthened by *s*+suffix *m*), unguent; *Christ* (√ *chri* strengthened by *s*+suffix *t*), literally the anointed.

17. √ *chro* (Greek *χρο*), coloring; whence *chrome* (√ *chro*+suffix *me*), a metal which affords beautiful colors.

Note.—The three preceding numbers, √ *chra*, √ *chri*, and √ *chro*, are regarded as collateral roots, all signifying primarily *to touch the surface*.

18. √ *chy* (Greek √ *χυ*), pouring; whence *parenchyma* (prefix *para* +prefix *en*+ √ *chy*+suffix *ma*), the spongy substance of the viscera

19. √ *cla* (Greek √ *κλα*), breaking; whence *iconoclast* (√ *icon* with union-vowel *o*+√ *cla* strengthened by *s*+suffix *t*), an image-breaker.

20. √ *clin* (Greek √ *κλιν*,=Latin √ *clin*, English *lean*), leaning; whence *clinic* (√ *clin*+suffix *ic*), pertaining to a bed; *climate* or *clime* (√ *clin*+suffix *mate* or *me*), a country in reference to its geographical position; *enclitic* (prefix *en*+√ *clin*+double suffix *tic*), inclining.

21. √ *cap* or *cop* (Greek √ *καπ* or *κοπ*), cutting; *capon* (√ *cap*+suffix *on*), the name of a bird; *comma* (√ *cop*+suffix *ma*), a segment; *apocope* (prefix *apo*+√ *cop*+suffix *e*), a cutting off, as the name of a grammatical figure.

22. √ *cra* (Greek √ *κρα*), mixing; whence *crasis* (√ *cra*+suffix *sis*), a mixing, as the name of a grammatical figure.

23. √ *cri* (Greek √ *κρι*,=Sanscrit √ *krî*, Latin √ *kre* or *kri*), sifting or separating; whence *crisis* (√ *cri*+suffix *sis*), a separation, decision; *critic* (√ *cri*+double suffix *tic*), pertaining to judging.

24. √ *cryb* (Greek √ *κρυβ*), with final radical strengthened by *t*, *crypt* (Greek *κρυπτ*), hiding; whence *crypt* (√ *crypt*), hidden, a vault; *apocrypha* (prefix *apo*+√ *cryb*+suffix *a*), hidden, applied to books which were laid up at home and not read in public.

25. √ *cy* (Greek √ *κυ*), containing; whence *cyst* (√ *cy* strengthened by *s*+suffix *t*), a bag or tunic containing morbid matter in animal bodies; *cyma* or *cyme* (√ *cy*+suffix *ma* or *me*), literally something contained.

26. √ *darc* (Greek √ *δαρκ*,=Sanscrit √ *dric*), by transposition *drac* (Greek *δρακ*), seeing; whence *dragon* (√ *drag* for *drac*+suffix *on*), sharp-sighted, the name of an animal.

27. √ *de* (Greek √ *δε*), binding; whence *anadem* (prefix *ana*+√ *de*+suffix *me*), a chaplet of flowers; *diadem* (prefix *dia*+√ *de*+suffix *m*), a head-band worn by kings.

28. √ *dem* (Greek √ *δεμ*), by internal inflection *dom* (Greek *δομ*), building; whence *dome* (√ *dom*+*e* mute), a house.

29. √ *dic* (Greek √ *δεικ*,=Sanscrit √ *diç*, Latin √ *dic*, English *teach*), showing; whence *paradigm* (prefix *para*+√ *dic*+suffix *m*), an example; *apodictic* (prefix *apo*+√ *dic*+double suffix *tic*), demonstrative.

30. √ *do* (Greek √ *δο*,=Sanscrit √ *dâ*, Latin √ *da*), giving; whence *dose* (√ *do*+suffix *se*), quantity given; *antidote* (prefix *anti*+√ *do*+suffix *te*), a counteracting medicine; *apodosis* (prefix *apo*+√ *do*+suffix *sis*), the application of a similitude.

31. √ *doc* (Greek √ *δοκ*,=Latin √ *doc*), thinking or seeming; whence *dogma* (√ *doc*+suffix *ma*), an opinion.

32. √ *dra* (Greek √ δρα), acting; whence *drama* (√ *dra*+suffix *ma*), an action labored after the rules of art.

33. √ *dram* (Greek √ δραμ), by internal inflection *drom* (Greek δρομ), running; whence *dromedary* (√ *drom*+suffix *ad*+Latin suffix *ary*), a species of camel; *syndrome* (prefix *syn*+√ *drom*+*e* mute), a concurrence; *hippodrome* (√ *hipp* with union-vowel *o*+√ *drom*+*e* mute), a place for running horses.

34. √ *ep* (Greek √ *Fεπ*,=Sanscrit √ *watsh*, Latin √ *voc*), saying; whence *epic* (√ *ep*+suffix *ic*), narrative.

35. √ *erg* (Greek √ *Fεργ*,=English *work*), by internal inflection *org* (Greek *Forγ*), working; whence *organ* (√ *org*+suffix *an*), an instrument; *energy* (prefix *en*+√ *erg*+suffix *y*), efficacy; *liturgy* (√ *lit* with union-vowel *o*+√ *erg*+suffix *y*), public service.

36. √ *eth* (Greek √ ἐθ), to be wont; whence *ethic* (√ *eth*+suffix *ic*), relating to morals.

37. √ *gam* (Greek √ γαμ), marrying; whence *polygamy* (√ *poly* +√ *gam*+suffix *y*), marriage with several.

38. √ *gen* (Greek √ γεν,=Sanscrit √ *dzhan*, Latin √ *gen* and *gna* or *na*), by internal inflection *gon* (Greek γον), and with lengthened form *gene* (Greek γενε), producing; whence *oxygen* (√ *oxy*+√ *gen*), acid-making; *cosmogony* (√ *cosm* with union-vowel *o*+√ *gon*+suffix *y*), the origin of the world; *Genesis* (√ *gene*+suffix *sis*), origin, the name of the first book of Moses.

39. √ *glyph* (Greek √ γλυφ), cutting in; whence *glyph*, a cavity intended as an ornament; *hieroglyph* (√ *hier* with union-vowel *o*+ √ *glyph*), a sacred character.

40. √ *gno* (Greek √ γνο,=Sanscrit √ *dzhnâ*, Latin √ *gno* or *no*, English *know*), knowing; whence *gnome* (√ *gno*+suffix *me*), something known, a maxim; *gnomon* (√ *gno*+suffix *mon*), knowing, the style or pin of a dial; *gnostic* (√ *gno* strengthened by *s* +double suffix *tic*), knowing, belonging to a sect of Oriental philosophers.

41. √ *graph* (Greek √ γραφ,=Latin √ *scrib*, English *grave* and *scrape*), digging; whence *graphic* (√ *graph*+suffix *ic*), descriptive: *telegraph* (√ *tele*+√ *graph*), an instrument for communicating to a distance; *hagiographa* (√ *hagi* with union-vowel *o*+√ *graph*+suffix *a*), sacred writings.

42. √ *harp* (Greek √ ἁρπ,=Latin √ *rap*), seizing; whence *harpy* (√ *harp*+suffix *y*), a fabulous monster; *harpoon* (√ *harp*+French suffix *oon*), a harping-iron.

43. √ *hech* or *sech* (Greek √ ἑχ or σεχ), by transposition *sche* (Greek σχε), having; whence *hectic* (√ *hech*+double suffix *tic*), ha-

bitual; *cachexy* (√ *cac*+√ *hech*+suffix *sy*), ill habit; *scheme* (√ *sche*+suffix *me*), a plan.

44. √ *id* (Greek √ *Fιδ*,=Sanscrit √ *vid*, Latin √ *vid*, English *wit*), with lengthened form *ide* (Greek *Fιδε*), seeing; whence *idea* (√ *ide*+suffix *a*), an image.

45. √ *lab* (Greek √ *λαβ*,=Sanscrit √ *labh*), by lengthening the radical vowel *leb* (Greek *ληβ*), taking; whence *astrolabe* (√ *astr* with union-vowel *o*+√ *lab*+*e* mute), literally a star-taker; *prolepsis* (prefix *pro*+√ *leb*+suffix *sis*), anticipation; *lemma* (√ *leb*+suffix *ma*), a received truth.

46. √ *lamp* (Greek √ *λαμπ*), shining; whence *lamp*, a light made with oil and a wick.

47. √ *leg* (Greek √ *λεγ*,=Latin √ *leg*), by internal inflection *log* (Greek *λογ*), gathering, speaking; whence *prolegomena* (prefix *pro* +√ *leg*+suffix *omena*), preliminary observations; *lexicon* (√ *leg*+ double suffix *sicon*), a dictionary; *dialogue* (prefix *dia*+√ *log*+*ue* mute), a conversation.

48. √ *lip* (Greek √ *λιπ*,=Latin √ *liqu*), leaving, failing; whence *ellipsis* (prefix *en*+√ *lip*+suffix *sis*), an omission; *eclipse* (prefix *ec* +√ *lip*+suffix *se*), literally a failure.

49. √ *lit* (Greek √ *λιτ*), supplicating; whence *litany* (√ *lit*+ double suffix *any*), a form of supplication.

50. √ *ly* (Greek √ *λυ*,=Latin √ *lu* in *solvo*), loosing; whence *analysis* (prefix *ana*+√ *ly*+suffix *sis*), a resolving.

51. √ *mach* (Greek √ *μαχ*), fighting; whence *naumachy* (√ *nau*+ √ *mach*+suffix *y*), a fight of ships; *monomachy* (√ *mon* with union-vowel *o*+√ *mach*+suffix *y*), a single fight.

52. √ *man* (Greek √ *μαν*), to be mad; whence *mania* (√ *man*+ suffix *ia*), madness.

53. √ *math* (Greek √ *μαθ*), with lengthened form *mathe* (Greek *μαθε*), learning; whence *philomath* (√ *phil* with union-vowel *o*+√ *math*), a lover of learning; *chrestomathy* (√ *chrest* with union-vowel *o*+√ *math*+suffix *y*), useful or necessary learning; *mathematical* (√ *mathe*+double suffix *matic*+Latin suffix *al*), pertaining to the science of quantity.

54. √ *nem*, *nom* (Greek √ *νεμ*, *νομ*), pasturing, ruling; whence *nomad; antinomian; astronomy; economy.*

55. √ *op* (Greek √ *ὀπ*), seeing; whence *optic; synopsis; autopsy.*

56. √ *path* (Greek √ *παθ*,=Latin √ *pat*), suffering; whence *pathos; pathic; apathy.*

57. √ *pau* (Greek √ *παυ*), ceasing; whence *pause.*

58. √ *pemp*, *pomp* (Greek √ πεμπ, πομπ), sending; whence *pomp*, literally a sending under escort.

59. √ *pen*, *pon* (Greek √ πεν, πον,=Latin √ *pen* in *penury*), laboring; whence *geoponic*, laboring the earth.

60. √ *pet* (Greek √ πετ,=Sanscrit √ *pat*, Latin √ *pet*), by syncope of the radical vowel and extension *pto* (Greek πτο), falling; whence *symptom*.

61. √ *pet* (Greek √ πετ,=Latin √ *pat*), spreading out; whence *petal*.

62. √ *pha*, *phe* (Greek √ φα, φη,=Latin √ *fa*), speaking; whence *prophet*; *euphemism*.

63. √ *pha* (Greek √ φα,=Sanscrit √ *bhâ*), with lengthened form *phan*, *phaen* (Greek φαν, φαιν), appearing; whence *phase*; *diaphanous*; *phenomenon*.

64. √ *pher*, *phor* (Greek √ φερ, φορ,=Sanscrit √ *bhri*, Latin √ *fer*, English *bear*), bearing; whence *periphery*; *metaphor*; *phosphor*.

65. √ *phil* (Greek √ φιλ), loving; whence *philter*; *philomel*.

66. √ *phleg*, *phlog* (Greek √ φλεγ, φλογ,=Sanscrit √ *bhrâdzh*, Latin √ *flag* and *fulg*, English *blink*), shining, burning; whence *phlegm*; *phlogiston*.

67. √ *phrad* (Greek √ φραδ), saying; whence *phrase*; *periphrasis*; *paraphrase*.

68. √ *phrag* (Greek √ φραγ), inclosing; whence *diaphragm*.

69. √ *phtheg* (Greek √ φθεγγ), saying; whence *apophthegm*.

70. √ *phthi* (Greek √ φθι), wasting away; whence *phthisis*.

71. √ *phy* (Greek √ φυ,=Sanscrit √ *bhû*, Latin √ *fu*, English *be*), being born; whence *physic*; *symphysis*; *neophyte*.

72. √ *plac*, *ploc* (Greek √ πλακ, πλοκ), folding; whence *epiploce*, implication, a figure of rhetoric.

73. √ *plag*, *pleg* (Greek √ πλαγ, πληγ), striking; whence *apoplexy*; *hemiplexy*.

74. √ *plath* (Greek √ πλαθ), forming; whence *plastic*.

75. √ *pleu* (Greek √ πλευ), sailing; whence *pleiad*.

76. √ *pneu* (Greek √ πνευ), breathing; whence *pneumatic*; *pneumonic*.

77. √ *po* (Greek √ πο,=Sanscrit √ *pâ*, Latin √ *po* in *potus*), drinking; whence *symposium*.

78. √ *poe* (Greek √ ποι), with lengthened form *poee* (Greek ποιε), making; whence *poet*; *poem*; *epopee*.

79. √ *prag* (Greek √ πραγ), doing; whence *pragmatic*; *praxis*.

80. √ *pri* (Greek √ πρι), sawing; whence *prism*.

81. √ *psa*, *pse* (Greek √ ψα, ψη), rubbing; whence *palimpsest*, an old parchment rubbed over or prepared anew.

82. √ *psal* (Greek √ ψαλ), playing on an instrument; whence *psalm; psaltery.*

83. √ *pty* (Greek √ πτυ,=Latin √ *pitu* in *pituita*, English *spit*), spitting; whence *ptysmagogue.*

84. √ *rheu, rhe* (Greek ῥευ, ῥε,=Sanscrit √ *sru*, Latin √ *ru* in *rivus*), flowing; whence *rheum; rhetoric; diarrhœa; catarrh.*

85. √ *scad, scand* (Greek √ σκαδ, σκανδ,=Sanscrit √ *scand*, Latin √ *scand*), mounting; whence *scandal.*

86. √ *scep, scop* (Greek √ σκεπ, σκοπ,=Sanscrit √ *paç*, Latin √ *spec*, English *spy*), seeing; whence *scope; episcopal; bishop.*

87. √ *schid* (Greek √ σχιδ,=Sanscrit √ *tshhid*, Latin √ *scind*, English *sheathe*), dividing; whence *schism.*

88. √ *spa* (Greek √ σπα,=Latin √ *spa* in *spatium*), drawing; whence *spasm.*

89. √ *spar* (Greek σπαρ,=Sanscrit √ *sphar*, Latin √ *spar* in *spargo*), scattering; whence *sperm.*

90. √ *spend, spond* (Greek √ σπενδ, σπονδ), pouring out; whence *spondee.*

91. √ *sta, ste* (Greek √ στα, στη,=Sanscrit √ *sthâ*, Latin √ *sta*, English *stay*), standing; whence *apostate; metastasis; apostasy; system.*

92. √ *stal, stol* (Greek √ σταλ, στολ,=English *stall*), placing, sending; whence *peristaltic; diastole; apostolic; apostle; epistle.*

93. √ *steph* (Greek √ στεφ), crowning; whence *Stephen*, a proper name.

94. √ *stig* (Greek √ στιγ, = Latin √ *stig* in *instigate*, English *stick*), marking; whence *stigma.*

95. √ *streph, stroph* (Greek √ στρεφ, στροφ), turning; whence *strophe.*

96. √ *tag* (Greek ταγ), arranging; whence *tactic; syntax.*

97. √ *tam, tom* (Greek √ ταμ, τομ,=Latin √ *tem*), by transposition and lengthening of radical vowel *tme* (Greek τμη), cutting; whence *tome; atom; anatomy; epitome; tmesis.*

98. √ *tan, ton* (Greek √ ταν, τον,=Sanscrit √ *tan*, Latin √ *ten*, English *thin*), stretching; whence *tone; tonic; hypotenuse.*

99. √ *thaph* (Greek √ θαπ, in θάπτω,=Sanscrit √ *tap*, Latin √ *tap*), burying; whence *cenotaph.*

100. √ *thraph, throph* (Greek √ θραφ, θροφ), nourishing; whence *atrophy.*

101. √ *the* (Greek √ θε,=Sanscrit √ *dhâ*, Latin √ *do* in *condo*), placing; whence *thesis; theme; anathema; antithetic.*

102. √ *thel* (Greek √ θελ), willing; whence *monothelite.*

103. √ *ther* (Greek √ θερ,=Latin √ *ferv*), to be warm; whence *thermal; anthracite.*

104. √ *ti* (Greek √ τι), honoring; whence *Titus*, *Timon*, proper names.

105. √ *trap*, *trop* (Greek √ τραπ, τροπ), turning; whence *trope.*

106. √ *tych* (Greek √ τυχ), with guna of radical vowel *teuch* (Greek τευχ), making; whence *pentateuch.*

107. √ *typ* (Greek √ τυπ,=English *tap*), striking; whence *type; tympanum.*

108. √ *za*, *zo* (Greek √ ζα, ζο,=Sanscrit √ *dzhiw*, Latin √ *viv*, English *quick*), living; whence *azote; zoology.*

109. √ *ze*, *zy* (Greek √ ζε, ζυ), boiling; whence *apozem; zeolite; zumic; azyme.*

110. √ *zo* (Greek √ ζο,=Sanscrit √ *yu*, Latin √ *ju* in *jus*), binding, girding; whence *zone.*

111. √ *zyg* (Greek √ ζυγ,=Sanscrit √ *yudzh*, Latin √ *jug*, English *yoke*), with guna of radical vowel *zeug* (Greek ζευγ), joining; whence *syzygy; zeugma.*

II. GREEK STEM-ADJECTIVES.

§ 409. 1. Greek stem-adjectives are derived sometimes from known Greek roots; as, Ζω-ός, alive, from √ ζα, ζο, to live; but more frequently from unknown roots; as, Καλ-ός, good; κακ-ός, bad.

2. The Greek stem-adjectives which occur in English are found only in compound words; as, *Cal*, good, in *caligraphy; cac*, bad, in *cacophony; is*, equal, in *isonomy; ne*, new (compare Latin *nov*, English *new*), in *neology;* or in words with prefixes; as, *Cryph*, "hidden," in *apocrypha.*

III. GREEK STEM-SUBSTANTIVES.

§ 410. The Greek stem-substantives which occur in English may be distributed as follows:

1. From known Greek roots; as, *Lobe*, from √ *lep*, *lop*, "to peel;" *ode*, from √ *aed*, *oed*, "to sing;" *plague*, from √ *plag*, "to smite;" *pore*, from √ *par*, *por*, "to pass through;" *rhomb*, from √ *rhemb*, *rhomb*, "to turn round;" *sphinx*, from √ *sphing*, "to squeeze;" *strophe*, from √ *straph*, *stroph*, "to turn;" *tome*, from √ *tam*, *tom*, "to cut;" *tone*, from √ *tan*, *ton*, "to stretch;" *trope*, from √ *trap*, *trop*, "to turn;" *type*, from √ *typ*, "to smite."

2. From unknown Greek roots; as, *Bomb*, *choir*, *chord*, *lynx*, *lyre*, *myth*, *sphere.*

3. Stem-substantives, whether from known or unknown Greek

roots, involved in words formed with suffixes, formed with prefixes, or compounded; as, *Log*, "word," "discourse" (from √ *leg*, *log*), in *log*ical, pro*log*ue, philo*log*ue; *ac*, "point," in *ac*me, *ac*rostic.

Greek words adopted in English, as a general rule, drop their flexion-endings; as, *Chord*, *graphic*, *aeronaut*. But to this there are many exceptions.

1. Many Greek words retain in English a mute *e;* as, *Tome*, *cedrine*, *misanthrope;* or a mute *ue;* as, *Prologue*, *demagogue*.

2. Some Greek words retain their flexion-endings in English, viz.:

(1.) *s*, the nominative ending of the imparisyllabic declension; as, *Sphinx*, *lynx*.

(2.) *os*, the masculine termination of the parisyllabic declension; as, *Chaos*, *logos*.

(3.) *e*, the feminine termination of the parisyllabic declension; as, *Apocope;* or *a*, the same Latinized; as, *Hyperbola*.

(4.) *on*, plural *a*, the neuter termination of the parisyllabic declension; as, *Phenomenon*, plural *phenomena; apocrypha*.

IV. GREEK DERIVATIVE WORDS WITH SUFFIXES.

§ 411. The *primary* derivatives are formed from the root or stem by a single suffix; as, *Poet*, *poesy*, *poem*, all from √ *poe; chrism*, *Christ*, both from √ *chri; archaic*, *archaism*, *archive*, all from the stem-noun ἀρχή.

The *secondary* derivatives are formed from other derivatives; as, *Poetic*, *poetical*, *poetically*, from *poet*, a derivative noun; *baptist*, *baptism*, *baptistery*, from *baptize*, a derivative verb.

The primary derivatives include,

1. Derivative verbs in *ize*, from verbs, and denoting repetition or intensity; as, *Baptize*, from √ *baph*, *bapt:* or from nouns, and forming factitives; as, *Grecize*, to render Grecian.

2. Derivative adjectives:

(1.) In *ic*, from verbs, and denoting capacity or adaptation; as, *Graphic*, from √ *graph:* or from nouns, and denoting relation; as, *Cubic*, relating to a cube.

(2.) In *id*, with a preceding union-vowel *oid*, from nouns, and denoting similarity; as, *Conoid*, *paraboloid*.

(3.) In *ine*, from nouns, and forming hylonymics; as, *Cedrine*, made of cedar.

(4.) In *mon*, forming intransitive adjectives; as, *Gnomon*, from √ *gno*. Compare *mnemonics*, *pneumonic*.

(5.) In *r*, forming adjectives; as the adjectives from which are formed *acrostic, necrology*.

(6.) In *t, te*, from verbs, and forming passive verbal adjectives; as, *Christ* (literally "anointed"), from √ *chri, chris; antidote*, from √ *do*.

3. Derivative concrete substantives:

(1.) In *ad* or *ade*, forming concrete names of number; as, *Monad, decade*. Also *nomad*, from √ *nem, nom*.

(2.) In *ad* or *id*, forming names of nymphs; as, *Naiad, Nereid;* or names of poems; as, *Iliad, Æneid*.

(3.) In *al*, with uncertain significancy; as, *Phial*, from √ *pi; scandal*, from √ *scad, scand*.

(4.) In *an*, denoting the instrument; as, *Organ*, from √ *erg, org; tympan*, from √ *typ, tymp:* or forming gentile nouns; as, *Sardian*. Also *orphan, ptisan*.

(5.) In *ee*, forming names of prosodical feet; as, *Spondee*, from √ *spend, spond; trochee*, from *threch, throch*.

(6.) In *ene*, forming gentile nouns; as, *Damascene*.

(7.) In *er*, denoting the personal agent, or something conceived of as such; as, *Air*, from √ *a; ether*, from √ *aeth*.

(8.) In *ite* or *ot*, forming gentile nouns; as, *Abderite, Helot*.

(9.) In *ine*, forming gentile nouns; as, *Sardine*.

(10.) In *mate, ma, me, m*, before another suffix *mat*, forming passive concretes; as, *Climate*, from √ *clin; dogma*, from √ *doc; scheme*, from √ *sech, sche; anagram*, from √ *graph*.

(11.) In *me;* as, *Gnome*, from √ *gno*.

(12.) In *on;* as in *tectonic*, from √ *tec, tect*.

(13.) In *te, t*, denoting the personal agent; as, *Poet*, from √ *poe, prophet; athlete*.

(14.) In *ter*, denoting the personal agent, or something conceived of as such; as, *Crater*, from √ *cra; psalter*, from √ *psal*.

(15.) In *tery*, denoting the instrument; as, *Cautery*, from √ *cau; psaltery*, from √ *psal*.

(16.) In *tor*, denoting the personal agent; as in *rhetoric, historic*.

4. Derivative abstract substantives:

(1.) In *sis, sy, se, s;* as, *Basis*, from √ *ba; heresy*, from √ *haere; phase*, from √ *pha; syntax*, from √ *tag*.

(2.) In *ia, y;* as in *Aporia, logomachy*.

The secondary derivatives are formed from the root or stem by affixing two or more suffixes. The following are examples:

Baptist, from *baptize*, and *baptize*, from √ *bap, bapt*.

Baptism, from *baptize*, and *baptize*, from √ *bap, bapt*.

Christianize, from *Christian*, and *Christian*, from *Christ*, and *Christ*, from √ *chri, chris.*

Dogmatic, from *dogma*, and *dogma*, from √ *doc.*

Climacter, from *climax*, and *climax*, from *climat*, and *climat*, from √ *clin.*

V. GREEK DERIVATIVE WORDS WITH PREFIXES.

§ 412. Under this head we include Greek compounds whose first member is a particle of place, or a particle denoting negation, deterioration, or the like.

There are three species of these derivatives to be clearly distinguished from each other: (1.) Where the particle is a preposition, used in its original character as an adverb of place; as, *Apocope;* (2.) where the particle is a preposition, used as a preposition, with its complement; as, *Pericranium;* (3.) where the particle is an adverb of negation, or the like; as, *Anarchy, euphony.*

Many persons well acquainted with Greek fail to derive the full advantage of their knowledge from not analyzing the Greek compounds found in the English language. To such, it is thought, the following investigation of the force of the Greek prefixes found in English may be of service. An intelligent use of words is certainly desirable for every educated person. Something, also, may be gained by scientific arrangement.

The prefixes denoting place, although sometimes employed here as prepositions with their complements, are originally and properly adverbs.

1. *Amphi* or *amphis*, Greek *ἀμφί* or *ἀμφίς*, Æolic *ἀμπί*=Sanscrit *api;* Latin *ambi, amb, am, an;* Old German *umpi;* German *um;* Anglo-Saxon *ymbe, ymb, embe, emb* (connected with Sanscrit *ubhau.* Greek *ἄμφω*, Latin *ambo*, Gothic *ba*, both).

(1.) *On both sides;* as, *Amphibrach*, short on both sides, a poetic foot consisting of a short, a long, and a short; *amphisbœna*, moving either way foremost, the name of an animal so moving.

(2.) *About, around;* as, Greek *ἀμφιδέω*, to bind about. No example occurs in English.

2. *An* before vowels, or *a* before consonants, Greek *ἀν, ἀ*=Sanscrit *an, a;* Latin *in;* German *un;* English *in* and *un* (connected with Greek *ἄνευ*, German *ohne*, both signifying *without*); denoting negation; as, *Anarchy*, want of government; *ambrosia*, an imaginary food supposed to confer immortality; *atom*, an indivisible particle; *abyss*, a bottomless gulf.

3. *Ana* before consonants, or *an* before vowels, Greek *ἀνά, ἀν*=

Gothic *ana*, German *an*, Anglo-Saxon and English *on* (connected with Greek *ἀνώ*, above).

(1.) *Up, upward;* as, *Anadromous*, running up; *anagoge*, a leading of the mind upward.

(2.) *Over, about;* as, *Anatreptic*, overturning.

(3.) *Back, in a contrary direction;* as, *Anacamptic*, reflected, turned back.

(4.) *Back, to the original state;* as, *Anatomy*, the dissecting of an animal body into its constituent parts; *analysis*, the separation of a compound body into its constituent parts.

(5.) *Back, anew, again;* as, *Anadiplosis*, the use of the same word at the end of one clause and the beginning of another.

(6.) *Away;* as, *Anachoret*, a hermit, recluse.

4. *Anti*, Greek *ἀντί*=Sanscrit *ati*, Latin *ante*, Gothic *and* and *anda*, Anglo-Saxon *and* and *on*, German *and*, *ant*, *ent*, English *an* in *answer*.

(1.) *Before, over against;* as, Greek *ἀντίκειμαι*, to lie over against. No example occurs in English.

(2.) *Against, in opposition to;* as, *Antipode*, having the feet directly opposite; *antipathy*, opposite feeling. Also as a preposition, with its complement; as, *Antiasthmatic*, good against the asthma.

(3.) Denoting *correspondence;* as, *Antitype*, a figure corresponding to its pattern.

(4.) Denoting *alternation* or *reciprocity;* as, *Antiphony*, alternate or reciprocal singing; *antistrophe*, reciprocal conversion.

(5.) Denoting *exchange;* as, *Antiptosis*, the exchange of one case for another.

5. *Apo*, Greek *ἀπό*=Sanscrit *apa* and *ava*, Latin *ab*, Gothic *af*, German *ab*, Anglo-Saxon and English *of*.

(1.) *From, off;* as, *Apocope*, the cutting off of the last letter or syllable of a word; *apology*, a speaking one's self off, a defense in words.

(2.) *Away;* as, *Apostrophe*, a turning away.

(3.) *Out;* as, *Apozem*, a decoction; *apologue*, a saying out, a full narration.

(4.) *Down;* as, *Apoplexy*, a striking down.

(5.) Denoting *privation* or *negation;* as, *Apocalypse*, an uncovering, revelation.

6. *Cata*, Greek *κατά*.

(1.) *Down, downward;* as, *Catarrh*, a flowing down.

(2.) *Against*, as a preposition, with its complement; as, *Catabaptist*, one who opposes baptism.

(3.) *Upside down;* as, *Catastrophe*, a turning upside down, overthrow.

(4.) Denoting *distribution*, as a preposition, with its complement: as, *Catamenia*, monthly courses.

(5.) Denoting *perversion;* as, *Catachresis*, wrong use.

7. *Dia*, Greek διά=Latin *dis* (connected with Greek δύω, Latin *duo*, English *two*).

(1.) *In two, asunder, apart;* as, *Diæresis*, the resolution of a diphthong.

(2.) *Through;* as, *Diameter*, a line drawn through the centre.

(3.) *Thoroughly;* as, *Diagnostic*, distinguishing, characteristic.

(4.) *Between*, denoting *reciprocity;* as, *Dialogue*, conversation between two or more.

8. *Dys*, Greek δύς=Sanscrit *dus*, Gothic *tus*.

(1.) *Badly, with difficulty;* as, *Dyspepsy*, difficulty of digestion.

(2.) Denoting *want* or *absence;* as, *Dysorexy*, want of appetite.

9. *Ec* before a consonant, or *ex* before a vowel, Greek ἐκ, ἐξ= Sanscrit *wahis*, Latin *e*, *ex*, Gothic *ût*, German *aus*, English *out*.

(1.) *Out;* as, *Eelogue*, a selection; *exanthema*, an eruption.

(2.) *Away;* as, *Eclipse*, a failure.

10. *En*, Greek ἐν=Latin *in*, German *in*, English *in*.

(1.) *In, on;* as, *Enclitic*, leaning on.

(2.) *Among*, as a preposition, with its complement; as, *Endemic*, among the people.

(3.) *Into;* as, *Enallage*, the change of one into another.

11. *Epi*, Greek ἐπί = Sanscrit *abhi*, Gothic *bi*, German *bei*, English *by*.

(1.) *On, upon;* as, *Epigram*, an inscription. Also as a preposition, with its complement; as, *Epitaph*, an inscription on a sepulchre.

(2.) *To, unto;* as, *Epistle*, a writing sent to a person.

(3.) *In addition to;* as, *Epilogue*, a conclusion.

12. *Eu*, Greek εὐ, signifying *well;* as, *Euphony*, agreeableness of sound.

13. *Hama* or *a*, Greek ἅμα, ἀ, ἀ=Sanscrit *sa*, *sam*, Gothic *sama*.

(1.) *Together with*, as a preposition, with its complement; as, *Hamadryad*, a wood nymph, feigned to live and die with its tree.

(2.) Denoting *sameness;* as, *Adelphic*, relating to brethren, or those from the same womb.

14. *Hyper*, Greek ὑπέρ=Sanscrit *upari*, Latin *super*, Gothic *ufar*, German *über*, English *over*.

(1.) *Over;* as, *Hyperaspist*, one who holds a shield over another.

(2.) *Beyond*, as a preposition, with its complement; as, *Hyperborean*, beyond the north.

(3.) Denoting *excess;* as, *Hypercritic*, an over-rigid critic.

15. *Hypo*, Greek ὑπό=Sanscrit *upa*, Latin *sub*, Gothic *uf*.

(1.) *Under;* as, *Hypothesis*, a placing under, a supposition. Also as a preposition, with its complement; as, *Hypogeum*, the parts of a building under ground.

(2.) Denoting *deficiency;* as, *Hyposulphurous*, sulphurous, but having a less quantity of oxygen.

16. *Is*, Greek εἰς (connected with Greek ἐν), signifying *into;* as, *Isagogic*, introductory.

17. *Meta*, Greek μετά=German *mit* (connected with Sanscrit *madhya*, Greek μέσος, Latin *medius*, English *middle*).

(1.) *With;* as, *Metalepsis*, participation, the name of a figure of speech.

(2.) *After*, of place or time, as a preposition, with its complement; as, *Metacarpus*, the part after or beyond the wrist; *metachronism*, a placing after the time.

(3.) *Over;* as, *Metaphor*, a transfer; *metabasis*, a transition.

(4.) Denoting *change;* as, *Metamorphosis*, a change of form or shape.

(5.) Denoting *transposition;* as, *Metagrammatism*, a transposition of letters; *metathesis*, a transposition.

18. *Para* before consonants, or *par* before vowels, Greek παρά, παρ=Sanscrit *parâ*, Gothic *fra*, English *from*.

(1.) *By, along with;* as, *Parabole*, a comparison; *paragraph*, something written near; *parathesis*, apposition. Also as a preposition, with its complement; as, *Paranymph*, a brideman; *parallel*, by or near each other.

(2.) *To, toward;* as, *Paraclete*, one that calls upon or exhorts another.

(3.) *Beyond;* as, *Paraphrase*, an extended explanation; *paragoge*, an addition to the end of a word. Also as a preposition, with its complement; as, *Parapherna*, what is over and above the dower.

(4.) Denoting *error;* as, *Paraselene*, a false moon; *paradox*, a false opinion.

19. *Peri*, Greek περί=Sanscrit *pari*, Latin *per*, Gothic *fair*, German *ver*.

(1.) *Around, about;* as, *Periphery*, the circumference of a circle; *periphrasis*, circumlocution. Also as a preposition, with its complement; as, *Pericranium*, the membrane that invests the skull.

(2.) *Near*, as a preposition, with its complement; as, *Perigee*, point nearest the earth.

20. *Pro*, Greek πρό=Sanscrit *pra*, Latin *pro*, *præ*, Gothic *faur*, German *vor*, English *for*.

(1.) *Before*, in place; as, *Prostyle*, a range of columns in front. Also as a preposition, with its complement; as, *Propolis*, something before the city.

(2.) *Before*, in time; as, *Prodrome*, a forerunner; *prolepsis*, anticipation; *prophet; prologue*. Also as a preposition, with its complement; as, *Prochronism*, the antedating of an event.

(3.) *Before, forth*, in a metaphorical sense; as, *Problem*, something set forth or proposed.

21. *Pros*, Greek πρός = Sanscrit *prati*.

(1.) *Unto;* as, *Prosthesis*, the addition of a letter or syllable to the beginning of a word; *proselyte*, one that comes over to another sect or party.

(2.) *In addition to;* as, *Prosenneahedral*, having nine faces on two adjacent parts of a crystal.

22. *Syn*, before a labial *sym*, before *l syl*, before *z* or a double consonant *sy*, Greek σύν, συμ, συλ, συ = Sanscrit *sam*, Latin *con*, Gothic *ga*, German and Anglo-Saxon *ge*.

(1.) *With, in company with;* as, *Symbol*, that which compares with something else; *sympathy*, feeling with another; *syzygy*, conjunction.

(2.) *Together, in a mass* or *body;* as, *Synagogue*, a bringing together; *synthesis*, composition; *syllable*, a taking together of letters.

VI. GREEK COMPOUND WORDS IN ENGLISH.

§ 413. The Greek language excels in compounds. The learned of Europe have been accustomed for centuries to borrow compound words from the Greek for terms of science. Hence, in English, Greek compound words are very numerous.

In Greek compounds the union-vowel between the two members is commonly *o*, while in Latin compounds it is commonly *i*. Compare *aeronaut*, which is derived from the Greek, with *aeriform*, which is derived from the Latin.

1. Imperfect compositions; as, *Theanthrope* (compare *God-man*) in *theanthropism; hermaphrodite*, male and female; *dodeca*, twelve, in *dodecagon*. These compounds are rare.

2. Perfect compositions: (1.) where the first term is an adjective or a substantive in the genitive; as, *Cacodemon, democracy;* (2.) where the first term denotes an object; as, *Pedagogue, geography sciagraphy, anthropophagi.*

3. Inverted compositions; as, *Philology, philosophy, philanthropy, misanthrope.*

There are derivatives from Greek compounds with various suffixes; as, *Theanthropism*, *democratic*, *pedagogical*, *philosophical*.

VII. DISGUISED GREEK DERIVATIVES AND COMPOUNDS.

§ 414. There are two classes of Greek words adopted in English which have been greatly mutilated or disguised.

I. Certain ecclesiastical terms which passed early into the Teutonic languages from immediate contact with the Greek or Oriental Church; as, *Alms*, *bishop*, *devil*, *priest*.

II. Certain medical terms, which have been corrupted by the vulgar; as, *Imposthume*, *megrim*.

1. *Bishop* (Anglo-Saxon *biscop* and *bisceop*, Dutch *bisschop*, German *bischof*, Swedish and Danish *biskop*; also, Old French *eveque*, French *évêque*, Portuguese *bispo*, Spanish *obispo*, Italian *vescovo*, Latin *episcopus*, Greek *episkopos*, compounded of *epi*, upon, over, and √ *skep*, *skop*, to see), literally, an overseer.

Note.—This word, although of Greek origin, is evidently derived to us from the Anglo-Saxon.

2. *Catarrh* (French *catarrhe*, Portuguese, Spanish, and Italian *catarro*; also, German *katarrh*, Latin *catarrhus*, Greek *katarrhous*, compounded of *kata*, down, and √ *rhe*, to flow), literally a flowing down

3. *Imposthume* (French *aposteme*, *apostume*, Portuguese and Spanish *apostema*, Italian *apostema*, *impostema*, Latin *apostema*, Greek *apostema*, compounded of *apo*, from, off, and √ *sta*, to stand), a corruption of *aposteme*, literally a standing off or separating.

4. *Megrim* (French *migraine*, Portuguese and Spanish *hemicrania*, Italian *emicrania*, *emigrania*, Latin *hemicranium*, Greek *hemikrania*, compounded of *hemi*, half, and *kranion*, skull), a corruption of *hemicrany*, a pain affecting half the head.

5. *Palsy* (French *paralysie*, Portuguese *paralisia*, *paralysia*, *parlezia*, Spanish *paralisis*, *perlesia*, Italian *paralisia*, Latin *paralysis*, Greek *paralusis*, compounded of prefix *para*, √ *lu*, and suffix *sis*), a corruption of *paralysis*, literally a relaxation.

6. *Quinsy* or *squinancy* (French *esquinancie*, Portuguese *esquinancia*, *eschinancia*, *esquinencia*, Spanish *esquinancia*, *esquinencia*, Italian *squinanzia*, Latin *synanche*, Greek *sunagche*, compounded of *sun*, with, together, and √ *agch*, to choke), an inflammation of the throat.

7. *Squirrel* (French *écureuil*, Latin *sciuriolus*, diminutive from *sciurus*, Greek *skiouros*, compounded of Greek *skia*, a shade, and *oura*, a tail, as if *having its tail for a shade*), the name of an animal.

8. *Surgeon* (Norman-French *surigien*, French *chirurgien*, Portu-

guese *surgiao*, *cirurgiao*, Spanish *cirujano*, Italian *chirurgo*, Latin *chirurgus*, Greek *cheirourgos*, compounded of Greek *cheir*, a hand, and $\sqrt{}$ *erg*, to work), a corruption of *chirurgeon*, literally a hand-worker.

HEBREW PORTION OF OUR LANGUAGE.

§ 415. The Hebrew portion of our language includes,

I. Hebrew or Phœnician words, which have come to us through the Greek and Latin, and perhaps also through the Anglo-Saxon; as, *Ass*, *bdellium*, *byssus*. See § 416.

II. Hebrew names of letters, months, measures of capacity, weights and coins, offices, celestial beings, sacred vestments, festivals, and some miscellaneous terms, which have been transferred into our common English version; as, *Aleph*, *Abib*, *homer*, *shekel*, *tirshatha*, *cherub*, *ephod*, *Sabbath*, *amen*.

III. Hebrew words which have passed to the Occidental nations in connection with religion, and have been modified in the Greek; as, *Jubilee*, *Pharisee*, *Essene*.

IV. Terms which have been adopted from the Rabbinic or later Hebrew, on account of the connection of Christian and Jewish learning; as, *Mishna*, *Talmud*, *Metheg*; or the same with Occidental terminations; as, *Rabbinism*, *Talmudist*, *Karaite*.

HEBREW OR PHŒNICIAN WORDS THROUGH THE GREEK AND LATIN.

§ 416. 1. *Ass*, a beast of burden.
2. *Bdellium*, an aromatic gum.
3. *Byssus*, fine linen or cotton.
4. *Camel*, the name of an animal.
5. *Cane*, a reed.
6. *Cassia*, a sweet spice or aromatic bark.
7. *Cinnamon*, an aromatic bark.
8. *Cumin* or *cummin*, an aromatic plant.
9. *Ebon* or *ebony*, a hard, valuable wood.
10. *Galban* or *galbanum*, a resinous gum.
11. *Hyssop*, an aromatic herb.
12. *Jasper*, a hard, precious stone.
13. *Maltha*, a kind of bitumen.
14. *Manna*, a gum.
15. *Myrrh*, an aromatic gum.
16. *Nitre*, saltpetre.
17. *Sapphire*, a hard, precious stone.
18. *Sycamine*, a species of fig-tree.

PREFIXES AND SUFFIXES IN WORDS DERIVED FROM THE HEBREW AND CHALDAIC.

§ 417. 1. The prefix *t*, a common preformative in Hebrew and Chaldaic, is found in a few words; as, *Talmud*, literally "doctrine," the body of Jewish doctrine; *Targum*, literally "a translation," a Chaldaic translation or paraphrase of any part of the Old Testament.

2. The prefix *al*, the Arabic definite article adopted in Hebrew, is found in the word *algum* or *almug*, a kind of costly wood. Also in the proper name *Almodad*.

3. The suffix *an*, *on*, a common termination of Hebrew nouns, is found in the following words: *Corban*, literally "an offering," something devoted to God; *leviathan*, literally "the winding one," the name of an animal; *Abaddon*, literally "the destroyer," a reproachful epithet of Satan. Also in the proper names *Dagon*, etc.

4. The suffix *a* or *ah*, the usual termination of feminine nouns in Hebrew and Chaldaic, is found in the following words: *Cabala*, literally "tradition," a kind of mystical science among the Jews; *ephah*, a Hebrew measure; *gerah*, literally "a bean," a Hebrew weight; *masora*, literally "tradition," a Jewish critical work on the Old Testament; *mishna*, literally "a repetition," a digest of Jewish traditions; *shittah*, the acacia; *seah*, a Hebrew measure.

5. The suffix *im*, the usual masculine plural termination of Hebrew nouns, is found in the following words: *Cherubim*, cherubs; *elohim*, literally "gods," used for the singular; *nethinim*, literally "offered ones," servants devoted to the service of the Jewish tabernacle and temple; *purim*, literally "lots," a festival of the Jews in commemoration of the lots cast by Haman; *seraphim*, seraphs; *shittim*, acacia logs; *targumim*, targums; *teraphim*, literally "givers of pleasures," household gods; *tummim* or *thummim*, literally "perfections;" *urim*, literally "lights." Also in some proper names; as, *Anakim*, *Avim*, *Chemarim*, *Cherathim*, *Emim*, etc.

6. The suffix *in*, the Chaldaic termination answering to the Hebrew *im*, is found in *upharsin*, literally "and they are dividing it."

7. The suffix *oth*, the usual feminine plural termination of Hebrew nouns, is found in the following words: *Behemoth*, literally "beasts," the plural of excellence of *behemah*, "a beast," used for the singular; *mazzaroth*, literally, perhaps, "presagers," the signs of the zodiac; *sabaoth*, hosts. Also in some proper names; as, *Kerioth*, *Succoth*, etc.

8. The suffix *i*, denoting *my* in Hebrew, is found in a few words; as, *Rabbi*, literally "my rab or master;" *rabboni*, literally "my great rab or master," both titles of honor in the Jewish schools.

9. Some Hebrew words derived into the English language from the Greek have received Greek suffixes: (1.) *ee;* as, *Pharisee*, literally "separate," one of a particular sect among the Jews; *Sadducee*, one of a particular sect among the Jews; also in *Maccabee*, a surname of the sons of Mattathias, a Jewish family; (2.) *ene;* as, *Essene*, literally a "physician," one of a particular sect among the Jews; (3.) *ism;* as, *Rabbinism*, the doctrine of the rabbins; (4.) *ist;* as, *Rabbinist*, a follower of the rabbins; *Talmudist*, one versed in the Talmud; *Targumist*, the writer of a Targum; (5.) *ite;* as, *Caraite*, among the Jews, one that rejects the Talmud.

FOREIGN WORDS.

§ 418. Exotic or foreign terms from various living languages, owing to civil, commercial, or literary intercourse, form a third constituent part or element of the present English language.

Words, more or less numerous, have been borrowed from most of the nations with which we have any intercourse, to express objects or things common among them, or in which we have been instructed by them. The meaning of such words has often afterward been extended.

The classes of these words may be arranged according to the proximity of the languages, beginning with the nearer, and passing to the more remote.

The numerous proper names of persons and places among the various nations and tribes of men, which are of course transferred, not translated, into our language, do not come here into consideration.

1. Words borrowed from existing Celtic dialects, as Welsh or Cymric, Erse or Gaelic. The language of Britain was anciently Celtic.

Bard, a Celtic minstrel; a poet generally.

Clan, a Gaelic tribe or race; a sect or party, in contempt.

Kilt, a short petticoat worn by the Highlanders of Scotland.

Pibroch, a Highland air.

Plaid, cloth worn by the Highlanders of Scotland; an imitation of the same.

Reel, a lively Scotch dance.

These words are attributable to a later intercourse of the English people with the Celtic tribes, and are not to be confounded with Celtic words supposed to be amalgamated with Anglo-Saxon.

2. Words borrowed from Gothic or Teutonic dialects, kindred to the Anglo-Saxon, as Danish, Dutch, German, Swedish.

Boom, a sea-term for a long pole or spar. *Dutch.*

Boor, a farmer, rustic. *Dutch.*

Bursch, a German University student.
Guilder, a Dutch coin.
Grave (in *landgrave*, *margrave*), a German count or earl.
Schooner, a vessel with two masts. *Dutch.*
Sloop, a vessel with one mast. *Dutch.*
Stadtholder, a Dutch chief magistrate.
Stiver, a Dutch coin.
Waltz, a German dance.

3. Words borrowed from the modern Latin languages.

(1.) From the French:

Belles-lettres, polite literature.
Bonmot, a jest.
Bon vivant, a luxurious liver.
Bouquet, a bunch of flowers.
Depot, a place for starting or stopping on a rail-road.
Eclat, burst of applause, splendor.

These words usually vacillate between the French and a more Anglicized pronunciation.

(2.) From the Spanish and Portuguese:

Caste, an hereditary order among the Hindoos.
Cortes, an assembly of the states in Spain or Portugal.
Don and *Donna*, the title of a gentleman and lady in Spain.
Embargo, a restraint on the sailing of ships.
Infante and *Infanta*, a son and a daughter of the King of Spain, when not the heir or heiress apparent.
Musquito, a species of gnat.
Platinum, a metal discovered in the mines of Choco, in Peru.

(3.) From the Italian:

Dilettante, a lover of the fine arts.
Doge, the chief magistrate in Venice or Genoa.
Macaroni, a paste formed chiefly of flour, and moulded into strings, used for food.
Sketch, an outline or general delineation of any thing.
Piano-forte, a keyed musical instrument.
Piaster, an Italian coin.
Piazza, a covered walk, supported by pillars.
Stanza, a strophe.

Also numerous words in *o*, the common termination of substantives and adjectives in Italian: *Adagio*, *allegro*, *arpeggio*, *falsetto*, *fresco*, *gusto*, *intaglio*, *sirocco*, *solo*, *stiletto*, *stucco*, *virtuoso*, *volcano*.

4. Words borrowed from the Slavonic languages, as Russian, Servian, Polish, Bohemian.

Czar, a title of the Emperor of Russia.

Hospodar, the Governor of Moldavia or Wallachia, appointed by the Porte. *Slavonic.*

Ukase, an edict of the Emperor of Russia.

Waiwode, a prince, magistrate. *Russian* and *Polish.*

5. Words borrowed from the Armenian and Georgian languages

Vartabed, an Armenian ecclesiastic.

6. Words borrowed from the modern Persian.

Bazar, an Oriental market-place.

Pagoda, an Oriental temple for idols.

Shah, a title of the King of Persia.

Subah, an East Indian province.

Subahdar, the viceroy of an East Indian province.

Zemindar, an East Indian landholder under the Mogul empire.

7. Words borrowed from the modern Sanscrit languages.

Banian, an East Indian fig-tree.

Brahmin, a priest of Brahma, the divinity of the Hindoos.

Gooroo, a priest among the Sikhs of India.

Purana, a species of mythological or legendary work among the Hindoos.

Shaster, a sacred book among the Hindoos.

Veda, a more ancient and sacred book among the Hindoos.

8. Words borrowed from the modern Arabic.

Amber, a hard, semi-pellucid substance, which possesses electrical properties.

Azimuth, an astronomical term.

Camphor, a resin from certain Asiatic trees.

Gazelle, a species of antelope.

Giraffe, a camelopard.

Nabob, a deputy in India, subordinate to the subahdar; a man of great wealth.

Nadir, the point opposite to the zenith.

Salam, the Oriental salutation.

Sunna, the oral tradition of the Mohammedans.

Tamarind, the East Indian date-tree.

Tariff, a list of duties on goods.

Zenith, the point directly over head.

Also *Cadi*, *caliph*, *chemistry*, *coffee*, *cotton*, *dragoman*, *emir*, *fetwa*, *hajji*, *harem*, *hegira*, *imam*, *Islam*, *Islamism*, *kebla*, *Koran*, *mameluke*, *minaret*, *molla*, *mosque*, *Moslem*, *mufti*, *Mussulman*, *rais*, *ramadan*, *sheikh*, *sherif*, *sultan*, *wadi*, *vizier*.

Also many terms commencing with *al*, the Arabic definite article.

as, *Albicore*, *alcaid*, *alcanna*, *alchemy*, *alcohol*, *alcor*, *alcove*, *Aldebaran*, *alembic*, *algebra*, *alhenna*, *alkahest*, *alkali*, *Alkoran*, *Almagest*, *almanac*, *almucantar*.

9. Words borrowed from the Mongolian stock of languages.

Chop, a Chinese mark or stamp.

Hong, the Chinese name of a foreign factory.

Khan, a Tartar prince.

King, one of the five ancient sacred books among the Chinese.

Lama, a Thibetan priest.

Tea, a Chinese plant.

Also *Bohea*, *hyson*, *oolong*, *pouchong*, *souchong*, names of particular teas.

10. Words borrowed from the African stock of languages: *Chimpanzee*, *gnu*, *koba*, *korin*, *zebra*, *zerda*.

11. Words borrowed from the American stock of languages: *Cacao*, *cacique*, *calumet*, *cariboo*, *chocolate*, *hackmatack*, *hommoc*, *hominy*, *ieca* or *ynca*, *maize*, *moccasin*, *Mohawk*, *moose*, *mush*, *papoose*, *potato*, *powwow*, *quahaug*, *sachem*, *sagamore*, *sagoin*, *samp*, *sapajo*, *squash*, *squaw*, *succotash*, *tobacco*, *tomahawk*, *tomato*, *wampum*, *wigwam*, *Yankee*; also *Carcajou*, *condor*, *lama*, *pecan*, *raccoon*.

12. Words borrowed from the Oceanic stock of languages.

(1.) From the Malay: *Bamboo*, *gong*, *orang-outang*, *ratan*, *sago*.

(2.) From the Polynesian languages: *Tabu*, *tattoo*.

ENGLISH WORDS OF MIXED ORIGIN.

§ 419. Words not reducible to either of the three preceding heads form a fourth constituent part or element of the English language. These include proper English words of mixed origin, and malformations and hybrid words.

Proper English Words of Mixed Origin.—There is a large class of English words, rightly formed, whose root or essential part is of Latin, Greek, Hebrew, or foreign origin, but whose inflection or termination is Teutonic. These are peculiarly English words, as the English language freely intermingles Latin and Teutonic elements in this way, while other languages do not. Here are included,

1. Latin or foreign words with Teutonic inflections, to wit:

All genitives and plurals of Latin nouns; as, *Muse's*, *muses*; *choir's*, *choirs*; *hero's*, *heroes*; *tribe's*, *tribes*; *face's*, *faces*.

All comparatives in *er* and superlatives in *est* of Latin adjectives; as, *Firmer*, *firmest*; *grander*, *grandest*.

All participles in *ing* and *ed* from Latin verbs; as, *Ceding*, *ceded*.

All past tenses in *ed* and inflected persons of Latin verbs; as *Ceded, cedest, cedes, cededst.*

2. Latin or foreign words with Teutonic suffixes, to wit:

Verbs in *en* from adjectives of Latin origin; as, *Chasten*, from *chaste.*

Adjectives in *some* from substantives and verbs of Latin origin; as, *Humorsome, tendsome.*

Adjectives in *ful* from substantives of Latin origin; as, *Ireful, fateful, artful, useful, mereiful, bountiful.*

Adjectives in *less* from Latin substantives; as, *Causeless, nerveless, artless, useless, motionless, merciless.*

Substantives in *er* of the active subject from many Latin verbs; as, *Tender*, "one that tends;" *vexer, seducer, subscriber.*

Verbal substantives in *ing* from many Latin verbs; as, *Tending, vexing, visiting.*

Abstract substantives in *hood* from adjectives and attributives of Latin origin; as, *Falsehood, priesthood.*

Abstract substantives in *dom* from attributives of Latin origin; as, *Martyrdom, dukedom, peerdom, popedom, princedom, Christendom.*

Abstract substantives in *ship* from attributives of Latin origin; as, *Rectorship, survivorship, vicarship, rivalship, suretiship.*

Abstract substantives in *ness*, denoting the quality, from Latin stem-adjectives; as, *Chasteness, clearness, crudeness, firmness, rudeness;* also from participial adjectives of Latin origin; as, *Aptness, closeness, strictness, politeness, fixedness;* also from derivative adjectives in *able, acious, al, aneous, ant, ent, ible, ic, ical, id, ile, ive, ous, uous, und;* as, *Durableness, voraciousness, fatalness, spontaneousness, valiantness, presentness, sensibleness, publieness, spheriealness, vividness, servileness, passiveness, pompousness, superfluousness, roundness.*

Adverbs in *ly* formed from the same adjectives as above; as, *Chastely, clearly, crudely, firmly, rudely, aptly, closely, strictly, politely, fixedly, durably, voraciously, fatally, spontaneously, valiantly, presently, sensibly, publicly, spherically, vividly, servilely, passively, pompously, superfluously, roundly.*

3. Latin or foreign words with Teutonic prefixes; as, *Misform, misuse, misdate, misjoin, misjudge, uncertain, unchaste, undetermined, unlawful, unceasing.*

Malformations and Hybrid Words.—1. It is contrary to the genius of the English language to add Latin suffixes to Teutonic words, or to compound a Latin or Greek with a Teutonic word; but we have examples of both.

(1.) Teutonic words with Latin suffixes; as, *Eatable, drinkable,*

goddess, *shepherdess*, *murderess*, *huntress*, *songstress*, *blustrous*, *burdenous*, *murderous*, *wondrous*, which have been adopted into our language, and are approved.

(2.) Hybrid words, Latin or Greek and English; as, *Mobocracy*, *popalatry*, *slavocracy*, *fishify*, *happify*, *mystify*, which are disapproved.

2. It is also contrary to the genius of the Latin language to add Greek suffixes or prefixes to Latin words, or to compound a Greek with a Latin word; but we have examples of both.

(1.) Latin words with Greek suffixes or prefixes; as, *Authorize*, *mineralize*, *realize*, *antacid*, *anti-social*, which are approved.

(2.) Hybrid words, Greek and Latin; as, *Bigamy*, *mineralogy*, *monoculous*, which are approved; and *omnigraph*, *omnigraphic*, which are disapproved.

DOUBLE FORMS IN LANGUAGE.

§ 420. Besides the ordinary modes of forming words, namely, by germination or reduplication; as, *Sing-song;* by internal change of vowel; as, *Song;* by a prefix; as, *Besing* (in German); by a suffix; as, *Singer;* by composition; as, *Singing-master;* and by inflection; as, *Singest* (all having relation to the same stem-verb or root, *sing*), there is another process for forming words, deserving of more attention than has usually been paid to it.

The process alluded to is the development of double forms. The same identical word, that is, the same root with the same prefix or suffix, or other modification, sometimes acquires two forms, to which, in the course of time, different meanings are attached.

This bipartition of the form of a word, or development of a new or second form, is sometimes of long standing, and sometimes of comparatively recent origin. Thus,

1. *Beam* and *boom* are both ultimately derived from Gothic *bagms*, a tree; the former through Anglo-Saxon *beam*, and the latter, as a marine term, through Dutch *boom*.

2. *Cadence* or *cadency* and *chance* are both ultimately derived from Latin *cado*, to fall; the former through French *cadence*, and the latter through Norman-French *cheaunce*. This bipartition is common to the French and the English.

3. *Canker* and *cancer* are both derived from Latin *cancer*, a crab; the former retaining the original hard sound of Latin *c*, and the latter adopting a soft sound.

4. *Cant* and *chant* are both derived from Latin *canto*, to sing. This bipartition exists only in modern English.

5. *Capital* or *chapiter* and *chapter* are both derived from Latin *cap-*

itellum or *capitulum*, a diminutive from *caput*, the head. The two forms originated in ancient Latin, but the difference of meaning in subsequent times.

6. *Chart* and *card* are both derived from Latin *charta*, paper. The distinction exists only in English.

7. *Compute* and *count* are both derived from Latin *computo*, to reckon. The distinction runs through the modern Latin languages.

8. *Declination* and *declension* are both from Latin *declinatio*, a bending down. The distinction exists only in English.

9. *Facility* and *faculty* are both abstract nouns formed from the Latin adjective *facilis*, easily done. This bipartition of form and meaning took place in ancient Roman times, and has existed more than two thousand years.

10. *Fidelity* and *fealty* are both from Latin *fidelitas*, the abstract of adjective *fidelis*, faithful. This bipartition has arisen in Romance or modern Latin times.

11. *Particle* and *parcel* are both derived from Latin *particula*, a small part.

12. *Propriety* and *property* are both formed from Latin *proprietas*, attribute or quality. This bipartition exists only in modern English.

13. *Provident* and *prudent* are both participial adjectives from Latin *provideo*, to look forward. The distinction has existed from the earliest Latin times.

14. *Ratio*, *ration*, and *reason*, are all from Latin *ratio*, a reckoning.

15. *Shell* and *scale* both accord in German *schale*, which has both meanings.

16. *Skiff* and *ship* are both from Gothic *skip*.

17. *Swallow* and *swill* both accord in Anglo-Saxon *swelgan*, which has both meanings.

18. *Tenth* and *tithe* are both derivatives from Anglo-Saxon *tyn*, ten.

19. *Appraise* and *apprise* or *apprize*, "to set a value in pursuance of authority;" having as yet in usage the same meaning.

Appraise (pronounced *appraze*), French *apprecier* (compare Norman-French *appreisours*, "appraisers"), Spanish *apreciar*, Italian *apprezzare*, Low Latin *apprecio*, compounded of *ad* and *pretium*, price, literally "to set a value." This appears to be the original and proper form.

The other form, *apprise* or *apprize* (both pronounced *apprize*), seems to have arisen from our referring in thought to English *price* (=Latin *pretium*); compare *advise* from *advice*.

20. *Assay*, "to test the purity of metals," and *essay*, "to try or en-

deavor," both from Norman-French *essoyer*, French *essayer*, Portuguese *ensaiar*, Spanish *ensayar*, Italian *assaggiare*.

Assay is the more ancient form, as appears from the Italian *assaggiare*, and predominated in Old English. The more modern form *essay* has prevailed altogether in French, but only partially in English.

21. *Procurator* and *proctor*.

Procurator, French *procureur*, Portuguese and Spanish *procurador*, Italian *procuratore*, Latin *procurator*, literally "one who takes care of any thing for another," compounded of *pro* and *curator*, was much used by the old English writers.

Proctor is an abridged form of *procurator*, but used already in the sixteenth century.

22. *Procuracy* and *proxy*.

Procuracy, literally "the taking care of any thing for another," compounded of *pro* and *curacy*, was much used by the old English writers.

Proxy is an abridged form of *procuracy*, but used already in the sixteenth century.

23. *Purpose*, "to intend," and *propose*, "to offer for consideration," both from French *proposer*, Italian *proporre* and *proponere*, Latin *propono*, compounded of *pro* and *pono*, "to place before."

24. *Recognize* and *reconnoiter*.

Recognize, "to know again," French *reconnoitre*, Portuguese *reconhecer*, Spanish *reconocer*, Italian *riconoscere*, Latin *recognoscere*, compounded of *re* and *cognosco*.

Reconnoiter, a form derived more recently from the French, and taken in a military sense.

25. *Tone* and *ton*.

Tone, French *ton*, Portuguese *tom* or *tono*, Spanish *tono*, Italian *tuono*, Latin *tonus*, Greek *tonos*, "sound."

Ton, more recently from the French, and in the French sense, "fashion."

26. *Travail*, "to toil or labor," and *travel*, "to walk or journey," both from French *travailler*, Italian *travagliare*, Spanish *trabajar*.

Travail is the older form, and predominated in Old English; but the two forms are now clearly distinguished in usage.

ACCIDENTAL COINCIDENCES IN THE FORMATION OF WORDS.

§ 421. 1. *Comate* (Latin stem *com*, "hair," and suffix *ate*), hairy
Comate (prefix *co* for *con*, and *mate*), fellow-companion.

2. *Counter* (*count*, and suffix *er*), one that counts.

Counter (*coun* for *con*, and *ter* for *tra*), in opposition.

3. *Divers* (*dive*, suffix *er*, and plural termination *s*), persons that dive.

Divers (Latin prefix *di* for *dis*, $\sqrt{}$ *vert*, and participial termination *t*), several, sundry.

4. *Elder* (Anglo-Saxon *ellarn*, German *holder* or *hollunder*), a kind of tree.

Elder (comparative degree of *old*), older, opposed to younger.

5. *Flatter* (comparative degree of *flat*), more flat.

Flatter (*flat*, and suffix *er*), that which makes flat.

Flatter (French *flatter*), to gratify.

6. *Former* (*form*, and suffix *er*), one that forms.

Former (Anglo-Saxon *forma*, "early," and *er*, the termination of the comparative degree), prior.

7. *Founder* (*found*, and suffix *er*), a caster.

Founder (French *fondre*), to trip, fall.

Founder (*found*, and suffix *er*), one that lays the basis.

8. *Fuller* (comparative degree of *full*), more full.

Fuller (*full*, and suffix *er*), one that fulls cloth.

9. *Guardship* (*guard*, and suffix *ship*), the state of a guard. Obsolete.

Guard-ship (*guard*, and *ship*), a vessel of war stationed in a harbor or river.

10. *Horse-boat* (*horse* in dative relation, and *boat*), a boat for carrying horses.

Horse-boat (*horse* in instrumental relation, and *boat*), a boat moved by horses.

11. *Real* (Latin stem *re*, "thing," and suffix *al*), relating to a thing.

Real (Latin stem *re*, for *reg*, "king," and suffix *al*), the name of a Spanish coin.

12. *Regale* (Latin stem *reg*, "king," and suffix *ale*), the prerogative of monarchy.

Regale (prefix *re*, and *gale*), to refresh.

13. *Render* (*rend*, and suffix *er*), one that rends.

Render (French *rendre*), to return.

14. *Repent* (Latin $\sqrt{}$ *rep*, and suffix *ent*), creeping.

Repent (Latin prefix *re*, and derivative verb *penit*), to feel regret.

15. *Tender* (*tend*, and suffix *er*), one that tends.

Tender (French *tendre*, Latin *tendere*), to offer.

Tender (French *tendre*, Latin *tener*), soft.

16. *Undated* (Latin stem *und*, "wave," and suffix *ated*), waved.

Undated (prefix *un*, and *dated*), not having the time specified.

17. *Wages* (*wage*, and termination of third person *es*), ventures.

Wages (French *gages*), hire, reward.

Examples like these, with their analogies, may lead young minds to pay more attention to the derivation and composition of words.

ILLUSIVE ETYMOLOGIES.

§ 422. Foreign words, when received into any tongue, often present a new and plausible, although false and unfounded, etymology. This takes place sometimes without any violence to the word itself, but more frequently from some change or corruption in the pronunciation or orthography. The word appears, as it were, new coined. This attraction or assimilation is perfectly natural; as, on the one hand, it avoids uncouth, barbarous sounds, which are offensive to the ear; and, on the other, it helps the memory, by associating the word with some other already known. As this is a subject of some importance to the philologist, we propose to give examples.

1. *Caption*, in the sense of *a title, inscription*, appears to the common apprehension to be derived from Latin *caput*, the head, as if *a heading;* whereas it is derived from Latin *capio*, to take or comprehend, as if *a summary*. This use of the word is probably an Americanism.

2. *Cowcumber*, so written and pronounced (compare Anglo-Saxon *cucumer*, from Latin *cucumer*), is associated in our minds with *cow*, the name of the animal; whereas *ou* or *ow* in English is the regular equivalent for an Anglo-Saxon *u;* as, Anglo-Saxon *cu*, English *cow;* Anglo-Saxon *ful*, English *foul;* Anglo-Saxon *thu*, English *thou;* Anglo-Saxon *tun*, English *town*. There is no sufficient reason for changing either the orthography or the pronunciation of this word, as written above.

3. *Cray-fish* or *craw-fish* is so written as if compounded of *fish;* whereas it is the Old English *crevis*, French *écrevisse*.

4. *Delight* is so written as if compounded of the Latin prefix *de* and the English noun *light;* whereas it comes from French *délice*, Latin *deliciæ*. Compare *delicious*, *delicate*.

5. A *font* or *fount* of types is in our conceptions confounded with *font* or *fount*, from Latin *fons*, a fountain; whereas it denotes literally a casting, from Latin *fundo*, to found or cast.

6. The *frontispiece* of a book is usually conceived of as *a piece of picture in front of a book;* whereas it denotes literally a *front view*, from Low Latin *frontispicium*, the fore-front of a house.

7. *Jerusalem artichoke* is a corruption of *girasol artichoke*. Compare French *girasol*, Italian *girasole*, literally turning toward the sun.

8. *July-flower* is a corruption of *gilly-flower*. Compare Old English *gillofre*, Scotch *gerafloure*, French *giroflée*, Latin *caryophyllum*, literally nut-leaf.

9. *Loadstone* appears to our minds to be connected with *load*, a burden; whereas it is derived from the verb *lead*. Compare the obsolete words *loadstar*, *loadsman*, *loadmanage*.

10. *Madcap* appears to be compounded with *cap* or *caput*, the head (compare *cap-a-pie*, from head to foot); whereas it is compounded of *mad* and *cap*, having a fool's cap on.

11. *Preface* appears to be compounded of *face;* whereas it is derived from Latin *præfatio*, a speaking before.

12. *Rhyme* is so written as if connected with *rhythm*, Greek *rhuthmos*, regular flow of language; whereas it is derived from Anglo-Saxon *rim*, German *reim*, having much the same meaning.

13. *Shamefaced*, as if *having a modest face*, is probably a corruption for *shamefast;* compare Old English *shamefast* in Chaucer and Froissart, and Anglo-Saxon *sceamfæst*, protected by shame.

14. *Shotover*, the name of a hill in Oxfordshire, England, is a corruption of French *château vert*, green castle.

15. *Sparrowgrass*, as if compounded of *sparrow* and *grass*, is a corruption of *sparage* or *asparagus*, Latin *asparagus*.

16. *Wiseacre*, as if compounded of *acre*, is a corruption of German *weissager*, a diviner, a pretender to wisdom.

17. *Belly-bound*, for French *belle et bonne*, fair and good, a species of apple.

18. *Bell Savage*, for *la belle sauvage*, the wild beauty, the picture on the sign of an old public house in London.

19. *Bully-ruffian*, a corruption by English sailors of *Bellerophon*, the name of a French ship of war.

20. *Fulsome*, to the common apprehension compounded of *full* and *some*, as if *full to satiety, cloying;* whereas it is compounded of Anglo-Saxon *ful*, foul, and *some*, as if *nauseous, odious*.

21. *Island*, so written, as if compounded of Norman-French *isle* (Latin *insula*), and Anglo-Saxon *land;* whereas it is the same word with Anglo-Saxon *ealand*, German *eiland*, water-land, compounded of Anglo-Saxon *ea*, water, and *land*. See Dr. Noah Webster. The orthography *island* is a hybrid word or malformation in language.

22. *Sandy Acre*, for *Saint Diacre*, holy deacon, a parish in Derbyshire.

23. *Surname*, sometimes written *sirname*, as if *the name of one's sire;* whereas it is derived from French *surnom*, additional name

24. *Righteous*, so written, as if formed by means of the Latin suffix

eous; whereas the word comes from Anglo-Saxon *rihtwis*, Old English *rightwys*, skillful or expert in right.

25. *Yeoman*, plural *yeomen*, as if compounded with *man;* whereas the word comes from Anglo-Saxon *gemæne*, German *gemein*, common, as if *a commoner*.

26. *Lieutenant.* This word has, from the earliest times, been written or pronounced *leftenant*, supported, without doubt, by the idea that the second in command holds the *left*, while the first holds the right. The true derivation is from the French *lieutenant*, which signifies *one holding* or *supplying the place of another*.

27. *Mussulman.* The plural of this word, in respectable writers, is often written *Mussulmen*, as if the English word *man* entered into its composition. The true root, however, is *salama*, an Arabic word. This error is committed also in German. With regard to *Boschman* or *Bushman* (plural *Boschmen* or *Bushmen*), this objection does not lie; for it is a Teutonic word made up of Dutch *bosch*, a wood, and *man*. It is remarkable that for the words *German*, *Norman*, which are really made up of our word *man*, the plurals *Germen*, *Normen* are never thought of.

28. *Parchment.* This word seems, at first view, to have the termination *ment*, which occurs so often in English; but its true derivation is from Latin *pergamena*, scilicet *charta;* whence Italian *pergamena*, Spanish *pergamino*, Portuguese *pergaminho*, French *parchemin*, German and Dutch *pergament*, English *parchment*.

29. *Key*, a ledge of rocks near the surface of the water. This word appears to be connected with the instrument of that name in English, but is actually derived from Spanish *cayo*, a rock or sand-bank.

The following examples are taken from William Holloway: *A General Dictionary of Provincialisms.* Lewes, 1839. 8vo. Introd.

1. *Bag of nails*, for *bacchanals*, the picture on the sign of an old public house in Pimlico.

2. *Beef-eaters*, for French *buffetiers*, men stationed at the king's *buffet*, or side-board, to take care of it.

3. *Bloody Mars*, for French *blé de Mars*, March wheat, a species of wheat introduced into England a few years ago, on account of the stiffness of its straw, which rendered it fit for making into plait for bonnets.

4. *Boarder* of Dover Castle, for Norman-French *bordar*, the name still used in public documents of an officer who arrests the debtors in the Cinque-Ports for the purpose of taking them to Dover Castle, where they are confined.

5. *Boneless*, for Latin *Boreas*, the north wind. In Kent, when the wind blows violently, they say "Boneless is at the door."

6. *Catch-rogue*, a Norfolk corruption of Norman-French *cachereau*, a bum-bailiff.

7. *Country-dance*, for French *contre-danse*, a dance in which the partners are arranged in opposition, or in opposite lines. It is remarkable that Girault-Duvivier, a French grammarian, states, vice versâ, that French *contre-danse* is a corruption of English *country-dance*. The true etymology, however, is evident from the concurrence of Portuguese *contradanca*, Spanish *contradanza*, and Italian *contraddanza*.

8. *Goat and Compasses*, for "*God encompasses us*," the motto on an old sign in the eastern part of London, in the time of the Puritans, having a pair of compasses.

9. *Mount Widgeon pea*, for *Monte Videan pea*, a species of pea introduced into England from Monte Video.

10. *O yes! O yes!* for *Oyez! oyez!* Hear ye! hear ye! the old exclamation made by the criers to call people's attention to the notices they were about to give.

11. *Pony*, for Latin *pone*, behind, the person who sits behind the dealer at a game of cards, whose business is to collect the cards preparatory to the next deal.

12. *Scarlet likeness*, for *scarlet lychnis*, a flower.

13. *Shallow Church*, for *Shadoxhurst*, a village near Ashford, Kent.

14. *Shepherd's Well*, for *Sibbald's Wold*, a village near Dover, Kent.

The following have been suggested by Dr. J. G. Percival:

Oyster Hills, in Hertfordshire, England, corrupted from the Latin *Colles Ostorii*, so called from the Roman general Ostorius, who constructed a fortified camp in that vicinity.

Katzenelnbogen, a county and town in Hesse, Germany; literally *cat's elbow*, but a corruption of *Cattimeliboci*, the name of a tribe of the *Catti* inhabiting Mount Melibocus.

Altrippen, a town in Germany, on the Upper Rhine, literally *old ribs*, but a corruption of the Latin *Alta Ripa*, high bank.

Manteuffel, man-devil, the name of a noble family in the north of Germany, corrupted from the French *Mandeville*.

The English have singularly corrupted many of the proper names in India, such as *Suraja ud Doula*, the celebrated nabob of Bengal, in Warren Hastings's time, to *Sir Roger Dowler; Allahabad*, literally the dwelling of God (*Allah*), to *Isle of Bats; Chuhul Sitoon*, the name of a palace in Gazipoor, to *Chelsea Tune*.

Similar corruptions are going on in the French and other foreign

names in our country, such as *Isle of Nore*, for *Isle aux Noix*, Walnut Island; *shoot*, for *chute*, a fall or rapid; *backus* and *back-house*, for the Dutch *bakhuys*, bake-house; *steelwagon* and *stillwagon*, for the German *stellwagen*, etc.

DIMINUTIVES.

§ 423. A DIMINUTIVE (French *diminutif*) is a word formed from another word to express a little thing of the kind.

Diminutives have been divided into three classes, according to their meaning: 1. Those which express *Simple Diminution;* 2. Those which express *Endearment;* 3. Those which express *Contempt.* They are distinguished by various terminations:

I. Those which end in *kin;* as, *Mannikin*, from *man;* *lambkin*, from *lamb;* *ladikin* or *lakin*, from *lady;* *pipkin*, from *pipe;* *Malkin*, from *Mary;* *Peterkin*, from *Peter;* *Hopkin*, from *Hob;* *Watkin*, from *Wat* or *Walter;* *Wilkin*, from *Will;* *Hodgkin*, from *Hodge.*

II. Those which end in *ock;* as, *Bullock*, from *bull;* *hillock*, from *hill;* *paddock*, from Anglo-Saxon *pad* or *pada*, a toad.

III. Those which end in *ie*, and which are almost peculiar to the Lowland Scotch; as, *Ladie*, *minnie*, *wifie.*

IV. Those which are formed by a change of vowel; as, *Kitten*, from *cat;* *chicken*, from *cock.*

V. Those which end in *et;* as, *Lancet*, *trumpet*, *pocket*, from the old word *pock*, a bag, *streamlet.*

VI. Those which end in *el;* as, *Cockerel*, *pickerel*, *satchel.*

VII. Those which end in *ling;* as, *Darling*, *duckling*, *changeling*, *nursling*, *suckling*, *stripling*, *bantling*, *seedling.* In *lordling*, *hireling*, and *underling*, there is the idea of contempt.

"In Anglo-Saxon the termination *-ing* is regarded as patronymic, just as *-ιδης* is in Greek. In the translation of the Bible the son of Elisha is called *Elising.*"—LATHAM.

ORIGIN OF ENGLISH SURNAMES.

§ 424. SURNAME, derived from the French *surnom*, is a name superadded to the first or Christian name, to indicate the family to which the individual bearing it belongs; as, George *Washington*, John *Milton.*

All names were originally significant; though, in the course of time, the meaning of many of them has become obscure or entirely obliterated.

In the early ages of the world, a simple name was sufficient

for each individual; as, *Adam*, *Moses*. The first approach to the modern system of nomenclature is the addition of the name of one's sire to his own name; as, Caleb, the *son of Nun;* Icarus, the *son of Dædalus*. Another species of surname was some significant epithet; as, Alfred *the Great;* Harold *Harefoot*, which betokened swiftness of foot. The Romans regularly had three names; as, *Publius Cornelius Scipio*. *Publius*, the *prænomen*, corresponded to our Christian name, as *John;* *Cornelius*, the *nomen*, was the generic name or term of clanship; *Scipio*, the *cognomen*, indicated the particular family to which one belonged.

Modern nations have adopted various methods of distinguishing families. The Highlanders of Scotland employed the *sire* name with *Mac* (son), and hence the *MacDonalds* and *MacGregors*, respectively the *son of Donald* and the *son of Gregor*.

The Irish had the practice of prefixing *oy* or *o*, signifying grandson; as, *O'Hara*, *O'Neale*. Many of the Irish use the word *Mac* as the Highlanders do.

The Old Normans prefixed to their names the word *Fitz*, a corruption of *fils*, derived from the Latin *filius;* as, *Fitz William*, the *son of William*.

The peasantry of Russia employ the termination *-witz*, and the Poles *-sky*, in the same sense; as, Peter *Paulowitz* = Peter, the *son of Paul;* James *Petrosky* = James, the *son of Peter*.

In Wales, until a late period, no surnames were used beyond *ap* or *son;* as, *Ap Howel*, *ap Richard*, now corrupted into *Powel*, *Prichard*. It was not uncommon, a century back, to hear of such combinations as Evan *ap* Griffith, *ap* David, *ap* Jenkin, and so on to the seventh or eighth generation. To ridicule this species of nomenclature, some wit describes *cheese* as being

> "Adam's own cousin-german by its birth:
> *Ap* curds, *ap* milk, *ap* cow, *ap* grass, *ap* earth."

The ancient Britons generally used one name only; but very rarely they added another; as, Uther *Pendragon*.

The Saxons had a peculiar kind of surname, the termination *ing* signifying offspring; as, *Dearing*, *Browning*, *Whiting;* meaning, respectively, *dear*, *dark* or *tawny*, *white* or *fair* offspring. More commonly this termination was added to the father's name; as, Ceolwald *Cuthing* = Ceolwald, the *son of Cuth*.

The Saxons bestowed honorable appellations on those who had signalized themselves by a gallant exploit. To kill a wolf was to destroy a dangerous enemy, and to confer a benefit on society. Hence several Saxon proper names end in *ulph* or *wolf;* as, Bidd*ulph*, the wolf-killer.

The fore-names of the Anglo-Saxons are characterized by a beautiful simplicity; as, *Alfred*, all peace; *Bede*, he that prayeth; *Cuthbert*, bright in knowledge; *Edmund*, truth-mouth, or the speaker of truth; *Edward*, truth-keeper, a faithful man; *Goddard*, honored of God; *Leofwin*, win-love; *Richard*, richly honored. "*William* was a name not given anciently to children, but was a title of dignity imposed upon men from a regard to merit. When a German had killed a Roman, the golden helmet of the Roman was placed upon his head, and the soldier was honored with the title *Gildhelm*, or golden helmet. With the French the title was *Guildhaume*, and since *Guillaume*, Latin *Gulielmus*."—Verstegan.

In the twelfth century it was considered a mark of disgrace to be without a surname. A distinguished lady is represented as saying, in respect to her suitor, who had but one name,

> "It were to me great shame,
> To have a lord withouten his *twa* name."

The king, to satisfy the lady, gave him the name of *FitzRoy*.

The practice of bearing a *double set of names* prevails among the miners of Staffordshire. The *best* are used on important occasions, like their Sunday clothes, while, for every-day purposes, the *nick* names are used; as, *Nosey*, *Soaker*. An apothecary in the collieries, who, as a matter of decorum, put the real names of his patients on his books for ornament, put in the sobriquet for use; as, for instance, *Thomas Williams, vulgo dict.* Old Puff.

LOCAL SURNAMES.

§ 425. From the Great Roll of Battel Abbey, which contains a list of the principal commanders and companions in arms of William the Conqueror, we are prepared to admit the statement of Camden, that there is not a single *village* in Normandy that has not surnamed some family in England. The French names introduced from Normandy may generally be known by the prefixes *De*, *Du*.

Des, *De la*, *St.*; and by the suffixes *Font*, *Ers*, *Fant*, *Beau*, *Age*, *Mont*, *Bois*, *Ly*, *Eux*, *Et*, *Val*, *Court*, *Vaux*, *Lay*, *Fort*, *Ot*, *Champ*, and *Ville*, most of which are the component parts of the proper names of places; as, *De Mortimer*, *De Forest*, *St. Maure* (*Seymour*), *Montfort*, etc. Names from OTHER PARTS OF FRANCE: *Boleyn*, *Chaworth*, *Beaumont*, *Bohun*, *Cauncy*, etc. Other names have also been introduced from OTHER COUNTRIES; as, *Dane* or *Denis*, from DENMARK; *Gael* or *Gale*, from SCOTLAND; *Wales*, *Wallis*, or *Walsh*, from WALES.

Surnames from COUNTIES in the British dominions; as, *Kent*, *Essex*, *Dorset*, etc. From CITIES and TOWNS; as, *Winchester*, *Bedford*.

Such COMMON NAMES as *Hurst* = *Wood* and *Field*, *Den* and *Wick*, and *Cote*, *Croft*, *Worth*, *Cliff*, *Hood*, *Marsh*, etc., have furnished surnames, or the terminations of surnames; as, *Bathurst*, *Hartfield*, *Cowden*, *Harwood*. So *Beck*, a brook; *Bank*, *Barnes*, *Barrow*, a hilly place; *Bent*, a rush; *Bois*, a wood; *Bridge* = *Briggs* or *Bridges*; *Bush*, *Bottom* = low ground; *Camp*, *Cave*, *Chase* = a forest; *Cobb* = a harbor; *Fell* = barren, stony hills; *Grave*, *Greene*, *Heath*, *Hill*, *March* = a limit or frontier; *Mead*, and many others, have furnished surnames. In some cases the termination ER or MAN is attached to them; as, *Towner*, *Weller*, *Pitman*, *Houseman*.

SURNAMES DERIVED FROM OCCUPATION.

§ 126. The name SMITH is a well-known example belonging to this class. The root of this word is the Saxon *smitan*, to smite, and was originally applied to artificers in wood as well as to those in metal, as wheelwrights, carpenters, masons, and *smiters* in general. Hence the frequency of the name is easily accounted for. Besides the *Smiths*, we have the *Masons*, the *Carpenters*, the *Bakers*, the *Butchers*, the *Goldsmiths*, the *Thatchers*, the *Coopers*, the *Glovers*, the *Shermans* = Shearman, the *Jenners* = Joiners, the *Tuckers* = Fullers, the *Barkers* = Tanners, the *Skinners*, the *Ropers*.

The termination ER generally denotes some employment, and is equivalent to the word *man*: *Harper* is harp-*man*; *Salter* is salt-*man*, and *Miller*, mill-*man*. These terminations, *er* and *man*, are often used interchangeably; as, *Carter* and *Cart-man*. STER is the feminine termination. *Tapster* is the feminine of Tapper, *Brewster* of Brewer, *Webster* of Webber (Weaver), *Sangster* of Sanger.

Many surnames are derived from FIELD SPORTS; as, *Hunter*, *Fisher*, *Fowler*, *Falconer*; and some were derived from MILITARY PURSUITS; as, *Hookman*, *Billman*, *Spearman*, *Bowman*.

SURNAMES DERIVED FROM OFFICE.

§ 427. *King*, *Prince*, *Duke*, *Earl*, *Knight*, *Squire*, *Gentleman*, *Yeoman*; *Pope*, *Cardinal*, *Bishop*, *Prior*, *Dean*, *Parsons*, *Vicar*, *Priest*, *Deacon*, *Clerk*, *Chaplain*, *Friar*, *Monk*, *Nun*, *Proctor*, *Sexton*. Besides these, the following also have lent their designations as the names of families: *Steward*, *Constable*, *Marshal*, *Chancellor*, *Chamberlain*, *Sheriff*, *Sergeant*, *Mayor*, *Warden*, *Burgess*, *Porter*, *Champion*, *Beadle*, *Page*, *Reeve*, *Ranger*, *Bailey*, *Bailiff*, *Parker*, *Forester*, *Foster*, a nourisher.

SURNAMES DERIVED FROM PERSONAL OR MENTAL QUALITIES.

§ 428. From this obvious source were derived such names as *Black* or *Blackman*, *Brown*, *White*, *Rufus*, *Russell* (red), *Pink*, *Redman*, *Tawny*, *Whitesides*, *Hoare*, *Gray*, *Whitehead*, *Long*, *Short*, *Longfellow*, *Small*, *Strong*, *Swift*, *Speed*, *Lightfoot*, *Heavyside*. Some are of Celtic origin; as, *Roy* (red), *Duff*, *Dove*, *Grimm* (strong), *Gough* (red). Besides these there are the *Hardys*, the *Cowards*, the *Marks*, the *Moodys*, the *Wilds*, the *Sobers*, the *Blythes*, the *Godmans*, the *Wisemans*, the *Thankfuls*, the *Blunts*, the *Sweets*, the *Trueloves*, the *Doolittles*, the *Toogoods*.

SURNAMES DERIVED FROM CHRISTIAN NAMES.

§ 429. From ADAM are derived *Adams*, *Adamson*, *Addison*, *Addiscot*. From ALEXANDER are derived *Sanders*, *Sanderson*, *Allix*, *Alley*. From DENNIS, *Dennison*, *Jennison*. From HENRY, *Henrison*, *Harry*, *Harris*, *Harrison*, *Hal*, *Halket*, *Hawes*, *Halse*, *Hawkins*, *Herries*. From JOHN, *Johns*, *Jones*, *Johnson*, *Jonson*, *Jennings*, *Jenks*, *Jenkins*, *Jenkinson*, *Jack*, *Jackson*, *Hanson*, *Jockins*. A great number of surnames are, in like manner, derived from Christian names.

SURNAMES FROM NATURAL OBJECTS.

§ 430. From HEAVENLY BODIES; as, *Sun*, *Moon*, *Star*. From QUADRUPEDS; as, *Buck*, *Palfrey*, *Badger*, *Kidd*, *Bull*, *Colt*, *Puss*, etc. From BIRDS; as, *Bird*, *Bullfinch*, *Coote*, *Drake*, *Daw*, *Finch*, *Jay*, *Parrot*, *Nightingale*. From FISHES; as, *Chubb*, *Dolphin*, *Herring*, *Pike*, *Fisk* = *Fish*, *Whiting*, etc. From VEGETABLES; as, *Myrtle*, *Holly*, *Gage*, *Rose*, *Flower*, *Sage*, *Pease*, *Primrose*, *Plum*, *Beet*. From the MINERAL KINGDOM; as, *Clay*, *Gold*, *Stone*, *Jewel*, *Flint*, *Diamond*. From ARMOR; as, *Shield*, *Gun*, *Dart*.

SURNAMES FROM THE SOCIAL RELATIONS, ETC.

§ 431. Of this we have *Brothers*, *Cousins*, *Husband*, *Child*, *Bachelor*, *Kinsman*, *Master*, *Lover*, *Guest*, *Prentice*. So we have *Rich*, *Poor*, *Bond*, *Freeman*. SURNAMES FROM DIFFERENT PARTS OF THE BODY; as, *Head*, *Cheek*, *Beard*, *Neck*, *Shanks*. From the BODY of ANIMALS; as, *Maw*, *Horn*, *Wing*, *Crowfoot*. From COINS; as, *Penny*, *Twopenny*, *Pound*. From the WEATHER; as, *Frost*, *Snow*, *Thunder*, *Mist*, *Dew*. From SPORTS; as, *Bowles*, *Ball*, *Dice*, *Play*. From VESSELS; as, *Ship*, *Cutter*, *Deck*, *Helm*. From PACES; as, *Trot*, *Gallop*. From MEASURES; as, *Gill*, *Gallon*, *Peck*. From PREDILECTIONS; as, *Loveday*, *Loveland*. From NUMBERS; as, *Six*, *Ten*, *Forty*. From DISEASES; as, *Cramp*, *Akinside*, *Headache*.

NAMES DERIVED FROM THE VIRTUES, ETC.

§ 432. *Peace*, *Joy*, *Hope*, *Love*, *Patience*. Sometimes a whole sentence was adapted as a name; as, *Faint-not Hewett*, *Make-peace Heaton*, *Kill-sin Pimple*, *Be-faithful Joiner*, *Hope-fear Rending*, *Stand-fast-on-high Stringer*, *Fly-debate Roberts*, *Be-steadfast Ellyard*, *Be-courteous Cole*, *The-peace-of-God Knight*, *Fight-the-good-fight-of-faith White*, *Sweet Finelove*.

NAMES DERIVED FROM MISCELLANEOUS SOURCES.

§ 433. Surnames originally SOBRIQUETS; as, *Steptoe*, *Golightly*, *Rushout*, *Hearsay*, *Doolittle*, *Gotobed*.

From CONTEMPT; as, *Leatherhead*, *Shufflebottom*, *Crookshanks*, *Badman*, *Pudding*. Names that have provoked PUNS; as, *Silver*, *Sellsome*, *Churchyard*, *Going*, *Gone*, *Ketchum*, *Cheetum*, *Fell*, *Cannon*, *Skin*, *Bone*. Besides these, there are such words as *Bucktooth*, *Cutlove*, *Popkiss*, *Bowskill*. From the Latin; as, *Benedict*, blessed. From the Greek; as, *Alexander*, defending men. From the Hebrew; as, *David*, beloved; *Isaac*, laughter.

VERSATILITY OF PROPER NAMES.

§ 434. By a common usage of nations, proper names are transferred, instead of being translated, from one language into another. In this transfer, however, the name often suffers some violence in order to adapt itself to the organs and taste of a new people, and thus becomes quite changed in its external form.

This change or corruption sometimes appears in the accentuation. Of this we have a fine example in the name *Napoleon*, which has

become so celebrated. This name contains four vowels and as many syllables, each of which has the accent in some of the nations which have occasion to use this word. Thus we have in French and Bohemian *Nápoleon*, with the accent on the first syllable; in German, Dutch, English, Danish, and Swedish, *Napóleon*, with the accent on the second syllable; in modern Greek, Polish, Russian, and Servian, *Napoléon*, with the accent on the third syllable; and in Italian, Spanish, and Portuguese, *Napoleón*, with the accent on the fourth or final syllable. The accentuation in each case indicates the habits and taste of the people.

This change sometimes occurs in the pronunciation, while the writing or orthography remains the same. Of this, *Cicero*, the name of the illustrious Roman orator, is a good example. It is pronounced variously, according to the sound given to *c* before *e* and *i* in the modern languages of Europe. Thus *Cicero* is pronounced *Kikero* in ancient Latin and Greek, *Tshitshero* in Italian, *Tsitsero* in German, and *Sisero* in English.

This change is sometimes seen both in the orthography and in the pronunciation. This is exemplified in the Hebrew name *John*, which has descended through the Greek to the modern languages of Europe. This name is written, in Hebrew, *Yohannan;* in Syriac, *Yuhanon;* in Nestorian Syriac, *Yohanna;* in Armenian, *Hohannes;* in Greek, *Joannes;* in Latin, *Johannes;* in Italian, *Giovanni;* in Spanish, *Juan;* in French, *Jean;* in German, *Johann;* in English, *John;* in Russian, *Ivan;* and in Welsh, *Evan* and *Owen*. Many of these forms would hardly be recognized except on reflection.

PREFIXES AND SUFFIXES TO PROPER NAMES OF PLACES.

§ 435. Ab, at the beginning of the names of places, is frequently derived, by a contraction, from *abbot*, and denotes that a monastery was once there, or, at least, that the place belonged to some abbey; as, Ab*ington* = the town belonging to the abbacy; *Abing*don = *Abbey* hill.

Ac, Ak, came from the Saxon *ac* or *oak;* as, Ac*ton*, a town abounding in *oaks*.

Ald comes from *eald*, ancient; as, Ald*borough*, or Old Town.

Attle, Adle, came from the Saxon *ethel*, signifying *noble;* as, Attle*borough*, or Noble Town.

Borough, Burgh, Bury, comes from *burg*, *byrig*, a *town* or *city;* as, *Peter*borough, the Town of St. Peter.

Bottom, a valley or low ground, from the Anglo-Saxon *botm*.

In Sussex, England, it is said that dale and valley are rarely used; bottom is substituted. Hence the names *Ramsbottom*, *Long*bottom.

Bourne, Born, or Burn, implies a stream or rivulet forming a boundary; as, *Ty*burn, *Hol*burn, *Sel*bourne.

Brad, at the beginning of words, signifies *broad*, from the Saxon *brad;* as, Brad*ford*=*Broadford.*

By, Bye, Danish, town, village, a habitation; as, *Grims*by.

Carn or Cairn, Celtic, a Druidical heap of stones.

Caster, Chester, Cester, from the Latin *castra*, a *camp;* as, Cas*ford*=*Castle* or *Town* upon the *Ford.*

Chip or Cheap, from the Saxon *cypan*, to *buy* or *sell*, indicates a market-town; as, Chip*penham*, or Cheap*side.*

Clift or Clive signifies a *cliff*, a steep place or *rock;* as, Clift*on.*

Comp at the beginning of words, and Comb at the ending, denotes the lower situation of a place or a valley, from the Celtic *kum;* as, Comp*ton.*

Cross has reference to the practice of placing a cross at the meeting of different ways to indicate the proper road. Thus, at *Charing* Cross, *Waltham* Cross, there must have been a cross formerly. The term is also applied to the places where roads cross each other.

Dale, a valley; as, *Ken*dal, a corruption of *Kent*-dale.

Dear, By, the habitation or place of deer=*Der*by.

Den indicates a valley; as, *Senter*den.

Don, Dun, Down, Anglo-Saxon *denu*, signifies a hill gently sloping; as, Dun*kirk*, *South* Down.

Fleet, Anglo-Saxon *fleot*, is an inlet for water; as, *Wain*fleet.

Ford, the passage of a river; as, *Ox*ford, *Hart*ford.

Ham, at the termination to the names of places, signifies *house*, a *habitation* or *home*, in the southern counties of England pronounced *hame.* The original form still remains in ham*let*, and in *Ded*ham, *South*ham*ton* = *South-home-town.* Ham*ton-scire* was abbreviated to Ham*pshire.*

Hurst, from the Saxon *hyrst*, signifies a wood; as, *Pen*hurst.

Ing, a meadow or field; as, *Read*ing, *Birm*ing*ham.*

Ley, Leigh, comes from the Saxon *leag*, a pasture field; as, *Oak*ley, *Chud*leigh.

Low, from the Saxon *hlæw*, a hill; as, *Hounds*low.

Marsh, Mas, from the Saxon *mersc*, a marsh; as, Marsh-*field*, Mas*brough*.

Ness, from the Anglo-Saxon *næse*, nose, signifies a place at or near a promontory; as, *Holder*ness.

Over denotes the situation over a hill or a river; as, *Wend*over.

Pen, from the Celtic, the top of a hill.

Ric, Ridge, seem to denote a range of hills on the top of a hill; as, *Wold*ridge.

Stead, Anglo-Saxon *stide*, a place, a station; as, *Home*stead.

Stowe, from Anglo-Saxon *stowe*, a place; as, *God*stowe, a place dedicated to God.

Thorpe, from Anglo-Saxon *thorpe*, a village; as, *Bishops*thorpe.

Tun, Ton, Don, Anglo-Saxon *dun*, a hill, a town; as, *Hunt-ing*ton.

Weold, Wold, is a *wild* or *wood;* as, *Cotes*wold, famous for its sheep and pasture ground.

Worth, Anglo-Saxon *weorth*, a village or street; as, *Kill-ings*worth.

Wick, Wich, Danish *vig*, Dutch *wyk*, a bay or creek formed by a curve in a river, a retreat or station; as, *Green*wick or wich, the green village; *Sand*wich, sand village.

NAMES OF THE MONTHS.

§ 436. The names of the months are of Roman origin; thus:

January, *Januarius*, is from *Janus*. He was the *sun-god*, or god of the year of the early inhabitants of Italy. In the ancient language (Anglo-Saxon) it was called Wulfe-monaƀ, *Wolf-month*, because in that month the wolves were most mischievous.

February, *Februarius*, is from *Februa*, which were purifications performed this month. In the ancient language it was called Sprout-kele, *Spring-wort*, because the worts then began to sprout.

March, *Martius*, is from *Mars*, the supposed father of Romulus. In the ancient language it was called Lenct-monaƀ, the

Lengthening month, because the days then begin to exceed the nights in length.

April, *Aprilis*, from the verb *aperio*, is the month in which trees and flowers *open* their buds. In the ancient language it was called Oorten-monaƀ, because Easter fell in April.

May, *Maius*, is from *Maia*, the mother of Mercury. In the ancient language it was called Tri-milei = three milkings, because the cows were then milked three times a day.

June, *Junius*, is from *Juno*. In the ancient language it was called Mede-monaƀ, *Meadow-month*, because the cattle were then turned out to feed in the meadows.

July, *Julius*, is from *Julius* Cæsar. In the ancient language it was called Hey-monaƀ, *Hay-month*.

August, *Augustus*, is from *Augustus* Cæsar. In the ancient language it was called Arn-monaƀ, *Barn-month*, because the barns were then filled.

September, *September*, is the seventh month. In the ancient language it was called Gerst-monaƀ, *Grist-month*, because the new corn was then carried to mill.

October, *October*, the eighth month. In the ancient language it was called Wyn-monaƀ, *Wine-month*, because the grapes were then pressed to make wine.

November, *November*, the ninth month. In the ancient language it was called Wynde-monaƀ, *Windy-month*, because high winds prevailed that month.

December, *December*, the tenth month. In the ancient language it was called Wynter-monaƀ, *Winter-month*, because the cold was then growing intense.

The Romans are said originally to have had but ten months, commencing with March.

NAMES OF THE DAYS OF THE WEEK.

§ 437. The names of the days of the week are derived from the gods worshiped by the northern nations of Europe. Out of the seven *days* of the week, three of them correspond, in the origin of their names, with the Roman Calendar.

Sunday (dies Solis) was the day sacred to the Sun = Sun's day.

Monday (dies Lunæ) was sacred to the Moon = Moon's day.

Tuesday was sacred to the god Tuisco = Tuisco's day.

WEDNESDAY was sacred to the god Woden = Woden's day.

THURSDAY was sacred to the god Thor = Thor's day.

FRIDAY was sacred to the goddess Friga = Friga's day.

SATURDAY (dies Saturni) was sacred to the god Seater = Seater's day.

QUESTIONS UNDER CHAPTER XI.

1. What is the definition of the term derivation?

2. In what two specific senses is it used? What does derivation in the widest sense include?

3. From what four general sources is the English language derived?

4. Give some instances of instinctive forms; and of Teutonic verbal stem-words or roots; and of Teutonic stem-nouns; and of Teutonic reduplicate forms; and of Teutonic primary derivatives; and of Teutonic secondary derivatives; and of Teutonic words with prefixes.

5. What is composition? What are some of its characteristics, and from what does it differ?

6. Give some instances of the three different kinds of composition; and also of disguised Teutonic derivatives.

7. Give some instances of Latin verbal roots; and of Latin stem-adjectives; and of Latin stem-substantives; and of Latin primary derivative; and of Latin secondary derivative words; and of Latin derivative words with prefixes.

8. Give instances of Romanic verbal roots; and of Romanic stem-adjectives; and of Romanic stem-substantives; and of Romanic derivative words with suffixes; and of Romanic derivative words with prefixes.

9. Give instances of Greek verbal roots; and of Greek stem-adjectives; and of Greek stem-substantives; and of Greek derivative words with suffixes; and of Greek derivative words with prefixes; and of Greek compound words in English; and of Greek disguised derivatives and compounds.

10. What four classes of words does the Hebrew portion of our language include? Give instances of Hebrew or Phœnician words through the Greek and Latin, and instances of prefixes and suffixes in words derived from Hebrew and Chaldaic.

11. Give instances of foreign words: (1.) from the Celtic; (2.) from Gothic dialects kindred to the Anglo-Saxon; (3.) from the French; (4.) from the Spanish; (5.) from the Italian; (6.) from the Slavonic; (7.) from the Armenian; (8.) from the modern Persian; (9.) from the modern Sanscrit; (10.) from the Arabic; (11.) from the Mongolian stock; (12.) from the African; (13.) from the American stock; (14.) from the Oceanic.

12. Give instances of proper English words of mixed origin; of Latin or foreign words with Teutonic inflections; with Teutonic suffixes; with Teutonic prefixes; of malformations or hybrid words.

13. Give instances of double forms in language; and of accidental coincidences in the formation of words; and of illusive etymologies.

14. What is a diminutive? What are the three classes? and what are the seven terminations? with examples.

15. What can you say of surnames? and of the names of places? and of the names of the months? and of the names of the days of the week?

EXERCISES UNDER PART IV.

ETYMOLOGICAL ANALYSIS.

§ *437. Etymological Analysis is that process by which each word in a sentence is named and described according to its etymological relations, as unfolded in the preceding pages of this Fourth Part.

EXAMPLES.

In using the following examples, the pupils are expected, I. To point out all the *Nouns*, and give a definition of the noun; II. To point out all the *Adjectives*, and give a definition of the adjective; III. To point out the *Articles*, and give a definition of the article, IV. To point out all the *Pronouns*, and give a definition of the pronoun; V. To point out all the *Verbs*, and give a definition of the verb; VI. To point out all the *Adverbs*, and give a definition of the adverb; VII. To point out all the *Prepositions*, and give a definition of the preposition; VIII. To point out all the *Conjunctions*, and give a definition of the conjunction; IX. To point out all the *Interjections*, and give a definition of the interjection.

MODEL.

He who tells a lie is not sensible how great a task he undertakes; for he must be forced to tell twenty more to maintain that one.—Pope.

Lie and *task* are nouns. A *Noun* is a word, etc. See § 243.

Sensible and *great* are adjectives. An *Adjective* is a word, etc. See § 264.

A is the indefinite article. The *Article a*, etc. See § 285.

He and *who* are pronouns in the nominative case. A *Pronoun*, etc. See § 288.

Tells, *is*, *undertakes*, *must be forced*, to *tell*, to *maintain*, are verbs. *Tells* is a verb, from the ancient or strong verb *tell*,

told, *told*, in the active voice, in the indicative mode, present tense, third person, singular number. See § 349.

Undertakes is a verb, from the strong verb *undertake*, *undertook*, *undertook*, *undertaken*, compounded of *under* and *take*, in the active voice, in the indicative mode, present tense, third person, singular number. See § 349.

Must be forced is a verb, from the weak verb *force*, *forced*, *forced*, in the passive voice, indicative mode, present tense, third person, singular number.

To *tell* is a verb, as before, in the infinitive mode, present tense.

To *maintain* is a verb, from the weak verb *maintain*, *maintained*, *maintained*, in the infinitive mode, present tense.

Not is an adverb of negation; *how* is an adverb of manner. See § 369.

To is a preposition. See § 371.

For is a conjunction. See § 375.

ANALYZE THE FOLLOWING EXAMPLES.

1. Conversation enriches the understanding, but solitude is the school of genius.—Gibbon.

2. A spirit of innovation is generally the result of a selfish temper and confined views. People will not look forward to posterity who never look backward to their ancestors.—Burke.

3. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearls and gold,
Satan exalted sat, by merit raised
To that bad eminence.—Milton.

4. The crying sin of all governments is that they meddle injuriously with human affairs, and obstruct the processes of nature by excessive legislation.—W. E. Channing.

5. We doubt whether a man ever brings his faculties to bear with their full force upon any subject until he writes upon it for the instruction or edification of others. To place it more clearly before others, he feels a necessity of viewing it more vividly himself.—W. E. Channing.

6. Higher laws than those of taste determine the conscious-

ness of nations. Higher laws than those of taste determine the general forms of the expression of that consciousness. Let the downward age of America find its orators, and poets, and artists to erect its spirit, or grace and soothe its dying. Be it ours to go up, with Webster, to the Rock, the Monument, the Capitol, and bid "the distant nations hail!"—Rufus Choate.

SYNTHESIS.

1. Compose a sentence in which there shall be a proper noun and a common noun.

2. Compose a sentence in which there shall be an abstract noun, a collective noun, and a correlative noun.

3. Compose a sentence in which there shall be a participial noun, a diminutive noun, and a material noun.

4. Compose a sentence in which there shall be a common adjective and a proper adjective; and one in which there shall be a numeral adjective and a pronominal adjective; and one in which there shall be a participial adjective and a compound adjective.

5. Compose a sentence which shall exhibit the different degrees of comparison.

6. Compose a sentence in which there shall be two different kinds of articles.

7. Compose a sentence which shall have in it the several personal pronouns; and one that shall have in it the demonstrative pronouns; and one that shall have in it the relative pronouns; and one that shall have in it the interrogative pronouns; and one that shall have in it an adjective pronoun; and one that shall have in it adverbial pronouns.

8. Compose a sentence that shall have in it a transitive verb in the active voice; and also one having in it a verb in the passive voice; and also one having in it a verb in the future perfect tense; and also one in which there shall be a verb in the infinitive mode; also one in which there shall be a strong verb and a weak verb; also one in which there shall be a reflective verb; and also one in which there shall be an impersonal verb and a defective verb.

9. Compose a sentence having in it an adverb; a preposition; a conjunction; and an interjection.

PART V.

LOGICAL FORMS.

CHAPTER I.

PRELIMINARY STATEMENTS.

DEFINITIONS.

§ 438. Logic, Greek λογική, from λόγος, has been defined as the Science, and also as the Art of Reasoning. Λόγος has been defined as the *word* or *outward Form* by which *the inward thought* is expressed and made known; also, the *inward thought* or *reason itself*, so that it comprehends both the Latin *ratio* and *oratio*, the *sermo internus* and the *sermo externus*. There is a most intimate connection between reason and speech; between the *mens divinior* and the *os magna sonaturum*. As already intimated, the Greeks had but one name for both (λόγος), and they looked upon the art of reasoning as nothing but the art of discourse, διαλεκτική.

Logic is concerned with the outward form, or the *sermo externus*. In order, therefore, successfully to investigate the principles of reasoning, as we do when we treat Logic as a Science, or to apply those principles as we do when we treat it as an Art, the Forms of logic should be familiarly known. So intimately, also, is Logic, the derivative term, connected with Language, that it may, so far as it is an art, be correctly defined *as the art of employing language properly for the purposes of Reasoning*.

Logical Forms are those forms of language to which logical terms are usually applied; as, *Proposition*, *syllogism*, *term*, *predicate*.

THE RELATIONS OF GRAMMAR, LOGIC, AND RHETORIC.

§ 439. Logic deals with the Meaning of language; Grammar with its Construction; Rhetoric with its Persuasiveness. To reduce a sentence to its elements, and to show that these ele-

ments are the Subject, the Predicate, and the Copula, is the province of Logic. To state that such a sentence as *Thou art speaking* is correct, having reference only to the parts of speech and their arrangement, is a part of Grammar. To show the difference, in force of expression, between such a sentence as *Great is Diana of the Ephesians*, and *Diana of the Ephesians is great*, is a point in Rhetoric.

Grammar, Logic, and Rhetoric, then, each being thus connected with language, are united by something more than the *commune vinculum*, the common bond which unites the several branches of Knowledge. They constitute the famous Trivium of the ancient schools; while the other branches of learning, namely, Arithmetic, Geometry, Music, and Astronomy, the Quadrivium; as in these two hexameters, framed to assist the memory:

GRAM., loquitur; DIA., vera docet; RHET., verba colorat;
MUS., canit; AR., numerat; GEO., ponderat; AST., colit astra.

A thorough knowledge of any one of the three can not be obtained without an acquaintance with the two others.

HISTORICAL CONNECTION.

§ 440. There are, moreover, Historical reasons why a thorough knowledge of grammar can not be obtained without a previous acquaintance with logic. Grammar grew up out of logic, and still retains some of the features of its origin. The early Greek grammarians transferred the terms of logic, many of them, to grammar. Those same terms are still employed by some of the best German, French, and English grammarians. Thus the term *predicate*, used in grammar, was derived from logic. In order, therefore, to understand those terms in their full and exact meaning, the study of logical forms is a prerequisite.

VALUE OF THIS PART OF THE WORK.

§ 441. As Grammatical forms existed before a system of Grammar had been devised, so Logical forms existed in language before any system of Logic. It is the office of Logic to observe, to classify, and arrange these forms, in order that they may be used understandingly and correctly for the purposes of reasoning.

It is foreign to the aim of the present work to exhibit either the Science or the Art of Logic, in the development of its principles or of its rules. All that is attempted is to present some of the Forms of Logic, which, in other words, are but *Forms of Language.* "Logic," says WHATELY, "is wholly concerned in the use of Language." If men understood distinctly the forms of logic, that is, *the appropriate language of reasoning*, they would be more apt to come to the same conclusions. They would be more apt to avoid a *misunderstanding*, which, in common parlance, is equivalent to *quarrel.*

As an encouragement to the study of this Fifth Part of the present work, it should be added, that Logical forms are the *same*, to whatever subject of reasoning they are applied, whether, for instance, to questions connected with government, education, or religion. As men, especially intelligent men, will reason, they ought to understand and to use the correct forms of language for expressing their reasoning.

QUESTIONS UNDER CHAPTER I.

1. What definitions have been given to logic?
2. How has the Greek word λόγος been defined?
3. With what is logic concerned?
4. What are logical forms?
5. State the relations between logic, grammar, and rhetoric.
6. State the historical connection between grammar and logic.
7. Which was prior in existence, logic or logical forms?
8. State what is the aim of this work in respect to logic.
9. State what is the value of a knowledge of the forms of logic.
10. Are logical forms the same, though applied to different subjects?

CHAPTER II.

TERMS.

§ 442. The word Term in Logic is from the Latin *terminus* (Greek τέρμα), a boundary or end. In a proposition there are two ends or extremities, viz., the Subject and Predicate, between which stands the Copula. Thus, in the proposition, *John is wise*, *John* the subject, and *wise* the predicate, are the *terms*= *termini*, connected by the copula *is*. The *Subject* and *Predicate* are *the terms of a proposition*. A term is the name of any object of contemplation. Of these objects, some are substances and some are attributes.

1. Terms or names which stand for a class of things are called Common; as, *River*, *tree*, *city*.

2. Terms or names which represent a single thing only are called Singular; as, The *Potomac*, *charter-oak*, *Boston*.

3. Terms or names which express objects, of which one, as *father*, implies the existence of the other, as *son*, are called Correlative.

4. Terms or names which represent qualities which inhere in some subject, such as *wise*, *hard*, *prudent*, are called Concrete.

5. Terms or names which represent qualities which do not thus inhere, but exist by themselves, such as *wisdom*, *hardness*, *prudence*, are called Abstract.

6. Terms or names related to each other, as are *wise* and *foolish*, *hard* and *soft*, *prudent* and *reckless*, are called Contrary. These denote only the most widely different in the same class.

7. Terms or names related to each other, as are *organized* and *unorganized*, *material* and *immaterial*, *belief* and *disbelief*, the one being a direct negative of the other, both being applicable to objects not in the same class, are called Contradictory.

8. Terms or names related to each other, as are *wise* and *foolish*, which can not be applied to the same person at the same time, are called Incompatible.

9. Terms or names which are related to each other, as are

wise and *worthy*, which can be applied to the same person at the same time, are called COMPATIBLE.

10. A term or name which expresses an object of simple apprehension is called a SIMPLE TERM; as, A *man*, a *tree*. See § 464.

11. A term made up of a combination of words which expresses a complex apprehension is called a COMPLEX TERM; as, A *man with a sword;* a *tree covered with snow*. A term may be made up of several words, still it expresses but *one* thing. See § 464.

12. A term used in only one sense is called UNIVOCAL. A term used in more senses than one is EQUIVOCAL. Take, for example, the word "Case," used to signify a kind of *covering;* and, again, an inflection of a noun, as *John's*, in the possessive "*case;*" and, again, a "*case*" such as is laid before a lawyer. This word is, in sense, three words; and in each of the three senses it may be applied "*univocally*" to several things which are, in that sense, signified by it. But when applied indiscriminately to a "*covering*" and to a *grammatical case*, it is used "*equivocally*."

EXERCISE.

1. Name and explain the subjoined terms:

1.	2.	3.	4.
Hard.	Mortal.	King.	Hard.
Soft.	Mortality.	Subject.	Cold.
5.	6.	7.	8.
City.	Corporeal.	Wise.	Beauty.
Boston.	Incorporeal.	Foolish.	Beautiful.

2. Name the terms in the following sentence: "It was believed that reality and truth were limited to experience, and experience was limited to the sphere of sense; while the very highest faculties of the mind were deemed adequately explained when recalled to perceptions elaborated, purified, sublimated, and transformed. From the mechanical relations of sense with its object, it was attempted to solve the mysteries of will and intelligence; the philosophy of mind was soon viewed as correlative to the physiology of organization. The moral nature of man was at last formally abolished in its identification with his phys-

ical; mind became a reflex of matter; thought a secretion of the brain."—Sir Wm. Hamilton's *Review of Cousin's Lectures.*

PREDICABLES.

§ 443. In the language of the schools there were Five Predicables, *i. e.*, Five things, one or other of which must be affirmed, *i. e.*, *predicated*, wherever any thing is affirmed concerning another thing, as in the following example:

Species,	Wine is	1
Genus,	a juice	2
Differentia,	extracted from grapes	3
Property,	inebriating	4
Accident,	sweet	5

1. Wine is the Species, or subordinate Class.

2. Juice is the Genus, or Class in which wine is included.

3. The quality which distinguishes "wine" from all other "species" of juice is its being "extracted from grapes;" the Logical name for such a quality is the Differentia = *difference* = characteristic. This is something joined to the *essence.*

4. A quality which belongs universally to the species, as that of "inebriating" to wine, without being its distinguishing quality, is termed a Property of it.

5. A quality which does not belong universally to a species, but is present only in some of the individuals which compose it, as that of being "sweet" to "wine," is termed an Accident.

A common term, we have seen, is so called from its expressing what is *common* to several things, and thence called also a "predicable," inasmuch as it can be affirmatively *predicated* in the same sense ("univocally") of certain other terms.

1. When you are asked concerning any individual thing, "*What* is it?" the answer you would give, if strictly correct, would be what is strictly called its Species; as, "This is a *pin;*" "that is a *pencil;*" "this is *wine.*" This predicable, namely, the species of any thing, is usually described in technical language as expressing its whole Essence, meaning the whole that can be expressed by a *common* term.

2. When the same question, "What is this?" is asked respecting a *species*, the term by which you answer is that predicable which is technically called the Genus of that Species; as,

"What is a *pen?*" The answer is, "An *Instrument.*" "What is *wine?*" "A *Juice.*"

3. When you are asked, "What *kind* of instrument is a pen?" the answer would be, "One designed *for writing;*" or, "What kind of juice is wine?" "*One extracted from grapes.*" This predicable is technically called the DIFFERENTIA, or *difference.* The *difference* and the genus are technically described as making up or constituting the species.

4. When any quality invariably and peculiarly belongs to a certain Species, but which yet is not that which we fix on as characterizing the Species, it is technically called the PROPERTY. Thus, *inebriating* is a "property" of wine, as we have seen; *risibility* is a "property" of man.

5. A predicable which belongs to *some* individuals of a Species, but not to others, is called an ACCIDENT; as a *military dress* is an accident of man, *sweetness* an accident of wine

EXERCISE.

Mention which of these five relations the lower terms of the subjoined pairs sustain to the upper:

Rose, Flower.	Gold, Heavy, p.	Man, Civilized, a.	Dictionary, Book.
Dictionary, Alphabetical.	Winter, Cold.	Plow, Implement.	Poetry, Rhyme.
Square, Rectangular.	River, Swift.	Bird, Winged.	House, Cottage.
Science, Geometry.	Blood, Red.	Animal. Bird.	Inspired writers, Apostles.

Ex. g., is *flower* the species, genus, differentia, property, or accident of Rose?

GENUS AND SPECIES.

§ 444. GENUS and *Difference* make up the SPECIES. Thus "animal" (the genus) and "rational" (the difference) constitute the "man." The Species, in reality, contains the Genus (*i. e.*, implies it); and when the Genus is called a whole, and is said to *contain* the Species, this is only a *metaphorical* expression, signifying that it comprehends the Species in its more *extensive*,

but less *full* (*intensive*) signification: *e. g.*, if I predicate of Cæsar that he is an *animal*, I say the truth, indeed, but not the whole truth; for he is *not only* an animal, but a man, so that "man" is a more *full and complete* expression than "animal;" while "animal" is more *extensive*, as it comprehends several other species; as, *Beast*, *bird*, etc. In the same manner, the name of a *species* is a more extensive, but less full and complete term than that of an *individual* (*viz.*, a singular term).

A Genus which is also a species is called a Subalternum Genus or species, as "bird," which is the genus of "pigeon," a species, is itself a species of "animal." There may be more than one *Subalternum*.

A Genus which is *not* considered as a *species* of any thing is called Summum (the highest) Genus.

A Species which is *not* considered as *genus* of any thing, but is regarded as containing under it only *individuals*, is called Infima, the lowest species.

In enumerations it is illogical to rank higher and lower species together: thus, *e. g.*, to speak of "Flowers" as being *roses*, *lilies*, *water-lilies*, would be illogical, the third article being manifestly included in the second.

	Name.	A. Intension.	B. Extension.
Genus, Summum	*Body*	Body	Stone, plant, brute, man
Genus, Subalternum	*Living body*	Body with life	Plant, brute, man.
Subalternum	*Animal*	Body with life and sensation	Brute, man.
Species, Infima	*Man*	Body with life, sensation, and reason	Man.

In the Summum Genus the Intension is least, the Extension greatest. In the Infima Species the Intension is greatest, the Extension least.

EXERCISE I.

Name the intermediate species between the following terms:

Animal,	Instrument,	Vessel,	Rite,
Mastiff.	Sword.	Frigate.	Baptism.

EXERCISE II.

In the following enumeration, specify the Illogical items:

Animals are, Horses, Lions, Dogs, Spaniels, Hares.

Colors are, White, Red, Crimson, Black, Green.

Compositions are, Histories, Poems, Odes, Orations, Essays.

Citizens are, Artisans, Manufacturers, Seamen, Sailors.

ABSTRACTION AND GENERALIZATION.

§ 445. ABSTRACTION is the process by which we notice some part or parts of the nature of an individual thing or object of perception and reflection, without considering for the time any other part or circumstance of its nature. Abstraction may also be described by a reference to its office as an instrument of reason, which is to notice those parts of several things in which they agree with one another. The word means a *drawing away* of their marks of agreement from all the distinctive marks which the single objects have.

Thus we may abstract from all the houses which come in our way certain points of agreement (as that they are covered buildings, and fit for the habitation of men), and fix the attention upon these without regard to the points of difference (namely, the height, length, position, convenience, decoration). Thus, too, we may contemplate in the mind several different "Kings," putting out of our thoughts the name and individual character of each, and the terms and places of their reigns, and considering only the *regal office* which belongs to all and each of them; and we are thus enabled to designate any or every one of them by the common (or general) term "king," or, again, by the term Royalty we can express the circumstance which is common to them.

It is by this *drawing off* that *generalization* is effected. But *abstraction* and *generalization* have not the same meaning. We can not "Generalize" without "abstracting," but we may perform Abstraction without Generalization.

If, for instance, in the language of WHATELY, any one is thinking of the "sun" without having any notion that there is more than *one* such body in the universe, he may consider it without any reference to its *place* in the sky, whether rising or setting, or any other situation; or, again, he may be considering its *heat* alone, without thinking of its *light;* or of its light alone; or of its apparent magnitude, without any reference either to its light or heat. Now in each of these cases there would be *Abstraction*, though there would be no *Generalization*, as long as he was contemplating a single individual, that which we call the "Sun."

But if he came to the belief that each of the *fixed stars* is a body affording light and heat of itself, as our sun does, he might then, by *abstracting* this *common* circumstance, apply to all and each of these, the Sun of our System and the Stars, one common term denoting that circumstance, calling them all "Suns." And this would be to *Generalize*.

Generalization, then, is the act of Comprehending, under a Common name, several objects agreeing in some point which we *abstract* from each of them, and which that common name serves to indicate. A General name is one which is capable of being truly affirmed in the same sense of each of an indefinite number of things. An Individual or a Singular name is a name which is only capable of being truly affirmed in the same sense of one thing. When we refer two or more individuals to a species, or two or more species to a common Genus, we are said to Generalize. The processes of generalization and abstraction are employed in arriving at the logical distinctions of Genus and Species.

EXERCISE I.

1. Abstract some quality from the other qualities in a field of Grass, and give a name to it.

2. Abstract from the character of Bonaparte certain qualities which fitted him to be a Tyrant, or certain qualities that fitted him to be a Warrior.

Green or *brave* indicates a certain quality in the concrete, which we can abstract from the other qualities. *Greenness* or *bravery* is a quality in the abstract. While in the concrete it is a predicate, when in the abstract it is a subject.

EXERCISE II.

Refer each couplet to a suitable Genus:

Captain,	Weaver,	Sickness,	Gluttony,
Colonel.	Cutler.	Health.	Ebriety.
Tragedy,	Kingdom,	Fencing,	Love,
Comedy.	Republic.	Dancing.	Hatred.

DIVISION.

§ 446. Logical Division is a metaphorical expression to signify the distinct (*i. e.*, separate) enumeration of several things

signified by a *common term* or *name*. This is the exact opposite of Generalization. It consists in the distribution of a Genus into its several species. For as in that you *lay aside* the *differences* by which several things are distinguished, so as to call them all by one *common name*, so in Division you *add on* the differences, so as to enumerate them by their *several particular* names. Thus "Mineral" is said to be divided into *stones*, *metals*, etc., and metals again into *gold*, *iron*, etc. These are called PARTS (or Members) of the division. An *In*dividual is so called from its being incapable of being, in this sense, *divided*.

Logical Division is different from *Physical* Division. What is true of a "logical whole" is true of each of its parts. What is true of a "physical whole" is not true of its parts. Logically, "tree" is divided into *oak*, *elms*, *pine*, etc. Physically, "tree" is divided into *root*, *trunk*, *branches*, etc. There may be two or more logical divisions of the same Genus. Thus "Book" may be divided according to the size; as, *Quarto*, *octavo*, etc.; or according to its matter; as, *Poetical*, *historical*, etc.; or according to its language; as, *Latin*, *French*, etc. The principle of the division must be adhered to from the first to the last. To begin with one principle and to introduce another, thus intermixing them, is to make a CROSS DIVISION.

The rules for dividing correctly, in the language of WHATELY, are,

I. That the *whole* be *exactly equal* to all the Parts or Members together. Nothing, therefore, must be included of which the Genus can *not* be affirmatively predicated; nothing *excluded* of which it *can*.

II. The Members [parts] must be contradistinguished, and not include *one another*, which they will do if you mix up together two or more *kinds of division*, made by introducing *several distinct classes of differences*.

Thus, if you were to divide Books into Ancient, Modern, Latin, French, English, Quarto, Octavo, Poems, History, etc. (whereof a Modern book might be French or English, a Poem or a History, etc., a Quarto book Ancient or Modern), you would be mixing together four different kinds of division of Books, according to their Age, Language, Size, and Subject. And these are what are called *Cross divisions*, because they run *across each other*,

or, in other words, are formed on several distinct *principles* of Division.

III. A Division should not be *arbitrary;* that is, its members should be distinguished from each other by "Differences" either expressed or readily understood, instead of being set apart from each other at random, or without sufficient ground.

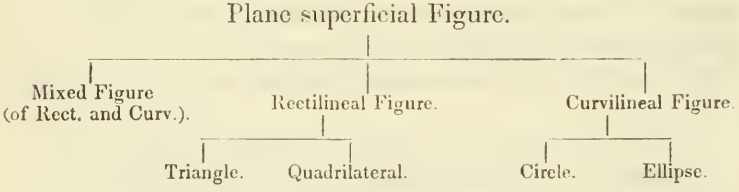
IV. A Division should be *clearly arranged* as to its Members.

Three rules are to be observed in correct division: 1. The constituent species, called the dividing members, must exclude one another. 2. The constituent species must be equal, together, to the genus divided. 3. The division must be made according to one principle.

EXAMPLES.

§ 447. Goodness of Memory may be divided into *Susceptibility, retentiveness, readiness.*—DUGALD STEWART.

Happiness consists in, 1. The exercise of the social affections. 2. The exercise of our faculties in some engaging end. 3. The prudent constitution of the habits. 4. Health.—PALEY.



EXERCISES.

Distinguish by the proper conjunctions, viz., *either* and *or*, the cross divisions in the following enumerations:

1. Men are *Merchants, farmers, lawyers, negroes, whites, Pagans, Christians.*

2. Substantives are *Masculine, feminine, proper, common.*

3. Verbs are *Transitive, Intransitive, principal, auxiliary, Substantive, Adjective.*

DEFINITION.

§ 448. Logical DEFINITION always consists of the *Genus* and *Differentia.* The former serves to mark the points in which it

agrees with others of the same kind, the latter those in which it differs from them. A plant would Logically be defined AN ORGANIZED BEING, *destitute of sensation;* the former of these expressions denoting the Genus, the latter the Difference, which are the parts of which Logic considers every species as consisting, and which are evidently separable by the *mind alone*. Thus, if Logic were defined to be *the Art of Reasoning*, we should explain this definition to consist in the statement of its "Genus" as "an Art," and of its "difference" as the art of "Reasoning."

This is accounted the most perfect and proper kind of Definition. The "Genus" and "Difference" are called technically the "metaphysical parts," as not being parts into which an individual object can be *actually* divided.

What is called a PHYSICAL DEFINITION is made by an enumeration of such parts of some object as are *actually separable:* as a Tree, for instance, is defined by an enumeration of the root, trunk, branches, bark, leaves, flower, etc.

A Definition which is made by enumerating several *Properties*, or, in the case of an individual, *Inseparable accidents*, is called a DESCRIPTION, or, according to some writers, an *Accidental Definition*. An *Individual* can be defined *only* by a description, that is, by stating the *Species* and the *Inseparable accidents*. Thus "Alexander the Great" would be Defined, that

Species. Inseparable accidents.
is, *described*, as "a king" "of Macedon who subdued Persia."

Definitions have been distinguished into *nominal* and *real*.

A Nominal definition explains merely *the meaning of the word* defined. A Real definition explains *the nature of the thing* signified by the word. They sometimes coincide; as, for instance, in the case of the circle, and so of scientific terms generally, where the *meaning of the name* and the *nature of the thing* are one and the *same*. They, however, often differ, as they do when the object defined has an actual real existence in nature independently of our thoughts, and which, therefore, may possess attributes not implied by the meaning which we attach to the name, and which are to be discovered by observations and experiments. Thus a real definition of a *Diamond* or a *Planet* would extend much beyond a Nominal definition of the same.

The Rules for framing a Definition are,

I. That a Definition should be *adequate*, comprehending neither more nor less than the Term to be defined. For instance, if, in a definition of "Money," you should specify its being "made of metal," that would be too *narrow*, as excluding the *shells* used as money in some parts of Africa. If, on the other hand, you should define it as an "article of value given in exchange for something else," that would be too wide, as it would include things exchanged by *barter*.

II. A Definition should be *clearer* than the Term defined; clearer, that is, to the *persons* you are speaking to.

EXERCISE I.

Analyze into their respective "Genera" and "differences" the following definitions of terms:

1. A meadow is a field devoted to pasturage.
2. A pension is an allowance for past services.
3. Rhetoric is the art of speaking persuasively.
4. Bigotry is exclusive attachment to party.

EXERCISE II.

Define, by "Genus" and "difference," the following terms:

An Island,	Patriotism,	A chair,	Politeness,
A Garden,	Prejudice,	Courage,	Pride.

QUESTIONS UNDER CHAPTER II.

1. What is the origin and meaning of the word term?
2. Mention the several kinds of terms, and define them.
3. Are terms limited to single words, or are they often made up of several words?
4. Mention the five predicables, and give an instance of each.
5. Of what does the species consist as related to the genus?
6. What is abstraction? and generalization? and division, with the rules? and definition, with the rules?

CHAPTER III.

THE PROPOSITION.

§ 449. A Proposition is a sentence in which something is affirmed or denied of something else. A proposition defined logically is a "*Sentence assertive*," *i. e.*, affirming or denying, "Sentence" being the *Genus*, and "assertive" the *difference*. This definition expresses the whole essence, and it relates entirely to the *words* of a proposition.

In a proposition there are *two somethings*, the *something* spoken about and the *something* said concerning it. Thus, in the proposition *Gold is yellow*, the quality, property, or attribute expressed by the word *yellow* is affirmed of the substance *gold*, so that yellow is one part of the proposition, and gold another.

Again, in the proposition *ice is not hot*, the property, quality, or attribute expressed by the word *hot* is denied of *ice*. *Ice*, therefore, is one part of the proposition, and *hot* another.

But to say *Gold yellow* is to employ words to no purpose. The combination conveys no meaning. There are only two separate somethings. The expression is imperfect. It needs a bond to connect them together.

Hence every proposition consists of three parts:

I. The Subject. The thing concerning which we make a statement, whether in the way of affirmation or denial, is called the Subject. In the examples above, *gold*, *ice*, are subjects, and we can assert of them that they are *yellow* or *hot*, or else that they are not so, *i. e.*, that they are *not yellow*, *not hot*. In the first case, the proposition is Affirmative; in the second, Negative.

II. The Predicate. The thing which we connect with the subject is the Predicate: *Yellow*, *hot*, are predicates. They are asserted or predicated of the subjects *gold*, *ice*.

III. The Copula. That part of a proposition which connects the subject and predicate is called the Copula. It is the word which serves as a sign to denote the existence of either an affirmation or a denial. *Man—mortal:* Each of these words now stands isolated from the other. Place between them the magical

word *is*, and the twain become *one* proposition. In this case the copula is affirmative. In the proposition *man is not mortal*, the copula is negative. See § 452.

EXERCISE.

Form propositions by supplying the parts that are wanting in the following pairs: 1. The Copula to the subject and predicate: *Summer — pleasant; Autumn — sober; Winter — sighing; Spring — a season.* 2. The Predicate to the subject and copula: *The air is —; The sky is —; The snow was —; The storm was —.* 3. The Subject to the copula and predicate: *— is brave; — was a hero; — is honorable; — was a coward.*

THE PARTS OF A PROPOSITION NOT MORE THAN THREE.

§ 450. In the proposition *the sun* (*is*) *shining*, we have a Simple proposition. We readily see that there are but three parts. But it must be evident to every one who reflects upon either what he hears or reads, that propositions are in reality much less simple than they have been described as being. If propositions are so short, how is it that sentences are so long? If subjects and predicates are so simple, how became periods so complex?

The fact is, that both *subjects and predicates may be made complex by the addition of subordinate parts.* A term may consist of several words:

The sun (is) shining.

The early sun (is) brightly shining.

The early sun, with glad beams, (is) brightly shining through the air.

The early sun, with glad beams, having awakened the traveler, (is) brightly shining through the air upon his path.

Terms like those of the last three examples are called *Mixed terms.* The objects which they express are called objects of *complex Apprehension*, in opposition to objects of simple apprehension, like the sun, etc. The names of objects of complex apprehension (*i. e.*, mixed terms) are sometimes called *Many-worded Names.*

Again, one proposition may be subordinate to another; in

other words, a whole proposition may enter into the structure of many-worded names, *e. g.*,

1. The man (is) returning,
2. Who was sent to market.

Combine these, and they form but a single designation or name. Thus, *the man who was sent to market* (*is*) *returning*. The words, *the man who was sent to market*, form but a single name or term. See LATHAM'S *Outlines*.

THE PARTS OF A PROPOSITION NOT FEWER THAN THREE.

§ 451. Apparent contradictions to the statement that the parts of a Proposition are not fewer than three, are of two sorts. The first is referable to the practice of language, more or less general; the second to the seeming properties of the copula.

1. *a.* The Predicate and Copula may be contained in one word; *e. g.*, instead of saying *fire is burning*, we may say, as we generally do, *fire burns*. In this case the grammatical form of the proposition does not coincide with the logical form; nevertheless, as it is clear that the shorter and more compendious form is capable of being resolved into the longer one, the statement, that the parts of a proposition are no fewer than three, may still hold good.

b. The Subject and Copula may be contained in one word. The Latin proposition, *est bonus = he is good*, exemplifies this.

c. The Subject, Copula, and Predicate may be contained in one word, as in the Latin *voco = I am calling*.

2. *The seeming properties of the Copula.*—Many logicians have considered that, when the predicate implies simple existence, it is expressed by the *copula alone*, as in such expressions as *God is*.

This error arises from the word *is* being a copula and *something more*. It superadds to its power of denoting the agreement or disagreement between the subject and predicate the *notion of existence*. The essentially *relative* character of the copula is, moreover, a proof of the erroneousness of the view indicated.

In the Hebrew language the copula is commonly omitted, and in the Greek this is very often the case. This is merely one

proof out of many that the structure of propositions in language does not always coincide with the structure of propositions in logic.

Questions of Appeal are implied propositions, being plainly equivalent either to affirmative or negative ones. Thus, "Who would be insane enough, without the hope of future recompense, to undertake constant labor?" is equivalent to "No one would be (insane enough, without the hope of future recompense, to undertake constant labor)."

Propositions which do not explicitly contain the copula may be easily resolved into those which do. Thus, "Gold surpasses all metals in brilliancy" may be stated, "Gold is superior to all metals in brilliancy." In this case we distinguish the copula from the predicate.

1. Where the substantive verb is introduced by the adverb *there*, it is itself both copula and predicate, being equivalent to *exist*: "*There* is no flesh in man's obdurate heart." See § 506.

2. The Subject will sometimes succeed the predicate, though its common order is to precede it. In this case it is often represented at the beginning of the sentence by the pronoun *it*; as, *It* is (to be hoped) *that we shall succeed.* Hence *it* represents the subject, *that we shall succeed.*

EXERCISE I.

Point out the Subject and the Predicate in the following examples:

1. (To tell all that we think) is inexpedient.
2. "Better (to reign in hell than serve in heaven.)"
3. It is unlawful to kill an innocent man.
4. Rising early is healthful.
5. There is (no such thing as witchcraft.)
6. There can be no natural desire of artificial good.
7. "Sweet is the breath of morn."

EXERCISE II.

Express the following propositions in strict logical form, making the Copula, when necessary, apparent, and distinguish the Subject and Predicate:

1. Are such abilities as those of man made for no purpose?
2. Remorse follows disobedience.

3. A philosopher should understand Geometry.
4. True friendship has a tendency to secure veracity.
5. Who is pleased to have his all neglected?

DIVISION OF PROPOSITIONS.

§ 452. 1. CATEGORICAL Propositions are those which are expressed absolutely; as, *Cæsar was a tyrant.*

HYPOTHETICAL Propositions are those which are expressed conditionally; as, *If Cæsar was a tyrant, he deserved death.*

2. Propositions are divided, according to their *Quality*, into AFFIRMATIVE and NEGATIVE; as, *Birds fly; man is not perfect.* An affirmative proposition is one whose copula is affirmative, as in the first example. A negative proposition is one whose copula is negative, as in the second example.

3. Propositions are divided, according to their *Quantity*, into UNIVERSAL and PARTICULAR; as, *England is an island; All tyrants are miserable; No spendthrift is happy.* These are Universal propositions. The Subject in each of these propositions *is taken Universally*, as standing for *any thing* and *every thing* that the term is capable of being applied to in the same sense. A term so taken is said to be "distributed."

Some islands are fertile; All tyrants are not assassinated, are Particular propositions. The Subject in each of these propositions is *taken Particularly*, as standing only for part of the things signified by it, and the term is said to be UNDISTRIBUTED. The words *all*, *every*, as in the last example, when prefixed to Negative propositions, are not to be considered as signs of universality. For *all tyrants are not assassinated* is equivalent to *some tyrants are not assassinated.* This last is evidently a Particular and not a Universal proposition. Singular propositions, as when a proper name is used, are reckoned as Universals; as, *Brutus was a Roman*, *i. e.*, the *whole* of Brutus.

1. A Universal Affirmative: *All cowards are cruel.* U. A.
2. A Universal Negative: *No coward is cruel.* U. N.
3. A Particular Affirmative: *Some kings are assassinated.* P. A.
4. A Particular Negative: *All kings are not assassinated.* P. N.

EXERCISES.

Give the Names of the following propositions:

1. Cicero was an eloquent patriot.
2. If Cicero was a patriot, he ought not to have been put to death.
3. Whoever is capable of deliberate crime is responsible.
4. No one is gratuitously wicked.
5. All the accused were not guilty.
6. Some blacks are civilized.

DISTRIBUTION.

§ 453. When a term or general name stands for each and every individual which it denotes, it is said to be DISTRIBUTED. It is equivalent to the phrase "*taken universally*." Thus, in the proposition *All men are mortal*, the Subject, *man*, is distributed, because mortality is affirmed of each and every man. The Predicate, *mortal*, is not distributed, because the only mortals who are spoken of in the proposition are those who happen to be men, while the word, for aught it appears, may (and in fact does) comprehend under it an indefinite number of objects besides man.

In the proposition *Some men are mortal*, both the Subject and the Predicate are UNDISTRIBUTED, that is, they are *taken particularly*, in other words, only *in part*. In the following, *No man is perfect*, both the Subject and the Predicate are distributed. Not only is the attribute perfection denied of the entire class, but that class is severed and cast out from the whole of the class perfect, and not merely from some part of that class.

The *Predicate* of a proposition has no such sign as "*all*" or "*some*" affixed to it, which denote, when affixed to the Subject, the distribution or non-distribution of that term. And yet it is plain that each Term of the proposition, whether subject or predicate, must always be meant to stand either for the whole or for part of what is signified by it, or, in other words, be distributed or undistributed. When I say x is y, the term y is considered as standing for *part* of the things to which it is applicable, in other words, is undistributed. It makes no difference whether

I say "*all x*" or "*some x*" is *y*. The Predicate is equally undistributed in both cases, the only thing denoted by *all* and *some* being the distribution or non-distribution of the *Subject*.

1. All Universal propositions (and no particular) distribute the *Subject*.

2. All Negative (and no affirmative), the *Predicate*.

EXERCISE.

In which of the following propositions is the Subject, and in which the Predicate, distributed?

1. All men are sinful.
2. Washington was the savior of his country.
3. No human government allows absolute liberty.

CONVERSION.

§ 454. Conversion of a proposition is the transposition of the terms. When the Subject is made the Predicate, and the Predicate the Subject, a proposition is said to be converted. No conversion is employed for any logical purpose, unless it be *illative*, i. e., *when the truth of the Converse* is implied in the given proposition; *e. g.*,

No virtuous man is a rebel, *therefore*
No rebel is a virtuous man.
Some boasters are cowards, *therefore*
Some cowards are boasters.

Conversion can, then, be illative only when no term is distributed in the Converse which was not distributed in the given proposition. In a *Just Definition* the terms are *exactly equivalent*, or, as they are called, *convertible terms;* it is no matter which is made the subject and which the predicate.

"All equiangular triangles are equilateral, and
All equilateral triangles are equiangular."
Here the terms are *convertible*.

OPPOSITION.

§ 455. Two propositions are said to be opposed to each other when, having the same subject and predicate, they differ in *quantity*, in *quality*, or both. It is evident that with any given subject and predicate you may state four distinct propositions,

any two of which are said to be *opposed;* hence there are four kinds of opposition, viz.:

1. The two Universal (U. A. and U. N.) are called *contraries.*
2. The two Particular (P. A. and P. N.), *sub-contraries.*
3. A Universal Affirmative and a Particular Affirmative (U. A. and P. A.); or a Universal Negative and a Particular Negative (U. N. and P. N.), *subalterns.*
4. A Universal Affirmative and a Particular Negative (U. A. and P. N.); or a Universal Negative and a Particular Affirmative (U. N. and P. A.), *contradictories.*

Contrary propositions may both be false, but can not both be true. Sub-contrary may both be true, but can not both be false. Of two Sub-alternate propositions, the truth of the Universal proves the truth of the Particular; and the falsity of the particular proves the falsity of the universal, but not *vice versâ.* Of two Contradictory propositions, one must be true and the other false:

All X (U. A.) is Y
No X (U. N.) is Y } Contraries.

Some X (P. A.) is Y
Some X (P. N.) is not Y } Sub-contraries.

All X (U. A.) is Y
Some X (P. A.) is Y
No X (U. N.) is Y
Some X (P. N.) is not Y } Subalterns.

All X (U. A.) is Y
Some X (P. N.) is not Y
No X (U. N.) is Y
Some X (P. A.) is Y } Contradictories.

SIMPLE PROPOSITIONS AND COMPLEX.

§ 456. In order for a proposition to be SIMPLE, its terms must be simple. The Substantive or pronoun, forming one of them, must be the name of an object of incomplex apprehension. The Adjective or participle, that very often forms one, must also be simple. Finally, the Verb, if it stand instead of a participle and copula, must also be simple. *A Complex proposition is one which has a complex term, or whose verb, if it stand for both predicate and copula, is modified by some adjunct.* See § 442 and § 535.

COMPOUND PROPOSITIONS.

§ 457. Compound Propositions are those which are made up of two or more subjects or predicates, or both. They are either Conjunctive or Disjunctive, according as the connection subsisting between those different subjects or predicates is of a copulative or disjunctive character.

1. He is both a knave and a fool (Conjunctive).
2. Every action is good or bad (Disjunctive).

EXERCISE.

Distinguish the compound propositions from such as are compounded in appearance, and state which of the former are *conjunctive* and which *disjunctive*, and point out the *complex*.

1. Friendship either finds or makes men equal.
2. He who voluntarily lives quite alone must be either more or less than a man.
3. The Doctrine which places the chief Good in pleasure is unworthy of a philosopher.
4. It is not the cross, but the cause, which makes the Martyr.
5. The subject and predicate are both distributed in universal negatives.
6. The sun, moon, and stars can not all be seen at once.
7. Either this man hath sinned, or his parents.
8. Extreme riches and poverty are alike to be deprecated.

INDEFINITE PROPOSITIONS.

§ 458. An Indefinite Proposition is one in which it is left undetermined by the form of the expression whether it is to be considered Universal or Particular; as, *Birds sing*. We may know from facts that this ought to be considered as a particular proposition = *some* birds sing, but not from the expression itself. "Birds come from eggs." We may know from facts that this ought to be considered as a universal proposition = all birds come from eggs, but not from the expression itself. We are often obliged to judge from the subject matter whether a proposition is Universal or Particular.

TRIFLING PROPOSITIONS.

§ 459. TRIFLING PROPOSITIONS are those in which the relation of the Predicate to the Subject is such that to connect the one with the other is to assert little or nothing. They have the grammatical structure of a proposition, but not the logical force of an assertion.

Under the head of such propositions we may class, (1.) All identical propositions, namely, those in which the Predicate is the *same* as the Subject; as, "A triangle is a triangle." (2.) Those in which it is a *synonym* of it; as, "To pardon is to forgive." Akin to these is the enunciation of truths that are so obvious as to be truisms; as, "Man is rational."

Sometimes, however, identical propositions in form are not trifling propositions, as when an emphasis is thrown upon the copula or the predicate; as, "Home is home;" "I am that I am."

THE RELATION OF THE PROPOSITION TO THE PARTS OF SPEECH.

§ 460. *The Parts of Speech are determined by the structure of propositions; and a word is a Noun, a Conjunction, or a Verb, according to either the place it takes in a proposition, or the relation it bears to one.* This will be fully shown from the following statement.

1. Is the Grammatical form of a word a sufficient test? No substantive, in the etymological signification of the term, ends in *-ειν* in Greek, while infinitive verbs do so end. Nevertheless, the infinitive forms, *τὸ φθονεῖν*, *ἐν τῷ φθονεῖν*, are, in value, not verbs, but substantives. For the purposes of *Syntax*, at least, the logical test, as opposed to the etymological test, is indispensable. This is especially true in the English language, which is more irregular in its etymological forms than the classical languages. In a given case we do not think of saying what part of speech a word is until we have seen it used in a sentence. The etymological form, then, is an insufficient test.

2. Neither is the Phonetic form (*i. e.*, the sound) of a word a test. The same combination of sounds may have a variety of meanings, and may sometimes constitute one part of speech,

sometimes another. The word *up* is an Adverb in the sentence *I go up in a balloon;* a Preposition in the sentence *I go up a tree.*

"*Love* is not *love*
Which alters when it alteration finds."

"I do *love* thee so
That I will shortly send thy soul to heaven."

"He was present at that *love* feast."

How do we know what part of speech *love* is in these several cases? Evidently from the office which it performs, and not from its form. It is a Noun, or a Verb, or an Adjective, according to its office in these three propositions. A *part* of speech can, in a given case, be distinguished only by examining the *speech* itself, and the principal speech is the proposition.

THE PARTS OF SPEECH WHICH COMPOSE SIMPLE PROPOSITIONS.

§ 461. In the classification of the parts of speech already given, we have seen what is the relation which each bears to the proposition.

The Substantive. A word that can enter into the structure of a simple proposition either as the subject or the predicate, is called a *Substantive* or *noun;* as, "*Iron is hard.*" Here the word *iron* is the subject, one of the three parts of a simple proposition. "Washington was *president.*" Here the word *president* is the predicate, one of the three parts of a simple proposition. A noun is the name of any thing that exists, or that is conceived to exist. Hence we see how it can form the subject of a proposition. "A name," says Hobbes, "is a word taken at pleasure, to serve for a mark, which may raise in our mind a thought like to some thought such as we had before, and which, being pronounced to others, may be to them a sign of what thought the speaker had before in his mind." See § 243.

The Adjective. A word which can enter into the structure of a simple proposition as a predicate, but not as a subject, is called an *Adjective;* as, "Snow is *white.*" Here *white* is the predicate of a simple proposition, but it can not be the subject. We can not say white is snow in the sense of predicating *snow* of *white.* See § 264.

The Pronoun. A word which stands for a noun, and can enter into the structure of a simple proposition either as the subject or the predicate, is a *Pronoun*. The meaning of a pronoun varies with the *variable* relations of objects to which it is applied, while the meaning of nouns expresses the *constant* characteristics of the objects to which it is applied. Nouns are absolute names, pronouns relative. See § 288.

The Verb. A word capable of forming by itself both the predicate and copula of a proposition, is a *Verb*. See § 317.

Sometimes even the substantive-verb itself is both copula and predicate, namely, where *existence* alone is affirmed or denied; as, "God is." Here *existing* is the predicate. See § 346.

Articles. Certain words which serve to mark the subject of a proposition as Definite or Indefinite, but with less precision than the demonstrative pronoun or the numeral. These words are *an* and *the*. See § 284.

PARTS OF SPEECH WHICH CAN ENTER ONLY INTO COMPLEX PROPOSITIONS.

§ 462. Adverbs. A word which can not by itself form the constituent part of a simple proposition, but which can, in combination with Verbs or Adjectives, form a part of a complex proposition, is called an *Adverb*. See § 361.

Prepositions. A word which can not by itself form a constituent part of a simple proposition, but which can enter into a complex term to express some relation, is a *Preposition*.

When a word originally a preposition connects with a verb, and simply indicates the *manner* in which an action takes place, it is, in such case, an adverb. See § 371.

PARTS OF SPEECH WHICH DO NOT ENTER INTO THE STRUCTURE OF PROPOSITIONS.

§ 463. Conjunctions. A word which connects two propositions, without entering into the construction of either, is called a *Conjunction*. "The day is bright, *because* the sun is shining."

A conjunction is a word denoting the relation which one proposition bears to another. Some words are employed sometimes as conjunctions and sometimes as prepositions; as, *All fled but he*. Here the word *but* is a conjunction, and the propositions

are two in number: 1. All fled; 2. *but he did not fly.* All *fled but him.* Here the word *but* is a preposition, meaning *except*, and the proposition is single. See § 375.

INTERJECTIONS. A word which can not enter into any proposition, or connect two propositions, but simply expresses surprise or any emotion, is called an *Interjection.* They have a meaning, but not a meaning connected with assertion. See § 381.

EXERCISES.

1. In two different propositions use the same word (*i. e.*, the same in form) as a Substantive and a Verb.

2. In two different propositions use the same word as a Pronoun and a Conjunction.

3. In two different propositions use the same word as an Adjective and an Adverb.

4. In two different propositions use the same word as an Adverb and a Preposition.

5. In two different propositions use the same word as a Conjunction and a Preposition.

6. In two different propositions use the same word as a Conjunction and an Adverb.

7. In three different propositions use the same word as a Substantive or Adjective, and a Verb (stone).

8. In two different propositions express different degrees of definiteness by the articles.

9. Change two affirmative propositions into two negative ones by using different negatives.

10. Change two propositions into two questions, and mention which are their predicates.

THE RELATION OF CERTAIN LOGICAL FORMS TO CERTAIN STATES OF THE MIND.

§ 464. Human language is but a transcript of the various states of the human mind in its various movements. Logical forms are but an exhibition of the movements of the mind when employed in reasoning.

As a preliminary statement, the following extract from WHATELY's "Logic" may be useful in showing the connection between language and the mind.

"I. There are three operations (or states) of the *mind* which are immediately concerned in argument: 1st. Simple Apprehension; 2d. Judgment; 3d. Discourse or Reasoning.

"1st. Simple Apprehension (*mere* apprehension) is that act or condition of the mind in which it receives a notion of any object, and is analogous to the perception of the senses. It is either complex or incomplex. Incomplex apprehension is of one object or of several, without any *relation* being perceived between them, as of '*a man*,' '*a horse*,' 'cards.' Complex is of several, *with* such a relation, as of '*a man on horseback*,' 'a pack of cards.'

"2d. Judgment is the comparing together in the mind two of the notions (or ideas) which are the objects of apprehension, whether complex or incomplex, and pronouncing that they *agree* or *disagree* with each other (or that one of them *belongs* or *does not belong* to the other); judgment is, therefore, either affirmative or negative.

"3d. Reasoning (or discourse) is the act of proceeding from one judgment to another, founded upon that one (or the result of it).

"Each of these operations is liable to a corresponding defect, namely, 'Simple Apprehension' to *indistinctness;* 'Judgment' to *falsity;* and 'Reasoning' to *inconclusiveness.*

"II. Language affords the *signs* by which these operations of the mind are expressed and communicated. The notion obtained in an act of *apprehension* is called, when expressed in language, a *term;* an act of *judgment* is expressed by a *proposition;* an act of *reasoning* by an *argument* (which, when *regularly* expressed, is a syllogism)." See § 466.

It is desirable to avail ourselves of any rules and caution as to the employment of language that may serve to guard against the defects just mentioned, to the utmost degree that is possible; in other words, to guard, by the best rules we can frame, against *terms* not conveying a distinct meaning; against *false propositions*, mistaken for true; and against *apparent arguments*, which are, in reality, *inconclusive*, though likely to be mistaken for real arguments.

QUESTIONS UNDER CHAPTER III.

1. What is a proposition?
2. Of how many parts does a proposition consist?
3. What is the subject? The predicate? The copula?
4. Give examples of these three parts.
5. Can the parts of a proposition be more than three?
6. How can the subject and predicate be made complex?
7. Give an example of the manner in which they can be made complex.
8. Can the parts of a proposition be fewer than three?
9. Exhibit apparent contradictions to the statement that the parts of a proposition can not be fewer than three.
10. In what language is the copula commonly omitted?
11. What is said of questions of appeal?
12. Into what can propositions which do not explicitly contain the copula be resolved?
13. What is said of the substantive verb when it is introduced by the adverb there?
14. When the subject of a proposition succeeds the predicate, by what word is it represented?
15. What are categorical propositions? Give an example.
16. What are hypothetical propositions? Give an example.
17. How are propositions divided according to their quality? Give examples.
18. How are propositions divided according to their quantity? Give an example of a universal affirmative and of a universal negative; of a particular affirmative and of a particular negative.
19. When is a term said to be distributed?
20. What propositions distribute the subject, and what propositions distribute the predicate?
21. What is conversion? Give an example.
22. When are terms convertible?
23. What is opposition, and how many kinds of opposition are there? Give examples.
24. What is a simple proposition? and what is a complex proposition?
25. What are compound propositions? Give an instance.
26. What is an indefinite proposition? Give an instance.
27. What are trifling propositions? Give an instance.
28. How are the parts of speech determined? Exhibit the proof.
29. Mention the parts of speech which compose simple propositions; and those which can enter only into complex propositions; and those which do not enter into the structure of propositions.
30. How many operations of the mind are concerned with argument? To what defect is each of these exposed? What logical forms are adapted to these several operations of the mind?

CHAPTER IV.

ARGUMENT.

§ 465. Thus far we have dealt with Terms as expressing the simple apprehension of the mind, and Assertions as expressing an act of Judgment; we now proceed to the subject of Argument as expressing the act of Reasoning.

An Argument is defined as an Expression in which, from something laid down (assumed as true), something else is *concluded* to be true, as following necessarily from the other.

A Conclusion is a proposition proved by Argument, and is always drawn from *two* other propositions, called the Premises.

The *Premises* are the two propositions from which the conclusion is drawn, and are so called because they are *premised*, or put before it.

Thus, "Every tyrant deserves death.

Cæsar was a tyrant;

Therefore he deserved death."

Here the first proposition is a Premise; the second proposition is a Premise; the third proposition is the Conclusion. The three propositions taken together is an Argument.

An Argument sometimes has only one premise *expressed*, while the other is *suppressed*, as being admitted. Thus, "Cæsar was a tyrant, therefore he deserved death." Here we have but one premise expressed, but the other is understood. This, indeed, is the more common form.

Every Argument consists of two parts: that *which is proved*, and that by *means of which* it is proved; the former, *before* it is proved, is called the *question;* when proved, the *conclusion;* that which is used to prove it, if stated last, is called the *reason*, and is introduced by the conjunction "*because*," or some other *causal* conjunction; as, "Cæsar deserved death *because* he was a tyrant." If the conclusion be stated last, which is the strict logical form, then that which is employed to prove it is called the premise, and the conclusion is introduced by some *illative*, as *therefore;* as, "Cæsar was a tyrant, therefore he deserved death."

Arguments thus stated, without the third proposition, which is in a syllogism, are called *Enthymemes.* See § 467. "We are dependent, therefore we should be humble." Here the major premise is suppressed.

In ordinary language, the word "Argument" is often employed to denote the *Premises* alone, or sometimes that one of the premises which is *expressed* when the other is *understood;* as when one speaks of proving so and so *by* this or that argument, meaning by such and such a Premise.

SYLLOGISM.

§ 466. A SYLLOGISM is an argument so expressed that the conclusiveness of it is manifest from the mere *form of expression alone*, independently of the meaning of the words; as, Every X is Y; Z is X; therefore Z is Y. If the premises are assumed to be true, the conclusion must follow. The Premises here are, 1. Every X is Y, which is the Major Premise; 2. Z is X, which is the Minor Premise. Z is Y, is the Conclusion.

Let X, Y, and Z stand for *any terms whatever*, the conclusion must follow from the very form of the expression, according to the following general statement:

1. Any thing whatever (as Y) affirmed of *a whole class* (as X),

2. Under which class something else (as Z) is comprehended,

3. May be affirmed of that (namely, Z) which is so comprehended.

1. *Every Syllogism must have three, and only three, Terms;* viz., the Middle term, and the two terms of the Conclusion or Question. Of these, 1. The *Subject* of the conclusion is called the *Minor* term; 2. Its predicate, the *Major* term; and, 3. The *Middle* term is that with which each of the others is separately compared, in order to judge of their agreement or disagreement with each other. Thus, in the above syllogism, Z is the minor term, Y is the major term, and X is the middle term. The *major term* is so called from its being of more extensive signification than the *minor.*

2. *Every Syllogism must have three, and only three, Propositions;* viz., 1. The *Major Premise*, in which the major term is compared with the *middle;* 2. The *Minor Premise*, in which

the minor term is compared with the middle; and, 3. The Conclusion, in which the minor term is compared with the major. The *Major Premise* is usually placed first. When terms are said to be *compared* with each other, it is meant that one of them is affirmed or denied by the other.

Of the two premises, the *Major* is, in common discourse, called the "Principle," and the *Minor Premise* the "Reason."

CANONS AND RULES.

1*st Canon.*—Two terms which *agree* with one and the same third may be declared to agree with each other.

2*d Canon.*—Two terms, whereof one *agrees* and the other *disagrees* with one and the same third, may be pronounced to disagree with each other.

When two terms are brought together as subject and predicate of a proposition, they are described, in technical language, as *agreeing* or *disagreeing* with each other, according as the one is *affirmed* or *denied* of the other. The former of these canons applies to affirmative, the latter to negative propositions.

1*st Rule.*—A Syllogism must have three, and only three, Terms.

2*d Rule.*—It must have three, and but three, Propositions.

3*d Rule.*—The Middle term must be one only, *i. e.*, not *double;* must be *unequivocal;* and must be, in one at least of the premises, distributed.

4*th Rule.*—No Term is to be distributed in the Conclusion that was not distributed in the Premise (or there must be no "illicit" process).

5*th Rule.*—One at least of the premises must be affirmative; since, if both were negative, the Middle term would not be pronounced either to agree with each of the "Extremes," or to agree with one and to disagree with the other, but to *disagree* with *both;* whence nothing can be inferred; as, "No X is Y, and Z is not X," evidently affords no ground for comparing Y and Z together.

6*th Rule.*—If one premise be *negative*, the Conclusion must be negative; since, inasmuch as the other premise must be affirmative, the Middle will have been assumed to agree with one of the "Extremes," and to disagree with the other.

EXERCISE.

Point out the three Propositions in each of the following Syllogisms, and name them; also each Subject, Predicate, and Copula; also the Major term, the Minor term, and the Middle term:

1.	2.	3.	4.
All B is C;	No B is C;	All B is C;	No B is C;
All A is B;	All A is B;	Some A is B;	Some A is B;
Therefore	Therefore	Therefore	Therefore
All A is C.	No A is C.	Some A is C.	Some A is not C.

1. Every dispensation of Providence is beneficial;
   Afflictions are dispensations of Providence;
   Therefore they are beneficial.
2. No predaceous animals are ruminant;
   The lion is a predaceous animal;
   Therefore the lion is not ruminant.
3. All tyrants deserve death;
   Cæsar was a tyrant;
   Therefore he deserved death.
4. No one who lives on terms of confidence with another is justified in killing him;
   Brutus lived on terms of confidence with Cæsar;
   Brutus, therefore, was not justified in killing Cæsar.

The Mode of a Syllogism is the designation of the three Propositions it contains (in the order in which they stand), according to their respective Quantity and Quality; that is, according as each proposition is universal or particular, affirmative or negative; that is, according as each proposition is A, E, I, or O. Out of sixty-four combinations obtained by $4 \times 4 \times 4$, there are only eleven modes in which any syllogism can be expressed.

The Figure of a Syllogism is the situation of *the Middle term* in the two premises respectively with relation to the two Extremes (or Terms) of the conclusion, namely, the Major and Minor terms.

Let X be the Middle term, Y the Major term, and Z the Minor term.

In the First Figure the Middle term is made the *Subject* of the *Major premise*, and the *Predicate* of the *Minor;* as, Every X is Y; Z is X; therefore Z is Y.

All electrical phenomena (X) are measurable (Y);

Magnetism (Z) is an Electrical phenomenon (X);

Therefore it (Z) is measurable (Y).

Here the middle term is less extensive than the major, and more extensive than the minor.

In the SECOND FIGURE the Middle term is the *Predicate of each* Premise. In this, none but negative conclusions can be proved, since one of the premises must be *negative*, in order that the Middle term may be (by being the predicate of a Negative) distributed; as, No Y is X; Z is X; therefore Z is not Y.

The nervous fluid will not travel along a tied nerve;

Electricity will travel along a tied nerve;

Therefore Electricity is not the nervous fluid.

Here the Middle term is more extensive than the major or the minor term.

In the THIRD FIGURE the Middle term is the *Subject of each* premise. In this Figure none but particular conclusions can follow; as, Every X is Y; every X is Z; therefore some Z is Y.

All virtuous men are conscientious;

All virtuous men are happy;

Therefore some who are happy are conscientious.

Here the Middle term, "virtuous men," is less extensive than either the major or the minor term.

The FOURTH FIGURE (Y is X; X is Z; therefore Z is Y) is omitted by some logicians as awkward and unnecessary.

THE ENTHYMEME.

§ 467. An ENTHYMEME is a syllogism with one premise suppressed. It is an abridged form of an argument. This is the ordinary form of speaking and writing. See § 465.

EXERCISE.

Draw out the following Enthymemes into regular syllogisms:

1. Cæsar was a tyrant, therefore he deserved death.

2. The Epicureans can not be regarded as true philosophers, for they did not reckon virtue as a good in itself.

3. Some reviewers do not refrain from condemning books which they have not read; they are, therefore, not candid.

4. How can ye believe who receive honor one of another?

RHETORICAL ENTHYMEME.

§ 468. The RHETORICAL ENTHYMEME is a sentence which contains the materials of a syllogism, but does not itself furnish a legitimate conclusion. The concurrence of several defective syllogisms of this sort are equivalent to a demonstrative one. In the investigation of the authorship of the Letters of Junius, the following defective Enthymemes have been employed, which, taken together, form a strong case:

The author of "Junius" wrote a particular hand;
Sir Philip Francis wrote the same kind of hand;
Therefore Sir Philip Francis is the author of "Junius."

The author of "Junius" made certain mistakes in correcting proof-sheets;
Sir Philip Francis made the same mistakes;
Therefore Sir Philip Francis is the author of "Junius."

The author of "Junius" had a particular style;
Sir Philip Francis had the same style;
Therefore Sir Philip Francis is the author of "Junius."

The author of "Junius" is guilty of an anomalous use of certain words;
Sir Philip Francis is guilty of the same;
Therefore Sir Philip Francis is the author of "Junius."

The author of "Junius" employs certain images;
Sir Philip Francis employs the same;
Therefore Sir Philip Francis is the author of "Junius."

The author of "Junius" ceased to write at a particular time;
Sir Philip Francis must have ceased to write at the same time;
Therefore Sir Philip Francis is the author of "Junius."

CONDITIONAL SYLLOGISMS.

§ 469. In a Conditional Proposition there are *two* members (categorical propositions), whereof one is asserted to depend on the other. That on which the other depends is called the *Antecedent;* that which depends on this, the *Consequent;* as, If "*this man is a murderer*," (Antecedent.) "*he deserves death*." (Consequent.) The Antecedent being assumed to be true, the Consequent is granted as true

also. And this may be considered from two points of view: 1st. Allowing that the Antecedent *is* true, the Consequent *must* be true; 2d. Supposing the Antecedent were true, the Consequent would be true. Hence there are two kinds of conditional syllogisms, namely, the *Constructive* and the *Destructive*. If A is B, X is Y. Let this be the Major Premise. Then if you add, "but A is B, therefore X is Y," this forms a Constructive Syllogism. If you say X is not Y, therefore A is not B, this is a Destructive Syllogism. Thus, "If this river has tides, the sea into which it flows must have tides;" then, if I add, "this river has tides," it follows, in conclusion, "that the sea into which it flows has tides," which is a Constructive Syllogism. If I add, "the sea into which it flows has not tides," it follows that "this river has not tides," which is a Destructive Syllogism.

SORITES.

§ 470. Sorites is a series of Arguments in which the Conclusion of each is made one of the Premises of the next.

EXERCISE.

1. A is B; B is C; C is D; D is E; ∴ A is E.
2. The Epicurean Deities are without action;
   Without action there is no virtue;
   Without virtue there is no happiness;
   The Epicurean Deities are therefore without happiness.
3. Wilkes was a favorite with the populace;
   He who is a favorite with the populace must know how to manage them;
   He who knows how to manage them must well understand their character;
   He who well understands their character must hold them in contempt:
   Wilkes must, therefore, have held the populace in contempt.

DILEMMA.

§ 471. Dilemma is an argument equally conclusive by contrary suppositions. It implies a double antecedent:

1. If you have in the *major* premise *several antecedents*, all with the same consequent, then these Antecedents, being (in the

minor) disjunctively granted (*i. e.*, it being granted that some one of them is true), the one *common consequent* may be inferred.

If A is B, C is D; if X is Y, C is D; but either A is B, or X is Y; therefore C is D. "If the blessed in heaven have no desires, they will be perfectly content; so they will if their desires are fully gratified; but either they will have no desires, or have them fully gratified; therefore they will be perfectly content."

2. But if the *several antecedents* have each a *different consequent*, then the Antecedents being, as before, disjunctively granted, you can only *disjunctively* infer the consequents. If A is B, C is D; and if X is Y, E is F; but either A is B, or X is Y; therefore, either C is D, or E is F. "If Æschines joined in the public rejoicings, he is inconsistent; if he did not join, he is unpatriotic; but he either joined or not, therefore he is either inconsistent or unpatriotic."

3. When you have several Antecedents, with each a different consequent, which consequents, instead of wholly denying, you *disjunctively* deny, then, in the Conclusion, you deny disjunctively the Antecedents. If A is B, C is D; if X is Y, E is F; but either C is not D, or E is not F; therefore, either A is not B, or X is not Y. "If this man were wise, he would not speak irreverently of Scripture in jest; and if he were good, he would not do so in earnest; but he does it either in jest or in earnest; therefore he is either not wise or not good."

In the first we have the simple constructive dilemma; in the second, the complex constructive; in the third, the destructive. Every Dilemma may be reduced into two or more simple conditional syllogisms.

This kind of Argument was urged by the opponents of Don Carlos, the pretender to the Spanish throne, which he claimed as heir-male, against his niece the Queen, by virtue of the Salic law excluding females, which was established (contrary to the ancient Spanish usage) by a former King of Spain, and was repealed by King Ferdinand. They say, "If a King of Spain has a right to alter the law of succession, Carlos has no claim; and if no King of Spain has that right, Carlos has no claim; but a King of Spain either has or has not such right; therefore (on either supposition) Carlos has no claim."

ANALOGY.

§ 472. Analogical Propositions are those of which one of them asserts a Principle manifesting itself in a given set of circumstances, while the other asserts the same principle as manifested in all circumstances, or, more commonly, in a different set of circumstances. And an Argument from Analogy is a direct and unconditional inference of the latter of these two propositions from the first. For example, from the principle expressed in the proposition, "By speaking ill, men learn to speak ill," may be inferred, by analogy, the two following Propositions:

By speaking, men learn to be able to speak.

By speaking well, men learn to be able to speak well.

DEDUCTION, INDUCTION, AND EXAMPLE.

§ 473. Deduction is the process of reasoning from a general principle to a particular case.

Induction is the process of reasoning from particular cases to a general principle.

Example is the process of reasoning from one particular case to another.

It is absurd to choose by lot an officer in whom skill is needed;

It is, therefore, absurd to choose a general by lot.

Here we have a specimen of *Deductive* reasoning.

It is absurd to choose by lot a musician, architect, pilot, or physician;

It is, therefore, absurd to choose by lot an officer in whom skill is needed.

Here we have a specimen of *Inductive* reasoning.

It is absurd to choose a pilot by lot,

It is, therefore, absurd to choose a general by lot.

Here we have a specimen of reasoning from *Example*.

FALLACIES.

§ 474. A Fallacy is a deceptive or unsound argument, by which a man is convinced, or endeavors to convince others, of what is not really proved.

I. *The Undistributed Middle.*

White is a color . . . . . Every X is Y;
Black is a color; therefore . . . . Every Z is Y;
Black is white . . . . . Every X is Z.

"Some animals are beasts;
Some animals are birds; therefore
Some birds are beasts."

The fallacy of the reasoning in these two syllogisms is evident. The middle term is not distributed. *It is a rule that the* middle term must be distributed once at least in the premises (*i. e.*, by being the subject of a universal, or predicate of a negative. See § 466), and once is sufficient; since, if one extreme has been compared to a *part* of the middle term, and another to the *whole* of it, they must have both been compared to the *same.*

If the middle term is ambiguous, there are, in reality, two middle terms in sense, though but one in sound. An ambiguous middle term is either an *equivocal* term used in different senses in the two premises, *e. g.*,

Light is contrary to darkness;
Feathers are *light;* therefore
Feathers are contrary to darkness,

or a term *not distributed.*

II. *Illicit Process.*—No term must be distributed in the conclusion which was not distributed in one of the premises, for that would be to employ the *whole* of a term in the conclusion, when you had employed only a *part* of it in the premise; *e. g.*, in the following there is an illicit process of the major term:

All quadrupeds are animals . . . . . Every Y is Z;
A bird is not a quadruped; therefore . . . . No X is Y;
A bird is not an animal . . . . . No X is Z.

In the following there is an illicit process of the minor term:

All independent persons deserve the elective suffrage;
Englishmen are independent persons; therefore
They deserve the elective suffrage.

If this Conclusion is proved, the minor premise must imply that all Englishmen are independent. But this is not the case; and therefore the argument is fallacious, from the insufficient induction of the minor premise.

III. *Negative Premises.*

A fish is not a quadruped . . . . . No X is Y;
A bird is not a quadruped . . . . . No Z is Y;
Therefore a fish is not a bird . . . . No X is Z.

Here both premises being negative, the middle is not said to agree with either of the other terms.

IV. *Petitio Principii* is a name given to those fallacies in which the premise appears manifestly to be the same as the conclusion, or else is actually proved from the conclusion; as, to attempt to prove the existence of God from the Bible, when the Bible, since it professes to be a revelation from him, assumes his existence; or as when you prove the necessity of regeneration from the depravity of man, and then prove the depravity of man from the necessity of regeneration. This is *arguing in a circle*, and is sometimes called *begging the question*. In all cases of this kind there is an *unduly assumed premise*.

V. *Ignoratio Elenchi*, or *irrelevant conclusion*. This fallacy consists in substituting for the legitimate conclusion one that resembles it; as, Cleon urged the *justice* of putting certain revolters to death. Diodotus remarked, in reply, that this was nothing to the purpose, since the Athenians were not sitting in *judgment*, but in *deliberation*, of which the proper end is expediency.

EXAMPLES OF FALLACIES.

§ 475. 1. *Projectors* are unfit to be trusted; this man has formed a *project;* therefore he is unfit to be trusted. This, coming under the head of an ambiguous middle, is what is called *Fallacia* figuræ Dictionis. It is built on the Grammatical structure of language, from men usually taking for granted that *Paronymous words*, i. e., those belonging to each other, as the substantive, adjective, verb, &c., of the same root, have a precisely corresponding meaning, which is by no means universally the case.

2. A sophist persuades the multitude that a member of the House of Commons is bound to be guided in all points by the opinion of his constituents, and, in short, to be merely their *spokesman;* whereas law and custom, which may be regarded as fixing the meaning of the term, require no such thing, but enjoin the representative to act according to the best of his *own*

judgment, and on his own responsibility. The fallacy of this opinion rests on the fact that the *Etymological* meaning of the word *represent* is not the same with its customary meaning.

3. *Three and two* are two numbers; five is three and two; therefore five is two numbers. Here *three and two* are ambiguous, signifying, in the major premise, "taken distinctly;" in the minor, "taken together."

4. Whatever is universally believed is true; the existence of God is not universally believed; therefore it is not true. Here the fallacy consists in an "illicit process of the major term."

5. "What is bought in the market is eaten; raw meat is bought in the market; therefore raw meat is eaten." Here we have the *fallacia accidentis*. The middle term is used in one premise (the major) to signify something considered *simply in itself;* in the other premise (the minor), to signify that its *accidents* are taken into account with.

6. "To allow every man an unbounded freedom must always be, on the whole, advantageous to the state; for it is highly conducive to the interests of the community that each individual should enjoy a liberty, perfectly unlimited, of expressing his sentiments." Here we have the fallacy of the *petitio principii*. In the latter part of the sentence, the very point is assumed as proof which is asserted in the first part; in other words, the premise and the conclusion are identical. The English language is perhaps the more suitable for the fallacy of the *petitio principii*, from its being framed from two distinct languages, and thus abounding in synonymous expressions which have no resemblance in sound and no connection in etymology; so that a sophist may bring forward a proposition expressed in words of Saxon origin, and give as a reason for it the very same proposition stated in words of Norman origin, as in the above example.

7. The Royal Society were imposed on by being asked *to account for* the fact that a vessel of water received no addition to its weight by a live fish put into it. While they were seeking for the *cause*, they forgot to ascertain the *fact*, and thus admitted, without suspicion, a mere fiction. In this case the fallacy consists of an *undue assumption* of a premise.

QUESTIONS UNDER CHAPTER IV.

1. What is an argument?
2. What is the conclusion?
3. What are the premises?
4. Give an example of an argument; and state which are the two premises, and which the conclusion.
5. Are both premises always expressed?
6. Of how many parts does an argument consist? and what are they? and what are they called?
7. In what order are they stated? and what conjunctions are employed in stating them?
8. What are arguments called which are stated without the third proposition?
9. How is the word argument employed in common discourse?
10. What is a syllogism? Give an example.
11. How many terms has a syllogism? Name and describe them.
12. How many propositions has a syllogism? Name and describe them.
13. Mention the canons and the rules.
14. What is the mode of a syllogism? How many combinations are there? and in how many can a syllogism be expressed?
15. What is the figure of a syllogism?
16. Describe the first figure, and give an illustration.
17. Describe the second figure, and give an illustration.
18. Describe the third figure, and give an illustration.
19. What is an enthymeme? Give an example.
20. What is a rhetorical enthymeme? Give an example.
21. Describe a conditional syllogism. What two kinds of conditional syllogisms are there? Give examples of each.
22. What is a sorites? Give an example.
23. What is a dilemma?
24. Describe the three classes of dilemma, and give an example of each.
25. What are analogical propositions? and what is an argument from analogy? Give an instance.
26. What is deduction? Give an instance.
27. What is induction? Give an instance.
28. What is example? Give an instance.
29. What is a fallacy? and what are several kinds of fallacies?
30. Give some account of the undistributed middle, with an example; and of an illicit process, with an example; and of negative premises, with an example; and of a petitio principii, with an example; and of an ignoratio, with an example.
31. Give some promiscuous examples of fallacies.

EXERCISES UNDER PART V.

LOGICAL ANALYSIS.

§ *475. Logical Analysis is that process by which the Logical Forms in a passage are distinguished, named, and described.

EXAMPLES.

1. The art, the literature, and the eloquence of all times have united in paying a common homage to the Bible.

The whole sentence is a PROPOSITION.

The art, the literature, and the eloquence of all times is the SUBJECT.

Have united in paying a common homage to the Bible is the PREDICATE.

The subject and the predicate are the TERMS.

2. Gold is a metal, often found pure in the shape of dust, is heavy, and is coined into eagles.

Gold is a SPECIES; *metal* is the GENUS; *often found pure in the shape of dust* is the DIFFERENTIA; *heavy* is a PROPERTY; *coined into eagles* is an ACCIDENT. These are PREDICABLES.

3. Whatever exhibits marks of contrivance and design is the work of an intelligent author. The world exhibits marks of contrivance and design. Therefore the world is the work of an intelligent author.

Here we have three propositions. The first is the MAJOR PREMISE. The second is the MINOR PREMISE. The third is the CONCLUSION.

The work of an intelligent author is the MAJOR TERM.

The world is the MINOR TERM.

Exhibits marks of contrivance and design is the MIDDLE TERM.

The three propositions, taken together, are a SYLLOGISM.

Analyze the following passage, and state which are propositions; which are the Logical subjects; which are Logical predicates; and mention any other Logical forms.

This evil, of positively bad reasoning, of concluding what can not be justly concluded, arises from a want of due acquaintance with the instrument necessarily used in every process of reason-

ing, namely, language. And hence appears the importance of those two studies which teach us to analyze, logic and grammar. Language is indeed a wonderful instrument, but the very facility of using it with a certain degree of effect, for we all talk and occasionally argue, is apt to conceal from us the difficulty of acquiring a perfect command of it. We constantly find persons both speaking and writing vaguely: using words in different senses, or in no well-defined sense at all, without being aware of it; and, as never having analyzed the process of correct reasoning, arguing in a manner at random, and supposing that to be proof, or an answer to an objection, which in reality is not so. These are faults for which the study of grammar and of logic is the appropriate remedy. In both, we take language to pieces, examine its structure, and learn to appreciate and recognize those defects to which it is the most liable. In logic, especially, we learn what may be called the skeleton of reasoning, that simple form, which, however concealed under the more ornamental form of our common style of talking or writing, as the skeleton is concealed by our flesh, can never be really departed from without involving a fallacy. Knowing this skeleton accurately, we can in an instant feel, even through the covering, the flesh, so to speak, of our ordinary language, whether all the bones are in their right places; nay, we know where to suspect disorder, and, by passing our probe at once to the suspected part, we can see whether or no all is sound.—ARNOLD.

SYNTHESIS.

1. Compose sentences in which there shall be various terms.
2. Compose sentences in which there shall be various predicables.
3. Compose a logical definition of some term.
4. Compose sentences in which there shall be a universal affirmative and a universal negative; and a particular affirmative and a particular negative.
5. Compose a simple proposition and a complex proposition.
6. State a syllogism, and mention which is the major premise; and the minor; and the conclusion; and which is the major term, the minor term, and the middle term.
7. Compose sentences containing other logical forms.

PART VI.

SYNTACTICAL FORMS IN THE ENGLISH LANGUAGE.

CHAPTER I.

DEFINITIONS.

§ 476. Syntax, from the Greek *σύν, with, τάξις, arrangement*, treats of the arrangement and combination of words in propositions and sentences.

Etymology deals with the forms of *single* words, and teaches the office and power of the different parts of speech. Syntax deals with *groups* of words, and teaches how to combine the several parts of speech together in propositions and sentences.

Syntactical forms are combinations of words viewed only in their relation to each other, according to the laws of the language. Thus "Of government" is a syntactical form, in which the preposition governs the noun. "A wise son" is a syntactical form, in which the article "a" and the adjective "wise" belong to the substantive "son." Syntactical forms are either sentences, or members, or clauses, or phrases, or any two words related to each other in the way of agreement and government.

Concord is the agreement which one word has with another in Gender, Number, Case, or Person.

Government is that power which one word has over another in directing its Mode, Tense, or Case.

Convertibility.—In Syntax, one part of speech is often used for another, and may therefore be said to be convertible, as in this example, *To err is human=error is human.* The combination *to err* is an Infinitive verb, and yet it is converted from its primary use into a noun. In like manner, the Participle is used as a substantive; as, *Erring is dangerous=error is dangerous.* The Adjective is converted into a substantive; as, *The evils of life; the goods of fortune.* So an Adverb, a Preposition, or a Conjunction can be used for a noun; as, *One long now=present time;* he said *from*, not *to; none of your ifs.*

In these examples, *now*, *from*, and *if* are used as Substantives. In like manner, a Preposition can be converted into an Adjective; as, A *through* ticket.

Grammatical Equivalents.—When one phrase or word can take the place of another phrase or word in a sentence without materially changing the meaning of the sentence, it is a Grammatical equivalent of the other: *To err is human = error is human.* The sign of equality used in mathematics (=) is the sign in grammar for Grammatical equivalents. See § 540.

A Sentence is the expression of a thought in words. A declarative sentence is the same as a proposition. Sentences may consist either of one proposition, or of two or more propositions connected together. A sentence consisting of one proposition is called a *Simple* Sentence; as, "I study my lesson." A sentence consisting of two or more propositions is called a *Compound* Sentence; as, "Industry procures a competence, and frugality preserves it."

Sentences are *Declarative;* as, "I am writing." *Interrogative;* as, "Where am I?" *Imperative;* as, "Be quiet." *Conditional;* as, "If he should grieve." *Exclamatory;* as, "O wretched man that I am!" For a more full account of sentences, see § 531.

THE RELATION OF SYNTAX TO LOGIC.

§ 477. So closely connected is Grammar with Logic, the former having originally grown out of the latter, that a thorough knowledge of syntactical forms can not be acquired without a previous knowledge of certain logical forms and logical terms. Part Fifth of this work is, therefore, to be viewed as strictly subsidiary and preparatory to Part Sixth. To that part the student is referred especially for the Definition of such Names as Terms, Simple Terms, Complex Terms, Proposition, Complex Proposition, Compound Proposition.

GRAMMATICAL SUBJECT.

§ 478. The Grammatical Subject is the same as the Logical Subject, when the latter is a *simple term* or *single word;* as, "*God* is great." Here the Grammatical Subject of the verb *is* and the Logical Subject are the same, namely, *God.*

When the Logical Subject is *complex*, consisting of a *combination of words*, the Grammatical Subject is the leading word in that combination. "ALEXANDER, *the son of Philip*, was the conqueror of Darius." Here *Alexander, the son of Philip*, is the Logical Subject, being a complex term; and *Alexander*, the leading word, is the Grammatical Subject. ALEXANDER, *who conquered Darius*, was the son of Philip. Here *Alexander, who conquered Darius*, is the Logical Subject, and *Alexander* is the Grammatical Subject. The Grammatical Subject is either a Noun, or some word standing for a noun. The Logical Subject consists of the Grammatical Subject and its various *modifications*.

GRAMMATICAL PREDICATE.

§ 479. The GRAMMATICAL PREDICATE (Latin *predicare*, to assert) is the same as the Logical Predicate, when the Logical Predicate is contained in a *common verb*, or when the Logical Predicate is a *simple term* or *single word;* as, "He *runs;*" "he is an *orator;*" "he is *wise*." Here the Grammatical predicates are the same as the Logical predicates.

But when the Logical Predicate is a complex term, and made up of a combination of words, the Grammatical Predicate is the leading word in that combination; as, "The Scriptures are *worthy of our confidence*." Here *worthy of our confidence* is the Logical Predicate, and *worthy* is the Grammatical Predicate.

The Grammatical Predicate is contained in a common verb, which also contains the copula; or else is a Noun or an Adjective, or what stands for a noun or an adjective, with the Substantive verb as a copula. A Logical Predicate is the Grammatical Predicate with its modifications. See § 535.

Of a subject we may predicate, 1. An *action;* as, "He *loves*." 2. A *quality;* as, "Gold is *heavy*." 3. *Identity;* as, "Iron is a *mineral*." In these three cases there is, in the first, a verb; in the second, an adjective; in the third, a substantive.

FIGURES OF SYNTAX.

§ 480. I. ELLIPSIS, Greek ἔλλειψις, *an omission*, is the omission of some word or words in a sentence necessary to a full and

regular construction; as, "The heroic virtues I admire:" *which* is here omitted. "He (Marat) three times changed the title of his journal; its spirit, never." Here *he changed* is omitted. "Better be hurried forward for a season on the wings of the tempest, than stagnate in a death-like calm, fatal alike to intellectual and moral progress."—PRESCOTT.

II. ZEUGMA, Greek *ζεῦγμα*, *a joining*, is a species of ellipsis by which an adjective or verb which is put in construction with a nearer word is, by way of supplement, referred to one more remote; as, "They wear a garment like that of the Scythians, but a *language* peculiar to themselves."

III. PLEONASM, Greek *πλεονασμός*, *fullness*, is a redundancy of words: "Never did Attieus succeed better in gaining *the universal* esteem and love of *all men*." Here *universal* is redundant, or *the* and *of all men* are redundant.

IV. ENALLAGE, Greek *ἐναλλαγή*, *change*, is the use of one gender, number, case, person, tense, mode, or voice for another; as, "He *begun* to write," for "he *began* to write."

V. HYPERBATON, Greek *ὑπέρβατον*, *transgression*, is the transposition of words out of their natural and grammatical order; as, "All price beyond," instead of "beyond all price."

VI. HYPALLAGE, Greek *ὑπαλλαγή*, *change*, is an interchange of construction; as, "*His coward lips did from their color fly*," instead of "*the color did fly from his coward lips*."

VII. ANASTROPHE, Greek *ἀναστροφή*, *inversion*, is a species of Hyperbaton, by which we place last, and perhaps at a great distance, what, according to the common order, should have been placed first. The beginning of Paradise Lost is an example of that figure:

> "Of man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal taste
> Brought death into the world and all our woe,
> With loss of Eden, till one greater man
> Restore us and regain the blissful seat,
> Sing, heavenly Muse!"

The natural order of the words in this passage is, *Heavenly Muse, sing of man's first disobedience*, etc.

VIII. HYSTERON PROTERON, Greek *ὕστερον*, *latter*, *πρότερον*, *former*, is a species of Hyperbaton, by which that which is first

done is last mentioned; as, "*He was bred and born in Boston;*" "*Our father is in good health; he is yet alive.*"

QUESTIONS UNDER CHAPTER I.

1. What is syntax as distinguished from etymology?
2. What are syntactical forms?
3. What is concord? What is government?
4. What is convertibility? Give illustrations.
5. What is a grammatical equivalent?
6. What is a sentence, and what kinds of sentences are there? Give illustrations.
7. What is ellipsis? with illustrations; and zeugma? with illustrations: pleonasm? with illustrations; enallage? with illustrations; hyperbaton? with illustrations; hypallage? with illustrations; anastrophe? with illustrations; hysteron proteron? with illustrations.
8. Can a thorough knowledge of syntactical forms be obtained with a previous knowledge of certain logical forms? Why not?
9. State the difference between a logical subject and a grammatical subject, and illustrate each.
10. State the difference between the logical predicate and the grammatical predicate, and illustrate each.

EXERCISES UNDER CHAPTER I.

Name the following sentences, according to § 476:

"He loves his country." "Life is short, and art is long." "He spoke with energy." "Will he visit Palestine?" "Be faithful unto death." "If he should arrive in time." "What converse passed between us two in all those shadowy solitudes!"

Point out first the Propositions, next the Logical Subject and Predicate, and then the Grammatical Subject and Predicate in each of the following sentences:

1. The Christian ministry is the worst of all trades, but the best of all professions.

Model *a*. Here are two propositions. *The Christian ministry* is the Logical Subject of each proposition, expressed or understood. *The worst of all trades* is the Logical Predicate of the first, and *the best of all professions* is the Logical Predicate of the second. The Grammatical Subject of the two prop-

ositions is the *ministry;* and the Grammatical Predicate of the first is the *worst*, and of the second is the *best.*

2. Good-nature, like a bee, collects honey from every herb. Ill-nature, like a spider, sucks poison from the sweetest flower.

Model *b.* Here *Good-nature, like a bee*, is the Logical Subject of the first proposition, and *collects honey from every herb* is the Logical Predicate; it being understood that the verb *collect* is equivalent to *is collecting*, *is* being the copula. The Logical Subject of the second proposition is *Ill-nature, like the spider*, and the Logical Predicate is *collects* = is *collecting poison from the sweetest flowers.* The Grammatical Subject of the first is *Good-nature*, and the Grammatical Predicate is *collects.* The Grammatical Subject of the second is *Ill-nature*, and the Grammatical Predicate is *sucks.* The copula is not regarded in Syntax.

3. The intellect of the wise is like glass; it admits the light of heaven, and reflects it.

4. A speech being a matter of adaptation, and having to win opinions, should contain a little for the few, and a great deal for the many.

5. The virtue of paganism was strength; the virtue of Christianity is obedience.

Give names and definitions of the following Figures in Syntax:

1. Who stabs my name would stab my person too,
Did not the hangman's axe lie in his way.

2. His genteel and agrecable manners have made him a universal favorite of every body.

3. The hollow sound
Sung in the leaves, the forest shook around,
Air blackened, rolled the thunder, groaned the ground.

4. When first thy sire, to send on earth
Virtue, his darling child, designed.

5. In descending the hill, he gave the reins to his horse and his fury.

6. Last Whitsuntide he was well and alive.

7. The skipping king—he ambled up and down.

8. Not in the legions
Of horrid hell can come a devil more damned
In ills to top Macbeth.

CHAPTER II.

SYNTAX OF THE SUBSTANTIVE.

NOMINATIVE CASE.

§ 481. RULE I.—A Noun used either as the SUBJECT or the PREDICATE of a finite verb is in the Nominative Case; as, "*Man* reasons;" "*he* is the *architect* of his own character." Here *man* is the Subject of the verb reasons, and is in the nominative case; and *architect* is the Predicate of the verb is, and is in the nominative case.

The leading rules under the noun apply also to Pronouns. What is *peculiar* to the Pronoun is given under the rules for the Pronoun. The words Subject and Predicate, without a qualifying epithet, are, in Syntax, used in the Grammatical sense, though the Logical sense is the primary one.

Note I.—A Noun with a Participle, used Independently of the Grammatical construction into which it logically enters, is in the nominative case; as, "*He being dead*, we shall live;" "the *king having arrived*, the soldiers were drawn up in battle array." This is called the nominative absolute, because the case depends on no other word. Its logical meaning is as evident as if the syntactical construction were such that the case be made to depend on some other word.

a. Originally, in the Anglo-Saxon, nouns thus standing Independently or absolutely were in the dative; as, *Up a sprungenre sunnan=the sun having arisen. Him*, also, in the Anglo-Saxon, was in the dative. This would seem to justify the phraseology in Milton, "And *him destroyed*, or won to what may work his utter loss." In other cases, Milton conformed to the rule just given; as, "Whose gray top shall tremble, *he descending*."

b. A noun and a participle thus used in the nominative absolute form is an *abridged sentence*, and may be introduced into the general construction by the proper conjunction or adverb; as, "The two *armies being* thus *employed*, Cælius began to

publish several violent and odious laws." The nominative absolute in this sentence can be resolved into the following Grammatical equivalent: "*While* the two *armies were* thus *employed*, Cælius began to publish several violent and odious laws."

Note II.—A Noun used in Direct Address is in the nominative case; as, "O *Judgment*, thou art fled to brutish beasts!" "*John*, come hither." This last example is equivalent to the vocative case in the Latin language.

Note III.—A Nominative without its intended Verb sometimes occurs in a certain abrupt mode of writing; as, "*These men*—how I detest them!" The first words, being the subject of discourse, when uttered, awaken such strong feeling in the mind of the speaker, that he quits the trammels of a formal arrangement, and leaves the nominative without a verb. This mode of writing was formerly more common than it is now, as in the following stanza:

"They routed, drank, and merry made,
Till all his *gold* it waxed thin,
And then his *friends* they slunk away,
And left the unthrifty heir of Linne."

In expressions like the following there is a Pleonasm: "Your *fathers*, where are they? and the *prophets*, do they live forever?" "Bad *men they* often honor virtue at the bottom of their heart." Superfluous nominatives should be avoided in common language.

Expressions like the following are not to be encouraged, though there are authorities in their favor: "It is *really curious*, the *course* which balls will sometimes take."

Note IV.—A Noun in the nominative without a verb is sometimes found in Exclamatory sentences: "But, oh their *end*, their dreadful *end!*"

"A *steed!* a *steed* of matchless speed,
A *sword* of metal keene!
All else to noble hearts is drosse,
All else on earth is meane."—MOTHERWELL.

Here the mind, for the moment, is so absorbed in the object that it simply utters the term, without making an assertion respecting it.

Note V.—Nouns used as Titles of Books, and Names of Places and of Persons, are very often in the nominative without a verb; as, "Chambers's *Cyclopædia;*" "the Astor *House.*" These expressions are elliptical.

Note VI.—In Poetry, a Noun in the nominative without a verb may sometimes be found, chiefly in those cases where the omitted verb would express an Address or Answer; as,

> "To whom thus Michael: Judge not what is best
> By pleasure, though to nature seeming meet,
> Created as thou art to nobler end."—MILTON.

Note VII.—A Noun in the nominative case without a verb is very frequently found in the Answer to a Question; as, "Who invented the electro-magnetic telegraph?" "*Morse*" (invented it.) Here the ellipsis is supplied. "Who first drew lightning from the clouds?" "*Franklin.*"

COLLOCATION.

§ 482. The Subject-nominative generally precedes, the Predicate-nominative generally follows the verb, as above. To this rule there are exceptions:

1. In Interrogative, Exclamatory, and Imperative sentences, the Subject-nominative follows the verb; as, "How many apples have (Sub.) *you?*" "What (Pred.) *beautiful* apples those are!" "Give (Sub.) *thou* those apples."

2. When the subjunctive mode suppresses the conjunction *if* or *though*, the Subject-nominative follows the verb; as, "Were (Sub.) *it* true, I should rejoice."

3. When *neither* or *nor* is used for *and not*, the Subject-nominative follows the verb; as, "The eye that saw him shall see him no more, *neither* shall his (Sub.) *place* any more behold him." "This was his fear, *nor* was his (Sub.) *apprehension* groundless."

4. When a Neuter or a Passive verb is preceded by a preposition and its case, or by the adverbs *here*, *hence*, *these*, *thence*, *now*, *then*, *hereafter*, *thus*, the Subject-nominative follows the verb; as, "Here was the (Sub.) *tomb*," etc.

5. After such verbs as *to say*, *to think*, the Subject-nominative follows the verb; as, "'Trim,' said my (Sub.) *uncle Toby.*"

6. When the sentence begins with an emphatic adjective, the

Subject-nominative follows the verb; as, "Wonderful are thy (Sub.) *works*."

7. When the adverb *there* precedes the verb, the Subject-nominative follows the verb; as, "There was neither (Sub.) *knocker* nor (Sub.) *bell-handle* at the door where Oliver and his master stopped."

EXERCISES IN SYNTAX.

1. In these exercises a part of the examples have the letters C. S. affixed to them, to indicate *Correct Syntax*. This class of examples are intended to illustrate the corresponding rule or note, and impress it on the memory of the learner. The Teacher, after the example has been read, *is expected to ask the Pupil to state the rule or note, and also its particular application to the example*. Thus the rule is made to explain the syntax of the example, and the example to illustrate the meaning of the rule.

2. A part of the examples have the letters F. S. affixed to them, to indicate *False Syntax*. Examples of this class *the learner is expected to correct, and to give the rule or note for the correction, as before*.

3. A part of the examples have the sign of equality (=) affixed to them, to indicate Grammatical Equivalents, which the pupil is expected to give. *The practice of finding grammatical equivalents, if persevered in, will be of great value in giving the pupil command of language*. See § 540.

4. It is also earnestly urged upon the Teacher *that he should require the Pupils to select examples from other books under each rule and note*. This will both test and increase their knowledge of the rule or note in its practical application.

EXERCISES UNDER RULE I.

NOMINATIVE CASE.

Rule I.—*a*. God tempers the wind to the shorn lamb. C. S. (In this example, *God* is the Subject of the verb *tempers*, and is in the nominative case.)

b. Truth is the daughter of Time. C. S. Here *daughter* is the Predicate of the verb *is*, and is in the nominative case

c. Penn, despairing of relief in Europe, bent the whole energy of his mind to accomplish the establishment of a free government in the New World.—Bancroft. C. S.

d. Brutus was, from his youth up, a student of philosophy, and well versed in the systems of the Greeks. C. S.

e. Them are the books imported for the Astor Library. F. S.

f. The nations not so bless'd as thee
Must, in their turn, to tyrants fall;
While thou shalt flourish great and free,
The dread and envy of them all.—Thomson. F. S.

Note I.—*a.* At length, the Russians being masters of the field of battle, our troops retired, the uproar ceased, and a mournful silence ensued. C. S.

b. Shame being lost, all virtue is lost. C. S.

c. The atmosphere's being clear, and my sight good, I beheld the ship in the far distance approaching. F. S.

d. Him being on deck, we gave three cheers to the good ship. F. S.

e. There being many other passages relative to the subject, he refuses to make a premature decision. =

f. Can the Muse,
Her feeble wing all damp with earthly dew,
Soar to that bright empyreal? =

Note II.—*a.* O Faithful Love, by poverty embraced!
Thy heart is fire, amid a wintry waste;
Thy joys are roses, born on Hecla's brow;
Thy home is Eden, warm amid the snow.—Elliott. C. S

b. O full of all subtlety and mischief, thee child of the devil F. S.

Note III.—*a.* My friends, do they now and then send a wish, or a thought after me?—Cowper. C. S.

b. And the souls of thine enemies; them shall he sling as out of the middle of a sling. C. S.

Note IV.—A sail! a sail! How speaks the telescope? C. S.

Note V.—The Royal Exchange. The Duke of Wellington C. S.

Note VI. Thus Satan; and him thus the Anarch old,
With faltering speech, and visage incomposed,
Answered.—Milton. C. S.

Note VII.—*a.* Who invented the safety-lamp? Sir Humphrey Davy.

b. Who discovered America? Columbus.

Here let the pupils bring forward examples which they have selected to illustrate the rule and notes.

POSSESSIVE OR GENITIVE CASE.

§ 483. RULE II.—A Noun used to limit another noun by denoting POSSESSION or ORIGIN is put in the Possessive Case; as, "*Washington's* prudence saved his country." "*Solomon's* Temple was for generations the glory of Palestine."

In the last example, *Temple* denotes *any temple; Solomon's* limits it to the particular one which Solomon built. So in the first example, the noun *prudence* is limited by the noun *Washington's.*

Note I.—The limited Substantive is frequently omitted, that is, *understood*, when no mistake can arise; as, "Let us go to St. Paul's," that is, *church.* "Nor think a lover's are but fancied woes;" that is, a lover's *woes.* In these cases there is an ellipsis of the governing word. See figures of Syntax. In Latin, *ad Dianæ = ad ædem Dianæ.*

Note II.—When the thing possessed is the *common* property of two or more possessors, the sign of the possessive is suffixed only to the last noun; as, "John, Thomas, and *James's* house;" that is, a house of which the joint ownership is vested in these three persons.

Note III.—But when the thing possessed is the individual and *separate* property of two or more possessors, the sign of the possessive is suffixed to each noun; as, "He has the *surgeon's* and the *physician's* opinion;" that is, he has the opinion of the surgeon, and the opinion of the physician, and these opinions may differ the one from the other.

> "For thou art Freedom's now, and Fame's;
> One of the few, the immortal names
> That were not born to die."—HALLECK.

Note IV.—The possessive case may sometimes be resolved into the Objective with the preposition *of;* as, "*Napoleon's army*" may be changed into "*the army of Napoleon.*" This

is an instance of Grammatical equivalents. *Napoleon's army = the army of Napoleon.*

But though the Saxon or English Genitive is often convertible into what has been called the Norman or the Analytic Genitive, yet in some cases it can not be. Thus, "the Lord's day" is the Christian Sabbath; "the day of the Lord" is the day of Judgment. When the general relation of simple possession is intended, either may be used. But when the one substantive denotes merely the *substance* or *matter*, or some quality or thing characteristic of the other, the Norman form is used; as, "A crown of gold;" "a man of wisdom." These are not convertible into the English Genitive. "*Cloth of wool*" can not be converted into "*wool's cloth;*" nor "a *cup of water*" into "*water's cup;*" nor the "*idea of an angel*" into "*an angel's idea.*"

Note V.—When the thing possessed is only *one* of a *number* belonging to the possessor, both the *possessive case* and *of* are used; as, "A friend *of* his *brother's*," implying that his brother has more friends than one; "the picture of my *friend's*," signifying that it is one of several belonging to him. For these we have the Grammatical equivalents: "one of his brother's friends;" "this is *one* of his friend's pictures." "This picture of my friend" suggests a different meaning, namely, a *likeness* of my friend. The form indicated by this rule has been called the *double possessive.*

Note VI.—A Noun depending upon a Participle used as a noun, is put in the possessive case; as, "He was averse to the *nation's involving* itself in war;" "the time of William's *making* the experiment at length arrived." Here *involving* in the one case, and *making* in the other, are used as nouns, and are governed by the prepositions *to* and *of.*

Note VII.—Sometimes two or three words in a state of Government may be dealt with as a single word in the possessive; as, "*The King of Saxony's army.*" In this expression three things are evident: 1. That the *army* is spoken of as belonging not to the country *Saxony*, but to the King of that country. 2. That the sign of the possessive naturally comes after the word King; as, "The King's army." 3. That, as the expression stands, the army appears to be spoken of as belonging to Saxony. Yet this is not the fact. The truth is, that *the whole ex-*

pression is dealt with as a single word. So we say "*Little and Brown's book-seller's shop.*"

Note VIII.—The possessive case, like the adjective, belongs to the Attributive combination, and is often a Grammatical equivalent to the adjective. The *King's* cause = the *Royal* cause. *Cæsar's* party = *the Cæsarean* party. So closely connected in force is the possessive case with the adjective, that some grammarians call it an adjective.

Note IX.—Ambiguous expressions like the following should be avoided, when it can be done. Thus, *the love of God* may mean, *objectively*, "our love to him;" or, *subjectively*, "his love to us." The injuries of the Helvetii = the injuries done *by* them, subjectively, or = the injuries done *to* them, objectively. "The reformation of Luther" denotes either the change on others, the object, or the change on himself, the subject. "The reformation *by* Luther, or *in* Luther," removes the ambiguity. The connection will sometimes explain the meaning of such expressions.

Note X.—The frequent recurrence either of the Analytic possessive or of the Inflective possessive should be avoided. See Exercises.

Note XI.—When the first noun ends in *s*, the *s* is often annexed to the apostrophe in prose, but frequently omitted in poetry; as, "*James's* book;" "*Miss's* shoes;" "*Achilles'* wrath to Greece the direful spring."

Note XII.—The *s* after the apostrophe is omitted when the first noun has the sound of *s* in each of the last two syllables, and the second noun begins with that of *s;* as, For *righteousness' sake;* for *conscience' sake.* When the second noun does not begin with *s*, the practice is various; as, "But we are Moses' disciples," John, ix., 28. "Again, such is his (Falstaff's) deliberate exaggeration of his own vices, that it does not seem quite certain whether the account of his *hostess's* bill found in his pocket, with such an out-of-the-way charge for capons and sack, with only a halfpenny worth of bread, was not put there by himself as a trick to humor the jest upon his favorite propensities, and as a conscious caricature upon himself."—Hazlitt's *Lectures.*

COLLOCATION.

§ 484. In the present English, the Genitive or Possessive case always precedes the noun which it limits; as, The *man's hat = hominis pileus;* never the *hat man's = pileus hominis.*

ATTRIBUTIVE RELATION OF THE GENITIVE CASE.

§ 485. A substantive in the *possessive case*, or under the government of the preposition *of*, is said, when it is in the genitive relation, to be joined to a substantive *attributively*. The different kinds of attributive genitive relations are,

1. The relation of the *active subject or agent* to an action or effect: "The course *of the sun;*" "*Solomon's* temple" = the temple built by Solomon; "the march *of an army.*"

2. The relation of *possessor* to the thing *possessed:* "The *king's* crown;" "the *boy's* hat;" "the garden *of the poet.*"

3. The mutual relation of *one person to another:* "The *boy's* Father;" "a *man's* Friend."

4. The relation of a *whole* to its parts: "The top *of a tree;*" "the wheels *of a carriage.*" This relation is also called that of the *partitive genitive.*

5. The relation of a *quality* to a person or thing: "A ring *of gold;*" "a man *of honor.*" The genitive formed by inflection, or the Saxon Genitive, is generally used to express the relation of the possessor, and sometimes to express the relation of the *agent* to an action and the *mutual* relation of persons. The analytic genitive, or the Norman Genitive, as it is sometimes called, is almost always used to express the relation of quality.

EXERCISES UNDER RULE II.

THE POSSESSIVE CASE.

RULE II.—*a.* Man's extremity is God's opportunity. C. S.

b. Thy forest, Windsor, and thy green retreats,
At once the monarch's and the Muse's seats,
Invite my lays.—POPE. C. S.

c. A letter on his father's table, the next morning, announced that he had accepted a commission in a regiment about to embark for Portugal.—CHARLES LAMB. C. S.

d. Gray hairs are death's blossoms. C. S.

e. A mother tenderness and a father's care are nature's gifts for man advantage. F. S.

f. Whose works are these? They are Cicero's, the most eloquent of men. C. S.

Note I.—Will you go to the president's this evening? C. S.

Note II.—*a.* The captain, mate, and seamen's exertions brought the ship, under Providence, safely to port. C. S.

b. Peter's, John's, and Andrew's occupation was that of fishermen. F. S.

Note III.—*a.* He has obtained the governor's and the secretary's signature to that document. C. S.

b. This measure gained the king as well as the people's approbation. F. S.

Note IV.—*a.* England's glory he promoted. =

b. He labored to promote the welfare of the world. =

Note V.—*a.* This is a discovery of Sir Isaac Newton's. C. S.

b. This is a picture of Raphael's. C. S.

Note VI.—*a.* Such will ever be the effect of youth's associating with vicious companions. C. S.

b. This coolness was occasioned by the queen intercepting certain letters. F. S.

Note VII.—*a.* The anniversary of King William and Queen Mary's accession to the throne approached. C. S.

b. The Bishop's of London charge gave great offense. F. S.

Note VIII.—He fought and died in defense of America's liberty= Give the equivalent.

Note IX.—*a.* He was influenced by the love of Christ. = and= Give the two equivalents.

b. He was stimulated to take arms by the injuries of England. =and=

Note X.—*a.* The extent of the prerogative of the King of England is sufficiently ascertained. F. S.

b. That is my father's brother's daughter's house. F. S.

Note XI.—*a.* Burns's poetry is the offspring of genius. C. S.

b. St. Agnes' eve—ah, bitter cold it was!
The owl, for all his feathers, was a-cold.—KEATS. C. S.

Note XII.—*a.* I was here introduced to Justus' son, a very pleasing young man. C. S.

b. If ye suffer for righteousness' sake, happy are ye. C. S.

THE OBJECTIVE OR ACCUSATIVE CASE.

§ 486. Rule III.—A noun depending on a Transitive verb is in the Objective Case; as, "God rules the *world which* he created." The objective case is complementary to a Transitive verb, and is necessary to complete the sense.

Note I.—A noun in the objective case follows an Intransitive verb when the two are kindred in Signification; as, "To *live* a *life* of virtue;" "to *die* the *death* of the righteous."

On the same principle, some transitive verbs take a second objective; as, "He struck *him* a severe *blow*."

Under this rule may be ranged certain idioms, namely, that of using after verbs transitive or intransitive certain nouns which are not the objects of the verb nor of the same signification, but which are the names of the result of the verb's action, or closely connected with it; as, "And on their hinges *grate harsh thunder*."—Milton. "The crisped brook *ran nectar;*" "grin horribly a ghastly smile;" "let them *go* their *way;*" "they turn their eyes this *way* and that *way;*" "to *look* the *subject* in the face."

Note II.—Two nouns, the one denoting a Person and the other a Thing, each in the objective case, follow certain verbs, namely, verbs signifying to *allow*, *ask*, *deny*, *envy*, *fine*, *give*, *offer*, *pay*, *cost*, *promise*, *send*, *teach*, *tell*, and some others; as, "He taught *them logic;*" "a ring cost the *purchaser* an *eagle;*" "I gave *him* the *book;*" "he offered *them* his *advice*." *Whom*, *them*, and *him* are remains of the dative case in the Anglo-Saxon. In strictness, the word *give*, and a few others, govern the Dative case with the Accusative, without the preposition. In the expressions "give it to him," "to whom shall I give it?" no prepositional aid is necessary.

Will it be said that the phrase "ask him his opinion" is elliptical for "ask of him his opinion?" This will hardly satisfy a grammarian. According to the true idea of a transitive verb, *him* must be the *object* in the phrase under consideration as much as in this, "Ask *him* for a guinea;" or in this, "Ask *him* to go." In other languages, some transitive verbs, in like manner, govern two accusatives.

In the following we have a variety of the same construction:

"Did I request thee, Maker, from my clay
To mould *me man?*"—MILTON, x., 744. See § 511.

Note III.—Nouns in the objective case follow certain verbs in the Passive voice, namely, the verbs mentioned in the preceding note as governing two objectives in the active voice; as, "I was offered a *lucrative situation;*" "I was promised a *ship* in five days;" "I was allowed great *liberty.*"

Note IV.—A noun depending on a Preposition is in the objective case; as, "La Fayette in his *youth* came to *America.*"

Note V.—Nouns denoting Duration of time, or Extent of space, or Amount of weight or number, often stand without a governing word in the objective case; as, "Jacob said, I will serve thee *seven years* for Rachel;" "a kingdom *five hundred miles* square;" "a guinea weighs *five pennyweights six grains;*" "water *ten feet* deep;" "an army *forty thousand* strong;" "you have asked me news a *hundred times.*"—POPE. In these instances, the words denoting *time*, and *space*, and *number*, though not preceded by a transitive verb or a preposition, naturally belong to the objective combination, and may be parsed in the objective case, just as similar words in the ancient Gothic languages and in the Classical were put in the accusative, as shown by the case-ending.

Note VI.—The adjective WORTH not only follows the noun which it qualifies, but is followed by a noun denoting price; as, "The book is *worth* a dollar;" "the land is *worth* the price paid."

Note VII.—The objective case follows the adjectives *like*, *nigh*, *near*, *next.* See § 490.

COLLOCATION.

§ 487. In English, the objective case follows the verb or preposition upon which it depends. See Exceptions in § 512 and § 633.

EXERCISES UNDER RULE III.

THE OBJECTIVE CASE.

RULE III.—*a.* They whom luxury has made proud, and whom luxury has corrupted, can not relish the simple pleasures of nature. C. S.

b. Love rules his kingdom without a sword. C. S.

c. Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can Honor's voice provoke the sleeping dust,
Or Flattery soothe the dull, cold ear of death?—GRAY. C. S.

d. Had the life of Hampden been spared, he could not have changed the course of events, for he could not have changed the laws of nature, and the principles of human nature."—BANCROFT. C. S.

e. They who he had most injured he had the greatest reason to love. F. S.

f. He invited my brother and I to sée and examine his library. F. S.

Note I.—Let us run with patience the race set before us. C. S.

Note II.—*a.* I shall ask him the question when I next see him. C. S.

b. By a long course of study and discipline he made himself what he was. C. S.

c. Success in that battle made him a soldier. C. S.

Note III.—*a.* He was taught the rudiments of grammar at the Free Academy, New York. C. S.

b. She would not accept the jewels, though she was offered them. F. S.

Note IV.—*a.* In his distress, he, for the first time, called upon God. C. S.

b. Algebra is computation by letters which stand for numbers. C. S.

Note V.—*a.* In order to be here punctually, he traveled forty miles yesterday. C. S.

b. He has been waiting here impatiently seven days. C. S.

c. A mass of gold found in California weighs five pounds. C. S.

Note VI.—The watch which I offer you is worth fifty dollars. C. S.

Note VII.—The star of military glory, rising like a meteor, like a meteor has set.—D. WEBSTER. C. S.

APPOSITION.

§ 488. RULE IV.—A noun placed after another noun to explain it, is by APPOSITION put in the same case; as, "Hope, the

star of life, never sets;" "this sentiment is Lord Bacon's, the great *precursor* of Locke and Newton;" "this was the remark of Dr. Edwards, *him* who was afterward President of Union College."

Note I.—The words in apposition *explain each other.* If we say simply the apostle, we do not sufficiently explain ourselves, since we may mean Peter or John. If we say simply Paul, we do not sufficiently explain ourselves, since we may mean Paul the Czar of Russia, or any one whose name is Paul. But if we say *Paul* the *apostle*, we explain what Paul and what apostle is meant. Words which thus explain each other, and are in the same case, may be said to be placed side by side, or to be in apposition, according to the meaning of the Latin word *appositio.* In cases of apposition, there seems to be an ellipsis of *who is*, *who was*, and the like. The second noun is used *attributively*, like an adjective. The leading noun, which usually comes first in the sentence, is parsed as in the nominative, possessive, or objective case, and the following noun as in apposition with that.

When a word is repeated for the sake of emphasis, it may be said to be in apposition; as, "Cisterns, broken *cisterns* that can hold no water." This is, however, a rhetorical form. See § 576.

Note II.—Nouns are sometimes set in apposition to WHATEVER STANDS IN THE PLACE OF A NOUN, whether a pronoun and adjective, or a part of a sentence, or a sentence; as, "*You write very carelessly*, a *habit* you must correct." Here *you write very carelessly=you have the habit of writing carelessly.* "You are too *humane* and *considerate*, *things* few people can be charged with."—POPE. Here the words *humane* and *considerate* suggest to the mind the same thought which *humanity* and *consideration* would, and accordingly the word *things* is put in apposition with them. In the following sentence, a noun in the plural stands in apposition to two nouns in the singular, joined by a disjunctive conjunction: "The terms of our law will hardly find words that answer to them in the *Spanish* or *Italian*, no scanty languages;" "his reputation as a soldier reflects glory on his country." Here the noun *soldier* is in apposition with the pronoun *his* in the possessive case.

"True wit is like the precious stone
Dug from the Indian mine,
Which boasts two various powers in one,
To cut as well as shine."—SWIFT.

Here "to cut" and "to shine" are in apposition with "two various powers."

Note III.—The WHOLE and its PARTS, or a PART, are often found in the same case by apposition; as, "The whole army fled, some one way and some another." "They love each other." Here *each* is in the nominative case in apposition with *they*, and *other* is in the objective case. "They helped one another." Here *one* is in apposition with *they*, and *another* is in the objective case.

Note IV.—Two or more substantives in apposition, forming one COMPLEX NAME, or a NAME and TITLE, have a plural termination, and the sign of the possessive annexed to the last of the words; as, "The Miss *Smiths*;" "the two Mr. *Thompsons*;" "his brother *John's* wife;" "John the *Baptist's* head;" "*Benjamin Franklin's* life." Instead of the "Miss *Smiths*," some prefer to annex the sign of the plural to the first word, the "*Misses* Smith." In some cases we have the sign annexed to both, namely, the "*Misses Smiths*."

Note V.—When the explanatory term in apposition is complex or long, or when there are more explanatory terms than one, the sign of the possessive is affixed to the first noun; as, "I called at *Putnam's*, the well-known publisher and bookseller."

When a short explanatory term is subjoined to the name, it matters little to which the sign is applied. Usage is divided. Thus we may say, "I left the parcel at *Putnam* the Bookseller's," or "at *Putnam's* the Bookseller." Analogy with those languages in which case-endings abound would lead us to say, "*Putnam's* the Bookseller's."

Note VI.—Personal pronouns are sometimes used in apposition for the purpose of identifying the *person* of a noun; as, "*We*, the people of the United States, do ordain and establish this Constitution for the United States of America."

Note VII.—A *proper* name is often placed after a common name in apposition; as, The River *Danube*.

A *common* is often placed after a proper name in apposition; as, The *Mississippi* River.

In some cases the preposition intervenes; as, The *city* of New York.

Note VIII.—Two nouns may come together, though not in apposition, and though neither of them is in the genitive case; as, A *sun beam;* a *sea nymph*. These are, in fact, compound terms, and a hyphen should be employed to connect the parts if the substantive does not perform the office of an adjective. Whether the hyphen should be used or not must depend on the accent. Thus we must say *Glass'-house* if we speak of a house for the manufacture of glass, but we say *Glăss hoûse* if we speak of a house made of glass. For the use of the hyphen, see § 694.

EXERCISES UNDER RULE IV.

APPOSITION.

Rule IV.—*a*. The lines are from Cicero, the orator and statesman. C. S.

b. Virtue sole survives,
Immortal, never-failing friend to man,
His guide to happiness on high. C. S.

c. They literally fulfilled the spirit of their national motto, *E pluribus unum;* at home many, abroad one. C. S.

Note I.—*a*. So short, too, is our life here, a mortal life at best, and so endless is the life on which we enter at death, an immortal life, that the consideration may well moderate our sorrow at parting.—Herman Hooker. C. S.

b. That very law that moulds a tear,
And bids it trickle from its source,
That law preserves the earth a sphere,
And guides the planets in their course.—Rogers. C. S.

c. Forever honored be this, the place of our fathers' refuge.—D. Webster. C. S.

Note II.—*a*. The Dutch were formerly in possession of the coasting trade and freight of almost all other leading nations; they were also the bankers for all Europe; advantages by which they gained immense sums. C. S.

b. The mild dignity of Carver and of Bradford; the decision

and soldier-like air and manner of Standish; the devout Brewster, the enterprising Allerton, the general firmness and thoughtfulness of the whole band; their conscious joy for dangers escaped; their high religious faith, full of confidence and anticipation—all of these seem to belong to this place, and to be present on this occasion, to fill us with reverence and admiration.—D. Webster. C. S.

c. To be resign'd when ills betide,
Patient when favors are denied,
And pleased with favors given;
Dear Chloe, this is wisdom's part,
This is that incense of the heart,
Whose fragrance smells to heaven.
Dr. Cotton. C. S.

Note III.—*a.* The court condemned the criminals, a part of them to suffer death, and a part to transportation. C. S.

b. Two thousand auditors listened, all with admiration, many with enthusiasm, to the eloquent exposition of doctrines intelligible only to the few.—Sir William Hamilton. C. S.

Note IV.—William the Conqueror's victory at the battle of Hastings decided the fate of England. C. S.

Note V.—Information was lodged at the mayor's office, the well-known and energetic magistrate. C. S.

Note VI.—I, Victoria, Queen of England, make my proclamation. C. S.

Note VII.—*a.* The mountain, Vesuvius, poured forth a torrent of lava from its deep bosom. C. S.

b. The Connecticut River rose higher in the spring of 1854 than it has since the memory of man. C. S.

c. The city of London was known to the ancients by the name of Lugdunum. C. S.

Note VIII.—Besides his practical wisdom, he was well versed in school learning. C. S.

PROMISCUOUS EXERCISES ON NOUNS.

§ 489. In these exercises the pupil is expected,

a. To mention the several nouns in the example.

b. To state whether the example affords an instance of correct syntax or of false.

c. To repeat the rule or note which sanctions or condemns the use of each noun.

1. Bad men they often honor virtue at the bottom of their hearts.

Model. *Men*, *virtue*, *bottom*, *hearts*, are common nouns.

This example affords an instance of false syntax in the use of the noun *men* without a verb, which is condemned by note third under rule first, "Superfluous nominatives should be avoided in common language."

Virtue is a common noun in the objective case, according to rule third, "A noun depending on the transitive verb is in the objective case."

Bottom is a common noun in the objective case after *at*, according to note fourth under rule third, "A noun depending on a preposition is in the objective case."

Hearts is parsed like *bottom*, and depends on the preposition *of*, as above.

2. O Caledonia! stern and wild;
Meet nurse for a poetic child!
Land of brown heath and shaggy wood;
Land of the mountain and the flood;
Land of my sires! What mortal hand
Can e'er untie the filial band
That knits me to thy rugged strand!—W. Scott.

3. How shall I speak of the old man, the bequeather of the fatal legacy to St. Leon, and his few fatal words, "Friendless, friendless! alone, alone!"

4. Light illumines every thing, the lowly valley as well as the lofty mountain; it fructifies every thing, the humblest herb as well as the lordliest tree.—Hare.

Here valley is in apposition with thing.

5. Thales' answer to the proposed question was not thought so good as Solon's.

6. Whose works are these? They are Cicero's, the most eloquent of men's.

7. The time of William making the experiment at length arrived.

8. The prerogative's extent of England's king is sufficiently ascertained.

CHAPTER III.

SYNTAX OF THE ADJECTIVE.

§ 490. Rule V.—Adjectives qualify or limit Substantives and words used as Substantives; as, "A *wise* man;" "he is *good;*" "*many* (persons) adopted this opinion."

When the noun to which the adjective belongs is not expressed, it is said to be *understood*, as in the last example just given.

Note I.—Adjectives are used in two ways: first, Attributively; as, "A good man died;" second, Predicatively; as, "He is *good*." In the first instance, the quality of goodness is Assumed as belonging to the subject of the verb; in the second place, it is Asserted. In the first instance, the adjective *good* qualifies the Grammatical subject of the proposition; in the second, it constitutes the Predicate of the proposition.

In the proposition *a good man is a merciful man*, the adjective *good* qualifies the Grammatical subject of the proposition, and the adjective *merciful* qualifies the Grammatical predicate of the proposition. The noun and adjective, *good man*, taken together, as expressing an idea, is the *logical* subject; and the noun and adjective, *merciful man*, taken together, is the logical predicate of the proposition. "Nature has made some of you larger and stronger than others."—*Nuces Philosophicæ*. Here *larger* and *stronger* make a part of the logical predicate. See § 450.

Note II.—Adjectives belong to verbs in the Infinitive mode, which are equivalent to nouns; as, "To see is *pleasant;*" "to ride is more *agreeable* than to walk."

In the sentences "*to be blind* is unfortunate;" "*to be wise* is desirable," the adjectives *blind* and *wise* coalesce with the substantive verb *to be*, and thus become equivalent, the one to the Greek infinitive τυφλώττειν, and the other to the Latin infinitive *sapere*, either of which can supply the place of a noun. The combinations *to be blind*, *to be wise*, compared with a *simple* infinitive, resemble the combination *was victorious*, in which we have a substantive verb and an adjective, a copula

and a predicate, compared with the verb *conquered*, in which we have the copula and the predicate united in *one* word.

It is a question how the phrases "*to set light by*," "*to make bold with*," etc., should be parsed. They are equivalent to certain verbs: *to set light by=to despise*. In some languages, the phrase would be formed into a compound verb. It should be regarded as really such in our own. *To make bold with* is an idiom that should not be encouraged.

Note III.—Adjectives often belong to those forms of the participles which are used as nouns; as, "*Walking* is *agreeable;*" "*loud talking* is *offensive*."

Note IV.—Adjectives belong to Sentences, or whole Propositions: "Greece, which had submitted to the arms, in her turn subdued the understandings of the Romans, and, *contrary* to that which in these cases commonly happens, *the conquerors adopted the opinions and manners of the conquered*."—Enfield's *Hist. Phil.*, b. iii., 1. "Writers and critics, misapprehending the true construction of these and similar sentences, have supposed the attributive to belong to the verb, denoting the *manner of action*. But a little attention to the sense of such passages will be sufficient to detect the mistake. For instance, in the example from Enfield, the attributive *contrary* can not qualify the verb *adopted;* for the conquerors did not adopt the opinions of the conquered in a *manner contrary* to what usually happens; the *manner of the act* is not the thing affirmed, nor does it come into consideration. The sense is this, the fact that *the conquerors adopted the opinions and manners of the conquered* was *contrary* to what commonly happens in like cases. The attributive belongs to the whole sentence or proposition. The same explanation is applicable to every simple sentence. It is not necessary to regard adjectives in such sentences as adverbs, or to change them to adverbs."—Webster, p. 108.

If a sentence or part of a sentence can so far supply the place of a noun as to be the subject of a verb and the antecedent of a pronoun, why may it not also have an adjective belonging to it?

Note V.—Adjectives are sometimes used to modify the meaning of other adjectives; as, "The iron was *red hot;*" "the ship was *quick sailing*." These should be regarded as virtually compound adjectives, whether joined by a hyphen or not. Pat-

ticiples are used in the same way; as, "In came Squire South, stark, *staring* mad."—ARBUTHNOT. So we meet with "*Roaring* drunk;" "*loving* jealous;" "bloody with spurring, *fiery* red with speed."

Note VI.—An adjective and a noun may be taken as a compound word, which, as such, may admit of an additional adjective; as, "An elegant *young man*." The relation in this case is Subordinate; for the adjective *young* and the noun *man* form but one idea, which is more definitely defined by the adjective *elegant*. In the expression, "He is an *elegant* and a *young* man," the relation is co-ordinate.

Note VII.—"Many English verbs take an adjective with them to form the predicate, where an adverb would be used in other languages;" as, "He fell *ill;*" "he looks *pale;*" "he feels *cold;*" "he grew *warm;*" "her smiles amid the blushes *lovelier* show;" "glows not her blush the *fairer?*" In these instances, the predicate is formed partly by the verb and partly by the adjective.

In proof of this doctrine, which is advocated by ARNOLD, Dr. WEBSTER had furnished a long list of examples, with comments. In order to understand how the doctrine can be true, it should be borne in mind that a Common verb contains in itself an attributive element or an adjective; and, as one adjective can combine with another when separate from the verb, so it may when it is an element in the verb. See § 513.

Note VIII.—The adjectives *like*, *nigh*, *near*, *next*, are followed by the objective case. In the expression *this is like him*, the original power of the dative remains, though in current language *him* is in the accusative case. This is inferred, 1. From the fact that, in most languages that have inflections to a sufficient extent, the word meaning *like* governs a dative case; 2. That if we ever use any preposition at all to express similitude, it is the preposition *to; like to me*. Some grammarians prefer considering the preposition *to* understood as the governing word.

Note IX.—Adjectives are often used as Substantives, especially when preceded by the definite article or the demonstrative pronouns, and sometimes take the sign of the plural; as, "The *wise;*" "the *deep;*" "the *sublime;*" "these *evils* of war;" "those *goods* of fortune;" "these *sweets* of life."

Note X.—A substantive, or a phrase standing immediately before a substantive, is often equivalent to an adjective; as, "A *barn* door;" "the *marriage* act;" "an *off-hand* manner." See § 266.

Note XI.—When an adjective is used to express comparison between *two objects*, it is put in the Comparative degree; as, "He is the *taller* of the two;" "she is *more discreet* than her sister." Even good writers, however, sometimes depart from this usage, and employ the Superlative in the comparison between two objects. This practice should not be encouraged.

Note XII.—When an adjective is used to express comparison between *more than two objects* of the same class, it is put in the Superlative; as, "He was the *bravest* of the brave;" "she was the *loveliest* of women."

In the use of the Comparative degree, if the terms of comparison belong to one and the same class, *other* is prefixed to the second term; as, "Socrates was wiser than the *other* Athenians." In the use of the Superlative degree, as the object expressed by the first term of the comparison is contained in the class expressed by the second term, the word *other* can not be admitted; as, "Socrates was the wisest of the Athenians," not the wisest of the other Athenians. "The loveliest of her daughters, Eve," is phraseology condemned, on the ground that it implies that the first term, *Eve*, is contained in the second term of the comparison, *daughters;* whereas, from the nature of the case, it can not be thus contained.

Note XIII.—Double Comparatives and Superlatives should be avoided; as, "*More wiser;*" "*more braver;*" "*most strongest.*" *Worser* is obsolete, but *lesser* is still in use, as well as its abbreviation *less*. The superlative form of certain adjectives, which in the positive contain the utmost degree of the quality, is not in correct use; as, *Extremest, chiefest; truest, rightest.* Certain other pleonastic expressions of this kind are in current use among respectable authors; as, *More perfect, most perfect; less universal, so universal; most unkindest;* "but that I love thee best, O *most best*, believe it."—*Hamlet.* This phraseology is not to be encouraged, though we may have to submit to it. Thus the word *lesser* is used for *less* by good authors.

Note XIV.—Adjectives and Adverbs are sometimes improp-

erly used for each other; as, "*Extreme* bad weather," for *extremely;* "the *then* ministry," for the *then existing ministry;* "weeds and flowers *promiscuous* shoot," for *promiscuously;* "*indifferent honest*," for *indifferently honest.*

Note XV.—An adjective is sometimes used Infinitively, or Independently of a noun, when joined to a verb infinitive or to a participle; as, "To be *cheerful* is the habit of a truly pious mind;" "the desire of being *happy* reigns in all hearts." See note second.

THE COLLOCATION OF ADJECTIVES.

§ 491. The adjective is generally placed immediately before the substantive; as, *A learned man; a virtuous woman.*

Exception 1. When the adjective is closely connected with some other word, by which its meaning is modified or explained; as, "A man *loyal* to his prince;" "he is four years *old;*" "an army fifty thousand *strong;*" "a wall three feet *thick.*"

Exc. 2. When the verb serves chiefly the purpose of a copula, to unite the predicate with its subject; as, "Thou *art* good;" "he *fell* sick."

Exc. 3. When there are more adjectives than one connected with the substantive; as, "A man *wise*, *learned*, *valiant*, and *good.*"

Exc. 4. When metrical harmony will be obtained; as,

> "With eyes *upraised*, as one *inspired*,
> Pale Melancholy sat *retired.*"

Exc. 5. When the adjective is preceded by an adverb, the noun is often placed first; as, "A man *conscientiously* exact."

Exc. 6. When an adjective becomes a title; as, "Alexander the *Great;*" "Henry the *First.*"

Exc. 7. When time, number, or dimension are specified, the adjective follows the substantive; as, "He is four years *old;*" "an army twenty thousand *strong;*" "a wall three feet *thick.*"

Exc. 8. When an emphatical adjective is used to introduce a sentiment, it precedes, at some distance, the substantive which it qualifies; as, "*Sorry* I am to hear liberty of speech in this house imputed as a crime."

Exc. 9. The adjective *all* may be separated from its substantive by *the;* as, "*All* the nations of Europe." *Such* and *many*,

when they modify nouns in the singular number, are separated from them by *a;* as, "*Such* a character is rare;" "*many* a time."

All adjectives are separated from nouns by *a* when preceded by *so* or *as:* "*So* rich a dress;" "*as* splendid a retinue." They are also separated by *a* and *the* when preceded by *how* or *however;* as, "How distinguished *an* act of bravery;" "how brilliant *the* prize;" "however just *the* complaint;" and by *too;* as, "Too costly *a* sacrifice." The word *soever* may be interposed between the attributive and the noun; as, "How clear *soever* this idea of infinity; how remote *soever* it may seem."—Locke. *Double*, in the sense of *twice*, is separated from its noun by *the* or *a;* as, "Double *the* or *a* distance." In the sense of *two-fold* it is preceded by *the* or *a;* as, "*The* or *a* double wrapper." *Both* is separated from its noun by *the;* as, "Both *the* men." *All and singular*, or *every*, precede *the* before the noun in these phrases: "All and singular *the* articles, clauses, and conditions;" "all and every of *the* articles"—phrases of the law style.

Exc. 10. *Worth* not only follows the noun which it qualifies, but is followed by a noun denoting price or value; as, "A book *worth* a *dollar;*" "it is well *worth* the money;" "it is *worth observation.*" If a pronoun is used after *worth*, it must be in the objective case: *It is worth them*, or *it.*

Exc. 11. Certain adjectives, formed by the prefix *a*, follow a verb and a noun to which they belong, but never precede the noun. Such are, *Adry*, *afeared*, *afraid*, *alone*, *alike*, *aware*, *akin*, *alive*, *asleep*, *awake*, *athirst*, *aloft*, *aghast*, *afloat*, *askew*, *ashamed*, *pursuant*, *plenty*, *worth;* to which may be added, *amiss*, *aground*, *ashore*, *aside*, and a few others, which may be used as modifiers or adverbs. We say one is *adry*, *ashamed*, *alive*, or *awake;* but never an *adry* person, an *ashamed* child.

Exc. 12. Certain other adjectives, like *pursuant*, *regent*, *rampant*, follow the noun; as, "A proclamation was issued *pursuant* to advice of council;" "the prince *regent;*" "a lion *rampant.*"

In certain cases, adjectives can either follow or precede the noun, at the option of the writer.

EXERCISES IN THE SYNTAX OF THE ADJECTIVE.

§ 492. Rule V.—*a*. To Christian nations belong the exclusive cultivation of learning and science, and the assiduous advancement of every useful and ornamental art. C. S.

b. He is the best accountant who can cast up correctly the sum of his own errors.—Nevins. C. S.

c. Allegories, when well chosen, are like so many tracts of light in a discourse, that make every thing about them clear and beautiful.—Addison. C. S.

d. A firm faith is the best divinity; a good life, the best philosophy; a clear conscience, the best law; honesty, the best policy; and temperance, the best physic. C. S.

(Mention the instances under this note in which the adjective is used attributively and in which it is used predicatively.)

Note I.—*a*. Beautiful June has come: June is beautiful. C. S.

b. When bad men combine, the good must associate, else they will fall one by one in a contemptible struggle.—Burke. C. S.

c. In matters of conscience, first thoughts are best; in matters of prudence, the best thoughts are last. C. S.

Note II.—*a*. To calumniate is detestable; to be generous is commendable. C. S.

b. To do so, my lord duke, replied Morton, undauntedly, were to acknowledge ourselves the rebels you term us.—Scott. C. S.

Note III.—Hard fighting continued four hours. C. S.

Note IV.—*a*. No such original convention of the people was ever held antecedent to the existence of civil government. C. S.

b. Either, said I, you did not know the way well, or you did; if the former, it was dishonest in you to undertake to guide me; if the latter, you have willfully led me out of the way.—W. Cobbett. C. S.

Note V.—*a*. I never met with a closer grained wood. C. S.

b. Some deemed him wondrous wise, and some believed him mad.—Beattie. C. S.

Note VI.—He described a beautiful young lady leading a blind old man. C. S.

Note VII.—*a*. Drink deep, or taste not the Pierian spring. C. S.

b. But redder yet that light shall glow
On Linden's hills of blood-stain'd snow,
And bloodier yet the torrent flow
Of Iser, rolling rapidly.—CAMPBELL. C. S.

Note VIII.—*a.* If she is not one of the immortals, she is like them. C. S.

b. Each sudden breath of wind passed by us like the voice of a spirit.—Professor WILSON. C. S.

Note IX.—*a.* He enjoys the goods of fortune with a grateful heart. C. S.

b. The generous who is always just, and the just who is always generous, may, unannounced, approach the throne of heaven. C. S.

Note X.—Having leaped the stone wall, he drank spring water which issued from the base of the mountain. C. S.

Note XI.—*a.* He is the strongest of the two, but not the wisest. F. S.

b. Moses was the meekest of men. C. S.

Note XII.—*a.* He spoke with so much propriety that I understood him the best of all others that spoke on the subject. F. S.

b. He was graver than the other Frenchmen. C. S.

c. In the language of the Edinburgh Review, Jonathan Edwards is one of the acutest, most powerful, and, of all reasoners, the most conscientious and sincere. C. S.

Note XIII.—*a.* His work was perfect, his brother's more perfect, and his father's the most perfect of all. F. S.

b. It is more easier to build two chimneys than to maintain one. F. S.

c. They chose, as they thought, of the two the lesser evil.—JOHN RANDOLPH.

Note XIV.—*a.* You had scarce gone when he arrived. F. S.

b. The tutor addressed him in terms rather warm, but suitably to his offense. F. S.

Note XV.—*a.* To be trifling in youth is a bad omen. C. S.

b. To be innocent is to be not guilty, but to be virtuous is to overcome our evil inclinations.—PENN. C. S.

SYNTAX OF PRONOMINAL ADJECTIVES OR ADJECTIVE PRONOUNS.

§ 493. RULE VI.—PRONOMINAL ADJECTIVES, like adjectives, belong to substantives and to words used as substantives. See examples in the notes below.

Note I.—The DEMONSTRATIVE ADJECTIVE PRONOUNS THIS and THAT agree with nouns in the singular number, THESE and THOSE with nouns in the plural number; as, *This city, that church; these cities, those churches.*

Note II.—THIS, THAT, and other adjectives denoting unity, are joined to nouns in the plural form denoting an aggregate or a unity of idea; as, "*This ten years;*" "*every three years.*" A plural form expressing unity of idea is sometimes, by the influence of this idea, changed to the singular form; as, *Twelve months* into *twelvemonth; seven nights* into *sevennight; fourteen nights* into *fortnight.*

Note III.—THIS and THAT, THESE and THOSE, are joined either in the singular or the plural number to the word *means,* which has the same form in both numbers; as, "*This means;*" "*these means.*"

Note IV.—The Personal pronoun THEM is sometimes improperly used for THESE and THOSE; as, "Give me *them* books" for "give me *those* books;" "read *them* lines" for "read *these* lines." This error can be historically accounted for by referring to the demonstrative power of THEM, which was derived from the Anglo-Saxon Demonstrative pronoun *þæt*, and not from *he*, *she*, or *it*, though it is used as the plural form of each one of them.

Note V.—THIS and THAT, placed before a general term, not only individualize it like the article, but also express opposition between different individuals; as, "*That* boy;" "*this* girl." Here there is a contrast expressed between one boy and another boy, and one girl and another girl.

Note VI.—The DISTRIBUTIVE ADJECTIVE PRONOUNS EACH, EVERY, EITHER, require the nouns to which they belong to be in the singular number.

EACH is employed to denote two or more taken separately; as, "*Each member* is entitled to his share."

EVERY is applied to more than two objects taken individually,

and comprehends them all; as, "*Every* tree is known by its fruit." It is sometimes joined to a plural noun, when the things are conceived of as forming one aggregate; as, "*Every twelve years.*"

EITHER and NEITHER signify only one of two; as, "Take *either* of the two apples," that is, *one* or the *other*, but not both. EITHER is sometimes used improperly for *each* or *both;* as, "On *either* side of the river." EITHER has sometimes the meaning of *one or another* of any number; as, "You may take *either* of these ten books." This use of the word EITHER is not to be encouraged.

Instead of EITHER, the phrase *any one* or the word *any* should be employed. So, instead of NEITHER, in like manner, *none* or *no one* should be employed. Thus, instead of saying "*either* of the fifty men," we should say "*any one* of the fifty men," or "*one* of the fifty men."

Note VII.—MANY, FEW, SEVERAL, denote *number*, and belong to plural substantives; as, "*Many men;*" "*few offices;*" "*several prisoners.*"

MANY is used with a singular substantive, with the article *a* between it and the substantive; as, "You, I know, have *many a time* sacrificed your own feelings to those of others." "*A great many*" is a phrase in current use.

FEW may take the article *a* before it, though that article can not be used with a plural word; as, "Can you lend me *a few shillings?*"

MUCH and LITTLE denote *quantity*, and are used in the singular; as, "*Much money;*" "*little money.*"

MORE and MOST denote *number* and *quantity*, and are used both in the singular and the plural number; as, "*More fruit,*" "*most fruit;*" "*more men,*" "*most men.*"

Note VIII.—ALL, NONE, NO, SOME, ANY, denote *number* or *quantity*, and belong to singular or plural nouns; as, "*All* men;" "all *the earth.*" No and NONE differ as *my* and *mine*, etc.; as, "I have *no* paper;" "as to paper, I have *none.*" NONE, like *mine*, was formerly used before a vowel. "This is *none* other but the house of God."—*Gen.*, xxviii., 17. Though compounded of *no one*, NONE is used as either singular or plural. "*Some men*" (number); "*some water*" (quantity). SOME is

used with numerals to signify *about.* "*Some fifty years ago.*" Mr. CROMBIE considers this phraseology as highly objectionable, but it is a good old Saxon idiom. "*Sum*" is often found combined with the genitive plural of the cardinal numbers, and signifies *about;* as, "*Sume ten gëar,*" some ten years. ARNOLD, p. 25, from RASK, p. 61. "*Any food*" (quantity); "*any apples*" (number). ANY is sometimes equivalent to EVERY; as, "*Any body* can do that." It is sometimes indefinite, being equivalent to SOME; as, "Shall we tell *any body* our misfortunes?" the particular person being left undecided.

ENOUGH is an adjective singular, and denotes quantity; as, "Bread *enough.*" ENOW, the old plural of *enough*, denotes number; as, "Books *enow.*"

Note IX.—There is an ambiguity in the adjective NO against which it is necessary to guard. Thus, if we say, "No laws are better than the English," it may mean either that the absence of all law is better than the English laws, or that no code of jurisprudence is superior to the English. If the latter be the meaning intended, the ambiguity is removed by saying, "There are no laws better than the English." If the former, we might say, "The absence of all law is preferable to the English system."

EXERCISES UNDER RULE VI.

PRONOMINAL ADJECTIVES.

RULE VI.—See examples in the notes below.

Note I.—*a.* These sort of actions injure society. F. S.

b. Those kind of injuries bring with them an appropriate punishment. F. S.

Note II.—I have not been in Washington this five years. C. S.

Note III.—*a.* By this means they are happy in each other. C. S.

b. By that means he preserved his superiority. C. S.

c. In the use of these means he preserved his superiority. C. S.

Note IV.—Will you drive them cattle out of the lot? F. S.

Note V.—This student is industrious, that soldier is brave. C. S.

Note VI.—*a.* Each had his place appointed, each his course. C. S.

b. Each of them, in their turn, receive the benefits to which they are entitled. F. S.

c. Every nation has reason to feel interested in the pretensions of its own native language; in the original quality of that language, or characteristic kind of its power; and in the particular degree of its expansion at the period in question.—De Quincey. C. S.

d. Every person, whatever be their station, is bound to obey the laws of morality. F. S.

e. Are either of those five men worthy of public confidence? F. S.

f. Are either of those two men worthy of public confidence? C. S.

g. Neither of those men are aware that their opinions are false. F. S.

h. It is neither grace, nor is it dignity, that speaks to us from the noble countenance of Juno Ludovici; it is neither, because it is at the same time both.—Schiller, *Translation.* C. S.

Note VII.—Many daughters have done virtuously, but thou excellest them all. C. S.

Note VIII.—All nature is but art unknown to thee;
All chance direction which thou canst not see;
All discord harmony not understood;
All partial evil universal good.—Pope. C. S.

Note IX. — No religion is better than the Mohammedan. (State each of the two meanings which this ambiguous sentence may express.)

SYNTAX OF NUMERAL ADJECTIVES.

§ 494. Rule VII.—The Cardinal one, the Ordinal first, and the word single, are naturally Singular, and are used with nouns in the singular number.

The Cardinals two, three, etc., which answer to the question *how many*, are used with nouns in the plural number.

The Ordinals second, third, etc., which denote what place the thing occupies;

The Multiplicatives double, two-fold, triple, three-fold, four-fold, which show how *many times* one thing exceeds another, are used with nouns in the singular number.

Note I.—After Numerals, the words PAIR, COUPLE, DOZEN, SCORE, HUNDRED, THOUSAND, etc., do not take the plural form: as, "*Six pair* of shoes;" "*three dozen* of apples;" "*four couple* of dancers." We say *twenty sail* of vessels; a *hundred head* of cattle.

Note II.—Both Cardinals and Ordinals can be used as nouns, and some of them take the plural termination; as, *Ones*, *twos*, *threes*, *tens*, *hundreds*, *thousands*, *millions*, *seconds*, *thirds*, *fourths*. See § 282.

Note III.—It has been a question whether the Ordinal shall come before the Cardinal; for instance, whether the *first three*, or the *three first*, is the correct order. The objection to the use of *first three* is, that it implies an absurdity, when there is no second three. The objection to the use of *three first* is, that it implies an absurdity, since there can be but one first. Each order is justified by respectable usage. A preacher, having his mind upon the number of stanzas to be sung, would be apt to say the "four first stanzas." The captains of two different classes at school would be called the *two first boys*. The first and second boys of the same class would be called the *first two boys*. Expressions like *two first* are sanctioned by the example of some of the best writers; so also are expressions like *first two*, which, indeed, in some cases, are to be preferred. "The fathers of the *five first* centuries."—MIDDLETON. "I have not numbered the lines, except of the *four first* books."—COWPER. So we say "the two former" and "the two latter," or "the three former" and "the three latter." "'The three former' are relics of the idiom of the ancient Britons; 'the three latter' of that spoken by the inhabitants of Ireland."—PRICHARD'S *Eastern Origin of the Celtic Nations*, p. 25. It is becoming the more common practice to name the Ordinal first.

EXERCISES UNDER RULE VII.

NUMERAL ADJECTIVES.

RULE VII.—*a*. One man esteemeth one day above another. C. S.

b. Washington is first in war, first in peace, and first in the hearts of his countrymen. C. S.

c. No single man is born with the right of controlling all the rest. C. S.

d. Two similar horses used together are called a span. C. S.

e. Let a double portion of his spirit rest upon me. C. S.

f. Man has a two-fold nature. C. S.

Note I.—There were six pair of doves, two couple of partridges, and three brace of ducks. C. S.

Note II.—*a.* They came and departed by twos. C. S.

b. Shout ye! and ye! make answer, Saul hath slain
His thousands; David his ten thousands slain. C. S.

Note III.—The clergyman commenced the services by reading the four first stanzas of the 90th Psalm, omitting the fifth and last. C. S.

State the arguments for the use of each form.

SYNTAX OF THE ARTICLE "AN" OR "A."

§ 495. RULE VIII.—The article AN or A, called the Indefinite Article, is used before nouns in the singular number, to show that *some single* object is meant, without specifying or defining it; as, *An army; a book.*

Note I.—The Indefinite Article has sometimes the meaning of *every* or *each;* as, "They cost five dollars *a dozen;*" "it cost ten cents *an inch*"="every dozen," "each inch." The following adjective pronouns exclude the articles: *This, that, each, every, either, any, much, some, no, none, neither.*

Note II.—The Indefinite Article is placed before plural nouns preceded by *few* or *many*, and also before any collective word; as, "A *few* days;" "a great *many* persons;" "*a* hundred men;" "*a* thousand years." *A* never precedes *many* without the intervention of *great* between them, but follows *many*, standing between this word and a noun; as, "Many *a* man." Some other pronominal adjectives, in like manner, precede the articles; as, *All, both, many, such.*

Note III.—The omission or the insertion of the indefinite article in some instances nearly reverses the meaning. Its omission before such words as *few, little*, shows that the number or quantity indicated by the adjectives is taken in its proper sense: "Ah! *little* think the gay, licentious, proud." Here *little* is equivalent to "not much," or, by a trope, to "*not at all.*" "He reads with *a little* attention." Here, on the contrary, when

the indefinite article is inserted, "*a* little" means "not none," or "*some*." If we say "*few* accompanied the prince," we seem to disparage the number, and to represent it as inconsiderable, as if we said "not many." If we say "*a few* accompanied the prince," we seem to amplify the number, as if it were not unworthy of attention. If the article is inserted, the clause is equivalent to a double negative, and thus serves to amplify; if the article is suppressed, the expression has either a diminutive or a negative import.

Note IV.—In expressing comparison, when the indefinite article is suppressed before the second term, the latter becomes the predicate of the subject, or first term. If, on the contrary, the second term is prefaced with the article, it forms the other subject of comparison. In the former case, the subject, as possessing different qualities in various degrees, is compared with itself; in the latter, it is compared with something else. Thus, if we say, "He is a better soldier than scholar," omitting the article before the second term, the expression is equivalent to "he possesses the qualities of a soldier in a higher degree than those of a scholar," or "he is more warlike than learned." If, on the contrary, the second term is preceded by the article, it forms the other subject of comparison. Thus, "He would make a better soldier than a scholar," denotes that "he would make a better soldier than a scholar would make."

Note V.—The indefinite article, like the definite, is employed to distinguish between things which are individually different, but have one generic name, and things which in reality are one and the same, but are characterized by different qualities. "A black and a white horse," or "a black horse and a white," conveys the idea of two horses, the one black and the other white. "A black and white horse," on the contrary, denotes one horse, partly black and partly white. In general, the ellipsis of articles implies identity, whether with respect to person, subject, or predicate; the insertion or repetition of them, diversity.

Note VI.—The word to which A or AN refers must always be expressed; that to which ONE refers may be understood. Pointing to books, we can not say, "Give me *a* or *an*;" but we may say, "Give me *one*." Moreover, if you say, "Give me *one* book," you are understood to say, "Give a *single* book, and not

two or more;" but if you say, "Give me *a* book," you are supposed to say, "Give me a *book*, and not something else."

Note VII.—When the meaning of a term is general, it should not be limited by the use of the article; as, "Man is born to trouble," that is, "all men." "God Almighty has given reason to *a* man, to be a light to him." The article here should be suppressed. "Who breaks a butterfly upon *a* wheel?" It is not any wheel that Pope meant, but a known instrument of torture, or "*the* wheel."

Note VIII.—The indefinite article is applied to proper names; as,

> "From liberty each nobler science sprung;
> *A* Bacon brightened, and *a* Spenser sung."

Note IX.—The form of the indefinite article depends on the sound by which it is followed. When it is followed by a vowel sound, it has the form of AN; as, *An artist; an eagle; an hour.* When it is followed by a consonantal sound, it has the form of A; as, *A lion; a union; a oneness.* The form before the letter *h* is not uniform, as the practice of sounding or suppressing the aspirate is not uniform. See § 285.

For the use of the articles with the present participle, see § 521

EXERCISES UNDER RULE VIII.

THE ARTICLE "AN" OR "A."

Rule VIII.—In my journey I traveled through a beautiful valley. C. S.

Note I.—They visit the north once a year for health and relaxation. C. S.

Note II.—*a.* He will come in a few hours to make arrangements for his voyage. C. S.

b.
> And many a banner shall be torn,
> And many a knight to earth be borne,
> And many a shaft of arrows spent,
> Ere Scotland's king shall pass the Trent. C. S.

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

Note III.—He has few friends; he has a few friends. He has little money; he has a little money. C. S.

Note IV.—*a.* He is a better artist than seaman. C. S.

b. He would make a better artist than a seaman. C. S.

Note V.—A black and white horse; a black and a white horse. Give equivalents for the two last expressions.

Note VI.—Here are apples; give me one. C. S.

Note VII.—*a.* A man is the noblest work of creation. F. S.

b. He was doomed to ascend a scaffold. F. S.

Note VIII.—It needed a Newton to demonstrate the laws of gravitation. C. S.

Note IX. There was an unanimity that was very gratifying. F. S.

SYNTAX OF THE ARTICLE "THE."

§ 496. RULE IX.—The article THE, called the Definite Article, is used before nouns, both in the singular and plural number, to specify and define their meaning; as, "*The* President;" "*the* Senate;" "*the* Representatives."

Note I.—The omission of the definite article, when the sense is restricted, creates ambiguity; as, "All words which are signs of complex ideas furnish matter of mistake." This may mean either that *all* words are signs of complex ideas, and furnish matter of mistake, or that such a part of them as are the signs of complex ideas furnish matter of mistake. The ambiguity is removed by the use of the article; as, "All *the* words which are signs of complex ideas furnish matter of mistake."

Note II.—The definite article is likewise used to distinguish between things which are individually different, but have one generic name, and things which are, in truth, one and the same, but are characterized by several qualities: "The red and white roses were most admired." It may be doubtful whether two kinds of roses are here indicated, or roses with two colors. By repeating the article the ambiguity is removed: "The red and *the* white roses." In this phraseology two kinds of roses are indicated. The expression, "The ecclesiastical and secular powers concurred in this measure," is ambiguous so far as language can make it so. By repeating the article or varying the phraseology, the ambiguity is removed: "The ecclesiastical and the secular powers;" or "the ecclesiastical powers and the secular;" or "the ecclesiastical powers and the secular powers."

Note III.—When an additional epithet or description of the same subject is intended, the definite article should not be employed. For this reason, the following sentence is faulty: "The Apostle James, the son of Zebedee and *the* brother of St. John, would be declared the apostle of the Britons." It should be "and brother of St. John." When a diversity of persons or a change of subject is intended to be expressed, the definite article is necessarily employed; as, "Cincinnatus the dictator, and *the* master of the horse, marched against the Æqui." Were the article omitted, the expression would imply that the dictator and the master of the horse were one and the same individual.

Note IV.—In general, it may be sufficient to prefix the article, whether definite or indefinite, to the former of two words in the same construction; as, "There were many hours both of the night and day which he could spend without suspicion in solitary thought." It might have been *of the* night and *of the* day. And, for the sake of emphasis, we often repeat the article in a series of epithets; as, "He hoped that this title would secure him *an* ample and *an* independent authority." The article is repeated before titles; as, "*The* honorable *the* lord mayor."

Note V.—The definite article is often placed before an adjective when the noun is understood; as, "Cowards die many times, *the valiant* never taste of death but once."

Note VI.—The definite article gives energy and precision when applied to comparatives and superlatives; as, "*The more* frequently I see him, *the more* I respect him;" "at *the worst*, I could incur but a gentle reprimand;" "for neither if we eat are we *the better;* neither if we eat not are we *the worse*." See § 287.

Note VII.—As proper names are already determinate, they do not admit the article, except, 1. When a particular family is distinguished; as, "He was *a* Stuart," or "of the family of *the* Stuarts." 2. When eminence is implied; as, "*A* Brutus;" meaning a patriotic person. 3. When a common name is understood; as, "*The* (river) Hudson."

Note VIII.—The use of the definite article before the relative *which* has become obsolete: "Where there was a garden, into *the which* he entered."—*John*, xviii., 1.

Note IX.—Formerly, to express *death in general*, authors

would say *the death:* "I will not do it to *the* death."—Shakspeare. So expressions like "*the* Douglas," "*the* Lady Anne," were in use.

Note X.—The definite article is sometimes used instead of a possessive pronoun; as, "He looked him full in *the face*," that is, "*his* face."

Note XI.—The definite article or some other definitive is generally prefixed to the antecedent to the pronouns *who* or *which* in restrictive clauses; as, "He is *the man who* rescued the child from the flames."

Note XII.—Articles often precede quotations from foreign languages; as, "*The γνῶθι σεαυτόν*;" "*a ne plus ultra*."

Note XIII.—As showing the value of the article in giving definiteness to the English language, the following phrase may be cited from the Latin language, which has no article. *Filius regis* is susceptible of four different meanings: A son of a king; a son of the king; the son of a king; the son of the king.

Note XIV.—The article and the demonstrative adjective pronoun both individualize a general term to which it is prefixed. But, in addition to this, the demonstrative marks some special opposition between individuals. When we say, "The man is good," there is no special opposition between different individuals implied by the word *the*, though there may be by each of the other words; but when we say, "*That* man is good," we imply no opposition to the other words in the sentence, but only to the word *that*. See § 286.

Note XV.—The definite article is used to express an object of eminence, or the only one of the kind; as, "The queen prorogued Parliament in person;" "extensive knowledge is necessary for *the* orator."

EXERCISES UNDER RULE IX.

THE ARTICLE "THE."

Rule IX.—*a*.

> The boast of heraldry, the pomp of power,
> And all that beauty, all that wealth e'er gave,
> Await alike the inevitable hour,
> The paths of glory lead but to the grave. C. S.

b. Beware of drunkenness: it impairs an understanding:

wastes an estate; destroys a reputation; consumes the body; and renders the man of the highest parts the common jest of the meanest clown. F. S.

c. All the men who were present voted against the proposition. C. S.

Note I.—In all cases of proscription, the universal practice is to direct juries, by analogy, to the statute of limitations, to decide against incorporeal rights which for many years have been relinquished. F. S.

Note II.—*a.* The red and white bonnets were much admired. Give the ambiguous equivalents.

b. Like a householder who bringeth out of his treasures things new and old. F. S.

Note III.—Thomas, the brother of the general, and the colonel of a regiment, led the attack. Give the ambiguous equivalents.

Note IV.—*a.* He is a just, wise, generous, and influential man. C. S.

b. The life of the former was almost a perpetual journey; and as he possessed the various talents of the scholar and the statesman, he gratified his curiosity in the discharge of his duty. —Gibbon. C. S.

Note V.—Wise men are governed by their reason, the foolish by their passions. C. S.

Note VI.—*a.* At the best, his gift was but a poor offering, considering his estate. C. S.

b. At most, he would have had to travel only three miles farther. C. S.

c. But happy they, the happiest of their kind,
Whom gentle stars unite. C. S.

Note VII.—He was a Washington. He was a Cato. The Connecticut. C. S.

Note VIII.—Those things in the which I will appear unto thee. F. S.

Note IX.—Bear Worcester to the death. F. S.

Note X.—He received the blow in the breast.

Note XI.—He is the orator who will address the people this evening.

Note XII.—The *tout ensemble.* The *ultima ratio regum.* C. S.

Note XIII.—*Amicus imperatoris.* Give the several meanings.

Note XIV.—The man is bad; that man is bad.

Note XV.—The President will deliver his message to-morrow.

PROMISCUOUS EXERCISES ON THE ADJECTIVE.

§ 497. In these exercises the pupil is expected,

a. To mention the several adjectives in the example.

b. To state whether the example affords an instance of correct syntax or of false.

c. To repeat the rule or note which sanctions or condemns the use of each adjective. See models, §§ 489 and 549.

1. We may reason very clearly, and exceedingly strong, without knowing that there is such a thing as a syllogism.

2. By discussing what relates to each particular in their order, we shall better understand the subject.

3. Let us, however, hope the best rather than fear the worst, and believe that there was never a right thing done nor a wise one spoken in vain, although the fruit of them may not spring up in the place designated nor at the time expected.—W. S. Landor.

4. My father had been a leading mountaineer, and would still maintain the general superiority in skill and hardihood of the above boys (his own faction) over the below boys (so they were called), of which party his contemporary had been chieftain.—Charles Lamb.

5. I do not know what I may seem to the world, but to myself I seem to have been only like a boy playing on the sea-shore, and diverting myself with now and then finding a smoother pebble or a prettier shell than ordinary, while the great ocean of truth lay all undiscovered before me.—Sir Isaac Newton.

6. Higher, higher still we climb
Up the mount of glory,
That our names may live through time
In our country's story.—Montgomery.

7. Pardon me, gentlemen, confidence is a plant of slow growth in an aged bosom.—Lord Chatham.

8. The new set of curtains did not correspond with the old pair of blinds.

9. The shortest and the best prayer that we can address to

him who knows our wants is this: *Thy will be done.*—Bolingbroke.

10. Be you assured that the works of the English chisel fall not more short of the wonders of the Acropolis, than the best productions of modern pens fall short of the nervous and overwhelming compositions of those that resistless fulmined over Greece.—Lord Brougham.

11. Mark, I do beseech you, the severe simplicity, the subdued tone of the diction in the most touching parts of the old man eloquent's loftiest passages.—Lord Brougham.

PROMISCUOUS EXAMPLES OF THE PROPER AND IMPROPER USE OF THE ARTICLES.

§ 498. *a.* "And the Pharisees and Scribes murmured." *The* should be inserted before "Scribes," to signify that they were a class distinct from the Pharisees.

b. "Howbeit, when he, the Spirit of Truth, shall come, he will guide you into *all* truth." The passage should have run, *all the truth*, that is, the truth concerning the Christian religion.

c. "There are few words in the English language which are employed in a more loose and circumscribed sense than those of *the* fancy and *the* imagination."—*Spectator.* The words *those of the* are worse than superfluous.

d. "If I but stretch this hand,
I heave *the* gods, *the* ocean, and *the* land."—Pope.

The objects here are distinct, and are properly marked as such by the repetition of the definite article.

e. "*A* cool head, *an* unfeeling heart, and *a* cowardly disposition, prompted him, at the age of nineteen, to assume the mask of hypocrisy, which he never laid aside." The repetition of the article distinctly marks the three properties in Augustus which Gibbon wished his readers to notice.

f. "But the great triumphs of modern ingenuity and art are those astronomical clocks and watches, in which the counted vibrations of a *pendulum or balance-wheel* have detected periodical inequalities even in the motion of the earth itself."—Arnott's *Physics.* A *pendulum* is not a *balance-wheel.* The distinction should have been marked by the insertion of the article *a* before the word *balance-wheel.*

CHAPTER IV.

SYNTAX OF PRONOUNS.

PERSONAL PRONOUNS.

§ 499. RULE X.—PERSONAL PRONOUNS agree with their Antecedents, or the nouns which they represent, in Gender, Number, and Person; as, "Dryden then betook himself to a weapon at which he was not likely to find his match;" "If Lady Alice knew her guests to have been concerned in the insurrection, she was undoubtedly guilty of what in strictness is a capital crime."

Note I.—When the Antecedent is a Collective noun conveying the idea of Unity, the pronoun must agree with it in the Singular number; as, "The Court gave *its* decision in favor of the plaintiff."

Note II.—When the Antecedent is a Collective noun, conveying the idea of Plurality, the pronoun must agree with it in the Plural number; as, "The Senate were divided in *their* opinions."

Note III.—When the Antecedent is a noun denoting a young Child, or an Animal which is masculine or feminine, without any regard to sex, the pronoun must agree with it in the Neuter gender; as, "That is a beautiful child; how old is *it?*" "The robin builds *its* nest near the habitations of men."

Note IV.—When the Antecedent, in the Singular number, is qualified by the adjective *many* and the article *a*, it may sometimes have the pronoun agree with it in the Plural number; as, "But yesterday I saw *many a* brave warrior, in all the 'pomp and circumstance of war,' marching to the battle-field. Where are *they* now?"

Note V.—When the Antecedent, in the plural form, indicates a single object, the pronoun is Singular; as, "Young's *Night Thoughts* is worthy a perusal. *It* is a work of genius."

Note VI.—When the Antecedent is in fact singular, but not expressed, the personal pronoun WE is used by monarchs, reviewers, and authors generally, instead of the pronoun *I;* as, "To promote the prosperity of this kingdom, *we* send forth this

our proclamation;" "*we* owe an apology to the public for not noticing this work on its first publication."

EXERCISES UNDER RULE X.

PERSONAL PRONOUNS.

Rule X.—*a.* I know these men, said Monmouth; they will fight. If I had but them, all would go well. C. S.

b. Every man in the community, whatever may be their condition, should contribute to the common weal. F. S.

c. A milk-white hind, immortal and unchanged,
Fed on the lawns, and in the forest ranged.
Without unspotted, innocent within,
She feared no danger, for she felt no sin.—Dryden. C. S.

Note I.—The committee was divided in its opinions. F. S.

Note II.—The crowd was so great that the judges with difficulty made their way through them. F. S.

Note III.—*a.* The infant put its loving hands upon its mother's neck. C. S.

b. The deer, pursued by the hounds, hurried back to its old haunts. C. S.

Note IV. In Hawick twinkled many a light;
Behind him soon they set in night. C. S.

Note V.—Read "Kent's Commentaries." It will furnish you with a clear statement of the doctrine. C. S.

Note VI.—We have taken up this book chiefly for the purpose of presenting our own views on the subject of which it treats. C. S.

PERSONAL PRONOUNS.

Rule XI.—The Same Pronoun should not refer to Different antecedents in the same sentence; as, "*He* (Philip) wrote to that distinguished philosopher in terms polite and flattering, begging of him (Aristotle) to come and undertake *his* (Alexander's) education, and to bestow on *him* (Alexander) those useful lessons of magnanimity and virtue which every great man ought to possess, and which *his* (Philip's) numerous avocations rendered impossible for *him* (Philip)."—Goldsmith.

Note I.—The same or a similar form of the pronoun should be preserved throughout the sentence: "Pain! pain! be as impor-

tunate as *you* please, I shall never own that *thou* art an evil." Here either *thou* or *you* should be preserved throughout.

EXERCISES UNDER RULE XI.

PERSONAL PRONOUNS.

Rule XI.—*a*. He pursued the fugitive with his man-at-arms; but he, proving treacherous, deserted, and consequently he made his escape. F. S.

b. She was devoted to the welfare of her daughter, and furnished her with an accomplished governess, but she became discontented, and sought another home. F. S.

Note I.—*a*. Think me not lost, for thee I Heaven implore,
Thy guardian angel, though a wife no more;
I, when abstracted from the world you seem,
Hint the pure thought, and frame the heavenly dream. F. S.

b. Thou shalt be required to lie down in death, to go to the bar of God, and give up your account. F. S.

PERSONAL PRONOUNS.

Rule XII.—The Pronoun and the Antecedent must not be introduced together as subjects of the same verb; as, "My *trees they* are planted." There are in the language, as written and spoken, numerous exceptions to this rule. See §§ 481 and 580.

Note I.—When the Name of a person is employed in apposition with a pronoun in the way of explanation, as in formal writings, the two are subjects of the same verb, and the pronoun precedes the name; as, "*I, John Hancock*, of Boston;" "Seest *thou, Lorenzo*, where hangs all our hope."

Note II.—The pronoun sometimes precedes the noun which it represents in the same clause; as, "She was seated outside of the door, the young actress."—Bulwer.

Note III.—The pronoun me is sometimes used as an expletive, and is equivalent to *for me;* as, "Rob *me* the exchequer." This expletive use of me occurs more frequently in the Latin than the English, and more frequently in the Greek than in the Latin. As the dative case existed in the Anglo-Saxon, so Guest has shown, by a large induction, that it is found in the Old English, though the inflections in Anglo-Saxon had disap-

peared. Certain forms of the current English like the one quoted indicate the dative case; as, "Now play *me*, Nestor;" "I will roar *you* as gently as a sucking dove."

Note IV.—The personal pronoun THEM is sometimes improperly used for the demonstrative pronouns THOSE or THESE; as, "Give me *them* books."

Note V.—Personal pronouns are improperly used in the wrong case. See exercises.

EXERCISES UNDER RULE XII.

PERSONAL PRONOUNS.

RULE XII.—*a.* The commander of the detachment was killed, and the soldiers they have all fled. F. S.

b. The lamb thy riot doom'd to bleed to-day,
Had he thy reason, would he skip and play? C. S.

Note I.—I, Franklin Pierce, President of the United States.

Note II.—*a.* It curled not Tweed alone that breeze. C. S.

b. It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage while it mitigated ferocity, which ennobled whatever it touched, and under which vice lost half its evil by losing all its grossness. —BURKE. *It* here represents the "sensibility of principle and the chastity of honor."

Note III. Villain, knock me at this gate,
And rap me well.—*Taming of the Shrew.* C. S.

Note IV.—Do you see them soldiers escorting the governor to the State-house? F. S.

Note V.—*a.* Gentle reader, let you and I, in like manner, endeavor to improve the inclosure of the car.—SOUTHEY. Here *I* should be changed to *me*.

b. At an hour
When all slept sound, save she who bore them both.—ROGERS.

Here the nominative *she* should be changed to the objective *her*.

c. It is not fit for such as us to sit with the rulers of the land. —SCOTT. Here "such as *us*" should be changed to "such as *we*."

d. Stimulated in turn by their approbation, and that of better judges than them were, he turned to their literature with re-

doubled energy.—*Quarterly Review.* It should stand "better judges than *they* were," not "than *them* were."

PERSONAL PRONOUNS.

Rule XIII.—Personal pronouns are employed without any antecedents when the nouns which they represent are assumed to be well known. Thus the pronouns I, THOU, YOU, YE, and WE, representing either the persons speaking or the persons spoken of, are employed without having any antecedents expressed.

YOU is used indefinitely for any person who may read the work in which the word is thus used; as, "*You* may trust an honest man." HE and THEY are used in the same indefinite manner; as, "*He* seldom lives frugally who lives by chance;" "Blessed are *they* that mourn, for they shall be comforted."

Note I.—The pronoun ME is often incorrectly substituted for *I;* as, "Who is there? *me;*" "Is she as tall as *me.*" The reason of this erroneous practice seems to lie in the fact that there is less consciousness of personality indicated in the objective *me* than in the subjective *I.* Grammatically, too, it seems to us as if *I* always requires something to follow it.

Note II.—Instead of the true nominative YE, we use, with few exceptions, the objective case; as, "YOU *speak;*" "YOU *two are speaking.*" In this we substitute one case for another. Instead of the true pronoun of the second person singular THOU, we use, with few exceptions, the pronoun of the second person plural YE, and that in the objective rather than in the nominative case. We not only say *ye* instead of *thou*, but *you* instead of *ye.* GUEST remarks that, at one time, the two forms *ye* and *you* seem to have been nearly changing place in our language:

> "What gain *you* by forbidding it to tease *ye*,
> It now can neither trouble *you* nor please *ye.*"—DRYDEN.

YE, in the accusative, is now sometimes used by poets. Its use should not be encouraged. See § 289.

Note III.—The use of one number for another is current throughout the Gothic languages, as YOU for *thou* in the English. A pronoun thus used has been termed *pronomen reverentiæ*, a pronoun used in the way of respect for the person addressed. In the German and the Danish, the *pronomen reverentiæ* is got at by a change not of number alone, but of number and person

The pronoun of the *third* person is used instead of that of the second, just as if in English we should say, *Will they walk= will you walk; will ye walk; wilt thou walk.*

Expressions of respect, like "your Honor," "your Excellency," "your Highness," are followed more generally by pronouns of the third person, but sometimes by pronouns of the second person.

Note IV.—The tenth rule with respect to gender applies only to pronouns of the third person, HE, SHE, IT. I, THOU, WE, YOU, THEY, have the same form for the several genders.

Note V.—*a.* IT is used with verbs called impersonal; as, "*It* rains." Here there is no antecedent.

b. IT is used to introduce a sentence, preceding a verb as the nominative, but representing a clause that comes afterward; as, "*It* is well known that the Jews were at this time under the dominion of the Romans." Here *it* represents the whole sentence, except the clause in which it stands.

c. IT is used as the representative of the subject of a proposition when the subject is placed last; as, "*It* is to be hoped that we shall succeed." Here *that we shall succeed* is the subject which *it* represents.

d. IT is used to represent a plural noun; as, "*It* was the Romans that aimed at the conquest of the world."

e. IT is used to represent a pronoun of the first, or the second, or the third person; as, "*It* is I;" "*it* is you;" "*it* is he."

f. IT is used to represent a noun in the masculine or the feminine gender; as, "*It* was Judas who betrayed his Master."

g. IT is used to express a general condition or state; as, "How is *it* with you?"

h. IT is used after intransitive verbs in an indefinite way; as, "Whether the charmer sinner *it* or saint *it;*" "The mole courses *it* not on the ground."

When the sentence admits of two nominatives, we now make *it* the subject of the verb. Anciently *it* was the predicate.

> "*It am I*
> That loveth so hot Emilie the bright,
> That I would die present in her sight."—CHAUCER.

Note VI.—ITS is probably a secondary genitive, and is of late origin in the language. The Anglo-Saxon was *his*, the genitive

of *he*, for the neuter and the masculine equally. Hence when, in the old writers, we meet *his* where we expect *its*, we must not suppose that any personification takes place, but simply that the old genitive common to the two genders is used in preference to the modern one, limited to the neuter and irregularly formed. Thus, "The apoplexy is, as I take it, a kind of lethargy. I have read the cause of *his* effects in Galen; *it* is a kind of deafness."—2 *Henry IV.*, i., 2. "If the salt have lost *his* savor, wherewith shall *it* be seasoned? *It* is neither fit for the land nor yet for the dunghill, but men cast *it* out."—*Luke*, xiv., 34, 35.

EXERCISES UNDER RULE XIII.

PERSONAL PRONOUNS.

RULE XIII.—*a*. Thou and I will attend church to-day. C. S.

b. You may hunt through the nation without finding his equal. C. S.

c. He is the wise man who selects the best means for obtaining the best ends. C. S.

d. He is the freeman whom the truth makes free. C. S.

e. They are worthy of confidence from men who have given their hearts to God. C. S.

Note I.—Unless, as I said, messieurs, you are the masters, and not me. F. S.

Note II.—*a*. Are you two travelers on your way to California? C. S.

b. You, William, when you return to Boston, will proceed to New York. C. S. (Give the two nominatives.)

c. Yet for my sons, I thank ye gods, 'tis well;
Well have they perish'd, for in fight they fell.

What is *ye* used for in this example?

Note III.—*a*. Will they ride? (Give the English equivalent for this German form.)

b. Will your worship furnish me with the opinion of the court? C. S.

Note IV.—I, thou, we, ye, you, they love. He, she, it loves.

Note V.—*a*. It snows, and the night is cold.

b. It was supposed that the French army were marching out of Spain.

c. It is desirable that he should return home.

d. It was the Americans who first applied steam to navigation.
e. Who went to Boston on that business? It was I.
f. It was Murat who led the cavalry in that battle.
g. How is it with our general this morning?
h. In their pride they lorded it over the land.

> Come and trip it as you go,
> On the light fantastic toe.

PERSONAL PRONOUNS.

Rule XIV.—Two or more Antecedents, united in construction by the conjunction *and*, require their representative pronoun to be in the Plural Number; as, "Socrates and Plato were wise; *they* were the most eminent philosophers of Greece."

Note I.—But if the Antecedents describe one person or thing, though connected by *and*, they are in apposition, and do not require a plural pronoun; as, "That philosopher and poet spent *his* life in the service of mankind."

Note II.—If the Singular Antecedents united in construction are of several persons, the second person takes precedence of the third, and the first of both, in forming the plural of the representative pronoun; as, "Thou and he shared it between *you*;" "James, and thou, and I are attached to *our* country."

Note III.—In the Classical languages, the pronoun of the First person is deemed more worthy than that of the Second, and the Second than that of the Third. But though we in like manner place the pronoun of the second person before that of the third, we modestly place the pronoun of the first person after those of the second and third. When a Roman would say, *Si tu et Tullia valetis, ego et Cicero valemus*, we should say, "If you and Tullia are well, *I* and *Cicero* are well."

Cardinal Wolsey, in conformity with the Latin idiom, wrote, *Ego et rex meus*, "I and my king;" but it gave offense, as if he wished to take precedence of his sovereign.

Note IV.—When two antecedents in the Singular Number connected by the conjunction *and* are contrasted with each other, they do not require a plural pronoun; as, "The captain, and not the lieutenant, was, by the court-martial, removed from *his* office."

Note V.—When two or more antecedents in the Singular

Number are connected by the conjunction *and* and preceded by *each* or *every*, they do not require a plural pronoun; as, "Each plant and each animal has *its* peculiar character."

EXERCISES UNDER RULE XIV.

PERSONAL PRONOUNS.

Rule XIV.—*a*. Virtue and truth is in itself convincing. F. S.

b. Webster, Clay, and Calhoun are now numbered with the illustrious dead. They were distinguished patriots and statesmen. C. S.

c. Demosthenes and Cicero were the most distinguished orators of classic times. Their eloquence has ever been admired by the learned world. They were both eminent patriots. C. S.

Note I.—*a*. My guide, philosopher, and friend, as Pope calls Bolingbroke, devoted his splendid talents to the service of infidelity. C. S.

b. That superficial scholar and critic, like some renowned critics of our own, have furnished most decisive proofs that they knew not the characters of the Hebrew language. F. S.

Note II.—*a*. In the arrangements thou and he will suit themselves. F. S.

b. Thou, and the gardener, and the huntsmen must share this business among them. F. S.

Note III.—I, and John, and you were present at the inauguration. F. S.

Note IV.—*a*. Principle and not profession is demanded. C. S.

b. Good order in our affairs, not mean savings, produce great profits. F. S.

Note V.—Every leaf, every twig, every drop of water teem with life. F. S.

PERSONAL PRONOUNS.

Rule XV.—Two or more Antecedents in the Singular Number, separated in construction by the Disjunctive Conjunction *or*, or in any other way, require the pronoun to be in the singular number; as, "John or James will send *his* book;" "The Bible, and not the Koran, is read there: *its* influence is salutary;" "Every tree and every plant produces others after *its* kind."

Note I.—A Plural antecedent and a Singular antecedent, con-

nected by *or* or *nor*, require the pronoun to be in the plural number; as, "Neither the captain nor his men showed *themselves*."

EXERCISES UNDER RULE XV.

PERSONAL PRONOUNS.

Rule XV.—*a*. Henry or William will give us their company. F. S.

b. When did we ever find a well-educated Englishman or Frenchman embarrassed by an ignorance of their respective languages. F. S.

Note I.—*a*. Neither the general nor his officers showed himself. F. S.

b. Neither the president nor the members of his cabinet avow that they are in favor of the measure. C. S.

SYNTAX OF THE WORD "SELF."

§ 500. Rule XVI.—The word self is used as a *Reflective Personal Pronoun*, for the want of some word in English equivalent to the Latin *se*, the German *sich*, and the Scandinavian *sik* and *sig;* as, "I hurt *myself;*" "he loves *himself;*" "they wounded *themselves*."

Note I.—The constructions of the word self are three-fold:

a. Government.—In *my-self*, *thy-self*, *our-selves*, and *your-selves*, the construction is that of a common substantive, with an adjective or genitive case. *b*. Apposition.—In *him-self* and *them-selves*, when accusative, the construction is that of a substantive in apposition with a pronoun. *c*. Composition.—When they are used as nominatives, the construction can be explained on another principle. The only logical view that can be taken of the matter is to consider the words *himself*, *themselves*, not as two words, but as a single word compounded. *Herself* is ambiguous. Its construction is one of the preceding; which, however, is uncertain, since *her* may be either a so-called genitive, like *my*, or an objective, like *him*. *Itself* is also ambiguous. The *s* may represent either the *s* in *self* or the *s* in *its*.

Note II.—As the word self, now called a pronoun, was originally a substantive, so its compounds take the inflection of substantives in the plural; as, *Ourselves*, *yourselves*, *themselves*. *Myself*, *thyself*, *himself*, *itself*, and *herself*, are naturally sin-

gular, and can under no circumstances become plural. *Themselves* is naturally plural, and under no circumstances can become singular. *Ourselves* and *yourselves* are naturally plural, yet under certain circumstances may become singular. *a.* Just as men say *we* for *I*, may they say *our* for *my*. *b.* Just as men say *you* for *thou*, so may they say *your* for *thy*.

Note III.—When the adjective *own* intervenes between SELF and its personal pronoun, the personal pronoun is always put in the genitive case; as, *His own self*, not *him own self; their own selves*, not *them own selves*

Note IV.—When MYSELF or THYSELF stands alone, the verb that follows is usually in the first or second person, though sometimes in the third; as, "*Myself am* hell."—MILTON. "And that *myself am* blind."—POPE. When *myself* or *thyself* are preceded by *I* or *thou*, the verb that follows is in the first person or second: *I myself am* (not *is*) *weak; thou thyself art* (not *is*) *weak.*

Note V.—MYSELF is often incorrectly used instead of the nominative *I* and the objective *me*. Its legitimate usage is either as a Reflective pronoun, or for the sake of Distinction and some particular emphasis; as when Juliet cries, "Romeo, doff thy name; and for that name, which is no part of thee, *take all myself.*" Or, in the opening of the paradisiacal hymn: "These are thy glorious works, Parent of good, Almighty! thine this universal frame thus wondrous fair! *Thyself how wondrous then!*" Here there is an evident contrast. Where there is no such emphasis, or purpose of bringing out a distinction or contrast, the simple pronoun is the right one. Instead of saying *my father and myself, my brother and myself*, the old song, beginning "*My father, my mother, and I*," may teach us what is the idiomatic, and also the correct usage. In expressions like the following: *Mrs. Tompkins and myself will be happy to take dinner; Mrs. Johnson and myself have been writing to each other; myself* is incorrectly used for the pronoun *I*.

Note VI.—The simple pronoun is sometimes used reflectively:

> "E'en now, where Alpine solitudes ascend,
> I sit *me* down a weary hour to spend."—GOLDSMITH.
>
> "He sat *him* down at a pillar's base."—BYRON.

In the phrase *I strike me*, the verb *strike* is transitive; in

other words, the word *me* expresses the object of an action, and the meaning is different from the meaning of the simple expression *I strike.*

Note VII.—In the phrase *I fear me*, the verb *fear* is intransitive or neuter; in other words, the word *me* (unless, indeed, *fear* mean *terrify*) expresses no object of any action at all, while the meaning is nearly the same as in the simple expression *I fear.* Here the reflective pronoun appears out of place, *i. e.*, after a neuter or intransitive verb. Such a use, however, is but the fragment of an extensive system of reflective verbs thus formed, developed in different degrees in the different Gothic languages, and in all more than in the English. It is slightly intensive.—See LATHAM, p. 432.

EXERCISES UNDER RULE XVI.

RULE XVI.—In his anger he struck himself. C. S. "We strike ourselves" is strictly Reflective; "we strike each other" is Reciprocal.

Note I.—*a.* I will go myself to the post-office. C. S.

b. I will see John himself on this business. C. S.

c. He himself will go to New York. C. S.

Note II.—He suffers, but the fault is in ourselves. C. S.

Note III.—*a.* He is obliging, but he loves his own dear self. C. S.

b. The ill opinion of mankind is often misplaced; but our own of ourselves, never.—JOHN RANDOLPH. C. S.

Note IV.—I am mindful that myself (am or is) strong. C. S.

Note V.—My brother, my sister, and myself will come. F. S.

Note VI.—*a.*

> Salem, in ancient majesty
> Arise and lift thee to the sky!—S. WARTON. C. S.

b. During the preparatory scene, sit thee down. C. S.

Note VII.

> An enemy unto you all,
> And no great friend, I fear me, to the king.
>
> 2 *Henry V.*, i., 1.

DEMONSTRATIVE PRONOUNS.

§ 501. RULE XVII.—The Demonstrative Pronouns THIS, THAT, THESE, and THOSE, represent nouns only in the third person, inasmuch as they are used by the *first* person, or the person speak-

ing, to *point* out to the *second* person some object; as, "Religion raises men above themselves; irreligion sinks them beneath the brutes: *that* binds them down to a poor pitiable speck of earth; *this* opens for them a prospect in the skies."

Note I.—When THIS and THAT, THESE and THOSE, are used in the sense of *latter* and *former*, THIS and THESE stand for the "latter," THAT and THOSE for the "former:"

> 'Then palaces and lofty domes arose;
> *These* for devotion, and for pleasure *those*."

Note II.—The personal pronoun THEM is sometimes improperly used for THESE and THOSE; as, "Give me *them* books," for "give me *those* books." This error can be historically accounted for by referring to the demonstrative power of THEM.

EXERCISES UNDER RULE XVII.

DEMONSTRATIVE PRONOUNS.

RULE XVII.—*a.* Spain was carrying on war against our trade, and that in the most insulting manner, during the whole time of our negotiations.—Lord CHATHAM. C. S.

b. Lord Carlisle's recent lecture upon Pope, addressed to an audience of artisans, drew the public attention first of all upon himself—that was inevitable.—DE QUINCEY. C. S.

Note I.—*a.* Errors in the life breed errors in the brain,
And these reciprocally those again. C. S.

b. Some place the bliss in action, some in ease;
Those call it pleasure, and contentment these. C. S.

Note II.—Do you not admire them trees on the common? F. S.

RELATIVE PRONOUNS.

§ 502. RULE XVIII.—RELATIVE PRONOUNS agree with the nouns and pronouns which they represent in gender, number, and person; as, "God rules the world *which* he created;" "O Thou *who* dwellest in the heavens."

Note I.—Relative pronouns serve to connect propositions; as, "The friend who relieved me has come." Here are two propositions, 1. *The friend has come;* 2. *The friend* (or *he*) *relieved me.* These two propositions are connected by the relative WHO,

which expresses the identity between the persons mentioned in the proposition. The proposition in which the relative stands, has been called the Relative Proposition.

Note II.—When there are two words in a clause, each capable of being an antecedent, the relative refers to the *latter:* 1. *Solomon, the son of David, who slew Goliath.* This is unexceptionable. 2. *Solomon, the son of David, who built the Temple.* This is exceptionable. The relative should be placed as near as possible to the antecedent, to prevent ambiguity; as, *Solomon, who built the temple, was the son of David.*

Note III.—When two antecedents of different persons, one of which is the subject and the other the predicate, precede the relative, the relative must agree with the one or the other, according to the meaning which the writer wishes to communicate: 1. "I am the man *who command*" = "I who command am the man" = "I the commander am the man." 2. "I am the man *who commands*" = "I am the commander." If the writer wishes to communicate the meaning in the sentence "I the commander am the man," he will make the relative agree with the subject. If he wishes to communicate the meaning contained in the sentence "I am the commander," he will make the relative agree with the predicate.

Note IV.—When the relative and the antecedent are in different cases, and the relative is omitted, the antecedent is sometimes put in the case of the relative:

> "*Him* I accuse
> The city gates by this has entered."—*Coriolanus*, v., 5.

The reason of this is clear. The verb that determines the case of the relative is brought into contact with the antecedent, and thus by association determines its case.

Note V.—*a.* WHO and WHOM represent nouns of the masculine gender and of the feminine gender; as, "The *man who* came;" "the *woman who* came."

b. WHO is sometimes used indefinitely without an antecedent; as, "I do not care *who* knows it."

WHICH represents nouns used for infants, for irrational animals, and for inanimate things; as, "The child *which* I saw is learning to walk;" "The bird *which* sang so sweetly has flown;" "The rivers *which* flow into the sea are fed by rains."

There are many cases, however, in which WHO is used for animals; as, "Every body knows and loves the beautiful story of the dog Argos, *who* just lives through the term of his master's absence, and sees him return to his home, and recognizes him, and, rejoicing in the sight, dies. The propriety of this use of *who* is by some grammarians deemed questionable."

WHICH formerly was used as a representative of persons; as, "Mighty men *which* were of old."

WHOSE represents nouns of the masculine gender, of the feminine gender, and of the neuter gender; as, "The *man whose* name was *John;*" "the *woman whose* name was *Jane;*" "the *fruit whose* name is banana."

THAT, as a relative, is generally used,

a. After superlatives; as, "The *wisest* man *that* ever lived is liable to error."

b. After the word *same;* as, "He is the *same* man *that* came yesterday."

c. After a collective noun denoting a body of persons; as, "The *army that* marched out to battle has been defeated."

d. After *who*, taken interrogatively; as, "Who *that* has the spirit of a man would suffer himself to be thus degraded?"

e. After *persons* and *things* taken conjointly; as, "The *men* and *things that* we saw yesterday."

THAT may often be considered as restrictive, even when the antecedent is not preceded by the definite article, as it should be when the other relatives are used. Thus, "All words *that* are signs of complex ideas furnish matter of mistake," is phraseology equivalent to "all *the* words *which* are signs of complex ideas furnish matter of mistake."

THAT used as a relative does not admit a preposition before it; as, "He is the same man *with that* you were acquainted;" but we say, "He is the same man that you were acquainted *with*."

Note VI.—There is an elliptical form of expression in the use of superlatives and ordinal numbers which may occasion some ambiguity. Thus, "He was the *first* that came," may mean either that "he was the first of those who came," or that "he that came was the first." When this distinction is not clearly marked by a diversity of arrangement, a regular diversity of pronouns would prevent ambiguity. THAT should be invariably

used when the expression is elliptical, and WHO and WHICH when there is no ellipsis, or when the second subject of comparison is not involved in the relative clause. Thus, if we mean to say, "He was the first of those who came," it might be expressed, "He was the first *that* came." When no ellipsis is intended, "He was the first who came" = "He who came was the first."

Note VII.—When relatives connected by a conjunction refer to the same antecedent, they should not change their form; as, "He *that* defeated the Austrian armies in Italy, and *who* afterward marched to Vienna at the head of his veteran soldiers." Instead of change of form, the relative in each case should be either *who* or *that*.

Note VIII.—Collective nouns, unless they express persons directly, require the relative WHICH or THAT; as, "He instructed the crowds *which* surrounded him." Here *who* would be improper. "The people *who* claim to be judges in the case proceeded to inflict lynch law upon him." Here the personality is more distinctly brought out; accordingly, *who* is proper.

"But there are phrases still living in our tongue where the article (or personal pronoun) seems to have the power of a relative; I mean those in which our ordinary grammars tell us that the relative is omitted or understood. Thus, '*The* man you just saw is the celebrated N.;' '*The* gentleman you were talking with I do not know;' '*Him* I accuse the city ports by this hath entered.' Now in each of these phrases, the first word, call it what you please, is virtually a relative: 'Quem verum modo vidisti est clarissimus ille N.;' 'Quem alloquebaris ego haud novi;' 'Quem accuso intravit jam portam.'"—T. HEWITT KEY, vol. iii., *Phil. Soc.*, p. 59.

EXERCISES UNDER RULE XVIII.

RELATIVE PRONOUNS.

RULE XVIII.—*a*. Henry is a pupil which possesses fine talents. F. S.

b. Curran! Curran's the man who struck me most. Such imagination! There never was any thing like it. He was a wonderful man, even to me who had seen many remarkable men of the time.—BYRON. C. S.

c. And now, when I saw myself declining day by day, I turn-

ed to those elevating and less earthly meditations, which supply us, as it were, with wings, when the first fail. They have been dearer to me than the dreams which they succeeded, and they whisper to me of a brighter immortality than that of fame. C. S.

Note I.—I closely pursued John, who swiftly fled from me. C. S.

Note II.—*a*. Joseph, the son of Jacob, who deceived his father. C. S.

b. Joseph, the son of Jacob, who was governor of Egypt. F. S.

c. The king dismissed his minister without any inquiry, who had never done so unjust an action. F. S.

Note III.—*a*. I am the man, who love my friends. C. S.

b. I am the man who loves his friends. C. S.

Note IV.—Better leave undone, than by our deeds acquire
Too high a fame, when him we serve's away. C. S.
Antony and Cleopatra.

Note V.—*a*. Those who seek Wisdom will find her. C. S.

b. I am happy in the friend whom I have long proved. C. S.

c. Can you tell me who did this shameful act? C. S.

d. The infant whom you admired died suddenly. F. S.

e. He is like a beast of prey who destroys without pity. F. S.

f. I hope you will enjoy the book which I have sent you. C. S.

g. Our Father, which art in heaven.

h. To those faithful friends, whose unchanging regard has entered into the happiness of all the active years of my life, I make my affectionate acknowledgments, as I now part from a work in which they have always taken an interest, and which, wherever it goes, will carry on its pages the silent proofs of their kindness and taste.—Ticknor. C. S.

i. We have a religion whose origin is divine.—Blair. C. S.

j. The bravest man that ever fought might have trembled. C. S.

k. She is the same lady that I saw yesterday. C. S.

l. The convention that assembled yesterday has been dissolved. C. S.

m. Who that hopes to succeed would venture on an expedient like this? C. S.

n. The soldiers and tents that we saw yesterday we will visit to-day. C. S.

Note VI.—He was the first that died. He was the wisest that Athens produced. C. S.

Note VII.—He that wrote the Declaration of Independence, and who was the third President of the United States. F. S.

Note VIII.—The court, who gives currency to manners, ought to be exemplary. F. S.

RELATIVE PRONOUNS.

Rule XIX.—In compound sentences, the relative employed to introduce a new clause is nominative to the verb or verbs belonging to that clause; as, "The thirst after curiosities, *which* often draws contempt, was strongly developed;" "He *who* suffers not his faculties to lie torpid has a chance of doing good;" "The steamer *that* left this port on Saturday has been seen."

Note I.—But if, in the new clause, there is a nominative between the relative and the verb, then the relative is governed in the possessive case by a noun, or in the objective case by a verb or a preposition; as, "God is the sovereign of the universe, *whose* majesty *ought* to fill us with awe; *to whom* we owe all possible reverence, and *whom* we are *bound* to obey." Though the relative must be in the same gender and the same number as the antecedent, it need not be in the same case.

Note II.—The antecedent is sometimes placed after the relative; as, "*Whom* the cap fits, let *him* put it on."

Note III.—The antecedent is sometimes suppressed when no emphasis is implied; as, "*Who* steals my purse steals trash." *He* or *the man* is here understood.

Note IV.—The relatives are often suppressed; as, "The friend I visited yesterday." Here *whom* is understood.

Note V.—The relative sometimes refers to a whole clause, or to an adjective instead of a noun; as, "He was generally despised, *which* occasioned much uneasiness;" "As Judas declared him *innocent*, which he could not be, had he in any way deceived his disciples."—Porteus's *Lect.* Here *which* represents the adjective *innocent*.

Note VI.—The relative is sometimes used as an adjective; as, "His early friend, *which* friend was his ruin."

Note VII.—When the name of a person is used merely as a name, and does not refer to the person, the relative *which* should

be used, and not *who;* as, "It is no wonder if such a man did not shine at the court of Queen Elizabeth, *which* was but another name for prudence and economy."

Note VIII.—In some instances, *which* is introduced as the nominative to a verb, before the sentence or clause which it represents; as, "There was therefore, *which* is all that we assert, a course of life pursued by them different from that which they before led."—PALEY'S *Evid.*, ch. i. Here *which* is the representative of the whole of the last part of the sentence, and its natural position is after that clause.

EXERCISES UNDER RULE XIX.

RELATIVE PRONOUNS.

RULE XIX.—*a.* They who have labored to make us wise are entitled to our gratitude. C. S.

b. He who died for his country is worthy of remembrance. C. S.

Note I.—*a.* The persons who conscience and virtue support may smile at the caprices of misfortune. F. S.

b. That is the student who I gave the book to. F. S.

c. This is the man whose virtues are admired. C. S.

Note II.—Who lives to virtue, he lives to wisdom. C. S.

Note III.—*a.* Who lives to virtue rarely can be poor. C. S.

b.

> How wearisome
> Eternity so spent in worship paid
> To whom we hate!—*Par. Lost*, b. i., 249. C. S.

Note IV.—*a.* What is mine, even to my life, is hers I love; but the secret of my friend is not mine.—Sir P. SYDNEY. C. S.

b.

> I hear a voice you can not hear,
> Which says I must not stay;
> I see a hand you can not see,
> Which beckons me away.—TICKEL. C. S.

Note V.—*a.* In that battle he acted cowardly, which ruined his reputation. C. S.

b. A man should never be ashamed to own that he has been in the wrong, which is but saying in other words that he is wiser to-day than he was yesterday.—POPE. C. S.

Note VI.—The measure was sustained by one of the members, but by which member I do not know. C. S.

Note VII.—He suffered martyrdom under Nero, who was but another name for cruelty. F. S.

Note VIII.—There was, which can be proved, a great change in the politics of the party. C. S.

RELATIVE PRONOUNS.

Rule XX.—The relative WHAT has the sense of *that which*, and can be at the same time both in the nominative and the objective case; as, "I have heard *what* has been alleged." Here *what* is in the objective case, and governed by *heard;* and also in the nominative case to *has been alleged.*

Note I.—WHAT is sometimes used adverbially as equivalent to *partly;* as, "The year before he had so used the matter, that *what* by force, and *what* by policy, he had taken from the Christians about thirty castles."

Note II.—WHAT is also used improperly instead of the conjunction *that;* as, "I can not say but *what* he did it." THAT is improperly used for *what;* as, "We speak *that* we do know, and testify *that* we have seen."

Note III.—WHAT is sometimes used as an interjection; as, "*What!* even denied a cordial at his end?"—POPE.

Note IV.—WHAT and its compounds are often used as adjectives; as, "It is not material *what* names are assigned to them;" "I am *whatsoever* is, *whatsoever* has been, *whatsoever* shall be; and the veil that is over my face no mortal hath removed." Here the noun is understood.

Note V.—The pronouns WHATSOEVER, WHICHSOEVER, WHOSOEVER, and the like, are elegantly divided by the interposition of the corresponding substantive; as, "In *what* light *soever* we view him, his conduct will bear inspection."

Note VI.—WHETHER, in the sense of *which of two*, was anciently used as a relative pronoun; as, "Let them take *whether* they will."

Note VII.—The word WHERE, which, in its origin, is related to WHAT, is often substituted for *that which;* as, "Perhaps there is no situation the human mind can be placed in so difficult and so trying as *where* it is made the judge in its own cause."—Lord MANSFIELD.

EXERCISES UNDER RULE XX.

RELATIVE PRONOUNS.

Rule XX.—*a.* When he saw what had been done, he lifted up his voice and wept. C. S.

b. I have been through the market without being able to find what I wanted. C. S.

Note I.—Thus, what with war, and what with sweat, what with the gallows, and what with poverty, I am custom shrunk. C. S.

Note II.—*a.* He would not be persuaded but what I was greatly in fault. F. S.

b. In the interview he did not say but what he did it. F. S.

c. If a man read little, he had need to have much cunning, to seem to know that he doth not. F. S.

Note III.—What! to attribute the sacred sanctions of God and Nature to the massacres of the Indian scalping-knife! C. S.

Note IV.—By what means can you gain the end you aim at?

Note V.—On what side soever I turn my eyes, I behold all full of courage and strength. C. S.

Note VI. Whither when they come, they fell at words
Whether of them should be the Lord of lords. C. S.

Note VII.—Indeed, I can not help likening his character to the architectural fabrics of other ages which he most delighted in, where there is such a congregation of imagery and tracery that one is apt to get bewildered among the variety of particular impressions, and not feel either the unity of the grand design or the height and solidness of the structure.—Lockhart.

INTERROGATIVE PRONOUNS.

§ 503. Rule XXI.—The principal noun or pronoun in the answer to a question must be in the same case with the corresponding interrogative word: Direct. *Quest. Who* is this? *Ans. I. Quest. Whose* is this? *Ans. His. Quest. Whom* do you seek? *Ans. Him.* Oblique. *Quest. Who* do you say that it is? *Ans. He. Quest. Whose* do you say that it is? *Ans. His. Quest. Whom* do you say that they seek? *Ans. Him.*

Note I.—When the answer is made by means of a pronoun, we can distinguish the accusative case from the nominative, e-

pecially when made in full. Thus the full answer to *Whom do you say that they seek?* is, *I say that they seek him.* Nevertheless, such examples as *Whom do they say it is?* are common, especially in Oblique questions: "And he axed hem, and seide, *Whom* seien the people that I am? Thei answereden and seiden, Jon Baptist; and he seide to hem, But *whom* seien ye that I am?"—Wiclif, *Luke*, ix., 18–20. "And as John fulfilled his course, he said, *Whom* think ye that I am?"—*Acts*, xiii., 25.

EXERCISES UNDER RULE XXI.

INTERROGATIVE PRONOUNS.

a. Who has called for me? Him. F. S.

b. Whose books have you? John's. C. S.

c. What are poets and philosophers but torch-bearers leading us through the mazes and recesses of God's two majestic temples, the sensible and the spiritual world? C. S.

Note I.—But envy had no place in his nature. Whom was there to envy?—Bulwer. This form should be avoided.

INDETERMINATE PRONOUNS.

§ 504. Rule XXII.—I. One, in phrases like one says=they say=*on dit*, French, is used Indeterminately. The pronoun has no particular antecedent: "*One's* leaning at first would be toward it." See § 316.

II. It also is used Indeterminately either as the subject or the predicate of a proposition; as, "It is this;" "this is it;" "I am it;" "it is I." When *it* is the subject of a proposition, the verb necessarily agrees with it, and can be of the singular number only, no matter what be the number of the predicate: *It is this; it is these.* When *it* is the predicate of a proposition, the number of the verb depends on the number of the subject.

III. There, adverbial in its classification, but pronominal in its origin, is also used Indeterminately, but only as the predicate of a proposition. It differs from *it* in this respect, and therefore differs from *it* in never affecting the number of the verb. This is determined by the nature of the subject: *There is this; there are these.* Though a predicate, *there* always stands in the beginning of propositions, *i. e.*, in the place of the subject.

EXERCISES UNDER RULE XXII.

INDETERMINATE PRONOUNS.

RULE XXII.—I. *a.* One would imagine these to be the expressions of a man blessed with ease and affluence. C. S.

b. One might visit Paris in the interval. C. S.

II.—*a.* 'Tis two or three, my lord, that bring you word
Macduff is fled to England.—*Macbeth*, iv., 1. C. S.

b. 'Tis these that early taint the female soul. —POPE. C. S.

c. The indeterminate pronoun was formerly omitted; as,

Now said the lady draweth toward the night.—*F. Q.*, i., i., 22.

III.—*a.* There are those who express a different opinion.

b. There's two or three of us have seen strange sights.
Julius Cæsar.

RECIPROCAL PRONOUNS.

§ 505. RULE XXIII.—In the phrases "They love EACH OTHER," "they killed ONE ANOTHER," there is a Reciprocal construction. In the one case, *each* is in apposition with *they*, or included in it, in the nominative case; in the other, *one* is in apposition with *they*, or included in it: in both, *other* is in the objective case.

In a reciprocal construction, two or more propositions are abbreviated into one; as, "John and Henry love each other" = "John loves Henry, and Henry loves John." *Another* refers to one of many, *the other* to one of two: "Two men were standing on the road, and *another* came up;" "Two men were standing on the road; one walked away, and *the other* remained." *Another* is sometimes improperly used for *each other:* "These two kinds of diction, prose and poetry, are so different *one from another*." Here *each other* is the correct phraseology.

EXERCISES UNDER RULE XXIII.

RECIPROCAL PRONOUNS.

RULE XXIII.—*a.* William and Charles faithfully sought each other. C. S.

b. William, Charles, and Eliza generously helped one another. C. S.

PROMISCUOUS EXERCISES ON PRONOUNS.

You will see one of the ablest men, one of the bravest officers this or any other country ever produced (it is hardly necessary to mention the name of Sir Walter Raleigh), sacrificed by the meanest prince that ever sat upon the throne, to the vindictive jealousy of that haughty court.—Lord Chatham.

That philosophical statesman, Jack Cade, thus reproaches his prisoner, Lord Say: "It will be proved to thy face that thou hast men about thee that usually talk of a *noun* and a *verb*, and such *abominable words* as no Christian ear can endure to hear."

Language is the depository of the accumulated body of experience to which all former ages have contributed their part, and which is the inheritance of all yet to come. We have no right to prevent ourselves from transmitting to posterity a larger portion of this inheritance than we may ourselves have profited by. —Mill's *Logic*, p. 413.

The eager love of knowledge, and the no less eager love of action; the impulse to *know*, and the impulse to do: these are elements spontaneously at work in human nature, and may appropriately be termed philosophical elements.—H. P. Tappan.

Keats, a little before he died, said, "I feel the daisies growing over me."

Utility is the great idol of the age, to which all powers stoop, and all talents do homage.

But if, which Heaven forbid! it hath still been unfortunately determined that, because he hath not bent to power and authority, because he would not bow down before the golden calf and worship it, he is to be bound and cast into the furnace, I do trust in God there is a redeeming spirit in the Constitution, which will be seen to walk with the sufferer through the flames, and to preserve him unhurt by the conflagration.—Curran.

When there is a question of peace or war between two nations, that government feels itself in the wrong which refuses to state with clearness and precision what she would consider as a satisfaction and a pledge of peace.—C. J. Fox.

CHAPTER V.

SYNTAX OF THE VERB.

CONCORD.

§ 506. Rule XXIV.—The Verb agrees with its Subject nominative in Number and Person; as, "I *write*;" "thou *rulest*;" "he *obeys*."

The verb does not necessarily agree with its Predicate nominative. See note below.

When a verb is said to *agree* with its subject nominative, it is meant that it is in the same person or number with the substantive or pronoun preceding. This is what is called, in grammatical language, Concord.

Every finite verb must have a subject nominative expressed or understood.

Note I.—Plural Subjects with singular Predicates: "Honest men *are* the salt of the earth;" "Christians *are* the light of the world." The word that comes first must be presumed to be the subject until the contrary is proved. The way to justify such an expression as *the wages of sin is death*, is either to consider *death* not as the predicate but the subject, or, with Webster, to consider the word *wages* as singular.

Note II.—Singular Subjects with plural Predicates. These constructions are rarer than the preceding, inasmuch as two or more persons (or things) are oftener spoken of as being equivalent to one, than one person (or thing) is spoken of as being equivalent to two or more: "Sixpence *is* twelve half pennies;" "He *is* all head and shoulders."

Note III.—A Plural title applied to a Single object often takes the singular verb; as, "The Pleasures of Memory, by Rogers, is an admirable work."

Note IV.—The pronoun you, even when used to denote an individual, inasmuch as its form is plural, should have a plural verb: "The account you *were* pleased to send me," not "the account you *was* pleased to send me."

Note V.—A verb in the third person may have as its subject a *sentence*, or the *clause* of a *sentence*, or a *verb* in *the infinitive mode*, or *any part of speech used as a noun;* as, "*To attack vices in the abstract, without touching persons*, may be safe fighting indeed, but it is fighting with shadows;" "*To see* is desirable;" "*Red* and *green* are different colors;" "*Once* is too often;" "*Over* is not *under;*" "An *if* ruins the case;" "*Ah!* is an interjection." We have here a part of a sentence, a verb in the infinitive mode, an adjective, an adverb, a preposition, a conjunction, and an interjection, used as substantives, and each the subject of a verb.

Note VI.—There is one phrase in present use in which the personal pronoun ME precedes a verb in the third person: *methinks, methought.* Anciently, *him* was used in the same manner; as, *Him thuhte*, him thought. *Him* and *me* are here in the Anglo-Saxon dative case. *Me thinks*=it seems to me= *mihi videtur.*

Note VII.—In poetry, the verb may stand without a nominative in cases where in prose the omission would be improper; as "Lives there who loves his pain?"—MILTON. That is, lives there *a man* who loves his pain?

Note VIII.—The verbs NEED and WANT are sometimes employed without a nominative, either express or implied; as, "There is no evidence of the fact, and there *needs* none;" "There wanted champions to espouse her cause." For the force of *there*, see § 451.

Note IX.—Verbs in the Imperative mode generally agree with the pronouns *thou, ye*, or *you* expressed or understood; as, Love (*thou*); read *ye* or *you.* A verb in the Imperative mode is sometimes used Absolutely, having no direct reference to any particular subject addressed; as, "God said, Let there be light, and there was light."—*Gen.*, i., 3.

Note X.—A verb following the conjunction THAN sometimes stands without a nominative expressed; as, "Not that any thing occurs in consequence of our late loss more afflictive *than* was to be expected."—*Life of Cowper*, Letter 62. Forms of expression like this seem to be elliptical: "More afflictive than *that which* was to be expected."

Note XI.—The verb is in some cases *understood:* as, "The

combat deepens—on, ye brave!" Here *rush* or *press* is understood before *on*.

Note XII.—The *same form* of the verb, whether simple, progressive, or emphatic, should be preserved throughout the sentence; as, "The Lord *giveth* and the Lord *taketh* away;" "That man *loves* his friends and *hates* his enemies;" "He *was writing* and he *is writing*;" "He *did love* and he *does love*."

EXERCISES IN THE SYNTAX OF THE VERB.

Rule XXIV.—*a*. A bee among the flowers of spring is one of the most cheerful objects that can be looked upon. C. S.

b. The Normans, under which general term is comprehended the Danes, Norwegians, and Swedes, were accustomed to rapine and slaughter. F. S.

c. Thinks I to myself, He will know better when he is older. F. S.

d. What signifies good opinions, unless they are attended by good conduct? F. S.

Note I.—*a*. Moneys is your suit.
What should I say to you? F. S.

b. In the wilderness locusts were his meat. C. S.

Note II.—*a*. As to his person, he is all head and shoulders. C. S.

b. In Federal money a dime is ten cents. C. S.

Note III.—The Pleasures of the Imagination, by Akenside, is a highly philosophical poem. C. S.

Note IV.—*a*. I came to see you because I knew you was my old master's friend. F. S.

b. I recollect you was his advocate in that important trial. F. S.

Note V.—*a*. Early to bed and early to rise,
Makes a man healthy, wealthy, and wise. C. S.

b. Read, read, rang through the air morning, noon, and night, like the muezzins' call to prayer from the tops of their gilded minarets.—*Nuces Philosophicæ*, p. 484. C. S.

c. That warm climates should accelerate the growth of the human body, and shorten its duration, is very reasonable to believe. C. S.

d. "I can not do it" never accomplished any thing; "I will try" has wrought wonders.—Hawes.

e. For a lady to conduct herself in this manner is disgraceful. C. S.

Note VI.—Methinks already I your tears survey. C. S.

Note VII.—There have been that have delivered themselves from their ills by their good fortune or their virtue. F. S.

Note VIII.—There needed a new dispensation of religion for the moral reform of society. C. S.

Note IX.—The expense amounted to, say five dollars. C. S.

Note X.—He felt himself addicted to philosophical speculations with more ardor than consisted well with the duties of a Roman and a senator. C. S.

Note XI.—*a.* Charge, Chester, charge! on, Stanley, on! C. S.

b. Once more unto the breach, my friends, once more,
Or close the wall up with our English dead. C. S.

Note XII.—He was writing, and he does now write. F. S.

THE VERB.

§ 507. Rule XXV.—When a verb has two or more subjects in the singular number, joined by the copulative *and*, it must agree with them in the plural number; as, "*Reason* and *truth constitute* intellectual gold." Instead of saying reason constitutes intellectual gold, truth constitutes intellectual gold, the two propositions are united in one compound sentence. The conjunction is sometimes *understood;* as, "Honor, justice, religion itself, were derided."

Note I.—This rule has in the practice of writers some exceptions: "Nor were the young fellows so wholly lost to a sense of right, as *pride* and *self-conceit has* made them affect to be."—*Rambler*, No. 97. Here the verb, which is expressed after *self-conceit*, is considered as *understood* after *pride*. "Their safety and welfare *is* most concerned."—*Spectator*, No. 121. This was sometimes the case in Greek and Roman writers: "*Mens* enim et *ratio*, et *consilium* in senibus *est*."—Cicero, *De Sen.*, cap. xix. Forms of expression like these should not be encouraged in the English language, though they can be defended, in some instances, on the ground of their expressing only one complex idea.

Note II.—Two or more nouns connected by the conjunction *and*, expressed or understood, and modified by the distributives EACH, EVERY, or EITHER, may have a verb in the singular number: "Either sex and every age *was engaged* in the pursuits of industry."—GIBBON'S *Roman Empire*, chap. x. "The judicial and every other power *is* accountable to the legislative."—PALEY'S *Philosophy*, vi., 8.

Note III.—Where *comparison* is expressed or implied, and not combination, the verb should be singular; thus, "Cæsar as well as Cicero *was* remarkable for eloquence." Even when *and* is used between two nouns, if a disuniting word is used with it, the verb should be in the singular number; as, "Good order, and not mean savings, *produces* honest profit."

Note IV.—When a verb comes in *between its nominatives*, it agrees with that which precedes it, and is understood as to the others; as, "John *was* present, and Henry, and Charles."

Note V.—When two nouns connected by the conjunction *and* express but one subject, the verb should be in the singular number; as, "That great statesman and general *is* entitled to the gratitude of his country."

Note VI.—When nominatives to the *same verb are of different persons*, the verb must be in the plural number, and must agree with the first person rather than the second, and with the second rather than the third: "My sister and I are daily employed in our respective occupations."

EXERCISES UNDER RULE XXV.

RULE XXV.—*a*. Religion and virtue, our best support and highest honor, confers on the mind principles of noble independence. F. S.

b. There is as much real religion and morality in this country as in any other. F. S.

c. Wisdom, virtue, happiness, dwells with the golden mediocrity. F. S.

Note I.—*a*. In that transaction their safety and welfare is most concerned. F. S.

b. The fragrant woodbine and the sweet-scented myrtle renders the air in this spot truly delicious. F. S.

Note II.—In the camp of Israel every man and every woman were numbered. F. S.

Note III.—*a.* That superficial scholar and critic, like some renowned critics of our own, have furnished most decisive proofs that they knew not the characters of the Hebrew language. F. S.

b. Virtuous effort, and not depraved genius, win the prize. F. S.

Note IV. Forth in the pleasing spring
Thy *beauty walks*, thy *tenderness* and *love*.—THOMSON. C. S.

Note V.—Coleridge, that distinguished philosopher and celebrated poet, are receiving the meed of praise. F. S.

Note VI.—You and the doctor thinks unfavorably of my case. F. S.

THE VERB.

§ 508. RULE XXVI.—When a verb has for its subject only ONE of two or more substantives singular, connected by the conjunctions *or* or *nor*, it is itself in the singular number; as, "Either John, or Peter, or James *was* at the Exchange yesterday, but neither John nor Peter *is* there to-day."

Note I.—When a verb has nominatives of different persons connected by the disjunctive conjunctions *or* or *nor*, it must agree with that which is nearest; as, "Neither you nor I *am* concerned."

Note II.—When a verb has a Singular and a Plural nominative connected by *or* or *nor*, it agrees with its nearest nominative; as, "The dice-box or his cups *were* his ruin."

Note III.—In sentences where there is but *one proposition*, when two or more subjects of different persons are in apposition, the verb agrees with the FIRST of them; as, "*I*, your master, *command* you;" "Your *master*, I, *commands* you." The idea that comes first is the leading idea, and controls the construction of the verb.

EXERCISES UNDER RULE XXVI.

RULE XXVI.—*a.* There are many faults in spelling which neither analogy nor pronunciation justify. F. S.

b. When sickness, infirmity, or reverse of fortune affect us, the sincerity of friendship is proved. F. S.

Note I.—I or thou am the person who must undertake the business proposed. F. S.

Note II.—*a.* For the consequences of this transaction he or they is responsible. F. S.

b. The cares of this life, or the deceitfulness of riches, has choked the seeds of virtue in many a promising mind. F. S.

Note III.—Your father, I, loves you; I, your father, love you. C. S.

THE VERB.

§ 509. Rule XXVII.—When a verb has for its subject a Collective noun, it can agree with it either in the Singular or the Plural number; as, "The council *is* or *are* unanimous;" "The company *was* or *were* collected;" "A part of the exports *consists* or *consist* of raw silk."

Note I.—When the collective noun indicates unity, a Singular verb should be used; when it indicates plurality, a Plural verb should be used. In general, modern practice inclines to the use of a plural verb, especially when persons and not things are signified by the collective noun; as, "The clergy began to withdraw *themselves* from the temporal courts."—Blackstone. "The chorus *prepare* resistance at his first approach; the chorus *sings* of the battle."—Johnson's *Life of Milton.*

Note II.—The most common mistakes in the application of this rule occur in the use of *sort* and *kind*, with a plural pronoun; as, "*These sort* are good;" "*those kind* are bad;" for *this sort, that kind.*

When a collective noun is preceded by a definitive which clearly limits the sense of the word to the idea of unity, it requires a verb and a pronoun to agree with it in the singular number; as, "A company of troops was raised;" "This people has become a great nation."

EXERCISES UNDER RULE XXVII.

Rule XXVII.—*a.* An army was led through the wilderness against him. C. S.

b. After the battle the army were scattered through the provinces. C. S.

c. The committee has at length brought in a report. C. S.

d. The committee were divided in their opinions. C. S.

Note I.—*a.* The court, after long delays, have passed sentence on the criminal. F. S.

b. A herd of cattle peacefully grazing afford a pleasing sight. F. S.

c. That assembly thus convened were numerous. F. S.

Note II.—*a.* Those kind of indulgences soften and injure the mind. F. S.

b. This sort of wheat is the best. C. S.

COLLOCATION.

§ 510. The Subject or Nominative usually precedes the verb in declaratory phrases; as, "*God created* the world."

Exception 1. The nominative often follows an intransitive verb; for as such a verb has no object after it, that position of the nominative creates no ambiguity: "Above it stood the *Seraphim*."

Exc. 2. The nominative may follow the verb when the verb is preceded by *here*, *there*, *hence*, *thence*, *then*, *thus*, *yet*, *so*, *nor*, *neither*, *such*, *the same*, *herein*, *therein*, *wherein*, and perhaps other words; as, "*Here* are five men;" "*There* was a man sent from God."

Exc. 3. The nominative may follow the verb in the expression of commands, requests, wishes; as, "Long *live* the *king*."

Exc. 4. The nominative may follow the verb when an emphatical adjective introduces the sentence; as, "*Great* is the Lord, *glorious* are his works, and *happy* is the man who serves him."

Exc. 5. In certain phrases which are conditional or hypothetical, the sign of the condition may be omitted, and the nominative placed after the auxiliary; as, "*Did he* but know my anxiety."

Exc. 6. The nominative may follow the verb when the words *whose*, *his*, *their*, *her*, *mine*, *your*, &c., precede the verb with a governing word; as, "*Out of whose* modifications have been made most complex modes."

Exc. 7. In interrogative sentences the nominative follows the verb when alone, or the first auxiliary; as, "*Believest thou?*" "*Will he consent?*"

Exc. 8. When an infinitive mode or a sentence is the nominative case to the verb, it generally follows the verb, the pronoun *it* standing as its representative before the verb; as, "*It* is difficult to climb the hill of science."

Exc. 9. In poetry, the subject often follows the verb; as,

"Far along,
From peak to peak the rattling crags among,
Leaps the live thunder."—Byron.

GOVERNMENT OF VERBS.

§ 511. Rule XXVIII.—Transitive verbs govern the objective case; as, "God created the *world;*" "We honor *him.*"

In order to govern the objective case, a verb must signify an action affecting an object, and if there be no such object, there is no room for any Objective Government.

Besides this, there is what is called Modal Government, and certain verbs employed in this government are called modal verbs.

Note I.—Modal verbs are, in some instances, Traditive; as, "I give the book *to you.*" Here we have the objective case in the government of the word *book*, and what in Latin is called the dative case in the government of the word *you.* The word *give* and a few others govern the dative case. The phrases *give it him; whom shall I give it?* are perfectly correct, and do not require a preposition; as, *Give it* to *him;* to *whom shall I give it?* In these instances, *you*, *him*, and *whom* are the Traditive object.

Note II.—Modal verbs are, in some instances, Instrumental; as, I struck him *with a cane.* Here we have the objective case in the government of the word *him*, and what is called in the Latin the ablative case in the government of the word *cane.*

Note III.—Modal verbs are, in some instances, Emphatic; as, "He sleeps the *sleep* of the righteous." Here the noun is of the same signification as the verb, which does not express an action affecting the noun. The noun only repeats the idea expressed by the verb, and thus renders it emphatic.

Note IV.—Modal verbs are in some instances Factitive; as, "They made Napoleon an *emperor;*" "They crowned him a *poet;*" "He thinks himself a *gentleman.*" Here a change is produced in the immediate object, converting it into something that it was not before. *Napoleon*, *him*, *himself*, the suffering objects, are severally changed into the factitive objects *emperor*, *poet*, *gentleman.*

Note V.—The *Partitive Construction.* Certain Transitive verbs, the action whereof is extended, not to the whole, but only

to a part of their object, are followed by the preposition *of*, and are in the objective case: *To eat of the fruit of the tree=to eat a part of the fruit of the tree; to drink of the water of the well=to drink a part* (or *some*) *of the water of the well.* The construction is a construction that has grown out of the partitive power of the genitive case, of which case the preposition *of* serves as an equivalent.—LATHAM.

Note VI.—Transitive verbs admit of a *sentence*, a *clause*, or a *number of words* as their object; as, "He is not alarmed so far as to consider *how much nearer he approaches his end.*" Here the force of the transitive verb *consider* falls on the following clause. "If he escapes *being banished* by others, I fear he will banish himself." Here *being banished* stands in the place of a noun, as the object of the transitive verb *escapes.*

> "*Coriolanus.* Shall remain?
> Hear you this Triton of the minnows? Mark you
> *His absolute shall?*"

Here *shall*, a verb, being used simply as a word, is in the objective case, after *hear.*

Note VII.—Some transitive verbs govern TWO NOUNS in the objective case when in the active form, and one when in the passive; as, "They asked him a question;" "They taught him logic." Cases like these are different from those mentioned under note fourth, and they are not all of them embraced under note first. See § 486.

Note VIII.—Some transitive verbs stand without their complementary objective case after them; as, "He *reads;*" "he *writes;*" for "He reads books;" "he writes letters."

Note IX.—Transitive verbs are sometimes improperly used as Intransitive verbs; as, "I must *premise with* three circumstances," for "I premise three circumstances;" "Let us consider of the works of art," for "let us consider the works of art." Transitive verbs are not followed by prepositions.

Note X.—Intransitive verbs are sometimes improperly used as Transitive verbs; as, "If Jove this arm *succeed;*" "He *repented* him of his design."

Note XI.—Certain Intransitive verbs are followed by nouns kindred to them in signification; as, "To sleep the *sleep* of death." See § 486.

Nearly allied to this idiom is that of using after verbs Transitive or Intransitive certain nouns which are not the objects of the verb, nor of precisely the same sense; as, "The lump of gold weighs two *ounces;*" "The cloth measures three *yards;*" "Grin a ghastly *smile.*" Some verbs of this sort are followed by two objects: "The hat cost *him* five *dollars.*"

Note XII.—There are some verbs which may be used Transitively or Intransitively; as, "I shall *do* the business;" "I shall *do* as I promised."

The Objective after a verb in the active voice becomes the Nominative before the verb in the passive voice. The nominative before the verb in the active voice is joined to the passive verb by the preposition *by:* "Cæsar conquered *Pompey* at Pharsalia;" "*Pompey* was conquered *by Cæsar* at Pharsalia."

Note XIII.—Idiomatic expressions sometimes occur, in which the active form of the transitive verb is used in a sense nearly allied to the passive; as, "The goods *sell* rapidly;" "the cloth *tears;*" "the ground *plows* well."

COLLOCATION.

§ 512. As a general rule, the verb precedes the word which it governs.

Sometimes the verb comes *after* the objective case; as, "She with extended arms his *aid implores;*" "Whom ye ignorantly worship, him declare I unto you." *Whom* and *which* always precede the verb. A noun with *whatever*, *whatsoever*, or *whichsoever* preceding it, is placed before the governing verb; as, "*Whatsoever* positive ideas we have."

EXERCISES UNDER RULE XXVIII.

GOVERNMENT OF VERBS.

Rule XXVIII.—*a.* The man who he raised from obscurity is dead. F. S.

b. We never know the true value of friends. While they live we are too sensitive of their faults; when we have lost them we only see their virtues. C. S.

c. Few persons exert their ability to the utmost to do all the good that lies in their power. C. S.

Note I.—With some paper, I gave him a pen. C. S.

Note II.—He shot the buffalo with a rifle. C. S.

Note III.—While sleeping that night he dreamed a frightful dream. C. S.

Note IV.—And they endeavored to take him by force to make him a king. C. S.

Note V.—He ate of the fruit and was satisfied. C. S.

Note VI.—I believe it him whom they accused. C. S.

Note VII.—The king denied him admission to the court. C. S.

Note VIII.—He writes frequently for Blackwood's Magazine. C. S.

Note IX.—Those that think to ingratiate with him by calumniating me, are mistaken. F. S.

Note X.—*a.* I will submit me, for submission brings peace. C. S.

b. This is true power; it approaches men to God." F. S.

c. His English partialities swerved him from the straight path of neutrality. F. S.

Note XI.—*a.* In his life he ran the race of godliness, and now he wears the crown of victory. C. S.

b. A crown is a silver coin which weighs nineteen pennyweights. C. S.

Note XII.—*a.* These victories in India swelled his fame. C. S.

b. Provoked by the insult and the injury, he swelled with rage. C. S.

Note XIII.—*a.* These lines from Wordsworth read well. C. S.

b. This apple is unripe, and is not fit to eat. C. S.

THE SUBSTANTIVE VERB.

§ 513. Rule XXIX.—The Substantive verb *am*, and some others, admit after them a Predicate noun in the same case as the Subject; as, "Virtue alone *is* happiness;" "Hannibal *was* a famous Carthaginian *general;*" "Washington *was chosen commander-in-chief;*" "He *was called* the *arch-magician;*" "He will *turn out a villain.*"

Verbs which admit a predicate after them, whether an adjective agreeing with the subject, or a substantive in the same case with the subject, have been called Copulative verbs, from the predominance in them of the Copulative element; as, "I know not whether others share in my feelings on this point, but I have

often thought that if I were compelled to forego England, and to live in China, among Chinese manners, and modes of life, and scenery, I should *go mad*."—De Quincey. "He obliged the Nile to *run bloody* for your sakes." In these examples the *whole predicate* is made up of the predicate element in the verb, taken with the adjective. Each verb, as compared with the substantive verb, may be viewed as a strengthened copula. The verbs *to become*, *to grow*, *to remain*, *to seem*, *to be chosen*, *to be named*, *to feel*, as *to feel strong*, and many others, belong to this class.

EXERCISES UNDER RULE XXIX.

THE SUBSTANTIVE VERB.

Rule XXIX.—*a*. Reverence and tenderness are the hallowed avenues through which alone true souls can come together.—H. J. Tuckerman. C. S.

b. He declared in the Senate that Catiline was a traitor. C. S.

c. Knowledge is the parent of love; wisdom love itself. C. S.

d. She walks a goddess and she moves a queen. C. S.

e. When knowledge was falsely called wisdom. C. S.

f.
The swan on still St. Mary's lake
Floats double, swan and shadow. C. S.

THE SYNTAX OF THE INFINITIVE MODE.

§ 514. Rule XXX.—A verb in the Infinitive Mode depends upon a finite verb which it follows; as, "Cease *to do* evil; learn *to do* well;" "His penetration and diligence seemed *to vie* with each other."

Note I.—Besides entering thus into construction in dependence upon another verb, the infinitive mode also sometimes depends, *a*. On a Substantive; as, "He showed an *eagerness* to learn;" *b*. On an Adjective; as, "He was *eager* to learn;" *c*. On a Pronoun; as, "Is it lawful for *us* to give tribute to Cæsar?" *d*. On an Infinitive verb; as, "*To make* believe;" *e*. On an Adverb; as, "He knows not *how* to learn;" *f*. On a Preposition; as, "And he stood up *for* to read;" *g*. On a Conjunction; as, "An object so high *as* to be inaccessible."

When a word depends upon another, it is governed by it.

Note II.—In the two phrases, "I love to learn," "I read to

learn," the Infinitive *to learn*, in each case, is said to be governed by the verb which it follows, or to depend upon it; but it is governed in a different sense in the one case from what it is in the other. *I love to learn.* Here the Government is Objective. *I read to learn.* Here the Government is Modal. The word *for* might be brought in according to an ancient usage, as in the question, "What went ye out *for* to see?" Instead of an Accusative there is a Dative relation. The real objective case is understood. "I read (Virgil) to learn." *To learn* is the Infinitive expressing *purpose.*

Note III.—The Infinitive of the Substantive verb has the same case after it as before it; as, "They supposed *us* to be *them.*" In Interrogative sentences, both of the cases sometimes precede; as, "*Whom* do you suppose *him* to be?"

Note IV.—Some verbs are immediately followed by an Infinitive when the Object is the same as the Subject, but are followed by the Accusative and the Infinitive when the object is different; as, "I wish to go;" "I wish *him* to go."

Note V.—Many verbs are never followed by the Infinitive without the Accusative, except in the passive voice; as, "I advised *him to do* it;" but passively, "I am advised to do it." In this construction the accusative may be considered as both the object of the finite verb and the subject of the infinitive mode.

Note VI.—An Infinitive, though it often comes last in the sentence, is seldom or never the Predicate, except when another infinitive is the subject; as, "To enjoy is to obey."

Note VII.—The Infinitive is sometimes used absolutely; as, "*To confess* the truth, I was not present."

Note VIII.—The Active form of the Infinitive is often used in a Passive sense; as, "There is no time *to waste;*" "John has a house *to sell.*"

EXERCISES UNDER RULE XXX.

THE INFINITIVE MODE.

Rule XXX.—*a.* So far, peace seems to smile upon our future independence. C. S.

b. The Norman, shut out from France, began more and more to feel that England was his home and his sphere. C. S.

Note I.—*a.* Hast thou a charm to stay the morning star
In his deep course? C. S.

b. In their conduct they are anxious to avoid even the appearance of evil. C. S.

c. It would be wrong for them to desert the cause they have undertaken. C. S.

d. To pretend to feel affection when none is felt is hypocrisy. C. S.

e. They told him where to spend the night. C. S.

f. And what went ye out for to see? C. S.

g. Nothing makes a man more suspicious than to know little. C. S.

Note II.—*a.* During the whole campaign he sought to fight. C. S.

b. He studied to learn his duty. C. S.

Note III.—*a.* When questioned, he declared them to be soldiers. C. S.

b. In their statements, whom do they represent me to be? C. S.

Note IV.—*a.* I desire to learn the science of astronomy. C. S.

b. I desire him to learn the science of astronomy. C. S.

Note V.—They urged him to declare war. He was urged to declare war. C. S.

Note VI.—Remember that to be humble is to be wise. C. S.

Note VII.—*a.* To say nothing of his ignorance, he is a bad man. C. S.

b. It is not once in ten attempts that you can find the case you seek in any law-book, to say nothing of those numerous points of conduct concerning which the law professes not to prescribe. C. S.

Note VIII.—In that affair he is to blame.—C. S.

THE INFINITIVE MODE.

§ 515. Rule XXXI.—The verbs *Bid*, *feel*, *dare*, *do*, *have*, *hear*, *let*, *make*, *need*, *see*, *may*, *can*, *will*, *shall*, *must*, are followed by the Infinitive, without the preposition *to;* as, "I *bid* her *alight;*" "I make him *go;*" "I feel the pain *abate;*" "I saw him *fall;*" "We heard him *say;*" "He let me *go;*" "I dare *go;*" "I need not *go;*" "I do *go;*" "Would they have us *go?*"

"I may *go;*" "I can *go;*" "I will *go;*" "I shall *go;*" "I must *go.*" Some other verbs are sometimes in the same construction; as, *Observe*, *perceive*, *know*, *help.* The *to* is seldom or never omitted after the perfect participle used passively; as, "We are bidden *to* rest;" "he was seen *to* move." To this *let* forms an exception.

Note I.—Bid, in the sense of command, usually is followed by an object and the infinitive without the preposition *to;* as, "Lord, if it be thou, *bid me come* to thee on the water." In the sense of promise, it is followed by an infinitive with the preposition; as, "He bids fair to make an able statesman."

Note II.—Dare, used Intransitively, is followed by an infinitive without the preposition; as, "I dare *do* all that may become a man." *Dare*, Transitive, is followed by the preposition *to;* as, "I dare you *to do* it."

Note III.—Feel, used Transitively, is followed by an object and the infinitive without the preposition; as, "I feel it *move.*" When used Intransitively, the infinitive has the preposition; as, "I felt afraid to speak."

Note IV.—Need, when Transitive, is regular in its inflections; but when Intransitive, it drops the personal terminations in the present tense, is formed like the auxiliaries, and followed by the verb without the prefix *to;* as, "I *need* not *go* any further;" "She *need dig* no more."—*Spectator*, No. 121. "He *need* not urge this honorable court." To this there are exceptions: as,

> "Vice is a monster of so frightful mien,
> That to be hated *needs* but to be seen."—Pope.

In the use of this verb there is another irregularity which is peculiar, the verb being without a nominative expressed or implied: "Whereof here *needs* no account."—Milton's *Paradise Lost*, iv., 235. "There is no evidence of the fact, and there *needs* none."

Note V.—Make, in the language of Scripture, is followed by *to;* as, "He *maketh* his sun *to rise.*" Sometimes the verb *be* is introduced after the verb *make*, while the preposition *to* is suppressed; as, "He is careful to make every word *be* heard."

Note VI.—Have, signifying possession or obligation, is generally followed by *to;* as, "I *had to do* this." When it implies

volition, *to* is generally omitted; as, "Would you *have us reject* such an offer?" And yet we find, "Him would Paul *have to go* forth with him." See § 335. The Infinitive present standing after *have*, in some cases expresses a *duty*, or *task*, or *necessity;* as, "I have *to work* for my bread."

When an Infinitive clause follows a transitive verb, the pronoun *it* is often placed immediately after the verb, and the infinitive placed in apposition to it; as, "I found *it* to no purpose *to lay much stress on those texts that are usually alleged on the occasion.*"

The Infinitive Mode is used to express necessity or obligation; as, "That event is never *to be forgotten;*" "That loss is greatly *to be deplored.*"

The construction of English Infinitives is twofold: 1. Objective; 2. Gerundial.

When one verb is followed by another without the preposition *to*, the construction must be considered to have grown out of the objective case, or from the form in *-an*. This in the present English is the rarer of the two constructions. See § 335.

When a verb is followed by another, preceded by the preposition *to*, the construction must be considered to have grown out of the so-called Gerund, that is, the form in *-nne*, i. e., the Dative case: *I begin to move.* This is the construction with the great majority of English verbs.—Latham.

EXERCISES UNDER RULE XXXI.

Rule XXXI, Note I.—*a*. After the fatigues of the day, night bids us rest. C. S.

b. He bids fair to be an eminent scholar. C. S.

Note II.—*a*. They dared do all their duty. C. S.

b. At that meeting he dared them to fight. C. S.

Note III.—*a*. I felt the pulse beat. C. S.

b. I felt afraid to stir. C. S.

Note IV.—*a*. They need but to see the work in order to be satisfied. C. S.

b. He need not beg, for he is able to work. C. S.

Note V.—He maketh me to lie down in green pastures. C. S.

Note VI.—*a*. He has to study half of the night to get his lesson. C. S.

b. They would have us refuse the invitation which has been so courteously given. C. S.

THE INFINITIVE MODE.

§ 516. RULE XXXII.—As the Infinitive Mode is the Noun of the verb, *nomen verbi*, it generally performs, in construction, the offices of a noun.

a. It is used as the Subject or nominative of a verb; as, "*To sleep* is refreshing."

b. It is put in the Objective case after a Transitive verb or a preposition; as, "He loves *to fight*;" "What went ye out *for to see?*"

c. It can have an Adjective qualifying it; as, "*To err* is *human*."

d. It can be substituted for a Noun; as, "*To forgive* is divine=*forgiveness* is divine."

When we say that a verb in the Infinitive Mode may perform the functions of a noun, we only say that the name of any action may be used without any mention of an agent. Thus we speak of the simple fact of *walking* or *moving*, independently of any specification of the *walker* or the *mover*. When actions are thus spoken of independently, the idea of Person and Number has no place in the conception; from which it follows that the so-called infinitive mode must be at once impersonal and without the distinction of number.

EXERCISES UNDER RULE XXXII.

RULE XXXII.—*a.* In this life, to suffer is the destiny of man. C. S.

a. To reveal its complacence by gifts is one of the native dialects of love. C. S.

b. That pupil evidently desires to learn. C. S.

b. Not for to hide it in a hedge,
Or for a train attendant.—BURNS. C. S.

c. To see is delightful. C. S.

c. To be blind is calamitous. C. S.

d. To think is an attribute of man=thought is an attribute of man. C. S.

d. To weep and to mourn may be your destiny=weeping and mourning may be your destiny. C. S.

THE IMPERATIVE MODE.

§ 517. Rule XXXIII.—Forms in the Imperative Mode have in English three peculiarities:

1. They have a simple form for the second person; as, "Love thou;" the third being expressed by a circumlocution; as, "Let him love." 2. They take pronouns after instead of before them; as, in the example given, "Love thou." 3. They often omit the pronoun altogether; as, "Love."

Passion goes at once to its object, assuming it as the consequence of an indirect assertion. Thus, if the fact be that I desire that a person should go to any place, it is not necessary for me to state my desire in the indicative mode, and his going in the infinitive, or subjunctive, or potential: "I desire you to go;" or, "I desire that you go;" or, "I desire that you should go;" but, by the natural impulse of my feelings, I say, "*Go!*" Now this mode, from its frequent use in giving commands to inferiors, has been called the *Imperative*. Under this general term may be included not only a *command;* as, "Let there be light," but also a *wish* expressed; as, "*Let* confusion live;" and a *prayer* offered; as, "*Help* me, Lysander, help me;" and a *permission* given; as, "*Go*, but be moderate in your food." In all of them the assertion of desire on the part of the speaker is clearly implied. The sense is, "I *command* that there be light;" "I *wish* that confusion may prevail;" "I *pray* you to help me;" "I *permit* you to go."

EXERCISES UNDER RULE XXXIII.

THE IMPERATIVE MODE.

Rule XXXIII.—*a*. Attend, thou son of earth, to my instructions. C. S.

b. But, in order to understand this subject, let us turn the tables on the objector. C. S.

c. Read, but do not devour books. Compare your information; digest it. In short, according to the proverb, "Make haste slowly."—John Randolph. C. S.

d. Live with your century, but be not its creature; bestow upon your contemporaries not what they praise, but what they need. C. S.

e. Let them laugh who win. C. S.

f. Rouse not, I beseech you, a peace-loving, but a resolute people; alienate not from your body the affections of a whole empire. C. S.

THE SUBJUNCTIVE MODE.

§ 518. Rule XXXIV.—In conditional expressions, which imply both doubt and futurity, the Subjunctive Mode generally follows the conjunction which expresses the condition; as, "*If* thy brother *trespass* against thee, rebuke him; and if he *repent*, forgive him;" "Though he *were* dead, yet shall he live again."

Note I.—The sign of the condition is sometimes omitted; as, "Were he to read hard for the next six months, he would probably be admitted to the bar."

It must be remembered, however, that conjunctions like those quoted above do not govern the Subjunctive Mode because they are conditional, but because, in the particular condition which they accompany, there is an element of uncertainty. See § 334.

EXERCISES UNDER RULE XXXIV.

THE SUBJUNCTIVE MODE.

Rule XXXIV.—*a.* With whom, if he come shortly, I will see you. C. S.

b. Except I be by Silvia in the night, there is no music in the nightingale." C. S.

c. Revenge back on itself recoils;
Let it; I reck not, so it light well aimed. C. S.

d. They deck it with silver and gold; they fasten it with nails and hammers, that it move not. C. S.

e. If this be law (which it is for you this day to decide), such a man has no trial. C. S.

Note I.—*a.* Were he to confess his fault, he would be forgiven. C. S.

b. Were he ten times the villain that he is, he would still find supporters. C. S.

c. Were death denied, poor man would live in vain;
Were death denied, to him would not be life;
Were death denied, even fools would wish to die.—Young.

SYNTAX OF TENSES.

§ 519. Rule XXXV.—To express the different relations of Time, the appropriate tenses of the verb should be carefully employed. See § 325.

1. The Past improperly used for the Present Tense: "A stranger to the poem would not easily discover that this *was* (*is*) verse;" "He announced to the world that air *was* (*is*) elastic."

2. The Present Perfect improperly used for the Past: "The Lord *hath given* (*gave*) and the Lord hath taken away;" "I *have seen* (*saw*) the coronation at Westminster last summer."

3. The Present improperly used for the Present Perfect: "They *continue* (*have continued*) with me three days."

4. The Past improperly used for the Past Perfect: "They *arrived* (*had arrived*) before we reached the city."

5. The Future improperly used for the Future Perfect: "The workmen *will finish* (*will have finished*) the business at midsummer."

6. The Present Perfect improperly used for the Present: "All the present family *have been* (*are*) much indebted to their great and honorable ancestor."

7. The Past improperly used for the Present Perfect: "This curious piece of workmanship *was preserved and shown* (*has been preserved and shown*) to strangers for more than fifty years."

8. The auxiliary *should* is improperly used for *would;* as, "On the morrow, because he *should have known* (*would know*) the certainty wherefore he was accused of the Jews."

9. The Indicative Present is correctly used after the words *when*, *till*, *before*, *as soon as*, *after*, to express the relative time of a Future action; as, "*When* the mail *arrives* he will come."

10. The Infinitive Present Perfect is incorrectly used for the Present; as, "The last work I intended *to have written* (*to write*)."

11. When a verb in the Present Perfect tense is preceded by *when*, *as soon as*, *before*, *till*, or *after*, it performs the office of the Future Perfect; as, "*Before* he *has been* there, I shall arrive."

"There is something peculiar in the use of the Preterit tense.

Take the following case: A servant calls on me for a book; if I am uncertain whether I have it or not, I answer, 'If the book *be* in my library, or if I *have* the book, your master is welcome to it;' but if I am certain that I have not the book, I say, 'If the book *were* in my library, or if I *had* the book, it should be at your master's service.' Here it is obvious that when we use the Present tense it implies uncertainty of the fact, and when we use the Preterit it implies a negation of its existence. Thus, also, a person at night would say to his friend, 'If it *rain* you shall not go,' being uncertain at the time whether it did or did not rain; but if, on looking out, he perceived it did not rain, he would then say, 'If it *rained* you should not go,' intimating that it did not rain."—WEBSTER'S *Dissertations*, p. 263

EXERCISES UNDER RULE XXXV.

THE TENSES.

RULE XXXV.—1. *a.* If my readers will turn their thoughts back on their old friends, they will find it difficult to call a single man to remembrance who appeared to know that life was short till he was about to lose it. F. S.

b. A cursory perusal would not enable you to discover that this was a poem. F. S.

2. I assure you I have seen the king last summer. F. S.

3. I have compassion on the multitude, because they continue with me three days. F. S.

4. He that was dead sat up and began to speak. F. S.

5. John will earn his wages when his service is completed. F. S.

6. I have now been writing to my friend whom I wish to see. F. S.

7. This relic was carefully preserved these ten years. F. S.

8. Because he should have known the reason of his condemnation, he made the inquiry. F. S.

9. I shall wait in New York until my friend comes. C. S.

10. *a.* I intended last year to have visited you. F. S.

b. I expected to have plowed my land last week. F. S.

11. As soon as he comes I will invite him home. C. S.

SYNTAX OF PARTICIPLES.

§ 520. Rule XXXVI.—The Present, the Past, and the Compound Participles of Transitive and of Intransitive verbs, like adjectives, belong to substantives; as, "*He, watching* the coming storm, prepared to meet it;" "The *risen* sun has scattered the collected clouds;" "*Having slept* during the night, the traveler went on his way." When used in this way, the participle is an adjective, expressing an attribute, though it differs from the adjective in expressing time.

Like adjectives, participles belong to sentences and parts of sentences. A participle with the prefix *un* often becomes an adjective; as, *unbidden.* If the verb also has the prefix, the participle retains the quality of a verb, instead of becoming an adjective; as, *unfolding*, from *unfold.* Many words originally participles have in use become adjectives; as, "*Writing* paper;" "*looking* glass."

Note I.—The Present and the Compound participles of Transitive verbs in the active voice govern the objective case; as, "He was *striking him;*" "*Having struck him*, he proceeded to other acts of violence." In cases like these, the participle performs one of the offices of the verb, as well as that of an adjective.

EXERCISES UNDER RULE XXXVI.

PARTICIPLES.

Rule XXXVI.—*a.* He, loving his work, performed it successfully. C. S.

b. Loved and admired by his friends, he fell a sacrifice to inordinate ambition. C. S.

c. Having lost his health, he was obliged to relinquish his profession. C. S.

d. Rasing, like Shakspeare's pirate, the eighth commandment from the Decalogue, the minstrels praised their chieftains for the very exploits against which the laws of the country denounced a capital doom.—Walter Scott. C. S.

Note I.—*a.* Esteeming themselves wise, they become fools. C. S.

b. After defeating his army, he took possession of the kingdom. C. S.

c. Having studied law at Litchfield, he devoted himself to his profession in his native state. C. S.

PARTICIPLES.

§ 521. Rule XXXVII.—The Present and the Compound Participles of Transitive and of Intransitive verbs, like nouns, are put in the Nominative case, or in the Objective case, or govern the Possessive case; as, "*The reading* of the report occupied an hour;" "*Writing* requires more effort than talking;" "Its excesses may be restrained without *destroying* its existence;" "He was displeased with the king's *having disposed* of the office, or with his *having bestowed* it upon an unworthy man;" "This did not prevent John's *being acknowledged* and *solemnly inaugurated* Duke of Normandy."

When the present participle is preceded by *a* or *the*, it always takes the character of a Noun, and is generally followed by the preposition *of;* as, "We are expecting *a rising of* the people;" "The middle station of life seems to be advantageously situated for *the gaining of* wisdom."

Without the article preceding it, this participle becomes a noun in certain constructions; as, "*Rising* early is healthy;" "This is the advantage *of* early *rising*."

The forms *by sending them*, *by the sending of them*, are preferable to the forms *by sending of them*, *by the sending them;* though these latter are frequently met with in the language.

The form *what do you think of my horse's running to-day?* is a correct form of expression, rather than the form *what do you think of my horse running to-day?*

Note I.—The present participles of Transitive verbs are not unfrequently used in a Passive sense; as, "The nation had cried out loudly against the crime while it was *committing*."—Bolingbroke *on History*, *Letter* 8. "My Lives are *reprinting*."—Dr. Johnson. "The house is *building*."

If we use the phrase "*the house is building*," we speak of it as a thing, from its very nature, *not acting* itself, and we use the term *building* as expressive of a passive progressive condition of the house. If we say the "*men are building*," we then have active instruments, and the term *building* is an active

participle, requiring to be followed by a noun; as, "Building a wall, a castle."

Expressions like the following have for some years been stealing into the language: "While the house was *being burned*," instead of "while the house was burning;" "while the battle was being fought," instead of "while the battle was fought." Some expressions like these are awkward, and difficult to be dealt with. Is it not better to say, "He will find *the house will be building*," than to say, "He will find *the house will be being built?*" Is it not better to say, "I knew the house *to be building*," than to say, "I knew the house *to be being built?*"

These expressions are not yet sanctioned by the highest authority. On the other hand, the best writers of the present time use expressions like "is making," "is doing," instead of "is being made," "is being done." The analogous use of verbs in the active form with a passive meaning we have in the following expressions: "The verses you sent me *read well;*" "you will easily find a *house to let.*" See § 511.

Note II.—A participle is sometimes used *absolutely*, without any noun, pronoun, or sentence on which it depends; as, "It is not possible to act otherwise, *considering* the weakness of our nature;" "*Generally speaking*, the heir at law is not bound by the will of the testator."

Note III.—The Past participle and the Preterit are sometimes indiscriminately used: Thus, *begun* is improperly used for the preterit *began*, and the preterit *spoke* is improperly used for the past participle *spoken*.

EXERCISES UNDER RULE XXXVII.

PARTICIPLES.

Rule XXXVII.—*a*. Ambition often puts men upon doing the meanest offices: so climbing is performed in the same posture as creeping.—Swift. C. S.

b. The enjoying of the goods of fortune is more coveted than the winning of them. C. S.

c. The public were dissatisfied with the President for having bestowed offices upon mere party grounds. C. S.

d. The period of Napoleon's leading an army into Italy has already been described. C. S.

e. The stoical scheme of supplying our wants by lopping off our desires, is like cutting off our feet when we want shoes. C. S.

Note I.—*a*. When in New York, I saw Trinity Church while it was building. C. S.

b. In three months from this date the City Hall will be being built. F. S.

c. The house has been being built for nine months. F. S.

Note II.—*a*. The articles of this charge, considering by whom it was brought, were not of so high a nature as was to be expected. C. S.

b. Speaking generally of that generation of authors, it may be said that, as poets, they had no force or greatness of fancy, no pathos, no enthusiasm; and as philosophers, no comprehensiveness, depth, or originality.—Lord JEFFREY. C. S.

Note III.—*a*. From liberty each noble science sprung,
A Bacon brightened and a Spenser sung. F. S.

b. Philosophers have often mistook the true source of happiness. C. S.

CERTAIN USES OF THE VERB.

§ 522. 1. *He* IS DRINKING, indicates a Present action; he *drinks*, may indicate a habit. *He drinks wine at dinner*, means that he does so habitually; while *he is drinking wine at dinner*, confines the act to a particular occasion.

2. DOEST is a form which occurs when the verb is used as a principal; DOST, when it is used as an auxiliary: "Which *doest* great things past finding out;" "He loves not plays as thou *dost*."

3. DON'T is a contraction of *do not*, and not of *does not*. *Don't* for *does not* is a vulgarism. Contractions like *haven't* = have not; *isn't* = is not, should not be encouraged.

4. DOTH and HATH, in the place of *does* and *has*, are sometimes used to express solemn and tender associations, or to avoid the too frequent repetition of the letter *s*.

5. I WOULD RATHER and *I had rather* are both in use. The first is preferable, of which *I'd rather* is an abbreviation.

6. SHALL and WILL are sometimes improperly used the one for the other, as, in the case of the drowning Irishman, "I *will* be drowned, and nobody *shall* help me."

7. MIGHT is improperly used for MAY: "The blind man said unto him, Lord, that I *might* receive my sight."

8. The THIRD person is improperly used for the SECOND:

"Thou great First Cause least understood,
Who all my sense *confined*
To know but this, that thou art good,
And that myself am blind;
Yet *gave* me, in this dark estate,
To see the good from ill;
And, binding nature fast in fate,
Left free the human will."

9. HAD is, in some instances, improperly omitted: "No respite was given; but, whenever the operation ceased, the whole table was covered and appeared perfectly black, as if so much soot *thrown* upon it." It should be *had been* thrown.

10. The form of the THIRD PERSON of the verb should not be changed in the same sentence: "It is for their sake that human law *hath* interposed in some countries of the world, and, by creating and ordaining a right for them, *has* endeavored to make good the deficiency of nature."

11. "Its tufted flowers and leafy bands
In one continuous curve *expands*,
When herb or floweret rarely *smile*."

The wrong number of the verb is here used.

12. "They deck it with silver and with gold, that it *move* not." Here an end is proposed, and the subjunctive is the proper form.

13. "Men do not despise a thief if he *steal* to satisfy his soul when he is hungry." Here an individual fact is indicated, and not a confirmed habit. The subjunctive is therefore used.

14. "For these mid hours, till evening *rise*,
I have at will."

Rise, not *rises*, is used, because a future event is indicated.

15. "If any of my readers *has* looked with so little attention upon the world around him." Certainty is here implied. The indicative mode is therefore used.

16. "If the leg *does* not come off, take the turkey to yourself." "Madam," replied the man in black, "I don't care a farthing whether the leg or the wing *comes* off." It should be *do* and *come;* for the parties are disputing upon the *result*

of the lady's carving, and not upon the actual state of the turkey.

17. "To be sure"="*certainly*," "*indeed;*" as, "Will you venture out in this snow-storm?" "*To be sure* I will."

18. Would is often used to express a *wish;* as, "*I would* there were a sword in my hand;" "*I would* to God that you did reign;" "Ye *would* none of my reproof."

19. "For he must reign till he *hath* put all enemies under his feet." Till he *have.*

20. Had is often used for *would have;* as, "Had he done this he *had* escaped"=he *would have* escaped.

21. In familiar language, *will* represents the Present tense of the principal verb, and *would* the Past:

> "The isle is full of noises.
> Sometimes a thousand twanging instruments
> *Will* hum about my ears."—Shakspeare.

> "His listless length at noontide *would* he stretch."—Gray.

22. Did is used improperly for *should;* as, "It *were* an intolerable spectacle, even to the inmates of a felon's cell, *did* they behold one of their fellows in the agonies of death."—Chalmers. *Were* ought to be replaced by *would*, and *did* by *should.*

23. "This dedication will serve for almost any book that has, is, or shall be published." It ought to be, "that has been or shall be published."

24. "The Court of Chancery frequently mitigates and breaks the teeth of the common law." It would be better to say, "mitigates the common law, and breaks the teeth of it."

25. "Then said they unto him, what shall we do that we *might* work the works of God." *Might* is improperly put for *may.*

26. "If these persons *had* intended to deceive, they would have taken care to *have avoided* what would expose them to the objections of their opponents." *Had* and the second *have* should be omitted, and *avoid* be used instead of *avoided.*

27. "For they feared the people lest they should *have been* stoned." [Should be.]

28. "Let us suppose a man convinced, notwithstanding the disorders of the world, that it *was* under the direction of an infinitely perfect being." *Was* is improperly used for *is.*

CHAPTER VI.

SYNTAX OF ADVERBS.

§ 523. Rule XXXVIII.—Adverbs modify Verbs, Adjectives, and other Adverbs; as, "He acted *judiciously;*" "He is a *truly* good man;" "He was *most* kindly treated."

An Adverb, in some cases, modifies a whole Sentence, or a Noun, or a Preposition; as, "*Unfortunately* for the lovers of antiquity, *no remains of Grecian paintings have been preserved;*" "Blessed be God, *even* the Father;" "*Just below* the surface."

Note I.—Adverbs are sometimes used as Adjectives; as, "Will you have the goodness to look over the *above* statement;" "call to mind that the *then* secretary had just come into office." Forms like these are not to be encouraged, though they are sometimes convenient.

Note II.—Adverbs are sometimes used as Nouns; as, "He traveled from *thence* by land;" "There are *upward* of two thousand people present;" "Since *when*"=since *which time;* "Worth their *while*"=worth their *time and pains;* "*Now* is the time"=the present is the time.

Note III.—Certain Adjectives are used as Adverbs; as, "*Full* well he knows the folly of his course." A question may even arise whether a word is an adverb or an adjective: "After life's fitful fever he *sleeps well;*" after life's fitful fever he *is well.* Is *well* the same part of speech in these two cases? Most grammarians would say *no*, some would say *yes*, and correctly. It makes a part of the predicate. See § 490.

The termination *ly* was originally adjectival. At present it is a derivational syllable, by which we convert an adjective into an adverb. When, however, the adjective ends in *ly*, the formation is awkward. *I eat my daily bread*, is unexceptionable. "I eat my bread *dailily*," is exceptionable. One of two things must here take place: the two syllables *lily* are packed into one, or else the construction is that of an adjective deflected. Thus, *godly* is used as an adverb instead of *godlily.*—Latham.

Note IV.—Adverbs of rest in a place, namely, *here*, *there*,

and *where*, are often used instead of adverbs *of motion toward a place*, namely, *hither*, *thither*, *whither*, when the latter would be more strictly accurate; as, "He came here," instead of "he came hither." In dignified language and in poetry this substitution is not so frequent.

Note V.—Before adverbs of motion *from a place*, namely, *hence*, *thence*, *whence*, the preposition *from* is often used. But its use is pleonastic, because *hence*, *thence*, *whence* are equivalent to "from this place;" "from that place;" "from which place."

Note VI.—As to the use of the adverbs *never* and *ever*, when followed by *so*, authorities are divided, some being in favor of the first, as in the scriptural expression, "charm he *never* so wisely," on the ground that it is more expressive; and some being in favor of substituting for it the expression "charm he *ever* so wisely." Usage, at least ancient usage, justifies the scriptural expression. Grammarians, at least many of them, prefer the other form, and to this modern usage inclines, though without any strong reason in its favor. Either form is correct.

Note VII.—HERE, THERE, and WHERE, formerly denoting place, have now a more extensive application corresponding with their pronominal derivation, HERE having the force of *this* or *these;* THERE the force of *that* or *those;* and WHERE the force of *at which* or *in which;* as, "It is not so with respect to volitions and actions; *here* the coalescence is intimate;" "I will visit my friends; *there* I shall find comfort;" "Tell me the place *where* it happened." The antecedent is often omitted; as, "Tell me *where* it happened."

The adverb THERE may be used when we wish the nominative case to stand after its verb: "*There followed* Him great *multitudes*."

Note VIII.—The adverbs YES, YEA, AY, NO, NAY, are used independently; as, "Will he consent?" "*Yes*." "Will he go?" "*No*." These words are each of them equivalent to a whole sentence. The word *amen* is also used independently.

YEA and NAY are also used in another sense; as, "A good man always profits by his endeavors; *yea*, when he is absent; *nay*, when dead, by his example and memory." Here *yea* is nearly equivalent to *this;* so is *nay*.

Note IX.—Two NEGATIVES in English are equivalent to an Affirmative; as, "Nor did he not perceive them"=he did perceive them; "His manners are not inelegant"=are elegant. When two negatives, as in the last example, are used to express an affirmative, they denote the quality only in a moderate degree.

In popular language, two negatives are frequently used for a negation, according to the practice of the ancient Greeks and the modern French. This idiom was primitive, and was retained in the Anglo-Saxon; as, "Oc se Kinning Peada *ne* rixade *nane* while."—*Saxon Chronicle*, p. 33. "And the King Peada did *not* reign *none* while." "He did *not* owe *nothing*," in vulgar language, is equivalent to "he owed nothing," in the style of the learned.

Note X.—No is sometimes improperly used for NOT; as, "'Whether love be natural or *no*,' replied my friend, gravely, 'it contributes to the happiness of every society into which it is introduced.'" *No* properly never qualifies a verb.

Adverbial phrases are treated generally in the same manner as adverbs; as, "The many letters I receive do not *a little* encourage me." Here A LITTLE modifies the verb *encourage*.

In Imperative sentences the verb is sometimes suppressed, and is indicated by an adverb which seems to supply its place; as, "'Down with him!' cried false Sextus, with a smile on his pale face." See § 506.

THE COLLOCATION OF ADVERBS.

§ 524. 1. They are placed before adjectives and participles, and the adverbs which they modify; as, "He was *exceedingly* modest;" "*greatly* beloved;" "not *only* wisely, but firmly."

2. They usually follow a verb when single; as, "He spoke *eloquently*;" and if a verb is transitive, with an object following, the adverb follows the object; as, "John received the present *gratefully*." To this rule there are many exceptions.

3. When an auxiliary and a participle are used, the adverb is usually placed between them, or it follows the participle; as, "He was *graciously* received," or, "He was received *graciously*."

4. When two auxiliaries are used, the adverb is usually after the second; as, "We have been *kindly* treated." But it may follow the participle; as, "We have been treated *kindly*;" and

in some instances it may precede the auxiliaries; as, "And *certainly* you must have known."

5. An Adverb is sometimes put emphatically at the beginning of a sentence; as, "*Never* was a man so used."

6. The negative adverb NOT follows, and NEVER, in modern usage, precedes, the principal verb to which it refers. We can not now say "She *not* denies it," as in Shakspeare.

7. The words ONLY and MERELY sometimes have a wrong location; as, "The first (pestilence) could be *only* imputed to the just indignation of the gods." It should be, "*only* to the just indignation of the gods."

8. The adverb ENOUGH is always placed after the adjective which it modifies, and the adjective and the adverb after the substantive; as, "A house *large enough*."

9. The adverb NOW should not be used before the conjunction THAT, nor instead of it; as, "He said *how* that he should be in Boston." "He said *how* he would be in Boston."

CORRESPONDENT ADVERBS.

§ 525. YEA—NAY; "Did he say *yea* or *nay?*"

NOT ONLY—BUT ALSO; "He was *not only* kind, *but also* courteous."

NOW—NOW; "Like leaves on trees the race of man is found:
Now green in youth, *now* withering on the ground."

WHERE—THERE; "*Where* you dwell, *there* will I dwell."

WHEN—THEN; "*When* pride cometh, *then* cometh shame."

THERE—HERE; "In glittering pomp appear:
There bold Automedon, Patroclus *here*."

EXERCISES IN THE SYNTAX OF ADVERBS.

RULE XXXVIII.—*a*. Despair naturally produces indolence. C. S.

b. A perfect woman, nobly planned
To warn, to comfort, and command.—WORDSWORTH. C. S.

c. So well-educated a boy naturally gives great hopes to his friends. C. S.

Note I.—*a*. Use a little wine for thine often infirmities. F. S.

b. We should implant in the minds of youth such seeds and principles of piety and virtue as are likely to take soonest and deepest root. C. S.

Note II.—*a*. For why the good old rule
Sufficeth them, the simple plan,
That they should take who have the power,
And they should keep who can.—WORDSWORTH. C. S.

b. He went to where the accident was committed. C. S.

c. But an eternal now does ever last.—COWLEY. C. S.

In this example, *ever last* is tautological.

Note III.—*a*. In a word, his speech was all excellent good in itself. F. S.

b. He came agreeable to his promise, and conducted himself suitable to the occasion. F. S.

Note IV.—*a*. Come here to me if you will not go there to him. C. S.

b. Come hither, come hither, by night and by day
We linger in pleasures that never are gone. C. S.

Note V.—*a*. He arrived at Liverpool, and from thence he went to London. C. S.

b. He arrived at Liverpool, and thence he went to London. C. S.

Note VI.—*a*. The Lord is King, be the people never so impotent. C. S.

b. Ask me never so much dowry. C. S.

c. If the opportunities of some persons were ever so favorable, they are too idle to improve them. C. S.

Note VII.—*a*. The Scriptures are a revelation from God; here we find the truths we need to know. C. S.

b. His follies had reduced him to a situation where he has every thing to fear and nothing to hope. C. S. Instead of *where*, many grammarians would say *in which*.

c. Where the heart has laid down what it most loved, it is desirous of laying itself down. C. S. *Where*, in this case, is used like *what*, and contains in itself the antecedent.

Note VIII.—Will he, upon examination, confess the truth? No. C. S.

Note IX.—*a*. I can not by no means admit it to be true. F. S.

b. Nobody can never say that none of our family was never guilty of no dishonestness. F. S.

Note X.—If that be all, there is no need of paying for it, since I am resolved to have that pleasure, whether I am there or no F. S.

CHAPTER VII.

SYNTAX OF PREPOSITIONS.

§ 526. Rule XXXIX. — Prepositions govern the objective case; as, "They went out *from us*, because they were not *of us;*" "*From him* that is needy turn not away;" "The face *of* Raphael's mother blends *with* the angelic beauty *of* all his Madonnas."

Prepositions sometimes govern sentences; as, "But before I can venture to lay it before you, it is proper to call your attention to *how matters stood at the time of its publication.*"— Erskine *in behalf of Stockdale.*

The accurate or appropriate use of prepositions can be understood only by carefully keeping in mind the exact relations which they express. It is the remark of Bopp, that at the bottom of every preposition, in its original sense, there exists a relation between two opposite conceptions; thus, *before* implies *behind*, and *over*, *under*. See § 374.

Note I.—A preposition expresses the relation in which the conception named by a noun substantive stands to that named by another noun substantive, or asserted by a verb, or assumed by an adjective. It should, therefore, be placed as near as possible to each of the words whose relations it expresses: "The ignorance of the age in mechanical arts rendered the progress very slow of the new invention." It should be, "the progress of the new invention very slow."

Note II.—The preposition is sometimes separated from its noun, in order to connect different prepositions with the same noun; as, "To suppose the zodiac and the planets to be efficient *of* and antecedent *to* themselves." This form, though inelegant, is often convenient, especially in forms of law, where exactness and fullness must take place of every other consideration.

Note III.—The preposition is sometimes separated from the word which it governs; as, "Milton is an author *whom* I am much delighted *with*." The form of expression is in some cases idiomatic and expressive, though a violation of a general rule.

Note IV.—Prepositions are sometimes understood; as, "He

gave me a book;" "Get me some paper"=He gave *to* me some paper; Get *for* me some paper. These, as explained elsewhere, are remains of Dative forms existing in the Anglo-Saxon, and may be parsed without the aid of a preposition. See § 486. The prepositions IN, ON, FOR, and FROM, are understood before nouns of time and place; as, "This day," "next month," are used elliptically, for "*on* this day," "*in* this month." For a somewhat different view of such sentences, see § 486.

Note V.—The word to which the preposition refers is often omitted, especially before an Infinitive; as, "He is a person not fit to converse with." The ellipsis may be supplied by *whom it is* introduced into the sentence: "He is a person *whom it is* not fit to converse with."

In those instances in which the preposition is treated as an adverb, there is often a noun understood; as, "The heavens *above;*" "the earth *beneath.*"

Note VI.—Prepositions seem sometimes to be put absolutely after the perfect participle; as, "The man spoken *to;*" "The subject talked *of.*"

Note VII.—Prepositions are in some cases used for nouns; as, "The *ins* are fewer than the *outs.*"

Note VIII.—The prepositions UP, ON, OVER, BY, &c., are often subjoined to verbs, so that the verb and preposition can be regarded as a compound word; as, "To *get up.*" Some of these compounds are idiomatic; as, "*To get up*"=to rise; to *go on* =to proceed.

Note IX.—Grammarians are not agreed as to the syntax of *near* and *nigh*, *like* and *unlike*, *save* and *except*, *but* and *than*, and some others. In the phrases "*near* him," "*nigh* him," some regard *near* and *nigh* as performing the office of prepositions, like the Latin words *propior proximus*, while others consider the preposition *to* as understood. In the phrases "*except them*" and "*save them*," some consider *except* and *save* as prepositions, while others regard them as verbs in the Imperative. They were originally verbal. The words *saving*, *barring*, *during*, *touching*, *concurring*, *relating to*, originally participles, perform the functions of prepositions. Thus we see that words which were adjectives, verbs, or participles, become prepositional in their character.

Note X.—The preposition TO is made use of before nouns of place, when they follow verbs and participles of motion; as, "I went *to* London;" but the preposition AT is generally used after the verb *to be;* as, "I have been *at* Amherst." The preposition IN is set before the names of *countries*, *cities*, and *large towns;* as, "He lives *in* France." In the Devonshire dialect, "He lives *to* Exmouth" is used instead of "*at* Exmouth."

Note XI.—Two prepositions in some cases come together; as, "*From under* the ship;"

> "*From before* the lustre of her face,
> White break the clouds away."

Note XII.—Prepositions are elliptically construed with certain adjectives; as, "*In vain*," "*in secret;*" and also with certain adverbs; as, "*At once.*" These are called adverbial phrases.

Note XIII.—Prepositions sometimes form compound verbs by being joined with Intransitive verbs, and also with verbs in the passive voice; as, "She smiled at him;" "A bitter persecution was carried on"

Note XIV.—In some cases the preposition is advantageously repeated; as, "*In* journeyings often, *in* perils of waters, *in* perils of robbers, *in* perils of mine own countrymen, *in* perils by the heathen, *in* perils in the city, *in* perils on the sea, *in* perils among false brethren, *in* weariness and painfulness, *in* watchings often, *in* hunger and thirst, *in* cold and nakedness."

Note XV.—It is a general rule that Greek, Latin, and French derivatives are followed by a preposition corresponding with that which is in composition; as, "To sympathize *with;*" "to expel *from;*" "to adapt *to.*" To this rule there are many exceptions; as, "We *submit to;*" "we *prefer to;*" "aversion *to*," not aversion *from.*

Note XVI.—The following examples of the improper use of prepositions, with corrections, are from MURRAY'S *Grammar*, p. 189:

"He was resolved of going to the Persian court;" "*on* going," &c.

"He found the greatest difficulty of writing;" "*in* writing," &c.

"The English were a very different people then to what they are now;" "*from* what," &c.

"It is more than they thought for;" "thought *of*."

"Neither of them shall make me swerve out of the path;" "*from* the path."

"He was made much on at Argos;" "much *of*," &c.

"Neither of them shall make me swerve out of the path;" "*from* the path."

"In compliance to (with) your request."

"The rain has been falling of a long time;" "falling a long time."

"He was eager of recommending it to his fellow-citizens;" "*in* recommending," &c.

"You have bestowed your favors to the most deserving persons;" "*upon* the most deserving persons."

"The history of Peter is agreeable with the sacred texts;" "*to* the sacred texts."

"If policy can prevail upon force;" "*over* force."

"The variety of factions into which we are still engaged;" "*in* which."

"The wisest princes need not think it any diminution to their greatness, or derogation to their sufficiency to rely upon counsel;" "diminution *of*" and "derogation *from*."

"A strict observance after times and fashions;" "*of* times."

"Ye blind guides, which strain at a gnat and swallow a camel;" "which strain *out* a gnat."

THE COLLOCATION OF PREPOSITIONS.

§ 527. The general rule is, that the preposition shall precede the substantive which it governs. To this rule there are exceptions. For though, in construction, it precedes the noun or pronoun dependent on it, yet in its position in the sentence it may be far separated from it, as in Note III., or even follow it.

EXERCISES IN THE SYNTAX OF PREPOSITIONS.

Rule XXXIX. — *a.* He came from Switzerland, through France, over to England, and stayed some months among us. C. S.

b. Between you and I, there is much mischief in that plan. F. S.

c. Does that boy know who he speaks to? Who does he offer such language to? F. S.

d. He had not long enjoyed repose before he began to be weary of having nothing to do. C. S.

Note I.—The success was very great of that enterprise. F. S.

Note II.—*a.* He was related to, and governed by, the same person. F. S.

b. He was refused admission into and forcibly driven from his home. F. S.

Note III.—The man whom I bought that horse of is not honest.

Note IV.—*a.* When at the store will you get me some paper? C. S.

b. I shall be in Boston next month. C. S.

Note V.—*a.* This pen which I have just bought is not fit to write with. C. S.

b. When we look around we see abundant proofs of the goodness of God. C. S.

Note VI.—This doctrine is every where spoken against. C. S.

Note VII.—There are ultras on both sides. C. S. *Ultra* is a Latin preposition.

Note VIII.—After waiting a long time, we gave over looking for them. C. S.

Note IX.

Like the dew on the mountain,
Like the foam on the river,
Like the bubble on the fountain,
Thou art gone, and forever.—Scott. C. S.

Note X.—In his journey he went to New York, but is now in Philadelphia. C. S.

Note XI.

With noise like the sound of distant thunder,
Roaring, they rushed from the black clouds under. C. S.

Note XII.—In vain; in earnest; in secret; in public. C. S.

Note XIII.—In that club the Christian religion was scoffed at. C. S.

Note XIV.—In their dress, their table, their houses, their furniture, the favorites of fortune united every refinement *of* convenience, *of* elegance, and *of* splendor. C. S.

Note XV.—To comply with; to adapt to; to compare with. C. S.

Note XVI.—You have bestowed your favors to the most deserving persons. F. S.

CHAPTER VIII.

SYNTAX OF CONJUNCTIONS.

§ 528. Rule XL.—Conjunctions connect propositions, sentences, or single words; as, "He is wise *and* she is virtuous;" "Honor your parents *if* you wish for happiness in life;" "William *and* Mary are a happy pair."

A careful analysis of the power of the conjunction goes far toward proving that it is a part of speech *serving to show the particular mode in which one sentence is connected with another sentence;* while single words are connected by prepositions, and not by conjunctions. See § 375. For the relations which conjunctions bear to the subjunctive mode, see § 518.

Note I.—The conjunction THAT serves to introduce a sentence; as, "*That* he should have missed his way is not strange."

Note II.—*Disjunctives* (OR, NOR) are of two sorts, real and nominal. *A king or queen always rules in England.* Here the Disjunction is real, *king* and *queen* being different names for different objects. In all *real* Disjunctions, the inference is, that if one out of two (or more) individuals (or classes) do not perform a certain action, the other does.

A Sovereign or Supreme governor always rules in England. Here the Disjunction is nominal, *sovereign* and *supreme* governor being different names for the same object. In all nominal Disjunctives, the inference is, that if an agent (or agents) do not perform a certain action under one name, he does (or they do) it under another.—Latham.

Note III.—In poetry, NOR and OR are frequently substituted for *either* and *neither;* thus:

"*Nor* Simois,
Nor rapid Xanthus' celebrated flood."—Addison.

"*Or* by the lazy Scheldt *or* wandering Po."—Goldsmith.

Note IV.—IF is sometimes employed for *whether;* as, "He doubts *if* two and two make four."

Note V.—The conjunction is often omitted; as, "Were there

no difference there would be no choice," i. e., "*if* there were." See § 518.

Note VI.—Some conjunctions have their *corresponding* conjunctions, so that in the subsequent member of the sentence the latter conjunction answers to the former; as,

1. THOUGH — YET, NEVERTHELESS; as, "*Though* deep, *yet* clear; *though* gentle, *yet* not dull."

2. WHETHER—OR; as, "*Whether* he will go *or* not, I can not tell."

3. EITHER—OR; as, "I will *either* send it *or* bring it myself."

4. NEITHER—NOR; as, "*Neither* thou *nor* I am able to compass it."

5. AS—AS; expressing a comparison; as, "He is *as* good *as* she."

Note VII.—In like manner, certain conjunctions correspond with certain adverbs:

1. As—so; expressing a comparison; as, "*As* he excels in virtue, *so* he rises in estimation;" "*As* the stars, *so* shall thy seed be."

2. So—AS; "To see thy glory *so as* I have seen Thee in the sanctuary;" "Pompey was not *so* great a man *as* Cæsar."

3. So—THAT; expressing a consequence; as, "He was *so* fatigued *that* he could scarcely move."

4. RATHER—THAN; as, "He would consent *rather than* suffer."

5. NOT ONLY—BUT ALSO; as, "He was *not only* prudent, *but* he was *also* industrious."

Note VIII.—In like manner, certain conjunctions correspond with certain adjectives; as,

1. OTHER—THAN; "Were it *any other than he*, I would not submit;" "He is *greater than* I."

2. SAME—AS; "Your paper is of the *same* quality *as* this."

3. SUCH—AS; "I will give you *such* pens *as* I have."

4. SUCH—THAT; "His diligence was *such that* his friends were confident of success."

5. Comparatives generally are followed by THAN; as, "He is *greater than* I."

Note IX.—NEITHER, NOR, and EITHER, OR, should be placed next the words to which they refer; as, "*Neither* he *nor* his

friends were present;" "It *neither* improves the understanding *nor* delights the heart."

Note X.—The pronominal adjective ALL sometimes beautifully supplies the place of the copulative conjunction; as,

> "*All* heart they live, *all* head, *all* eye, *all* ear,
> *All* intellect, *all* sense."—*Paradise Lost.*

EXERCISES IN THE SYNTAX OF CONJUNCTIONS.

RULE XL.—*a*. This rock soon became hallowed in the esteem of the Pilgrims, and these hills grateful to their sight. C. S.

b. I shall visit him this summer because he desires it. C. S.

c. The day is pleasant because the sun shines. The day will be pleasant if the sun shine. C. S.

Note I.—That we may fully understand the subject, let us consider the following propositions. C. S.

Note II.—*a*. A king or queen always rules in England. C. S.

b. The syntactical division of the parts of speech may be traced to the first beginnings of dialectic or logic, in other words, to Plato. The formation of a system of logic is, in fact, simply a discovery of the principles of syntax, or of the formation of sentences. C. S.

Note III.—*a*. Nor pain, nor grief, nor anxious fear
Invade thy bounds. C. S.

b. Oh! struggling with the darkness of the night,
And visited all night with troops of stars,
Or when they climb the sky, or when they sink. C. S.

Note IV.—I can not say if he was here, for I was absent. C. S.

Note V.—*a*. This elegant rose, had I shaken it less,
Might have bloomed with its owner a while. C. S.

b. Reason holds, as it were, the balance between the passive and the active powers of the mind. C. S.

Note VI.—*a*. Though He slay me, yet will I trust in Him. C. S.

b. Whether he will publish his work or not is uncertain. C. S.

Note VII.—Pope does not show so much genius as Dryden in his works, but more finish. C. S.

Note VIII.—And, behold, it was no other than he. C. S.

Note IX.—*a*. Neither flattery nor threats could prevail. C. S.

b. Corn is not separated but by thrashing, nor men from

worldly employments but by tribulation.—Burton. *Nor* is in this case used without its correspondent conjunction *neither*.

Note X. Tell him all terms, all commerce I decline;
Nor share his council, nor his battle join. C. S.

INTERJECTIONS.

§ 529. Rule XLI.—Certain Interjections are joined with the objective case of the pronoun of the first person, and with the nominative of the pronoun of the second; as, "*Ah* me!" "*Oh* thou!" *Oh* or *O*, in some cases, seems to stand instead of a subject and verb; as,

"*O!* that the rosebud which graces yon island
Were wreathed in a garland around him to twine."

"*Oh* that those lips had language! life has passed
With me but roughly since I saw thee last."

ELLIPSIS.

§ 530. Ellipsis is the *omission of some word or words* necessary to the full construction of a sentence. It has also been called a defective mode of expression, substituted for, and originating in, one more perfect. See § 480.

This figure is very common in the language, and often serves to avoid disagreeable repetition. When the ellipsis would obscure the sentence or weaken its force, it should not be admitted. No very definite rules can be given.

ELLIPSIS OF THE SUBSTANTIVE.

1. These counsels were the dictates of virtue and the dictates of true honor. F. S. The second *dictates* should be omitted.

2. A taste for useful knowledge will provide for us a great and noble entertainment, when others leave us. F. S. It should be *other entertainments*.

3. Without firmness, nothing that is great can be undertaken, that is difficult can be accomplished. F. S.

ELLIPSIS OF THE ADJECTIVE.

1. That species of commerce will produce great gain or loss. F. S.

2. His crimes had brought him into extreme distress and extreme perplexity. F. S.

3. The people of this country possess a healthy climate and soil. F. S.

ELLIPSIS OF THE ARTICLE.

1. The more I see of his conduct, I like him better. F. S.

2. The gay and the pleasing are sometimes the most insidious and the most dangerous companions. F. S.

ELLIPSIS OF THE PRONOUN.

1. I gladly shunned who gladly fled from me. F. S.

2. His reputation and his estate were both lost by gaming. F. S.

3. In the circumstances I was at that time, my troubles pressed heavily on me. F. S.

ELLIPSIS OF THE VERB.

1. The sacrifices of virtue will not only be rewarded hereafter, but recompensed even in this life. F. S.

2. Genuine virtue supposes our benevolence to be strengthened and to be confirmed by principle. F. S.

3. All those possessed of any office resigned their former commission. F. S.

ELLIPSIS OF THE ADVERB.

1. The temper of him who is always in the bustle of the world will be often ruffled and often disturbed. F. S.

2. We often commend imprudently as well as censure imprudently. F. S.

ELLIPSIS OF THE PREPOSITION.

1. Censure is a tax which a man pays the public for being eminent. F. S.

2. Reflect on the state of human life, and the society of men as mixed with good and with evil. F. S.

ELLIPSIS OF THE CONJUNCTION.

1. No rank, station, dignity of birth, possessions, exempt men from contributing their share to public utility. F. S.

2. Destitute of principle, he regarded neither his family, nor his friends, nor his reputation. F. S.

PROMISCUOUS EXAMPLES OF FALSE SYNTAX.

The pupil is expected to make the corrections and give the Rules.

1. Neither death nor torture were sufficient to subdue the minds of Cargill and his intrepid followers.

2. Out of my doors, you wretch! you hag!—*Merry Wives of Windsor. Supply the ellipsis.*

3. Believe me, the providence of God has established such an order in the world, that, of all that belongs to us, the least valuable parts can alone fall under the will of others.—Bolingbroke. *What word will you substitute for* alone, *and where in the sentence will you place it?*

4. The earth is so samely, that your eyes turn toward heaven—toward heaven, I mean, in the sense of sky. *Give the rule for forming adverbs from adjectives.*

5. We must not make a scarecrow of the law,
Setting it up to fear the birds of prey.—Shakspeare.

I were flayed of flaying them = I was afraid of frightening them. To fear, *in the first example, and* flaying, *in the last, which is provincial, are examples of verbs used in a causative sense.*

6. From what we can learn, it is probable that apples will be so plenty the coming fall, that the inferior sorts will not be gathered at all. *What word will you substitute for* plenty, *and why?*

7. He that cometh unto me I will in no wise cast out.

8. He is always master of the subject, and seems to play himself with it.

9. We enter, as it were, into his body, and become in some measure him.

10. One more unfortunate,
Weary of breath;
Rashly importunate,
Gone to her death.—Hood. *Supply the ellipses.*

11. Passengers are forbidden standing on the platform of the cars. *How is* standing *parsed?*

12. There are but few that know how to conduct them under vehement affections of any kind.—President Edwards. *What will you substitute for* them?

13. It is more than a twelvemonth since an evening lecture was set up in this town. *Name the section in which such expressions as* twelvemonth *are mentioned?*

14. Either, said I, you did not know the way well, or you did; if the former, it was dishonest in you to undertake to guide me; if the latter, you have willfully led me miles out of my way.—W. Cobbett. *How do you parse* former *and* latter?

15. You are a much greater loser than me by his death.

16. Christ, and him crucified, is the head, and the only head of the Church.

17. I do not suppose that we Britons want genius more than the rest of our neighbors.

18. The first proposal was entirely different and inferior to the second.

19. Read, for instance, Junius' address, commonly called his letter to the king.

20. To the happiness of possessing a person of such uncommon merit, Charles soon had the satisfaction of obtaining the highest honor his country could bestow. *Soon united the satisfaction*, &c.

21. The book is printed very neat, and on fine wove paper

22. He is the man I want. *What ellipsis is here?*

23. Whom he would he slew. *How do you parse* whom?

24. Forthwith on all sides to his aid, was run
By angels many and strong.—*Paradise Lost*, 6.

How do you parse was run? *Is it used impersonally?*

25. The youth and inexperience of the prince, he was only fifteen years of age, declined a perilous encounter. *Is* he *not used instead of the relative? In old writers*, he, she, *and* it *are used instead of relatives.*

26. Who would have thought of your presiding at the meeting.

27. There is a house to let in the next street. See § 511.

28. If I open my eyes on the light, I can not choose but see. *What is there that is peculiar in this sentence?*

29. The spread of education set the people a thinking and reasoning. *How do you parse* a?

30. What is religion? Not a foreign inhabitant, not something alien in its nature, which comes and takes up its abode in

the soul. It is the soul itself lifting itself up to its Maker.—W. E. Channing. *Supply the ellipsis.*

31. Out of debt, out of danger. *Supply the ellipsis.*

32. I thought to have heard the noble lord produce something like proof.

33. I have, therefore, given a place to what may not be useless to them whose chief ambition is to please. They *stands for a noun already introduced;* those, *on the contrary, stands for a noun not previously introduced;* them, *in this example, is used improperly.*

34. My purpose was, after ten months' more spent in commerce, to have withdrawn my wealth to a safer country.

35. I have heard how some critics have been pacified with claret and a supper, and others laid asleep with the soft notes of flattery.

36. They that are truly good must be happy.

37. He was more bold and active, but not so wise and studious as his companion.

38. The greatest masters of critical learning differ among one another.

39. She mounts her chariot in a trice,
Nor would he stay for no advice,
Until her maids, that were so niee,
To wait on her were fitted.—Drayton.

40. Thank you; beseech you; pray you; cry you merey; would it were so; whither art going? *Supply the ellipsis in each case.*

41. Seest how brag yon bullock bears;
So smirk, so smooth its pricked ears.—Spenser.

Supply the ellipsis.

42. The train of our ideas are often interrupted.

Is there a God to swear by, and is there none to believe in, none to trust to? This is barely allowable.

43. Mr. such *an* one was strongly opposed to the measure.

44. The sense of *the* feeling can indeed give us the idea of extension.

45. And though, by Heaven's severe decree,
She suffers hourly more than me.

46. The chief ruler is styled *a* president.

47. Let he that looks after them look on his hand;
And if there is blood on't, he's one of their band.—SCOTT.

48. No one messmate of the round table was, than him, more fraught with manliness and beauty.

49. The winter's wind,
Which, when it bites and blows upon my body
Even till I shrink with cold, I smile and say,
This is no flattery.

50. Anger is like
A full hot horse, who, being allowed his way,
Self mettle tires him.—*Henry VIII.*, i.

How do you parse which *and* who *in the last two passages? Are they in the nominative absolute?*

51. Who riseth from a feast
With that keen appetite that he sits down?
Merchant of Venice.

How is the second that *parsed? Is it in the nominative absolute?*

52. False prophets which come to you in sheeps' clothing, but inwardly they are ravening wolves.—*Matt.*, xiii., 21.

53. "There's I." "There's you." *Which is the subject and which the predicate in these two examples?*

54. There's *two* or *three* of us have seen strange sights. *Which is the subject?*

55. Vain wisdom all, and false philosophy,
Yet with a pleasing sorcery could charm.—*Par. Lost*, ii., 565.

What is nominative to could charm?

56. The milk-maid singeth blithe,
And the shepherd whets his scythe.—MILTON.

57. Their idleness, as well as the large societies which they form, incline them to pleasure and gallantry.

58. King James the First was seized with a tertian ague, which, when his courtiers assured him, from the proverb, that it was health for a king, he replied that the proverb was meant for a young king. *How do you parse* which?

59. To be humane, candid, and generous, are in every case very high degrees of merit.

60. Nor have I, like an heir unknown,
Seized upon Attalus his throne.

61. I have read the Emperor's Charles the Fifth's life.

62. He whom ye pretend reigns in heaven, is so far from protecting the miserable sons of men, that he perpetually delights to blast the sweetest flowers in the garden of hope.

63. Some of the most sacred festivals in the Roman ritual were destined to salute the new kalends of January with vows of public and private felicity, to indulge the pious remembrance of the dead and living.

64. How is your health? How do your pulse beat?

65. In his days, Pharaoh-Necho, King of Egypt, went up against the King of Assyria, to the River Euphrates, and King Josiah went against him, and he slew him at Megiddo, when he had seen him.—*Ambiguous Syntax. To whom does* he *refer?*

66. Yet you, my Creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us.—*Frankenstein.*

67. A people that jeoparded their lives unto the death.

68. Although the conciliating the Liberalists and paralyzing the Royalists occupied considerable time, he was never for an instant diverted from his purpose.—W. Scott. *This use of the participle is not destitute of authority. What form, however, is preferable?*

69. It is not fit for such as us to sit with the rulers of the land.—Scott's *Ivanhoe.*

70. I took the steam-boat as you.

71. One of his clients, who was more merry than wise, stole it from him one day in the midst of his pleading; but he had better have let it alone, for he lost his cause by his jest.

72. I know a bank whereon the wild thyme blows,
Where ox-lips and the nodding violet grows.

73. James used to compare him to a cat that always fell upon her legs.

74. Perhaps, too, this preponderance of what is termed fashion is with the Whig party; an assistance of very little use now to what it was when they were in a small minority, and required certain prestiges to protect them from ridicule.—Bulwer. *To what it was* is idiomatic, but is not so much used as formerly.

75. This effect, we may safely say, no one beforehand could have promised upon.

CHAPTER IX.

SYNTAX OF SIMPLE SENTENCES.

§ 531. A Sentence is the expression of a thought in words.

A Declarative Sentence is substantially the same as a Proposition.

Interrogative Sentences are of two kinds, Direct and Indirect.

A Direct Interrogative Sentence is an inverted construction, in which the verb comes before the subject, and requires for an answer a direct Affirmation or Denial; as, "Have you seen Henry?" "*Yes.*" "Shall you go to New York?" "*No.*"

An Indirect Interrogative Sentence is always introduced by an interrogative word, as the pronoun *who*, the adjective *which*, the adverb *when*, and requires a specific answer; as, "*Who* defeated Burgoyne?" "General Gates." "In *which* war?" "In the Revolutionary war." "*Where* did he defeat him?" "At Stillwater."

An Imperative Sentence is an inverted construction, in which the subject follows the verb; as, "Speak ye."

An Exclamatory Sentence expresses some passion; as, "What a piece of work is man!"

An Optative Sentence expresses a wish; as, "May you have health and long life."

THE PREDICATIVE COMBINATION.

§ 532. A Predicative Combination, as, "*Washington wrote*," constitutes a simple sentence in which there is a subject connected with a predicate. Whatever has already been said concerning Substantives or words standing in the place of substantives, when used in the nominative case, relates to the predicative combination. Whatever, also, has been said concerning Verbs as agreeing with these subjects in expressing the relations of Person, Time, and Mode, relates to the predicative combination. Whatever, also, has been said concerning Adjectives, Participles, and Substantives, when used as Predicates, relates to the predicative combination.

THE ATTRIBUTIVE COMBINATION.

§ 533. Any notion added to a substantive or a word standing as a substantive, for the purpose of describing it more exactly, but *not asserted of it*, is said to be joined to it ATTRIBUTIVELY. Thus, "The *patriotic* Washington wrote," or, "Washington the *patriot* wrote," contains an attributive combination. Whatever has already been said concerning adjectives, pronouns, and substantives, when they limit the meaning of other substantives, relates to the attributive combination; as, "The *wise* king;" "the *rising* sun;" "*that* man;" "Mirabeau the *orator;*" "*John's* book;" "the man *of wisdom*" = the *wise* man; "a walk *in the morning*" = a *morning's walk*. A Predicative combination can be changed into an attributive one by changing the predicate to an attributive; as, "Flowers bloom," "*blooming flowers.*"

THE OBJECTIVE COMBINATION.

§ 534. The general idea of the OBJECTIVE COMBINATION is illustrated by an accusative case after a verb. But every notion referred to a *verb* or *adjective*, in whatever form it is expressed, is to be considered as an *objective factor*, and as belonging to the objective combination; as, "He loves his *book;*" "he will come *to-morrow;*" "he works *actively;*" "generous *to his friends;*" "desirous *to learn;*" "he travels *with haste;*" "he looks *pale;*" "he is guilty *of a murder.*" Much that has already been said concerning the government of substantives and words standing for substantives, whether by verbs or prepositions, relates to the objective combination, though it does not cover the whole ground.

THE PARTS OF SENTENCES.

§ 535. Every Sentence, however long, is composed of only three kinds of combinations, the Predicative, the Attributive, and the Objective; as, "Henry wrote." [Add an *object* to the predicate.] "Henry wrote a *letter.*" [Add a notion *attributively* to both substantives.] "The *anxious* Henry wrote a *long* letter." [Add notions *objectively* to both adjectives.] "Henry, anxious *to hear from him*, wrote a *very* long letter."

[Add a notion *objectively* to the verb.] "Henry, anxious to hear from him *immediately*, wrote a very long letter." [Add another notion to the verb *objectively*, and another to the substantive *attributively*.] "*His cousin* Henry, anxious to hear from him immediately, wrote a very long letter *to him*."

The SIMPLE SUBJECT is either, 1. A Noun; as, "*Cæsar* fell;" 2. A Pronoun; as, "*He* fell;" or any other part of speech used as a noun. See § 478.

The SUBJECT may be ENLARGED:

a. By an adjective; as, "The *good* man is happy."

b. By a noun in apposition; as, "William *the Conqueror* reigned."

c. By a participle; as, "William, *having died*, left the kingdom to his son."

d. By a noun in the possessive case; as, "A *father's* care protects his child."

e. By a preposition and its case; as, "The love *of money* is the root of all evil."

f. By any number of words which modify the noun; as, "Socrates, *a man of wisdom, beloved by his friends* and *feared by his enemies, having been condemned by his judges*, and *having refused submission to them*, perished in prison."

g. The subject may be a phrase or a quotation; as, "*God wills it*, was Peter's watch-word."

The SIMPLE PREDICATE is, 1. A single verb; as, "Winter *comes;*" or, 2. A verb with a noun, or adjective, or some equivalent phrase; as, "Man *is mortal;*" "He *fell sick;*" "England *is an island;*" "He is *of a sound mind*."

The PREDICATE may be ENLARGED, 1. By *completing it:*

a. By a noun in the objective case; as, "Brutus killed *Cæsar*."

b. By a noun in the nominative case; as, "Edward became *king*."

c. By a pronoun; as, "*Him* the Almighty power hurled headlong."

d. By an adjective; as, "He pitied *the wretched*."

e. By the infinitive mode; as, "He loved *to muse*."

f. By a preposition and its case; as, "Pyrrho despaired *of truth*."

g. By a double object; as, "He teaches *his pupils* LOGIC." See § 486. "He wept his *eyes* RED." See § 490.

h. By a noun, pronoun, etc., in the objective case, and a preposition, with the word depending on it; as, "The beggar asked *me for* ALMS."

i. By a *phrase* or quotation; as, "The king remained *true to his word.*"

2. The PREDICATE can be ENLARGED by *extending* it:

a. By an adverb or adverbial phrase; as, "Leonidas died *bravely.*"

b. By a preposition, and word or words depending on it; as, "He marched *with a large army.*"

c. By a noun in the objective case; as, "He rides *every day.*"

d. By a participle used adverbially; as, "He reads *walking.*"

e. By a combination of several of these ways; as, "*Upward* I looked, *with shuddering awe.*"

f. By adjuncts of TIME; as, "He came *yesterday;*" "I get up *at sunrise;*" "He wakes *early;*" "He suffered *for many years;*" "The sea ebbs and flows *twice* a day;" "He comes *very often.*"

g. By adjuncts of PLACE; as, "He lives *in New York;*" "He sails to-morrow *for America;*" "He goes *to Boston* by railway;" "Civilization travels *westward;*" "Learning came *from the East.*"

h. Adjuncts of MODE or MANNER; as, "Birds fly *quickly;*" "She *cheerly* sings;" "Now *in contiguous drops* the flood comes down;" "I am *exceedingly* sorry;" "William Rufus was shot *by an arrow;*" "They consult *with closed doors.*"

i. Adjuncts of *cause and effect:* "He perished *from hunger;*" "*With perseverance* all things are possible;" "The eye was made *for seeing;*" "Colleges were founded *for the encouragement of learning;*" "He does it *at his peril;*" "Cloth is made *of wool.*"

A sentence may combine any number of the foregoing extensions, whether of the subject or of the predicate, together. See MORELL'S *Analysis*, p. 12.

CHAPTER X.

SYNTAX OF COMPOUND SENTENCES.

§ 536. Two simple sentences are connected either by way of Co-ordination or by way of Subordination, and thus form a Compound Sentence.

When two sentences are so related to each other as to form one thought, each, however, being in a measure independent of the other, they are connected by way of Co-ordination; as, "He was ill, and called for a physician;" "Socrates was wise, Plato also was wise." The two sentences taken together constitute a co-ordinate compound sentence.

When two sentences are so related to each other that the one defines and explains the other, and the one is dependent on the other, they are connected in the way of Subordination; as, "He reported that the king died;" "Since the spring has come, the roses bloom." "He reported" is the principal sentence; "that the king died" is the subordinate sentence, which defines the other, and the two taken together constitute a subordinate compound sentence. This compound sentence is sometimes called a complex sentence, to distinguish it from the compound co-ordinate sentence.

CO-ORDINATE SENTENCES.

§ 537. I. Copulate Co-ordinate Sentences are those which are connected by the copulative conjunction or their equivalents; as, "The moon *and* the stars shine" = the moon shines and the stars shine; "He will be there *as well as* you;" "John will arrive, *also* James;" "She was *not only* beautiful, *but* modest."

II. An Adversative Co-ordinate Sentence is one in which the clauses that are contrasted with each other are united to form one thought. The opposition or contrast is of such a nature that the thought in the co-ordinate clause either merely limits or restrains the thought of the preceding clause, or wholly denies it; as, "He is indeed poor, *but* brave;" "He is not guilty, *but* innocent;" "I did *indeed* welcome him to my house,

but I found that he was a rascal;" "*Though* He slay me, *yet* will I trust in Him."

III. A Disjunctive Co-ordinate Sentence is one in which the two clauses composing the entire sentence are united in one whole, but one of which excludes the other; as, "The father or the son died;" "Either James *or* John will be there;" "He was *neither* pious *nor* prudent;" "Be industrious, *otherwise* you will come to want;" "Hasten to reform, else you will be ruined;" "Thomas is wiser *than* John;" "John is *as* learned *as* James."

IV. Causal Co-ordinate Sentences.—Two sentences may be so arranged that the latter may denote a cause or reason on the one hand, or an effort or inference on the other; as, "The mercury has sunk, *because* (cause) the weather is cold;" "The weather is cold, *for* (reason) the mercury has sunk;" "The land is fertile, *therefore* (effect) the crops are good;" "The crops are good, *therefore* (inference) the land is fertile;" "Wine makes him ill, *on that account* he drinks water;" "He intends to teach, *therefore* he learns French."

SUBORDINATE SENTENCES.

§ 538. Subordinate Sentences stand in the place of a Substantive, or of an Adjective, or of an Adverb, and therefore must be regarded as Substantives, or Adjectives, or Adverbs, expanded into a sentence. Accordingly, there are three classes of Subordinate sentences, viz., Substantive sentences, Adjective sentences, and Adverbial sentences.

I. Substantive Sentences are Substantives or Infinitives expanded into a sentence, and, like substantives, constitute the Subject, the Attribute, or the Object of a sentence. "He reported *the death of the king*," when expanded = "He reported *that the king had died*."

1. A Substantive Sentence can be used as the subject of a proposition; as, "*That the crops will be large* is evident."

2. A Substantive Sentence can be used as the predicate of a proposition; as, "His complaint was, *that you deceived him*."

3. A Substantive Sentence can be used as the object of a verb; as, "He believes *that you injured him*."

4. A Substantive Sentence can stand in apposition to a sub-

stantive in the principal sentence, whether in the nominative or objective case; as, "*It* is strange *that you should think so.*" Here the sentence *that you think so* is in apposition to *it*, i. e., *this thing.*

5. The word *that*, used in these four instances, also serves to connect subordinate sentences which express a *purpose;* as, "I have come *that I may see it with my own eyes;*" and also sentences that express an *effect* or *consequence;* as, "The noise was such *that I could not hear a word.*"

II. Adjective Sentences are Adjectives or Participles expanded into a sentence, and, like adjectives, they express a more exact definition of a Substantive or substantive Pronoun. They are usually introduced by relative pronouns; as, "A person *who is ignorant* of his own language=[a person *ignorant* of his own language] ought not to attempt to teach it;" "The trees *which I planted*=[the trees planted by me] are flourishing." The adjective *ignorant* may be regarded as expanded into *who is ignorant.* Adjective sentences are called Complex.

III. Adverbial Sentences are Adverbs, Participles, or Substantives used adverbially, expanded into sentences, and, like adverbs, denote an adverbial object, *i. e.*, such an object as does not complete the idea of the predicate, but merely defines it. Hence they express a more full explanation of the *Place*, *Time*, *Reason*, *Manner.*

1. *Relation of Place;* as, "He is not there, *where you expected to meet him;*" "*Whithersoever I go*, I will remember you;" "I know not *whence he came.*"

2. *Relation of Time;* as, "*When any body asked him*, he would not give an answer;" "*While he was traveling*, he received the intelligence."

3. *Relation of Cause or Reason;* as, "He is not liked, *because he is presumptuous;*" "*The gentleman being introduced to me*, I addressed him in English;" "He stays at home, *as he expects a visit.*"

4. *Conditional adverbial sentences* are such as express a condition, and are introduced by the hypothetical conjunction *if*, or some equivalent; as, "I shall continue the work if I can." "*Prove that to me*, and I shall be satisfied." Here "*prove that to me*" is equivalent to "*if you will prove that to me.*" The

conditional clause is sometimes expressed by a question; as, "*Is any man pinched with want*, charity shall relieve him."

As the conditioning clause usually precedes the conditioned, the former (the subordinate clause) is called the PROTASIS, *Condition*, and the latter (the principal clause) is called the APODOSIS, *Conclusion*. "If he visit Washington (Protasis) he will see the President" (Apodosis).

5. *Relation of Manner;* as, "He did that *just as it ought to be done*"=*just right*.

THE DEVELOPMENT OF PROPOSITIONS.

§ 539. Language consists of propositions, the forms of which are almost endless.

I. *The imperfect proposition*, or that in which no logical subject is conceived of or expressed; as, "It rains;" "it is warm." Here the mere event is affirmed, without any reference to the agency by which it is effected. The pronoun *it* is merely the grammatical subject. The addition of a logical subject is necessary to make the proposition a *perfect* one. This kind of proposition is employed in describing the state of the weather and other operations of nature.

II. *The simple* or *naked proposition*, or the perfect proposition in its most simple form, contains a subject as well as a predicate; as, "God exists." This kind of proposition involves the predicative combination only, and not the attributive or objective.

The *subject* is capable of variation. It may be a noun, a pronoun, or an adjective used substantively, but these may be considered merely as varieties of the substantive.

The *mode* or *mood of the predication* is capable of variation. It may be affirmative, negative, interrogative, imperative, or conditional. But, to avoid perplexity, we shall here consider only the positive forms of language.

The different species of this proposition, so far as the predicate is concerned, are as follows:

1. Where the predicate is *a verb;* as, "Man *dies*."

2. Where the predicate is *an adjective;* as, "Man is *mortal*."

3. Where the predicate is *a substantive;* as, "Charles is *a physician*."

4. Where the predicate is *a substantive with a preposition;* as, "Paul was *at Rome.*"

5. Where the predicate is *an adverb;* as, "The fire is *out.*"

III. *The simple proposition, involving also the attributive combination*, or the simple proposition with an enlarged subject; as, "The good man is safe."

This kind of proposition is capable of the variations given above of the simple proposition.

The different species of this proposition, so far as the attribute is concerned, are as follows:

1. Where the attribute is *an adjective;* as, "A *beautiful* woman is admired."

2. Where the attribute is *a substantive in apposition;* as, "Christ, *the Savior*, died."

3. Where the attribute is *a substantive in the genitive case;* as, "*Cæsar's* party was triumphant."

4. Where the attribute is *a substantive with a preposition;* as, "A friend *to the cause* is wanted."

IV. *The simple proposition, involving also the objective combination*, or the simple proposition with an enlarged predicate; as, "God created the world."

This kind of proposition is capable of the variations given above of the simple proposition.

The different species of this proposition, so far as the object is concerned, are as follows:

1. Involving the *complementary* object:

a. The passive object; as, "Alexander conquered *Darius.*"

b. The dative object; as, "John gave the book *to Charles.*"

c. The genitive object; as, "He repents *of his folly.*"

d. The factitive object; as, "They chose him *king.*"

2. Involving the *supplementary* object:

a. The place; as, "Charles lives *here;*" "John is gone *to Boston.*"

b. The time; as, "John is *now* departing;" "He rose *before sunrise.*"

c. The cause; as, "Socrates died *from poison;*" "She spoke *from malice;*" "A bird is known *from its feathers.*"

d. The manner; as, "He thinks *so;*" "He eats *temperately.*"

V. *The simple proposition, involving also both the attribu-*

tive and objective combination; as, "A good man governs his passions." This kind of proposition exhibits all the syntactical combinations. See Article on the Three Syntactical Combinations.

The forms of this proposition are almost endlessly diversified.

VI. *The proposition intermediate between the simple and compound*, or the proposition involving a participial. The different species are as follows:

1. Where the participial is a *participle;* as, "He *answering* said."

2. Where the participial is a *gerund*, or a participle used adverbially; as, "He came *riding*."

3. Where the participial is a *nominative absolute;* as, "*The enemy advancing*, he retreated."

4. Where the participial is a *supine*, or an infinitive with a preposition; as, "He prepared *to go*."

5. Where the participial is an *accusative and infinitive* or *supine;* as, "He bade him *stay;*" "I advised him *to go*."

VII. *The subordinative compound* or *complex proposition*, in which one proposition is dependent on or subordinate to the other. The different species are as follows:

1. Having a *substantive* subordinate proposition:

a. Denoting the subject; as, "*That God exists* is true."

b. Denoting the immediate complement; as, "We know *that God exists*."

c. Denoting the second complement; as, "The Bible teaches us *that God is love*."

2. Having an *adjective* subordinate proposition, answering to an adjective in the simple proposition; as, "Balbus, *who had a sword*, drew it."

3. Having an *adverbial* subordinate proposition, denoting an object, not complementary, but supplementary to the verb of the leading proposition:

a. Expressing the place; as, "*Where thou lodgest*, I will lodge."

b. Expressing the time; as, "*Whensoever ye will*, ye may do them good."

c. Expressing the cause; as, "*Because he could swear by no greater*, he sware by himself."

d. Expressing the manner; as, "Forgive us our debts, *as we forgive our debtors.*"

e. Expressing intensity; as, "One is so near to another *that no air can come between them.*"

VIII. *The co-ordinative compound proposition*, where the two propositions are co-ordinate or independent of each other, but still make but one thought. The species are as follows:

1. The *copulative* compound proposition, the appropriate conjunction for which is *and;* as, "The sun shines, *and* the air is pleasant."

2. The *adversative* compound proposition, the appropriate conjunction for which is *but;* as, "He is not an Englishman, *but* a Frenchman;" *yet;* as, "The sun shines, *yet* the air is unpleasant;" or *or;* as, "Either the world had a Creator, *or* it existed by chance."

3. The *causal* compound proposition, the appropriate conjunction for which is *for;* as, "God is to be loved, *for* he is good;" or *therefore;* as, "God is good, *therefore* he is to be loved."

Note.—When a relation of the logical or adversative ground exists between the members of the co-ordinative or subordinative compound proposition, as in some of the examples given above, then the whole compound proposition is brought under the dominion of a higher faculty of the human soul, namely, the reasoning power, and is called *a period.*

IX. *The compound period*, involving two or more simple periods: "As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow; so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance."

SPECIMENS OF SENTENCES.

SIMPLE SENTENCES.

1. Reason guides. Here we have a simple subject and a simple predicate.

2. Reason cultivated guides. Here we have a modified subject.

3. Reason cultivated with care guides. Here there is a further modification.

4. Reason cultivated with great care guides.

5. Reason cultivated with great care, for many years, guides.

6. Reason cultivated with great care, for many years, in the best circumstances, guides.

7. Reason guides man. Here the predicate is modified.

8. Reason guides man in his path. Here is farther modification.

9. Reason guides man in his path through life.

10. Reason guides man in his path through life in all his doubts and difficulties.

These sentences are Declarative and Direct.

11. Does reason guide man? This is Interrogative and Indirect.

12. How admirable is reason as a guide compared with instinct! This is Exclamatory and Indirect.

13. Let reason guide you. This is Imperative and Indirect.

In a direct sentence, the subject comes before the verb; in an indirect sentence, the subject comes after the verb.

14. What is the use of it? is the first question asked in England by almost every body about almost every thing. This is a simple sentence, in which the question is the subject, which is itself a sentence.

COMPOUND SENTENCES.

1. Man proposes and God disposes. This is a Copulative Co-ordinate sentence.

2. Charity begins at home, but it should not stay there. This is an Adversative Co-ordinate sentence.

3. He neither was brave nor was he generous. This is a Disjunctive Co-ordinate sentence.

4. He was always punctual in his payments, and therefore he was in good credit. This is a Causal Co-ordinate sentence. See § 537.

In those compound sentences which are sometimes called complex, there is always a subordinate sentence. See § 538.

5. It is a law of nature *that water should congeal by cold.* The second sentence is a Substantive sentence. See § 538.

6. The man—*who is prudent*—looks to the future. The sentence *who is prudent* is an Adjective sentence. See § 538.

7. *When he has finished his lesson*—he goes out to play. The first is an Adverbial sentence relating to time. See § 538.

8. I can not tell—*where they have laid him.* The last is an Adverbial sentence relating to place. See § 538.

9. He succeeds—*as his father did before him.* The last is an Adverbial sentence relating to manner.

10. The stars appear small—*because they are distant from us.* The last is an Adverbial sentence relating to manner.

11. They remained where they have been residing the last five years. This contains an adverbial sentence.

12. Political economists tell us that self-love is the bond of society. This contains a Substantive sentence.

13. Oh! for a muse of fire that would ascend
The highest heaven of invention!

This is an Exclamatory sentence.

GRAMMATICAL EQUIVALENTS.

§ 540. A GRAMMATICAL FORM is equivalent to another grammatical form when the first means the same, or nearly the same, as the second.

What is called a command of language is little else than a practical acquaintance with grammatical equivalents. The tasteful English scholar is he who habitually uses the better expression of two equivalents upon perceived grounds of preference. He understands both the points of agreement and the points of difference between two expressions.

EXAMPLES OF GRAMMATICAL EQUIVALENTS.

§ 541. 1. He reported the death of the king = He reported that the king was dead. Here *a substantive* is expanded into a sentence.

2. The scholars who were educated by him = The scholars educated by him. Here a proposition is abridged into an adjective.

3. I saw him before the time when you came = I saw him before you came. Here a preposition, an article, a noun, and an adverb, are abridged into an adverb.

4. When the troops had come over the river, they marched directly into the fort = Having come over the river, the troops marched directly into the fort. Here a sentence is abridged into a participle.

5. He told the troops that they must not fire upon the enemy

=He told the troops not to fire upon the enemy. Here a sentence is abridged into an infinitive.

6. He is a man of learning=He is a learned man=He is not unlearned.

7. Riding on horseback is healthful=To ride on horseback is healthful=Horseback riding is healthful.

8. When the troops approached, they discharged their muskets = The troops approached and discharged their muskets. Here the subordinate construction is changed to the co-ordinate.

9. He gave up the undertaking=He relinquished the undertaking.

10. Having conquered his enemies, he applied himself to the arts of peace=After conquering his enemies, he applied himself to the arts of peace. These are specimens.

EXERCISES.

§ 542. Find equivalents for the following:

1. He examined me closer than my judge had done=
2. Were I to express my opinion fully=
3. Henry declared that it was John=
4. A gentleman who was coming here yesterday=
5. He arrived in the city and waited on the mayor=

TRANSLATION.

§ 543. Equivalents are very numerous in the English language. The learner will find it greatly for his advantage to write out phrases and sentences from books, and then write opposite to them, as above, equivalent expressions. Indeed, passages of considerable length might thus be profitably *translated* from one set of expressions to another, as in the following, from Isaac Taylor, *on Home Education:*

"It was a brilliant night. Beneath a dark and cloudless vault, the snowy mantle of the mountain shone resplendent with the beams of a full Italian moon. The guides lay buried in the deepest sleep. Thus, in the midnight hour, at the

"The night was resplendent. The mountain, clad in spotless white, glistened against the deep blue of the sky in the light of the moon, then at the full, and such as it is seen in Italy. The guides were in the profoundest slumber; and I

height of ten thousand feet, I stood alone, my resting-place a pinnacle of rock that towered darkly above the frozen wilderness from which it isolated rose. Below me the yawning cliffs and uproarious desolation of the glacier presented an appalling picture of dangers scarcely gone by. Around and above was a sea of fair, treacherous snow, whose hidden perils yet lay before us."

stood solitary, at an elevation of ten thousand feet, keeping the midnight watch, on a rocky turret, rearing itself gloomily out of the icy desert around. Beneath my feet lay the gaping chasms and wild solitudes of the glacier, reminding me of the frightful perils we had just escaped. On all sides, and about the upper path we had yet to tread, was outspread a fallacious expanse of snow."

Translate the following Old English, written in the fourteenth century, into modern English:

"Then thus in getting riches ye musten flee idleness; and afterward ye shulen usen the riches which ye have geten by your wit and by your travail in such manner that men hold you not too scarce, ne too sparing, ne fool-large, that is to say, over large spender; for right as men blamen an averitious man on account of his scarcity, in the same wise he is to blame that spendeth over largely; 'and therefore,' saith Caton, 'use' (he saith) 'the riches that thou hast ygeten in such manner that men have no matter ne cause to call thee nother wretch; for it is a great shame to a man to hav a poor heart and a rich purse.' He saith also, 'The goods that thou hast ygeten, use them by measure, that is to sayen, spend measureably; for they that solely wasten and despenden the goods that they hav, when they have no more proper of 'eir own, that they shapen 'em to take the goods of another man.'"—Chaucer.

Translate the following poetry, written in the fifteenth century, into modern prose:

"In going to my naked bed, as one that would have slept,
I heard a wife sing to her child that long before had wept;
She sighed sore, and sang full sweet to bring the babe to rest
That would not cease, but cried still in sucking at her breast.
She was full weary of her watch, and grieved with her child;
She rocked it and rated it until on her it smiled;
Then did she say, 'Now have I found the present true to prove,
The falling out of faithful friends renewing is of love.'"

R. Edwards.

CHAPTER XI.

RULES FOR THE CHOICE OF WORDS AND GRAMMATICAL CONSTRUCTIONS.

§ 544. USAGE gives the law to language; usage,

Quem penes arbitrium est et jus et norma loquendi.

But we are met by the inquiry, What kind of usage?

RULE I.—It must be REPUTABLE usage. Here we are met by the inquiry, What is reputable usage? To this it may be safely answered, it is such usage as is found in the works of those who are regarded by the public as reputable authors.

RULE II.—It must be NATIONAL usage. It is not enough that a word or phrase is used in some county in England, or in some section in our own country. It must be the general language of the nation at large.

RULE III.—It must be PRESENT usage. Old words are going out of use. New words are coming into use. It may not always be easy to determine what present usage is. A word lately coined may be more safely used in a newspaper than in grave history. An obsolete word can be used in poetry when it can not be in prose. Pope's rule is a good one:

> "In words, as fashions, the same rule will hold,
> Alike fantastic if too new or old;
> Be not the first by whom the new is tried,
> Nor yet the last to lay the old aside."

RULE IV.—When the usage is divided as to any words and phrases, and when one of the expressions is susceptible of more than one meaning, while the other admits of only one, the expression which is UNIVOCAL is to be preferred to the one that is EQUIVOCAL. Thus, *proposal* for a thing offered or proposed is better than *proposition*, which has also another meaning. Thus we say, "He demonstrated the fifth *proposition*, and he rejected the *proposal* of his friend." So the term *primitive*, as equivalent to *original*, is preferable to *primary*. The latter is synonymous with *principal*, and is opposed to *secondary;* the former is equivalent to *original*, and is opposed to *derivative* or *acquired*.

Rule V.—In doubtful cases, Analogy should be regarded. Thus it is better to use *scarcely* as an adverb than to use *scarce*.

Rule VI.—When expressions are in other respects equal, that should be preferred which is most agreeable to the ear. Thus *authenticity* is preferable to *authenticalness*.

Rule VII.—Simplicity should be regarded. Thus *accept* and *approve* are preferable to *accept of* and *approve of*.

Rule VIII.—Etymology should be regarded. Thus *unloose* should, by analogy, signify *to tie*, just as to *untie* signifies *to loose*. To *annul* and *disannul* ought, by analogy, to be contraries, though they are used as synonymous.

Rule IX.—All those expressions which, according to the established rules of the language, either have no meaning or involve a contradiction, or, according to the fair construction of the words, convey a meaning different from the intention of the speaker, should be dismissed. Thus, when a person says, "*He sings a good song*," the words strictly imply that *the song is good;* whereas the speaker means to say, "*He sings well*."

PURITY.

§ 545. Purity in the English language implies three things:

I. That the words be English and not foreign.

II. That their construction be English.

III. That the words and phrases employed express the precise meaning which custom has assigned to them.

Accordingly, in three different ways it may be injured:

1. The words may not be English. This fault has been called *Barbarism*.

2. The construction of the sentence may not be in the English idiom. This fault has the name of *Solecism*.

3. The words and phrases may not be employed to express the precise meaning which custom has affixed to them. This fault is called *Impropriety*.

BARBARISM.

§ 546. Barbarism may consist in the use of words entirely obsolete; or in the use of words entirely new; or in the use of new formations and derivations.

1 "Their alliance was sealed by the nuptial of Henry with

the daughter of the Italian prince."—Gibbon. *Nuptial* is not in use now, though it formerly was. *Nuptials* is the proper word. Such words as *connexity*, *introitive*, *fixtious*, are barbarisms.

2. "I got a little scary, and a good deal mad." Here *scary* is improperly used for *frightened.*

3. "His hauteur was intolerable." Here the French word *hauteur* is improperly used for the English word *haughtiness.*

4. Foreign phrases and foreign idioms, instead of English phrases and idioms, are barbarisms. When, however, we receive from a foreign nation an invention or discovery for which we have no term, we can then be justified in receiving the name along with the thing. In this way we introduce into the language such words as *gong*, *gutta percha.*

SOLECISM.

§ 547. The violation of any of the rules of syntax is a Solecism. The following are specimens:

1. "The zeal of the *seraphim* breaks forth in a becoming warmth of sentiments and expressions, as the character which is given us of *him* denotes that generous scorn and intrepidity which attends heroic virtue."—*Spectator.* The solecism here consists in using a plural noun for a singular.

2. "The vice of covetousness is what enters *deepest* into the soul of any *other.*" The solecism here consists in using the superlative for the comparative. It should be, "The vice of covetousness is what enters *deeper* into the soul than any other."

3. "There is one that will think himself obliged to double his *kindness* and caresses of me." *Kindness* ought not to be followed by *of.*

IMPROPRIETY.

§ 548. Impropriety is an offense against Lexicography, as Barbarism is an offense against Etymology, and as Solecism is one against Syntax.

1. "There is no sort of joy more grateful to the mind of man than that which ariseth from the *invention* of truth." For *invention*, *discovery* should have been used.

2. "To make such acquirements as fit them for useful *avo-*

...ations." The impropriety here consists in using the word *avocations* for *vocations*. By the latter is meant a "trade," or "profession," or "calling;" by the former, whatever withdraws or diverts us from that business.

3. "The learned well bred, and the well bred sincere;
Modestly bold, and humanly severe."—POPE.

Humanly is here improperly used for *humanely*.

4. "No man had ever *less* friends and more enemies." *Less* refers to quantity, *fewer* to number. It should be "fewer friends."

EXERCISES UNDER PART VI.

SYNTACTICAL ANALYSIS.

§ 549. By SYNTACTICAL ANALYSIS is meant that process by which the Syntactical Forms are distinguished and exhibited in accordance with the preceding syntactical rules.

EXAMPLES.

1. Virtue rewards her followers.

This is a simple sentence. *Virtue* is the subject; *rewards* is the predicate; *followers* is the object, which enlarges the predicate.

VIRTUE is a common abstract noun, of the third person, singular number, usually of the neuter gender, but here personified in the feminine gender. It is both the grammatical subject and the logical of the verb rewards; is in the nominative case. (Rule I. A noun used, etc.)

REWARDS is a verb of the weak conjugation, usually called regular, in the active voice, indicative mode, present tense, third person, singular number, and agrees with its subject nominative *virtue*. (Rule XXIV. A verb agrees, etc.)

HER is a personal pronoun, in the genitive case, and limits *followers*. (Rule II. A noun (or a pronoun) used to limit, etc.)

FOLLOWERS is a common noun (correlative with leader), in the third person, singular number, neuter gender, in the objective case, and governed by the transitive verb *rewards*. (Rule III. A noun depending, etc.)

2. He labored faithfully in the cause, and he was successful

This is a compound sentence, and contains two co-ordinate sentences. *He* is the subject of the first sentence; *labored* is the predicate, which is enlarged by *faithfully*. *He* is the subject of the second sentence; *successful* is the predicate, taken with the copulative verb *was*.

He is a personal pronoun, of the third person, masculine gender, of the singular number, in the nominative case. (Rule I. A noun used, etc.)

Labored is a verb of the weak conjugation, in the active voice, indicative mode, past tense, third person, singular number, and agrees with its subject *he*. (Rule XXIV. A verb agrees, etc.)

Faithfully is an adverb, from the adjective *faithful*, and enters into combination with the verb *labored*. (Rule XXXVIII. Adverbs modify, etc.)

In is a preposition, showing the relation between *cause* and *labored*. (Rule XXXIX. Prepositions.)

The is the definite article, and defines *cause*. (Rule IX. The article *the*, etc.)

Cause is a common noun, of the third person, singular number, neuter gender, in the objective case, and governed by *in*. (Rule XXXIX. Prepositions.)

And is a copulative conjunction, connecting two propositions. (Rule XL. Conjunctions, etc.)

He as before, and is nominative to *was*. (Rule I. A noun used, etc.)

Was is a verb, from the substantive verb *am*, *was*, *been*. It is in the indicative mode, past tense, third person, singular number, and agrees with its subject nominative. (Rule XXIV. A verb agrees, etc.)

Successful is an adjective of the positive degree, and is the predicate after *was*. (Rule V., note I. Adjectives are used in two ways, etc.)

3. Foul craven! exclaimed Ivanhoe; does he blench from the helm when the wind blows highest?

This contains a declarative sentence, an interrogative sentence, and an adverbial sentence. The last two constitute a compound sentence (complex), of which the last is subordinate to the other.

Foul is an adjective in the positive degree, and belongs to *craven*. (Rule V. Adjectives, etc.)

Craven is a common noun, and is here a part of an exclamation. (Rule I., note IV. A noun in the nominative, etc.)

Exclaimed is a verb in the past tense, in the active voice, from the transitive modern verb *exclaim*, and agrees with its subject nominative *Ivanhoe*. (Rule XXIV. A verb, etc.)

Ivanhoe is a proper noun, in the third person, singular number, and is nominative to *exclaimed*, according to Rule I.

Does blench is a verb in the interrogative form, from the modern or weak verb *blench*, in the indicative mode, present tense, third person, singular number, according to Rule XXIV. A verb, etc.

He is a personal pronoun, in the third person, singular number, neuter gender, and nominative to *does blench*. (Rule I. A noun used, etc.)

From is a preposition, and expresses the relation between *blench* and *helm*. (Rule XXIX. Prepositions, etc.)

Helm is a common noun, in the third person, singular number, neuter gender, and is governed by the preposition *from*. (Rule III., note IV.)

When is an adverb of time, and modifies the verb *blows*. (Rule XXXVIII. Adverbs modify, etc.)

The is the definite article, and limits the noun *wind*. (Rule VIII. The article, etc.)

Blows is a verb, from the ancient verb *blow*, *blew*, *blown*. It is in the indicative mode, present tense, third person, singular number, and agrees with its subject nominative *wind*. (Rule XXIV. A verb agrees, etc.)

Highest is an adjective in the superlative degree, and is a predicate with the verb *blows*. (Rule XXIX. The substantive verb, etc.)

4. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised to that
Bad eminence.—Milton.

This period is a compound sentence, composed of as many sentences as there are verbs. The principal sentence, in which

the others are included, is a declarative sentence. The subordinate sentences are, the first, an adjective sentence; the second, an adverbial sentence.

High is an adjective in the positive degree, and qualifies *Satan*, some would say, but in reality comes after *sat* in construction, to make a part of the predicate. (Rule XXIX., note.)

On is a preposition, showing the relation between *sat* and *throne*, and governing *throne*. (Rule XXXIX. Prepositions, etc.)

A is an indefinite article, used according to Rule VIII. The article, etc.

Throne is a common noun, in the singular number, neuter gender, in the objective case, and governed by the preposition *on*. (Rule II., note IV. A noun depending, etc.)

Of is a preposition, showing the relation between *throne* and *state*, and governs *state*. (Rule XXXIX. Prepositions, etc.)

Royal is an adjective, and qualifies *state*. (Rule V. Adjectives, etc.)

State is a common noun, of the third person, singular number, objective case, neuter gender, and is governed by *of*. (Rule II. A noun, etc.) *Let the pupil finish the analysis.*

PROMISCUOUS EXAMPLES IN CORRECT SYNTAX FOR ANALYSIS.

§ 550. The Learner is expected to analyze all or a part of the following examples, and particularly to give the rules for the words in Italics:

1. "His power and the number of his adherents *declining* daily, he consented to a partition of *the* kingdom."—*North American Review.*

2. "The fire-places were of a truly patriarchal magnitude, *where* the whole family, old and young, master and servant, black and white, *nay*, even the very cat and dog, enjoyed a community of privilege, and had *each* a prescriptive right to *a* corner."—W. Irving.

3. "*On*, then, all Frenchmen that have hearts in their bodies!"—Carlisle.

4. "The Bastile is still *to take*=to be taken."

5. "*Oh!* that I could but baptize every heart with the sym-

pathetic feeling of what the city-pent child is condemned to lose; how blank, and poor, and joyless must be the images which fill its infant bosom *to that* of the country one, whose mind

> "Will be a mansion for all lovely forms,
> His memory be a dwelling-place
> For all sweet sounds and harmonies."—W. Howitt.

To that is an idiomatic expression occasionally met with, but it should not be encouraged. By filling out the ellipsis we get the more correct expression.

6. "All morning since nine there has been a *cry*, *To the Bastile!*"—Carlisle. How do you parse *to the Bastile?*

7. "*Bethink thee*, William, of thy fault,
Thy pledge and broken oath;
And *give me* back my maiden vow,
And give me back my troth."—Mallet.

8. "With a callous heart *there* can be *no* genius in the imagination *or* wisdom in the mind; and therefore the prayer, with equal truth and sublimity, says, 'Incline your hearts unto wisdom.' Resolute thoughts find words for themselves, and make their own vehicle. Impression and expression are relative ideas. He who feels deeply will express strongly. The language of slight sensations is naturally feeble and superficial."—Sir Philip Francis. *No* and *or* are substituted for *neither* and *nor*.

9. "I must not close my letter without *giving* you one principal event of my history, which was, that (in the course of my late tour) I set out one morning before *five o'clock*, the moon shining through a dark and misty autumnal air, and got to the sea-coast time enough to be at the sun's levee. I saw the clouds and dark vapors open gradually to the right and left, rolling over one another in great smoky wreaths, and the tide (as it flowed gently in upon the sands), first whitening, then slightly tinged with gold and blue; and *all at once* a little line of insufferable brightness, that (before I can write these five words) was grown to half an orb, and now to a whole one too glorious *to be* distinctly seen. It is very odd it makes no figure on paper; yet I shall remember it as long as the *sun*, or, at least, as long as I shall endure. I wonder whether any body ever saw it before? I hardly believe it."—Gray.

Upon what does *to be* depend? What kind of a phrase is *all at once?* How is *sun* parsed?

10. "*To the Right Honorable the Earl of Chesterfield:*

"My Lord,—I have been lately informed by the proprietor of the World that two papers, in which my Dictionary is recommended to the public, were written by your lordship. *To be so distinguished* is an honor which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge.

"When upon some slight encouragement I first visited your lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself *le vainqueur du vainqueur de la terre;* that I might obtain that regard for which I saw the world contending. But I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, *be it* ever so little.

"Seven years, my lord, have now passed since I waited in your outward room, or was repulsed from your door; during *which* time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it at last to the verge of publication without one word of encouragement or one smile of favor. Such treatment I did not expect, for I never had a patron before.

"The shepherd in Virgil grew acquainted with Love, and found him a native of the rocks.

"Is not a patron, my lord, one who can look with unconcern on a man struggling for life in the water, and then encumbers him with help? The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and can not enjoy it; till I am solitary, and can not impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself

"Having carried on my work thus far with so little obligation to any favorer of learning, I shall not be disappointed, though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation.

"My lord, your lordship's most humble and most obedient servant, SAMUEL JOHNSON."

11. "*Triumphal arch!* that fill'st the sky
When storms begin to part,
I ask not proud philosophy
To tell me what thou art."—CAMPBELL.

12. "*St. Agnes's Eve!* A bitter chill it was!
The owl, *for* all his feathers, was *a-cold*."—KEATS.

13. "Half the failures in life arise from pulling in *one's* horse when he is leaping."—*Guesses at Truth.*

14. "*Who* builds a church to God, and not to fame,
Will never mark the marble with his name."—POPE.

15. "Some men *so* dislike the dust kicked up by the generation they belong to, *that*, being unable to pass, they lag behind it."—*Guesses at Truth.*

16. "The most mischievous liars are *those who* keep on the verge of truth."—*Ibidem.*

17. "Go search it *there*, *where* to be born and die,
Of rich and poor makes all the history."

18. "There needs no *other* proof that happiness is the most wholesome moral atmosphere, and that in which the immortality of man is destined ultimately to thrive, *than* the elevation of soul, the religious aspiration which attends the first assurance, the first sober assurance of true love."—*Deerbrook.*

19. "It was opened by a young girl of *thirteen* or *fourteen*."—DICKENS.

20. "To Brighton the Pavilion lends a *lath and plaster* grace."

21. What do you understand by *meum* and *tuum?* *Meum* is all I can get. *Tuum* is all others can prevent me from getting.—PUNCH.

22. When I say that the "rose *smells* sweet," and "I *smell* the rose," the word smell has two meanings. In the latter sentence, I speak of a certain *sensation* in my own mind; in the

former, of a certain *quality* in the flower which produces the sensation. Here the word smell is applied with equal propriety to both.

23. "Away went Gilpin, and away
Went Gilpin's hat and wig;
He lost them sooner than at first,
For *why?* they were too big."—COWPER.

24. Did you never observe (says Mr. Gray, in a letter to a friend), *while rocking winds are piping loud*, that pause, as the gust is recollecting itself, and rising upon the ear in a shrill and plaintive note, like the swell of an Æolian harp? I do assure you there is nothing in the world so like the voice of a spirit.

25. The foundations of his fame are *laid deep* and *imperishable*, and the superstructure is already erected.—*New Englander*. Explain the idiom. See § 513.

26. The language of the moral law is, man *shall* not kill; the language of the law of nature is, a stone *will* fall to the ground.—WHEWELL. Explain the difference in use of the words *shall* and *will*.

27. What signify to me the beautiful discourses and praises *one* lavishes on *one's* self and *one's* friends?—LAMARTINE.

28. Spirits are not finely touched
But to fine issues: *nor* Nature *never* lends
The smallest scruple of her excellence,
But, like a thrifty goddess, she determines
Herself the glory of a creditor;
Both thanks and use.—*Measure for Measure.*

Justified on the ground of ancient usage.

29. The affections are to the intellect what the forge is to the metal; *it* is they which temper and shape it to all great purposes: soften, strengthen, and purify it.—Mrs. JAMESON.

30. Plato in his Cratylus, and Aristotle in his Organon, have laid the foundations of the philosophy of language. The speculations of the first bear, when well understood, upon the highest problems of the philosophy of language; the categories and the definitions of the second give the logical foundation of our grammatical system, and establish by themselves the great principle that is the immediate produce and expression, as it were, the mirror of logic and thought.—C. C. S. BUNSEN.

31. In poetry, when the letter is false, the spirit is often profoundest wisdom.—W. E. Channing.

32. Hence arises the distinction of subjective and objective truth. The former we consider as existing in ourselves, the latter as existing in objects out of ourselves.

33. Malevolti had noticed these splenetic efforts; but though a man of fiery character, and proud enough to dare the proudest *he* who ruffled his complacency by a look, etc. In what case is *he*, and how used?

34. But the only reliable and certain evidence of devotion to the Constitution is, to abstain, on the one hand, from violating it, and to repel, on the other, all attempts to violate it. *It* is only by faithfully performing these high duties that the Constitution can be preserved, and with it the Union.—J. C. Calhoun. What part of the last sentence does *it* represent?

35. And such, Mr. President, was the high estimate which I formed of his (Mr. Calhoun's) transcendent talents, at the end of his service in the executive department under the administration of Mr. Monroe, that, had he been translated to the highest office in the government, I should have felt perfectly assured that, under his auspices, the honor, the prosperity, and the glory of our country would have been safely preserved.—H. Clay.

36. We shall delight to speak of him (Mr. Calhoun) to those who are coming after us. When the time shall come that we shall go, one after another, in succession, to our graves, we shall carry with us a deep impression of his genius and character, his honor and integrity, his amiable deportment in private life, and the purity of his exalted patriotism.—D. Webster.

SYNTHESIS OF SYNTACTICAL FORMS.

§ 551. 1. Compose a simple declarative sentence with a naked subject and a naked predicate.

2. Compose a sentence with an enlarged subject.

3. Compose a sentence with an enlarged predicate.

4. Compose an interrogative sentence, and also an exclamatory sentence.

5. Compose three compound co-ordinate sentences, namely, one Copulative, one Adversative, and one Disjunctive. See § 537.

6. Compose a compound (complex) sentence in which there shall be a subordinate Substantive sentence. See § 538.

7. Compose a compound (complex) sentence in which there shall be an Adjective sentence. See § 538.

8. Compose a compound (complex) sentence in which there shall be an adverbial sentence.

9. Compose a succession of sentences which shall exhibit the different varieties of Adverbial sentences. See § 538.

DIRECTION TO THE PUPIL.

Let the pupil, commencing with the first rule under Syntactical Forms, compose sentences, longer or shorter, illustrating each rule and each note in succession, according to the following model.

If the pupil finds himself unable to compose sentences which will illustrate all these rules and notes, he may be at liberty occasionally to select examples.

The author attaches great importance to this exercise.

MODEL.

Rule I.—The Greeks surpassed the Romans in their love of the beautiful, but the Romans surpassed the Greeks in their love of right.

Note I.—Lord Raglan having died at Sebastopol, General Simpson was appointed his successor.

Note II.—Oh the ingratitude of man! How ready is he to forget his benefactors!

Note III.—The leaders of that party—how despicable they are!

Note IV.—As the army reached the summit of the mountain, s shout was heard from thousands, The sea! the sea!

Note V.—The Revere House. The Winthrop House.

Note VI.—To whom thus Zephon, answering scorn with scorn.

Milton.

Note VII.—Who discovered the laws which governed the planets in their orbits? Kepler. Who demonstrated the truth of those laws? Newton.

PART VII.

RHETORICAL FORMS IN THE ENGLISH LANGUAGE.

CHAPTER I.

DEFINITIONS.

§ 552. Rhetoric, Greek *ῥητορική*, from *ῥήτωρ*, a speaker, has nearly the same signification as eloquence, Latin *eloquentia*, from *eloquor*, to speak out. It may be described as the Art of speaking well; and, when applied to written composition, as the Art of writing well. And since persuasion is often the principal object of the speaker or of the writer in the higher specimens of the art, it may be more exactly defined as the Art of using language well *for the purpose of persuasion*. This may be accepted as a sufficiently correct definition of the term, though it falls short of the meaning often attached to it, since it does not include several varieties of composition in which persuasion is not aimed at, but which in their character are rhetorical.

But, in order to know adequately what true Rhetoric or eloquence is, we must contemplate it under a threefold view, namely, first, in its origin in the soul of the speaker; second, as it comes forth in living sounds from his lips; third, as it appears on the printed page. The second belongs to elocution, which does not fall within the limits of the present work; though of course, in laying down rules for the use of language, we lay down rules, to a certain extent, for speaking as well as writing it. Our business is chiefly with the third. The first is noticed only in its bearings upon the third, to which, indeed, it has the same relation as the fountain to the stream.

ELOQUENCE IN ITS ORIGIN IN THE SOU

§ 553. Eloquence is the language of emotion TRUTH. an expression of emotion felt by a speaker, t'n the soul of the under its influence, feel the same emotion. .o the love of truth.

According to this definition, where there is no emotion there can be no eloquence; for evidently that can not be expressed which has no existence. It likewise follows that, whatever other qualifications a speaker may possess, as long as he is deficient in emotion he must be deficient in eloquence. He may be philosophic, instructive, and even attractive, but not an eloquent speaker. But if, like James Otis, the orator of New England in the days of colonial dependence, he has a "soul of fire," he may be expected to kindle a flame in the breasts of others.

CONTINUED EMOTION.

§ 554. Moreover, for the highest eloquence there must be continued emotion. There may, indeed, on some occasion, be a sudden burst of overmastering feeling, as when one rises in debate to repel a personal attack, which may express itself in the most eloquent language; but for a sustained, effective, and persuasive eloquence, there must be a sustained feeling during both the meditation and delivery. An emotion thus continued for a length of time will, by the law of association, collect all those thoughts, reasonings, images, and illustrations which are related to the emotion, the subject, and the occasion; will render them vivid in the mind of the speaker, and help him to express them in vivid language. What was it but a permanent strong emotion that enabled Demosthenes to sustain his eloquence for years against Philip? What but a permanent emotion could have sustained the eloquence of Cicero during the delivery of his orations against Catiline? What but long-continued emotion, through years of opposition, could have sustained the eloquence of Wilberforce, until it persuaded the British nation to put an end to the slave trade? The light of truth, unlike the light of the sun, moves slowly. The ardor of conviction is often but slowly transfused from the soul of the speaker into the souls of others to make them burn with a kindred glow.

ommunity is often but a refractory substance to deal with.

Note are so many combinations of error, prejudice, and passion
planets in blic mind, that it is not easily reduced to a oneness of
of those laws feeling with that of the orator. The heart of the
neralized (to borrow an allusion from metallic
but the continued as well as intense ignition

of his heart, brought closely into contact with it, can melt it from its various affinities into a flow of one common emotion.

THE SOURCE OF EMOTION.

§ 555. It should be added, that emotion in the soul of the orator must spring from the subject itself, and not from any thing extraneous and accidental. A man may rise in a public assembly under the influence of some strong emotion, as of bashfulness, of despair, or of love of praise, and find that an emotion of this kind, arising from something extraneous to the subject, only disqualifies him for speaking, by withdrawing his attention from the subject, and fixing it upon that which is extraneous. But when, like Patrick Henry, his whole soul is so absorbed in the subject at issue that it "haunts him like a passion," in solitude as well as in the assembly; when, in his deep devotion to a cause like his, he can say, "Give me liberty or give me death!" like him he will be eloquent. Like him he will find that the common heart of his audience will respond in strong throbbings to his own.

EMOTION REGULATED BY JUDGMENT.

§ 556. And, further, the emotion in the soul of the speaker, springing from a view of the subject, should be regulated by a sound judgment. It should be so strong as to invigorate the other faculties of the mind, but not so overwhelming as to disturb them in their movements. There is a degree of excitement bordering on derangement, under which the orator may sometimes speak with great effect, like MacBriar in Old Mortality. In this state of mind, he is possessed by his subject rather than possesses it. And though he may, within certain limits, carry his audience along with him on the "seraph wings of ecstasy," there is danger that, taking leave of his reason and his audience, he may run into the extravagance of mere rant and impotent passion. Emotion must string his nerves and "imp his eagle wings," but judgment must direct his flight.

EMOTION UNITED WITH THE LOVE OF TRUTH.

§ 557. In looking at eloquence in its origin in the soul of the orator, we find that it is closely related to the love of truth.

Truth is the grand instrument for making others feel as he feels. A love of truth must animate the orator in all his investigations, as well as in the delivery of his opinions, or he will not tax his mind to the full and successful exertions of his powers. A mind that has a strong affinity for truth can first discover and then unfold it to others, when another mind, influenced only by the love of gain, or of reputation, or of office, would fail. Truth is the natural invigorator and nourisher of the mind. He who loves truth is the better qualified to present it to others in such a way that they too will feel its influence. Moreover, when an orator evinces to an audience that he has a strong love of truth in his soul, he has a deeper hold of that audience, because he has their confidence, than he can have, who, by falsehood, is skilled to "make the worse appear the better reason." What was it but the love of truth that gave the Apostle Paul power over his audience? With what candor and gentleness does he treat the arguments and the prejudices of his hearers, that by all means he should win some to the knowledge of the truth! It was the love of truth, and not the desire of victory, that formed the living principle of his argumentation, as it was the ruling principle of his life. As his Master came to bear witness to the truth, so Paul felt, in his fervent love of the truth, that he was set for the defense of the Gospel, the sum and substance of the truth.

EMOTION UNITED WITH STRONG SENSE OF RIGHT.

§ 558. Moreover, there must be in the soul of the orator a strong sense of right, to qualify him to enforce what is right upon others. There are men whose want of moral sensibility is such, that they can look with indifference upon some atrocious crime, as they can likewise upon some glorious act of virtue. Their pulse neither quickens with the flush of anger in the one case, nor with the generous glow of admiration in the other. Such men can not be eloquent in those cases in which there must be strong appeals to the sense of right and wrong, that deep principle in the common heart of man, which no orator can safely neglect.

What was it that fired the eloquence of Burke, when, on a certain occasion, it shook the walls that confined it with anath-

emas almost superhuman? Was it not the deep sense of violated right, the strong abhorrence of that "geographical morality" which characterized the Governor of India and his minions? How could he have described the tortures inflicted by his orders, the flagrant injustice committed by his authority; how could he have painted "agonizing nature vibrating in horrid suspense between life and destruction," and, in the climax of the crimes, "death introduced into the very sources of life," in such a way that a "convulsive sensation of horror, and affright, and smothered execration pervaded all the male part of the hearers, and audible sobbings and screams, with tears and fainting, the female," unless his own moral sensibilities had been deeply excited? Without his strong hatred of vice, which is no other than a passionate love of virtue, how could he have made the accused party bear testimony the strongest ever borne to the powers of any orator in any country? "For half an hour," said Mr. Hastings, "I looked up at the orator in a reverie of wonder, and during that space I actually felt myself the most culpable man on earth;" adding, however, "but I recurred to my own bosom, and there found a consciousness that consoled me under all I heard and all I suffered." It is an ancient opinion that none but a good man can be an eminent orator. The opinion is a sound one, for this reason, if for no other, that none but a good man can have that hatred of vice and wrong which are no other than a passionate love of right and virtue. Lacking goodness, he lacks the highest inspiration and the most powerful instrumentality.

THE END AIMED AT.

§ 559. But, in order to speak with effect, it is necessary that the orator should have distinctly in his mind the end for which he speaks. This end must stand forth in the field of his vision distinct and prominent, as the one thing to be thought of during the meditation and delivery of his discourse; as the one thing to be held up before his hearers. What he says, he is to regard as valuable only as it is a means adapted to promote that end. Whatever he regards as foreign to this instrumentality, he rejects, however beautiful in thought or expression it may be. To accomplish this end, to conduct his hearers to the point

to which he wishes to lead them, he endeavors to fill their minds with the same thoughts and feelings which fill his mind; to link in his ideas on the subject in hand with their habitual ideas concerning duty, moral excellence, the public weal, and personal happiness. Whether in the cause of justice at the bar, or in the cause of the public weal in the deliberative assembly, or in the cause of religion in the pulpit, he must have a distinct end in his mind, and distinct ideas related to this end, and a distinct mode by which he endeavors to connect his ideas with their ideas, and thus to bring them to act with him. This was what distinguished the younger Pitt. He always had a distinct end in speaking related to distinct ideas or principles thought out in his mind, which, in their application, became what was called The Pitt System.

GOOD SENSE.

§ 560. Another requisite is, that the orator should have good sense in adapting the means which he employs to the end. He must not only have in his mind truths that have a bearing upon the subject in hand, but those truths which have a bearing upon the minds of his hearers. He must, therefore, fully understand the state of their feelings, the degree of their knowledge, the strength of their prejudices and predilections; otherwise he will fail of accomplishing his end, from not applying the appropriate means. All eloquence is relative. It must be related to the audience, to the time, to the place, to the occasion. The speaker must not mistake his office, which is to *apply* truth, for that of the philosopher, which is to *discover* truth. He must have that ready perception of the proprieties of the occasion, that tact in seizing hold of any relationship between him and his audience, which Paul manifested when he made the declaration, "I am a Pharisee." Burke, as a philosophic statesman, in addressing the House of Commons, sometimes "thought of convincing while they thought of dining;" while Charles Townsend, a practical man, could always, in the language of the former, "hit the House between wind and water." The former, indeed, receives the applause of posterity; but the latter was successful in carrying his measures through Parliament.

DISTINCT AND VIVID CONCEPTION.

§ 561. Besides good sense, in addressing his audience, the orator must, for the highest excellence in his art, have the power of distinct and vivid conception, in order that he may communicate a distinct impression of the objects which he describes. It is only when he sees the objects in the past, the distant, and the future, that he can so describe them to others; that they can see them as in a picture, in their true forms and colors, as if they were actually before their eyes. Leonardo da Vinci had in his mind certain vivid and distinct conceptions of the Last Supper, which, with his pencil, by light, and shade, and color, he exhibited, in his celebrated painting in the Cathedral of Milan, in forms so true to nature that the spectator could hardly resist the impression that he was actually gazing upon breathing bodies. What are light, and shade, and color to the painter in one of the fine arts, such are words, and tones, and gestures to the orator in another and a higher art. By means of them, his own conceptions, as if pictured, are visibly set forth to the view of others. He who has the power of picturesque description has an advantage over him who has not: first, in his power of securing attention; secondly, in his power of making himself understood; thirdly, in awakening a deep interest in the speaker, such as he could not awaken if he trusted to dull generalities. It was this power of picturesque description which gave a charm to the eloquence of our countryman, Fisher Ames: "Experience," he says, "has already been the prophet of events, and the cries of our future victims have already reached us. The western inhabitants are not a silent and uncomplaining sacrifice. The voice of humanity issues from the shade of their wilderness. It exclaims, that 'while one hand is held out to reject the treaty, the other grasps a tomahawk!' It summons our imagination to the scenes that will open. Indeed, it is no great effort of the imagination to conceive that events so near are already begun. I can fancy that I listen to the yells of savage vengeance and the shrieks of torture. Already they seem to sigh in the west wind; already they mingle with every echo from the mountains." Every sentence here contains a distinct image; and the whole is so picturesque, that we can see the whole as if on canvas.

A STRONG DESIRE TO EXPRESS EMOTION.

§ 562. Moreover, there must be a strong desire to express to others the emotions which the speaker feels. Strong feeling naturally seeks to express itself in words; for in doing this man finds relief, just as the brute creation show forth pleasure or pain by inarticulate sounds. In the intercourse of private life, men, under the influence of any emotion, ever seek to pour out their thoughts into the ear of private friendship, or in a more public way give vent to their feelings. Such is the strength of the social principle, that speak the orator must. He is a man of high sympathies. He has thoughts which he longs to communicate to his audience, that they may feel as he feels. He speaks because he has something which he wishes to say, and not because he wishes to say something. And when, under the influence of his emotions, he rises to address an audience, in his strong sympathy with his hearers, whom he wishes to think as he does, he is prepared to appeal directly to their hearts. Or if he uses the forms of dialectics, it is "logic set on fire" by the ardor of conviction. And if he possess the other attributes of the orator, thoughts will force their way from the well-spring of his heart up to his lips, where words, "like nimble servitors," will skip into their places to supply his wants.

A STRONG WILL.

§ 563. Another attribute in the soul of the orator is a *strong will*, which shows itself in a fixed determination not to give up the cause which he has espoused, if he believes it to be a good one. Firmness of purpose has the same advantage over feebleness and fluctuation, in eloquence, that it has in any other department of human action. Let one come into an assembly determined, at all events, to carry that measure; let him act and speak in accordance with this high resolve, and the impression produced upon the audience will not only be deep, but controlling.

> Tenacem propositi virum
> Non civium ardor prava jubentium
> Non vultus instantis Tyranni,
> Mente quatit solidâ.

The stormy waves of debate roll round him, dashing upon him

without moving him. The outbreakings of popular phrensy, the darkening frown of the tyrant, terrify him not, shake him not from his firm purpose.

The influence which a man of a strong will has upon others sometimes amounts almost to fascination. He is to them a master-spirit, to be obeyed; a controlling genius, to be followed. All the energies of his nature, his reason and good sense, his imagination and taste, his social affections and passions, his voice and his hand, stand ready to obey the bidding of his will, and, as a consequence, others obey it too. An unconquerable will gave a power to the speeches of Lord Chatham in Parliament far beyond what their mere logical argumentation could have done. Men yielded to him because they saw that he would not swerve from his purpose. Opposition shrunk away because it was unavailing. Men sympathized with his mental energy, and willed and acted as he willed.

The orator must have a generous, confiding spirit, if he wishes his audience to have the same spirit toward him. He must have a quick perception of the beautiful in nature and in art, since, in captivating the minds of his hearers, he must instrumentally use the beautiful as well as the true. He must have a heart full of kindly affections toward his audience and toward his species, if he expects his audience and men around him to give him their kindly regards and their influence, their determinations and their votes, if they have votes to give. The mind of the orator always kindles into a sympathetical feeling when brought into contact with the minds of an audience.

Having seen what eloquence is in its matter, we can the better understand what it is in its forms and its origin. Having seen what eloquence is in its relation to the soul of the orator, we are prepared to understand what it is in its external manifestation, particularly what it is when expressed in language, whether written or spoken.

RHETORICAL FORMS.

§ 564. Language being, in general, the image of the soul of man, RHETORICAL FORMS *are those peculiar forms of language which express or image forth the soul of the orator, as distinguished from other men; or they are those forms of lan-*

guage which he uses for the purpose of bringing the minds of others into the same state with his own mind.

Rhetoric, it is true, employs the whole power of language for the purpose of persuasion: the power of Grammatical forms, of Logical forms, of Poetical forms, and also of its *own peculiar forms.* Logic would be contented with one principal form, namely, the Proposition in its various uses; and for this, Grammar would be contented to furnish two parts of speech, the Substantive and the Verb. But the form of a sentence that will satisfy logic, rhetoric will reject as tame and unexpressive, and demand what is vivid and striking. Logic says, "My will is that you should come." Rhetoric says, vividly, "Come!" Logic says, "Men are ungrateful." Rhetoric exclaims, "O the ingratitude of men!" Logic says, "I wish to know who thou art." Rhetoric calls out, "Who art thou?"

THE VALUE OF RHETORICAL FORMS.

§ 565. Rhetorical forms are of great value as the MEDIUM OF INTELLECTION, whether truth is to be communicated by the tongue or the pen. Thus an abstract truth, which is but shadowy in conception, and difficult of description, becomes distinct by being associated with some sensible object which illustrates it, just as a diagram illustrates a truth in Geometry. The human mind has to lean upon matter. In the communication and the reception of abstract truth, it has to depend largely upon figurative language drawn from the material world. Thus those rhetorical forms which may be regarded as equivalent to what is called Figurative Language furnish the means to the speaker and to the hearer, the one for communicating, and the other for receiving an idea, however refined or abstract it may be. By this aid, in bringing them into communication with each other, the two can become one in thought, feeling, and purpose. The watch-word in battle or in revolution often derives much of its magical power from a sentiment expressed in some rhetorical form, which, passing from lip to lip, carries the same feeling from heart to heart. Thus "England expects every man to do his duty!" which had such power in winning the battle of Trafalgar, is a rhetorical form, called Personification.

THE ÆSTHETICAL VALUE.

§ 566. A familiarity with rhetorical forms is of great ÆSTHETICAL VALUE to the linguist, not only because it assists him to perceive the import and beauty of a thought, which would otherwise be concealed under its drapery, but also because it enables him at pleasure to produce similar forms in their beauty and force. Language is, to a great extent, deflected from its literal to a figurative use. He who is dull in understanding and applying it in its figurative use, can perceive and communicate only a small part of its meaning. Words arranged in rhetorical forms he can read in books, but to him they are dead forms. He can employ them in his own writings, but it may be only to disgust others. Said a sensible man, somewhat deficient in taste, "A figure is to me an edged tool, with which I always wound myself."

THE INTERFERENCE OF RHETORIC WITH GRAMMAR AND LOGIC.

§ 567. Moreover, Rhetoric, by its disturbing force, often INTERFERES WITH THE GRAMMATICAL CONSTRUCTION AND THE LOGICAL SIGNIFICANCE OF SENTENCES. He, therefore, who does not understand that interference, can not be a good grammarian or a good logician. Many a case of anomalous syntax can be explained only upon rhetorical grounds. Many an error has gained currency from mistaking rhetoric for logic. "Take, eat; this is my body." Is this a Logical form, or is it a Rhetorical form? In the Roman Catholic faith it is the first; in the Protestant, the second.

The question may often arise, Whether, in a given sentence, there is a rhetorical form? Now it must be conceded that it is not always easy to answer this question. If you go back to the most ancient usage of a given word, you would perhaps decide that it is figurative in its application; whereas, if you consult only present use, it is plain and literal. The same word may, therefore, be regarded as tropical by one person who goes back to its origin, and not tropical by another who does thus go back to its original meaning. The number of words in a language is comparatively few, and are

plied to physical objects. As men found the stock of their ideas increasing, instead of inventing new terms to describe them, they applied old words with an *extended* or *changed* meaning, or, what is the same thing, used them figuratively. In this way the great body of words in a language have, in one stage of their history or another, been used tropically. The word *imagination*, derived from *image*, a term applied to a sensible object, was, on its first application to a mental faculty or operation, tropical. But it ceased to be tropical when it had been used so long that its secondary meaning became indissolubly fixed as the principal one, or, indeed, to most minds, as its only one. *Imagination* can not now be considered as a figurative term. It has lost its tropical meaning, at least to the mass of readers, if not to the scholar. What is true of imagination is true of vast many words. They can be regarded as faded metaphors. The investigation of their history revives their original meaning and their tropical application.

FIGURES OF SPEECH.

§ 568. One class of Rhetorical Forms are called FIGURES OF SPEECH. These are divided into Figures of Words and Figures of Thought.

Figures of Words are called *Tropes*, from the Greek τρέπω, *to turn*. A Trope is a word turned from its original or literal signification to another, on account of some resemblance. Tropes are founded on the relation which one object bears to another, in virtue of which the name of the one can be substituted for the other. See Examples under *Metaphor*, *Metonymy*, *Synecdoche*, *Catachresis*, *Antonomasia*, *Syllepsis*, *Metalepsis*.

Figures of Thought are forms of language in which the words are used in their proper and literal signification, but in which the figure consists in the turn of thought. See Examples under *Apostrophe*, *Comparison*, *Climax*, etc.

The common statement concerning Figures is,

1. That they enrich language, make it more attractive, and frequently it more copious.

his du[illegible]hat they bestow elevation and dignity upon style when falgar, is[illegible]ciously.

[illegible]hey afford pleasure in presenting two objects at once,

which the mind can take in and compare without confusion, but even with increased distinctness.

4. That they present a clearer and more striking view of the principal object than can be expressed in simple terms.

This statement is especially true of that class of figures called Tropes.

RULES FOR THE USE OF FIGURES.

§ 569. The rules usually given for the use of figures are,

1. That they be suited to the nature of the subject; that they be neither too many, nor too gay, nor too elevated. As nature and art open their abundant stores of illustration, there is no necessity for recurring to allusions that will raise in the mind disagreeable, mean, or vulgar ideas, except for the purpose of degrading the object illustrated.

2. The resemblance upon which the trope is founded should be clear and obvious, and not far fetched. Trite and common resemblances, however, should be avoided.

3. Tropical and plain language should not be jumbled together in the same sentence.

4. Two different tropes relating to the same object should not meet in the same sentence.

THE STUDY OF RHETORICAL FORMS.

§ 570. I. The Definitions should be carefully committed to memory and recited to the teacher.

II. The examples should be carefully studied, and one at least under each definition should be committed to memory, or, rather, *learned by heart* as something admired. *They are to be studied for the same purpose for which paintings of the great masters are studied by the young artist, that they may have an influence upon the taste, in refining and elevating it, beyond what mere rules can have.*

III. Other Examples of each kind of Rhetorical Forms, original or selected, should be exhibited to the teacher by the pupil.

This exercise has been found by experience to be exceedingly profitable in disciplining the mind.

CHAPTER II.

DEFINITIONS AND EXAMPLES.

ALLEGORY.

§ 571. Allegory, Greek *ἀλληγορία*, of *ἄλλος*, *other*, and *ἀγορεύω*, *to speak*, is a sentence or discourse in which the principal subject is described by another subject resembling it. It is made up of continued allusion, so that while professedly a description of one subject, it has an obvious resemblance to another, to which every part may be metaphorically applied.

THE EMPIRE OF POETRY.

This Empire is a very large and populous country. It is divided, like some of the countries on the Continent, into the *higher* and *lower regions*. The *upper region* is inhabited by grave, melancholy, and sullen people, who, like other mountaineers, speak a language very different from that of the inhabitants of the valleys. The trees in this part of the country are very tall, having their tops in the clouds. Their horses are superior to those of Barbary, being fleeter than the winds. Their women are so beautiful as to eclipse the star of day. The great city which you see in the maps, beyond the lofty mountains, is the capital of this province, and is called *Epic*. It is built on a sandy and ungrateful soil, which few take the pains to cultivate. The length of the city is many days' journey, and it is otherwise of a tiresome extent. On leaving its gate, we always meet with men who are killing one another; whereas, when we pass through *Romance*, which forms the suburbs of *Epic*, and which is larger than the city itself, we meet with groups of happy people, who are hastening to the shrine of Hymen.

The mountains of *Tragedy* are also in the province of *Upper Poetry*. They are very steep, with dangerous precipices; and, in consequence, many of its people build their habitations at the bottom of the hills, and imagine themselves high enough. There have been found on these mountains some very beautiful ruins

of ancient cities, and, from time to time, the materials are carried lower to build new cities; for they are now never built nearly so high as they seem to have been in former times.

The *Lower Poetry* is very similar to the swamps of Holland. *Burlesque* is the capital, which is situated amid stagnant pools. Princes speak there as if they had sprung from the dung-hill, and all the inhabitants are buffoons from their birth. *Comedy* is a city which is built on a pleasant spot; but it is too near to *Burlesque*, and its trade with this place has injured the manners of the inhabitants.

I beg you will notice, in the map, those vast solitudes which lie between *High* and *Low Poetry*. They are called the *Deserts of Common Sense*. There is not a single city in the whole of this extensive country, and only a few cottages scattered at a distance from one another. The interior of the country is beautiful and fertile, but you need not wonder that there are so few that choose to reside in it; for the entrance is very rugged on all sides, the roads are narrow and difficult, and there are seldom any guides to be found capable of conducting strangers.

Besides, this country borders on a province where every person prefers to remain, because it appears to be very agreeable, and saves the trouble of penetrating into the *Deserts of Common Sense*. It is the province of *False Thoughts*. Here we always tread on flowers; every thing seems enchanting. But its general inconvenience is, that the ground is not solid; the foot is always sinking in the mire, however careful one may be. *Elegy* is the capital. Here the people do nothing but complain; but it is said that they find a pleasure in their complaints. The city is surrounded with woods and rocks, where the inhabitant walks alone, making them the confidants of his secrets, of the discovery of which he is so much afraid that he often conjures those woods and rocks never to betray them.

The *Empire of Poetry* is watered by two rivers: one is the River *Rhyme*, which has its source at the foot of the *Mountains of Reverie*. The tops of some of these mountains are so elevated that they pierce the clouds. Those are called the *Points of Sublime Thoughts*.

Many climb there by extraordinary efforts; but almost the whole tumble down again, and excite, by their fall, the ridicule

of those who admired them at first without knowing why. There are large platforms almost at the bottom of these mountains, which are called the *Terraces of Low Thoughts.* There are always a great number of people walking on them. At the ends of these terraces are the *Caverns of Deep Reverie.* Those who descend into them do so insensibly, being so much enrapt in their meditations that they enter the *caverns* before they are aware. These *caverns* are perfect labyrinths, and the difficulty of getting out again could scarcely be believed by those who have not been there. Above the terraces we sometimes meet with men walking in easy paths, which are called the *Paths of Natural Thoughts;* and these gentlemen ridicule equally those who try to scale the *Points of Sublime Thoughts* as well as those who grovel on the terraces below. They would be in the right if they could keep undeviatingly in the *Paths of Natural Thoughts*, but they fall almost instantly into a snare by entering into a splendid palace which is at a very little distance. It is the *Palace of Badinage.* Scarcely have they entered it, when, in place of the natural thoughts which they formerly had, they dwell upon such only as are mean and vulgar. Those, however, who never abandon the *Paths of Natural Thoughts* are the most rational of all. They aspire no higher than they ought, and their thoughts are never at variance with sound judgment.

Besides the *River Rhyme*, which I have described as issuing from the foot of the mountains, there is another, called the *River of Reason.* These two rivers are at a great distance from one another, and, as they have different courses, they could not be made to communicate except by canals, which cost a great deal of labor; for these canals of communication could not be formed at all places, because there is only one part of the *River Rhyme* which is in the neighborhood of the *River Reason;* and hence many cities situated on the *Rhyme*, such as *Roundelay* and *Ballad*, could have no commerce with the *Reason*, whatever pains might be taken for the purpose. Further, it would be necessary that these canals should cross the *Deserts of Common Sense*, as you will see by the map, and that is almost an unknown country. The *Rhyme* is a large river, whose course is crooked and unequal, and, on account of its numerous falls,

it is extremely difficult to navigate. On the contrary, the *Reason* is very straight and regular, but does not carry vessels of every burden.

There is in the *Land of Poetry* a very obscure forest, where the rays of the sun never enter. It is the *Forest of Bombast*. The trees are close, spreading, and twined into each other. The forest is so ancient that it has become a sort of sacrilege to prune its trees, and there is no probability that the ground ever will be cleared. A few steps into this forest and we lose our road, without dreaming that we have gone astray. It is full of imperceptible labyrinths, from which no one ever returns. The *Reason* is lost in this forest.

The extensive province of *Imitation* is very sterile. It produces nothing. The inhabitants are extremely poor, and are obliged to glean in the richer fields of the neighboring provinces; and some even make fortunes by this beggarly occupation.

The *Empire of Poetry* is very cold toward the north, and consequently this quarter is the most populous. There are the cities of *Anagram* and *Acrostic*, with several others of a similar description.

Finally, in that sea which bounds the *States of Poetry*, there is the *Island of Satire*, surrounded by bitter waves. The salt from the water is very strong and dark-colored. The greater part of the brooks of this island resemble the Nile in this, that their sources are unknown; but it is particularly remarkable that there is not one of them whose waters are fresh. A part of the same sea is called the *Archipelago of Trifles*. The French term it *l'Archipel des Bagatelles*, and their voyagers are well acquainted with those islands. Nature seems to have thrown them up in sport, as she did those of the Ægean Sea. The principal islands are the *Madrigal*, the *Song*, and the *Impromptu*. No lands can be lighter than those islands, for they float upon the waters.—Fontenelle.

ALLUSION.

§ 572. Allusion, from the Latin *ad*, and *ludere*, *to play*, is that figure by which some word or phrase in a sentence calls to mind something which is not mentioned, by means of some similitude.

1. "I was surrounded with difficulties, and possessed no *clew* by which I could effect my escape." Here the allusion is to Theseus in the Labyrinth of Crete, who made his escape by means of a *clew* furnished by Ariadne.

2. M. Robin addressed a petition to Louis XIV., requesting to be allowed to retain possession of a small island on the Rhone, of which the following is a translation:

"Monarch of France! my little isle
Is worthless and unfit for thee;
Why look for Laurels from a soil
Which scarcely bears the Willow-tree?"

3. In recommending *exercise* for the cure of the *spleen*, Green says,

"Fling but a stone, the giant dies!"

ANACŒNOSIS.

§ 573. ANACŒNOSIS, from the Greek *ἀνά*, and *κόινος*, *common*, is a figure in which the speaker appeals to the judgment of his audience on the point in debate, as if they had feelings common with his own.

1. "Suppose he had wronged you out of your estate, traduced your character, abused your family, and turned them out of your house by violence, how would you have behaved?"

2. "He did oblige me every hour,
Could I but faithful be?
He stole my heart, could I refuse
Whate'er he asked from me?"

3. Suppose, Piso, any one had driven you from your house by violence, how would you have done?—CICERO.

ANADIPLOSIS.

§ 574. ANADIPLOSIS, from the Greek *ἀνά*, and *διπλόος*, *double*, is the use of the same word or words in the termination of one clause of a sentence and at the beginning of the next.

1. "He retained his virtues amid all his *misfortunes; misfortunes* which no prudence could see or prevent."

2. Can Parliament be so dead to their dignity and duty as to give their support to *measures* thus obtruded and forced upon

them; *measures*, my lords, which have reduced this late flourishing empire to scorn and contempt?—Lord Chatham.

3. "Has he a gust for *blood?* *Blood* shall fill his cup."

ANAGRAM.

§ 575. Anagram, from the Greek *ἀνά*, and *γράμμα*, *a letter*, is the transposition of the letters of a name, by which a new word is formed.

1. The words Charles James Stuart can be transposed into *Claims Arthur's Seat.*

2. *Astronomers* = *Moon starers.*

3. Levi = vile = evil.

ANAPHORA.

§ 576. Anaphora, from the Greek *Ἀναφέρω*, *to carry back*, is the repetition of a word at the beginning of several clauses of a sentence, which impresses the idea more distinctly on the mind.

1. *My daughter!* with thy name my song begun;
My daughter! with thy name thus much shall end:
I see thee not; I hear thee not; but none
Can be so rapt in thee; thou art the Friend
To whom the shadows of far years extend.—Byron.

2. A man with no sense of religious duty is he whom the Scriptures describe in so terse but terrific a manner as "living without God in the world." Such a man is *out of* his proper being, *out of* the circle of all his duties, *out of* the circle of all his happiness, and *away*, *far*, *far away* from the purposes of his creation.—Daniel Webster.

3. Slave, do thine office!
Strike as I struck the foe! *Strike* as I would
Have struck those tyrants! *Strike* deep as my curse!
Strike! and but once.—Byron's *Doge of Venice.*

ANTITHESIS.

§ 577. Antithesis, Greek *Ἀντίθεσις*, from *ἀντὶ*, and *τίθημι*, *to place*, is the opposition of words and sentiments, a contrast by which each of the contrasted things is rendered more striking.

1. True Honor, though it be a different principle from Relig-

ion, is that which produces the same effects. The lines of action, though drawn from different parts, terminate in the same point. Religion embraces virtue, as it is enjoined by the laws of God; Honor, as it is graceful and ornamental to human nature. The religious man fears, the man of honor scorns, to do an ill action. The latter considers vice as something that is beneath him; the former, as something that is offensive to the Divine Being: the one, as what is unbecoming; the other, as what is forbidden.—*Guardian.*

2. A Bed is a bundle of paradoxes: we go to it with reluctance, yet we quit it with regret; we make up our minds to leave it early, but we make up our bodies every morning to keep it late.—Lacon.

3. On parent knees, a naked, new-born child,
Weeping thou sat'st, while all around thee smiled;
So live, that sinking in thy last, long sleep,
Thou then may'st smile, while all around thee weep.
Sir W. Jones.

4. Whether you look up to the top, or down to the bottom, whether you mount with the froth, or sink with the sediment, no rank in this country can support a perfectly degraded name. —Sir Philip Francis.

5. To Adam, Paradise was a home; to the good among his descendants, Home is a paradise.—Hare.

6. Wit was originally a general name for all the intellectual powers, meaning the faculty which kens, perceives, knows, understands; it was gradually narrowed in its signification to express merely the resemblance between ideas; and, lastly, to note that resemblance when it occasioned ludicrous surprise. It marries ideas lying wide apart by a sudden jerk of the understanding. Humor originally meant moisture, a signification it metaphorically retains, for it is the very juice of the mind oozing from the brain, and enriching and fertilizing wherever it falls. Wit exists by antipathy, Humor by sympathy.

Wit laughs at things; Humor laughs with them. Wit lashes external appearances, or cunningly exaggerates single foibles into character; Humor glides into the heart of its object, looks lovingly on the infirmities it detects, and represents the whole man.

Wit is abrupt, darting, scornful, and tosses its analogies in your face; Humor is slow and shy, insinuating its fun into your heart. Wit is negative, analytical, destructive; Humor is creative. The couplets of Pope are witty; but Sancho Panza is a humorous creation. Wit, when earnest, has the earnestness of passion seeking to destroy; Humor has the earnestness of affection, and would lift up what is seemingly low into our charity and love. Wit, bright, rapid, and blasting as the lightning, strikes, and vanishes in an instant; Humor, warm and all-embracing as the sunshine, bathes its objects in a genial and abiding light. Wit implies hatred or contempt of folly and crime, produces its effects by brisk shocks of surprise, uses the whip of scorpions and the branding-iron, stabs, stings, pinches, tortures, goads, teases, corrodes, undermines; Humor implies a sure conception of the beautiful, the majestic, and the true, by whose light it surveys and shapes their opposites. It is a humane influence softening with mirth the rugged inequalities of existence, promoting tolerant views of life, bridging over the spaces which separate the lofty from the lowly, the great from the humble. Old Dr. Fuller's remark, that a negro is "the image of God cut in ebony," is humorous; Horace Smith's, that "the task-master is the image of the devil cut in ivory," is witty. —Whipple.

ANTONOMASIA.

§ 578. Antonomasia, from the Greek *Ἀντὶ ὄνομα, for a name*, is a trope, by which we put a proper name for a common name, or a common name for a proper name; or an office, or profession, or science instead of the true name of a person.

1. If plagues or earthquakes break not Heaven's design,
   Why then *a Borgia* or *a Catiline?*—Pope.

2. Galileo, the *Columbus* of the heavens.

3. The *Niobe* of nations, there she stands,
   Childless and crownless, in her voiceless woe;
   An empty urn within her withered hands,
   Whose holy dust was scattered long ago.

4. Some village *Hamden*, that with dauntless breast
   The little tyrant of his fields withstood;
   Some mute, inglorious *Milton* here may rest,
   Some *Cromwell*, guiltless of his country's blood.—Gray

APOLOGUE OR FABLE.

§ 579. Apologue, Greek *απολόγος*, is a short, fictitious story, founded frequently on supposed actions of brutes or inanimate things, and is not supported by probability.

A Dog, crossing a little rivulet with a piece of flesh in his mouth, saw his own Shadow represented in the clear mirror of the limpid stream, and believing it to be another Dog, who was carrying another piece of flesh, he could not forbear catching at it, but was so far from getting any thing by his greedy design, that he dropped the piece he had in his mouth, which immediately sunk to the bottom, and was irrecoverably lost.—Æsop.

Application.

He that catches at more than belongs to him, justly deserves to lose what he has.

APOSIOPESIS.

§ 580. Aposiopesis, from the Greek *ἀποσιοπήσις, a retaining* or *suppression*, is leaving a sentence unfinished, in consequence of some sudden emotion of the mind. A speaker may thus aggravate what he pretends to conceal, by uttering a part, and leaving the remainder to be understood.

1. The statesman is the leader of a nation, the warrior is the grace of an age, the philosopher is the birth of a thousand years; but the lover—where is he not?—*Deerbrook.*

2. I can tell him, sir, that Massachusetts and her people, of all people, of all classes, hold him, and his love, and his veneration, and his speeches, and his principles, and his standard of truth, in utter—what shall I say?—any thing but respect.—D. Webster.

3. No sooner had the Almighty ceased, but all
The multitude of angels, with a shout
Loud as from numbers without number, sweet
As from the blest voices uttering joy—heaven rang
With jubilee, and loud hosannas filled
The eternal regions.—Milton.

APOSTROPHE.

§ 581. Apostrophe, Greek *ἀπό, from*, and *στροφή, a turning*, a digressive address, is a figure by which the speaker turns the current of his discourse, and addresses some person or some object different from that to which his discourse had been directed.

1. O ye judges! it was not by human counsel, nor by any thing less than the immediate care of the immortal gods, that this event has taken place. The very divinities themselves, who beheld that monster fall, seemed to be moved, and to have inflicted their vengeance upon him. I appeal to, I call to witness you, O ye hills and groves of Alba! you, the demolished Alban altars! ever accounted holy by the Romans, and coeval with our religion, but which Clodius, in his mad fury, having first cut down and leveled the most sacred groves, had sunk under heaps of common buildings; I appeal to you, I call you to witness, whether your altars, your divinities, your powers, which he had polluted with all kinds of wickedness, did not avenge themselves when this wretch was extirpated? And thou, O holy Jupiter! from the height of thy sacred mount, whose lakes, groves, and boundaries he had so often contaminated with his detestable impurities; and you, the other deities, whom he had insulted, at length opened your eyes to punish this enormous offender. By you, by you and in your sight, was the slow, but the righteous and merited vengeance executed upon him.—Cicero.

2. Ye toppling crags of ice!
Ye avalanches, whom a breath draws down
In mountainous overwhelming, come and crush me!
I hear ye momently above, beneath,
Crash with a frequent conflict; but ye pass,
And only fall on things that still would live;
On the young flourishing forest, or the hut
And hamlet of the harmless villager.—Byron.

CATACHRESIS.

§ 582. Catachresis, from the Greek *κατάχρησις*, is *an abuse* of a trope, by which a word is wrested from its original application, and made to express something at variance with its true meaning.

1. "An *iron* candle*stick*;" "a *glass* ink-*horn*."

2. Attempered to the lyre your voice employ,
Such the pleased ear will *drink* with silent joy.—POPE.

3. How sweet the moonlight sleeps upon this bank;
Here will we sit, and let the sounds of music
Creep in our ears.—SHAKSPEARE.

4. And pity, like a naked new-born babe,
Striding the blast, as heaven's Cherubim *horsed*
Upon the sightless *couriers* of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.—*Macbeth.*

5. "Man's heart *eats* all things, and is hungry still."

6. "Her voice was but the *shadow* of a *sound*."

CLIMAX.

§ 583. CLIMAX, from the Greek κλῖμαξ, a *ladder*, is the ascent of a subject, step by step, from a lower to a higher interest.

1. We feel the strength of mind through the beauty of the style; we discern the man in the author, the nation in the man, and the universe at the feet of the nation.—MADAME DE STAËL.

2. I impeach thee, Warren Hastings, of high crimes and misdemeanors. I impeach him in the name of the Commons and House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all.—BURKE.

3. In my affection to my country you find me ever firm and invariable. Not the solemn demand of my person, not the vengeance of the Amphictyonic council, not the terror of their threatenings, not the flattery of their promises, no, nor the fury of those accursed wretches whom they roused like wild beasts against me, could tear this affection from my breast.—DEMOSTHENES.

4. What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving, how express and ad-

mirable! in action, how like an angel! in apprehension, how like a God!—*Hamlet.*

ANTI-CLIMAX.

§ 584. Anti-climax, the opposite of climax, is a descent from great things to small; a sentence or paragraph in which the ideas descend, and become less important and striking at the close than at the commencement.

1. "Who murder our wives and children, plunder our dwellings, steal our sheep, and rob our potato-patches."

2. Die, and endow a college or a cat.—Pope.

3. "Under the tropic is our language spoke,
And part of Flanders has received our yoke."

ECPHONESIS OR EXCLAMATION.

§ 585. Ecphonesis, Greek *ἐκφώνησις*, is an animated or passionate exclamation, and is generally indicated by such interjections as *O! oh! ah! alas!*

1. O my soul's joy,
If after every tempest come such calms,
May the winds blow till they have wakened death!—*Othello.*

2. Oh mournful day to the Senate and all good men! calamitous to the Senate, afflictive to me and my family, but to posterity glorious and worthy of admiration!—Cicero *pro Sext.*

3. Oh the great and mighty force of truth, which so easily supports itself against all the wit, craft, subtlety, and artful designs of men!—Cicero *pro Cælius.*

ENIGMA.

§ 586. Enigma, from the Greek word *αἴνιγμα*, from *αἰνίσσομαι*, to *hint*, a dark saying in which some known thing is concealed under obscure language; an obscure question; a riddle.

1. "What creature is that which walks upon four legs in the morning, two at noon, and upon three at night?" *Man.* This is the famous riddle of the sphinx.

2. 'Twas whispered in heaven, 'twas muttered in hell,
And echo caught faintly the sound as it fell;
On the confines of earth 'twas permitted to rest,
And the depths of the ocean its presence confess'd.

'Twill be found in the sphere when 'tis riven asunder,
Be seen in the lightning and heard in the thunder.
'Twas allotted to man with his earliest breath,
Attends at his birth, and awaits him in death;
It presides o'er his happiness, honor, and health,
Is the prop of his house, and the end of his wealth:
Without it the soldier, the seaman may roam,
But woe to the wretch who expels it from home.
In the whispers of conscience its voice will be found,
Nor e'en in the whirlwind of passion be drown'd:
'Twill soften the heart, and though deaf to the ear,
'Twill make it acutely and instantly hear.
But in shade let it rest like a delicate flower,
Oh breathe on it softly, it dies in an hour.—BYRON.

The letter H.

EPANALEPSIS.

§ 587. EPANALEPSIS, Greek *ἐπανάληψις*, *repetition*, is a figure by which a sentence ends with the same word with which it begins.

1 *Fare thee well*, and if forever,
Still forever *fare thee well*;
Even though unforgiving, never
'Gainst thee shall my heart rebel.—BYRON *to his wife.*

2. "*Langsyne!* with thee resides a spell
To raise the spirit and refine.
Farewell! there can be no farewell
To thee, loved, lost *Langsyne.*"

3. "A *voice* o'er all the waste and prostrate isle
Wandereth, a valiant *voice.*"

EPANORTHOSIS.

§ 588. EPANORTHOSIS, Greek *ἐπανόρθωσις*, *correction*, is a figure by which a speaker retracts or recalls what he has spoken, in order to substitute something stronger or more suitable in its place. The attention of the auditor is roused, and a stronger impression is thus produced upon his mind by what is thus substituted.

1. Can you be ignorant, among the conversation of this city, what laws—*if they are to be called laws, and not the firebrands of Rome and the plagues of the commonwealth*—this Clodius designed to fix upon us?

2. "Why should I speak of his neglect—*neglect did I say? call it rather contempt.*"

EPIZEUXIS.

§ 589. EPIZEUXIS, from the Greek *ἐπίζευξις, joining to*, is rejoining or repeating the same word or words emphatically.

1. "Restore him, *restore* him if you can, from the dead."

2. The Isles of Greece, the *Isles of Greece*,
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose and Phœbus sprung—
Eternal summer gilds them yet,
But all except their sun is set.—BYRON.

3. O thou queen!
Thou delegated Deity of Earth;
O dear, *dear* England! how my longing eyes
Turned, shaping in the steady clouds
Thy sands and high white cliffs.—COLERIDGE.

EROTESIS OR INTERROGATION.

§ 590. EROTESIS, Greek *ἐρώτησις*, is an animated or passionate interrogation.

1. What, Tubero, did that naked sword of yours mean in the battle of Pharsalia? At whose breast was its point aimed? What was then the meaning of your arms, your spirit, your eyes, your hands, your ardor of soul? What did you desire, what wish for? I press the youth too much; he seems disturbed. Let me return to myself. I too bore arms on the same side.—CICERO *for Ligarius.*

2. What is there in these days that you have not attempted? what have you not profaned? What name shall I give to this assembly? Shall I call you soldiers? you who have besieged with your arms and surrounded with a trench the son of your Emperor? Shall I call you citizens? you who have so shamefully trampled on the authority of the Senate? you who have violated the justice due to enemies, the sanctity of embassy, and the rights of nations?—TACITUS, *Annals*, b. i.

EUPHEMISM.

§ 591. EUPHEMISM, Greek *εὐφημισμός*, *εὖ*, *well*, *φημί*, *to speak*, a figure by which a harsh or offensive word is set aside, and one that is delicate substituted in its place.

1. Worn out with anguish, toil, and cold, and hunger,
Down sunk the wanderer; sleep had seized her senses.
There did the traveler find her in the morning:
God had released her.—SOUTHEY.

2. "That merchant prince has stopped payment."

HYPERBOLE.

§ 592. HYPERBOLE, Greek *ὑπερβολή*, *excess*, is a figure by which much more is expressed than the truth. In Hyperbole the exaggeration is so great that it can not be expected to be believed by the reader or the hearer. It is usually the offspring of a momentary conviction produced by sudden surprise on the part of the speaker and writer.

1. He told us that a part of the road from Salinas, in Persia, to Julamerk, was so frightful to travel, that a fat, spirited horse would in a single day suffer so much from terror, that before night he would be as thin as a knife-blade.—Dr. GRANT'S *Nestorians.*

2. The universal host upsent
A shout that tore Hell's conclave, and beyond
Frighted the reign of Chaos and old Night.—MILTON.

3. An elm is
A forest waving on a single tree.—HOLMES.

4. Camilla
Outstripped the winds with speed upon the plain,
Flew o'er the field, nor hurt the bearded grain;
She swept the seas, and, as she skimmed along,
Her flying foot unbathed in billows hung.—DRYDEN, *Æn.*, b. vii.

HYPOTYPOSIS.

§ 593. HYPOTYPOSIS, from the Greek *ὑποτύπωσις*, *under an image.* A description of a thing in strong and lively colors, so that the past, the distant, and the future are represented as present. It is sometimes called Vision.

1. Is this a dagger which I see before me,
The handle toward my hand? come, let
Me clutch thee!—*Macbeth.*

2. Even now the devastation is begun,
And half the business of destruction done;
Even now, methinks, as pondering here I stand,
I see the rural virtues leave the land,
Down where yon anchoring vessel spreads the sail,
That idly waiting, flaps with every gale,
Downward they move a melancholy band,
Pass from the shore, and darken all the land;
Contented toil, and hospitable care,
And kind connubial tenderness are there.—Goldsmith.

3. I seem to myself to behold this city, the ornament of the earth and the capital of all nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in the midst of their ruined country. The furious countenance of Cethegus rises to my view, while with a savage joy he is triumphing in your miseries.—Cicero.

4. Greece cries to us by the convulsed lips of her poisoned dying Demosthenes; and Rome pleads with us in the mute persuasion of her mangled Tully.—E. Everett.

5. I see before me the gladiator lie:
He leans upon his hand; his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low;
And through his side the last drops ebbing flow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not: his eyes
Were with his heart, and that was far away;
He recked not of the life he lost, nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butchered to make a Roman holiday!
All this rushed with his blood. Shall he expire,
And unavenged? Arise! ye Goths, and glut your ire!—Byron.

IRONY.

§ 594. Irony, from the Greek *εἰρωνία*, from *εἴρων, a dissembler in speech*, is a mode of speech expressing a sense contrary to that which the speaker intends to convey.

1. And it came to pass at noon that Elijah mocked them, and said, "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."—1 Kings, xviii., 27.

2. The persons who have suffered from the cannibal philosophy of France are so like the Duke of Bedford, that nothing but his grace's not probably speaking so good French could enable us to find out any difference. A great many of them had as pompous titles, and were of full as illustrious a race; some few of them had fortunes as ample; several of them, without meaning the least disparagement to the Duke of Bedford, were as wise, and as virtuous, and as valiant, and as well educated, and as complete in all the lineaments of men of honor as he is. And to all this they had added the powerful outguard of a military profession, which in its nature renders men somewhat more cautious than those who have nothing to attend to but the lazy enjoyment of undisturbed possessions. But security was their ruin. They are dashed to pieces in the storm, and our shores are covered with the wrecks.—Burke.

3. Delightful Bowles, still blessing, and still bless'd,
All like thy strain; but children like it best.
Now to soft themes thou seemest to confine
The lofty numbers of a harp like thine,
Awake a louder and a louder strain,
Such as none heard before, or will again!
Where all discoveries jumbled from the flood,
Since first the leaky ark reposed in mud,
By more or less are sung in every book,
From Captain Noah down to Captain Cook;
Bowles, in thy memory let this precept dwell,
Stick to thy sonnets, man—at least they sell.—Byron.

LITOTES.

§ 595. Litotes, Greek *λιτός, slender*, is diminution, a figure in which, by denying the contrary, more is intended than is expressed; as, "The man is no fool," that is, he is wise.

1. To thee I call, but with no friendly voice,
And add thy name, O Sun, to tell thee how
I hate thy beams.—MILTON.

2. One of the few the immortal names
That were not born to die.—HALLECK.

METALEPSIS.

§ 596. METALEPSIS, from the Greek *μετάληψις*, *participation*, is the continuation of a trope in one word through a succession of significations, or it is the union of two or more tropes in one word.

1. "Napoleon was living" = Napoleon is dead.

2. "Fuit Ilium et ingens gloria Dardanidum" = Troy and the glory of the Trojans is no more.

METAPHOR.

§ 597. METAPHOR, from the Greek *μεταφόρα*, *a transferring*, is the use of a word in a sense which is beyond its original meaning. It is the transferring of a word from the object to which it properly belongs, and applying it to another to which that object bears some resemblance or analogy. It shows similitude without the sign of comparison.

1. The moral and political system of Hobbes was a palace of ice: transparent, exactly proportioned, majestic, admired by the unwary as a delightful dwelling; but gradually undermined by the central warmth of human feeling, before it was thawed into muddy water by the sunshine of true philosophy. — Sir JAMES MACINTOSH.

2. The Gospel, formerly a forester, now became a citizen; and leaving the woods wherein it wandered, the hills and holes wherein it hid itself before, dwelt quietly in populous places.—FULLER'S *Church History*, p. 23.

3. Burke thus describes the fall from power of Lord Chatham, and the rise of Charles Townsend:

Even then, before this splendid orb was entirely set, and while the western horizon was in a blaze with his descending glory, on the opposite quarter of the heavens arose another luminary, and for his hour became lord of the ascendant.

4. Short-lived, indeed, was Irish independence. I sat by her cradle; I followed her hearse.—GRATTAN.

5. There is no such thing as happiness in this . sole distinction is, that the life of a happy man is a pictu. a silver ground studded with stars of jet; while, on the ot. hand, the life of a miserable man is a dark ground with a few stars of silver.—Napoleon.

METONYMY.

§ 598. Metonymy, from Greek *μετωνυμία, a change of name*, is a figure by which one word is put for another; as the cause for the effect, or the effect for the cause; the container for the contained; the sign for the thing signified. The relation is always that of causes, effects, or adjuncts.

1. Substituting the *cause* for the *effect:*

> A time there was, ere England's griefs began,
> When every *rood of ground* maintained its man.—Goldsmith.

2. Substituting the *effect* for the *cause:*

Can *gray* hairs make folly venerable?—Junius.

3. Substituting the *container* for the *contained:*

"The toper loves his *bottle.*" The highwayman says, "Your *purse* or your life!"

4. Substituting the *sign* for the *thing signified:*

"He carried away the *palm.*"

5. Substituting the *abstract* for the *concrete* term:

We wish that *Labor* may look up here, and be proud in the midst of its toil. We wish that *Infancy* may learn the purpose of its creation from maternal lips; and that weary and withered *Age* may behold and be solaced by the recollections which it suggests.—Daniel Webster.

6. There Honor comes, a pilgrim gray,
To deck the turf that wraps their clay;
And Freedom shall a while repair
To dwell a weeping hermit there.—Collins.

PARABLE.

§ 599. Parable, Greek *παραβολή*, from *παραβάλλω, to compare*, is an allegorical representation or relation of something real in life or nature, from which a moral is drawn. See the Parable of the Poor Man and his Lamb, 2 *Sam.*, xii.; the Parable of the Ten Virgins, *Matt.*, xxv.

PARALEIPSIS.

§ 600. Paraleipsis, Greek *παράλειψις*, *omission*, is a figure by which a speaker pretends to pass by what at the same time he really mentions.

1. "I might say many things of his liberality, kindness to his domestics, his command in the army, and moderation during his office in the province; but the honor of the state presents itself to my view, and, calling me to it, advises me to omit these lesser matters."

2. "I do not speak of my adversary's scandalous venality and rapacity; I take no notice of his brutal conduct; I do not speak of his treachery and malice."

PARONOMASIA.

§ 601. Paronomasia, from the Greek *παρά*, *near*, and *ὄνομα*, *a name*, is a pun or a play upon words, in which the same word is used in different senses, or words similar in sound are set in opposition to each other.

1. "Voltaire had a stupid fat friar at Ferney, who was useful to him, and who went by the name of *Père Adam*, Father Adam. A gentleman who was visiting there, happening to get a glimpse of this inmate, asked Voltaire if that was Father Adam. 'Yes,' replied Voltaire, 'that is Father Adam, but not the *first of men*.'"

2. "Mr. Curran, the late celebrated Irish advocate, was walking one day with a friend who was extremely punctilious in his conversation. Hearing a person near him say *curosity* instead of *curiosity*, he exclaimed, 'How that man murders the English language!' 'Not so bad,' said Curran; 'he has only knocked an *i* out.'"

PROSOPOPŒIA OR PERSONIFICATION.

§ 602. Prosopopœia, from the Greek *πρόσοπον*, *a person*, and *ποιέω*, *I make*, is a figure by which the absent are introduced as present, and by which inanimate objects and abstract ideas are represented as living.

1. O Winter! ruler of the inverted year,
Thy scattered hair with sleet like ashes filled;

Thy breath congealed upon thy lips; thy cheeks
Fringed with a beard made white with other snows
Than those of age; thy forehead wrapped in clouds;
A leafless branch thy sceptre; and thy throne
A sliding car indebted to no wheels,
But urged by storms along its slippery way:
I love thee! all unlovely as thou seem'st,
And dreaded as thou art!—COWPER.

2 Ha! comest thou now so late to mock
A wanderer's banished heart forlorn?
Now that his frame the lightning shock,
Of sun's rays tipp'd with death, has borne?
From love, from friendship, country torn,
To memory's fond regrets a prey;
Vile slave! thy yellow dross I scorn!
Go mix thee with thy kindred clay!—LEYDEN.

3. His was the spell o'er hearts
That only acting lends,
The youngest of the sister arts,
Where all their beauty blends;
For Poetry can ill express
Full many a tone of thought sublime;
And Painting, mute and motionless,
Steals but one partial glance from time:
But by the mighty actors brought,
Illusion's wedded triumphs come;
Verse ceases to be airy thought,
And Sculpture to be dumb.—CAMPBELL.

4. How sleep the brave, who sink to rest
By all their country's wishes bless'd;
When Spring, with dewy fingers cold,
Returns to deck their hallowed mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.—COLLINS.

PROVERB.

§ 603. PROVERB, Latin *proverbium*, a short sentence, expressing a well-known truth or common fact ascertained by experience or observation; a maxim of wisdom.

"Out of sight out of mind."

REPARTEE.

§ 604. REPARTEE, French *repartie*, a smart, witty reply.

"Said a would-be agreeable, taking his seat between Madame

de Staël and the reigning beauty of the day, 'How happy I am to be thus seated between a wit and a beauty.' 'Yes,' replied Madame de Staël, 'and without possessing either!'"

SARCASM.

§ 605. SARCASM, from the Greek *σαρκασμος*, from *σαρκαζω*, *to sneer at* or *deride*, primarily to flay or pluck off the skin, is a keen, reproachful expression, uttered with scorn or contempt. It is sometimes bitter, biting irony.

1. My Lord,—The profound respect I bear to the gracious prince who governs this country with no less honor to himself than satisfaction to his subjects, and who restores you to your rank under his standard, will save you from a multitude of reproaches. The attentions I should have paid to your failings is involuntarily attracted to the hand that rewards them; and though I am not so partial to the royal judgment as to affirm that the king can remove mountains of infamy, it serves at least to lessen, for undoubtedly it divides the burden. While I remember how much is due to his sacred character, I can not, with any decent appearance of propriety, call you the meanest and basest fellow in the kingdom. I protest, my lord, I do not think so. You will have a dangerous rival in that kind of fame to which you have hitherto so happily directed your ambition, as long as there is one man living who thinks you worthy of his confidence, and fit to be trusted with any share in his government. I confess you have great intrinsic merit, but take care you do not value it too highly. Consider how much of it would have been lost to the world if the king had not graciously affixed his royal stamp and given it currency among his subjects. If it be true that a virtuous man struggling with adversity be a scene worthy of the gods, the glorious contest between you and the best of princes deserves a circle equally attentive and respectable. I think I see already other gods rising from beneath to behold it.—JUNIUS.

2. Sir Philip Francis, after his return to Parliament, 1784, gave great offense to Mr. Pitt by exclaiming, after he had pronounced an animated eulogy on Lord Chatham, "But he is dead, and has left nothing in this world that resembles him."

SIMILE.

§ 606. SIMILE, from the Latin *similis*, *like*, is a comparison expressed in form, and is founded on resemblance.

1. The ship kept on away up the river, lessening and lessening in the waning sunshine like a little white cloud melting away in the summer sky.—W. IRVING.

2. "Like the Aurora Borealis of their native sky, the poets and historians of Iceland not only illuminated their own country, but flashed the light of their genius through the night which hung over the rest of Europe."

3. The noon-day sun came slanting down the rocky slopes of La Riccia, and its masses of entangled and tall foliage, whose autumnal tints were mixed with the wet verdure of a thousand evergreens, were penetrated with it as with rain. I can not call it color; it was conflagration. Purple, and crimson, and scarlet, like the curtains of God's Tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life; each, as it turned to reflect or to transmit the sunbeam, first a torch and then an emerald! Far up into the recesses of the valley, the green vistas arched like the hollows of mighty waves of some crystalline sea, with the arbutus flowers dashed along their flanks for foam, and silver flakes of orange spray tossed into the air around them, breaking over the gray wall of rocks into a thousand separate stars, fading and kindling alternately as the weak wind lifted and let them fall. Every glade of grass burned like the golden floor of heaven, opening in sudden gleams as the foliage broke and closed above it, as sheet lightning opens in a cloud at sunset!—*Modern Painters.*

4. The poems of Byron are as the scenes of a summer evening, where all is tender, and grand, and beautiful; but the damps of disease descend with the dews of heaven, and the pestilent vapors of night are breathed in with the fragrance and the balm, and the delicate and the fair are the surest victims of the exposure.—Professor FRISBIE.

SYLLEPSIS.

§ 607. Syllepsis, from the Greek *σύλληψις*, *taken together*, is a trope by which a word is taken in two senses, the literal and the metaphorical; when we conceive the sense of the words to be otherwise than what the words impart, and construe them according to the sense of the writer.

1. Lie *heavy* on him, Earth, for he
Laid many a *heavy* load on thee.—*Epitaph on a bad Architect.*

2. "And hope shall revive again, and, *brighter* and *warmer* than the beams of the morning sun, shall illumine and invigorate his dark soul."

3. Perchance she died in youth; it may be, bowed
With woes far *heavier* than the ponderous tomb
That weighed upon her gentle dust.—Byron.

4. Beautiful as the whole country had been, I found nothing equal to the *two hours* before entering Nicaragua.—J. L. Stephens.

SYNECDOCHE.

§ 608. Synecdoche, from the Greek word *συνεκδοχή*, *a taking together*, is a trope by which the whole of a thing is put for a part, or a part for the whole; as a species for a genus, or a genus for a species. It comprehends more or less in the expression than the word which is employed literally signifies.

1. A *sail!* a *sail!* a promised prize to hope,
Her nation's flag—how speaks the telescope?
No prize, alas! but yet a welcome sail.—Byron.

Here we have a part for the whole.

2. Belinda smiled, *and all the world* was gay.—Pope.

Here we have the whole for a part.

3. I attest heaven and earth, that in all places and at all times I have steadfastly shoved aside the gilded *hand* of corruption, and endeavored to stem the tide which threatened to overwhelm this island.—Burke.

4. "The Lord Chancellor waited on his majesty and resigned the seals."

5. "The governor came forth and delivered up the keys of the fort to the conqueror."

CHAPTER III.

PERSPICUITY.

§ 609. Whatever be the end aimed at by the orator, unless he speaks so as to be understood, he speaks to no purpose. If he fails in perspicuity, he fails in being understood. It is not enough that he can be understood by the closest attention on the part of the hearer. He must be easily understood. Perspicuity is eminently a rhetorical quality. Just as a sentence may be perfectly grammatical, and yet be false in reference to logic, so it may be perfectly grammatical, and yet be deficient in perspicuity.

I. Obscurity may arise from Ellipsis; as, "You ought to contemn all the wit in the world against you." As the writer does not mean to say that all the wit in the world is actually excited against the person whom he addresses, there is a defect in the expression, which may be removed by filling up the ellipsis. "He talks all the way up stairs to a visit." Fill up the ellipsis, and you remove the obscurity. "He talks all the way *as he walks* up stairs to make a visit."

II. Obscurity may arise from bad Arrangement. There should be such an arrangement as will indicate the order and connection. "He advanced against the fierce ancient, imitating his address, his pace, and career, as well as the vigor of his horse and his own skill would allow." The clause, *as well as the vigor of his horse*, appears at first to belong to the former part of the sentence, and is afterward found to belong to the latter. "After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness." This sentence is deficient in unity and connection.

III. Obscurity may arise from using the same word in different senses. "That he should be in earnest it is hard to conceive, since any reasons of doubt which he might have in the case would have been reasons of doubt in other men, who may

give more, but can not give more evident signs of thought than their fellow-creatures." Instead of using the same word *more* as an adjective and an adverb in the same sentence, the following form might be advantageously substituted: "Who may give *more numerous*, but can not give *more evident* signs of doubt than their fellow-creatures." "The sharks *who* prey upon the inadvertency of young heirs are more pardonable than *those who* trespass on the good opinion of *those who* treat with *them* on the footing of choice and respect."

IV. Obscurity may arise from the injudicious use of Technical Terms. Every important science or art has its peculiar terms, which are of great utility in the study of that science or the practice of that art, but which *are not adapted to general use;* for the plain reason, that they are not generally understood.

THE DOUBLE MEANING.

§ 610. I. Obscurity may arise from the use of Equivocal Terms. "The next refuge was to say that it was overlooked by one, and many passages wholly written by another." The word *overlooked* sometimes signifies *revised*, and sometimes *neglected.* In this case the word *revised* would have been preferable.

II. Obscurity may arise from Ambiguous Construction. "The rising tomb a lofty column bore." Did the tomb bear the column, or the column the tomb?

Obscurity also arises from *Long* sentences, or from an *Artificial Construction* of sentences, or from the use of foreign idioms.

THE UNINTELLIGIBLE.

§ 611. I. Obscurity may arise from Confusion of Thought. Though distinct thoughts are rendered confused by a gross medium, no clearness of medium can render a confused thought clear. The following indicates a confusion of thought: "The serene aspect of these writers, joined with the great encouragement I observe is given to another, or what is intended to be suspected, in which he indulges himself, confirmed me in the notion I have of the prevalence of ambition this way."

II. Obscurity may arise from Affectation of Elegance. "Men must acquire a very peculiar and strong habit of turning their eye inward, in order to explore the interior regions and recesses of the mind, the hollow caverns of deep thought, the private seats of fancy, and the wastes and wildernesses, as well as the more fruitful and cultivated tracts, of this obscure climate." This is the way in which an author tells us that it is difficult to trace the operations of the mind.

III. Obscurity may arise from Want of Meaning. "Whatever renders a period sweet and pleasant, makes it also graceful; a good ear is the gift of Nature. It may be much improved, but it can not be acquired by art; whoever is possessed of it will scarcely need dry critical precepts to enable him to judge of the true rhythmus and melody of composition: just members, accurate proportions, a musical symphony, magnificent figures, and that *decorum* which is the result of all these, are *unison* to the human mind; we are so framed by nature that their charm is irresistible." We have here only some faint glimmerings of sense.

IV. Obscurity may arise from Affectation of Metaphysical Depth and Accuracy. "Man is the dwarf of himself. Once he was permeated and dissolved by spirit. He filled nature with his overflowing currents."

V. Obscurity may arise from the Love of Paradox. "The Gospel appeals not only to our sense of duty, but to all our selfishness."

VI. Perspicuity is often violated by the use of the Latin rather than the Saxon element of the language. In scientific works, words derived from the Classical stock are often especially appropriate. Indeed, in many cases, there are no equivalent words derived from the Anglo-Saxon; but on common subjects the Anglo-Saxon element is much more expressive and perspicuous. See § 103. Perspicuity is often violated by the introduction of long parentheses. They call off the attention from the main subject, and fix it upon what is subordinate, and thus introduce confusion into the mind.

CHAPTER IV.

LIVELINESS OF EXPRESSION.

§ 612. LIVELINESS OF EXPRESSION is of the greatest importance to the orator or the writer, inasmuch as it serves to fix the attention of the hearer or the reader, to awaken his imagination, and to impress the thought conveyed upon the memory.

I. Liveliness of Expression as depending on the CHOICE OF WORDS.

1. In the Song of Moses on the shores of the Red Sea, the inspired poet says, "They *sank* as *lead* in the mighty waters." Make but a small alteration in the expression, and say, "They *fell* as *metal* in the mighty waters," and the difference in the impression produced on the mind will be quite remarkable. In the one case we have the specific terms, *sank* and *lead;* in the other the generic terms, *fell* and *metal.* In the one case the picture is more distinct and brighter than the other. *Specific Terms* are more striking and vivid than *General Terms.*

2. *Words of Anglo-Saxon origin* produce a livelier impression than those of Latin origin. "You *lie!*" will awaken more feeling than "You tell a *falsehood.*"

3. *Words used Tropically* are more expressive than other words. See § 568.

II. Liveliness of Expression as depending on the NUMBER OF WORDS. As a general rule, the fewer the words, the more lively the expression. "Brevity is the soul of wit." The principal faults committed against brevity are,

1. *Tautology*, which is the repetition of some idea in different words; as, "It was the *privilege* and *birthright* of every *citizen* and *poet* to *rail aloud* and in *public.*"

2. *Pleonasm.* This implies bare superfluity, or more than enough; as, "They returned *back again* to the *same* city *from* whence they came forth."

3. *Verbosity.* The difference between Verbosity and Pleonasm is, that in the latter there are words which add nothing to the sense; and in the former, not only single words, but whole clauses may have a meaning, and yet it were better to omit

them, because what they mean is unimportant. Instead of enlivening the expression, they make it languish.

III. Liveliness of Expression as depending on the Arrangement of words. "*Fallen, fallen* is Babylon, that great city!" How much more lively is the impression which it produces in this arrangement of the words than the following: "Babylon is fallen, is fallen, that great city!" The first is the order of the original Greek; the second, that of the received version.

> "Not in the legions
> Of horrid hell can come a devil more damned
> In ills to top Macbeth!"

This is the arrangement adapted to the speaker's purpose. How much superior it is in liveliness of expression to the same words in the following grammatical arrangement: "A more damned devil in the legions of horrid hell can not come to top Macbeth in ills!"

The general rule for the arrangement of words is, *that the thought which is prominent in the speaker's mind should be the prominent thought in the sentence.*

RHETORICAL SENTENCES.

§ 613. Sentences rhetorically considered are of two kinds: Periodic Sentences and Loose Sentences.

A Periodic Sentence, or a Period, is a sentence so framed that the grammatical structure will not admit of a close before the end of it; or it is one in which the meaning remains suspended until the whole is finished. "I am not of the mind of those speculators who seem assured that all states have the same period of infancy, manhood, and decrepitude, that are found in individuals." Here the sense remains suspended until the close of the sentence. So in the following sentence: "But if there be reason to be slow in rejecting the new proposition, still more is there necessity for caution in its adoption."

A Loose Sentence is any one that is not a period; as, "I have told you already of mental ailments; and it is a very possible thing also that I may be bodily ill again in town, which I would not choose to be in a dirty, inconvenient lodging, where, perhaps, my nurse might stifle me with a pillow; and, therefore, it is no wonder if I prefer your house." In all loose sen-

tences, as in this, *there is always one place at least before the end, at which if you make a stop, the construction of the preceding part will render it a complete sentence.*

The Period, as being the most vigorous and lively, is especially adapted to certain parts of an oration, and certain species of writing, where force and finish are necessary. The sense being suspended, keeps the attention awake until the close of the sentence.

Of all parts of speech, remarks Campbell, conjunctions are the most unfriendly to vivacity, and, next to them, the relative pronouns, as partaking of the nature of the conjunction. Introduce the conjunction *and* between the different members of the following passage, and you greatly lessen its remarkable liveliness:

"And the enemy said, I will pursue; I will overtake; I will divide the spoil; my revenge will be satiated upon them; I will draw my sword; my hand shall destroy them: Thou blewest with Thy breath; the sea covered them; they sank as lead in the mighty waters!"

THE CONSTITUENT PARTS OF A DISCOURSE.

§ 614. I. The EXORDIUM, or INTRODUCTION. II. The ENUNCIATION and DIVISION of the subject. III. The NARRATION or EXPLICATION. IV. The REASONING or ARGUMENTS. V. The PATHETIC part. VI. The PERORATION or CONCLUSION. It does not fall within the limits of the present work to exhibit specimens and illustrations of these several parts, though they are rhetorical forms of great value.

EXERCISES UNDER PART VII.

RHETORICAL ANALYSIS.

§ 615. RHETORICAL ANALYSIS is that process by which the Rhetorical forms are separated from the body of a discourse, and named and exhibited. In this way, the constituent parts of the discourse of the great orators can be distinctly seen, and those modes of expression which are perspicuous, and lively, and energetic, and beautiful, can be distinguished as examples to be imitated.

For the constituent parts of a discourse, the learner is referred to the orations of the great masters of eloquence. It is those forms only that belong to almost every species of composition that are referred to here.

EXAMPLES.

1. Ye living flowers, that skirt the eternal frost!
Ye wild goats, sporting round the eagle's nest!
Ye eagles, playmates of the mountain storm!
Ye lightnings, the dread arrows of the clouds!
Ye signs and wonders of the elements!
Utter forth God, and fill the hills with praise!—COLERIDGE.

Here the principal figure is ANAPHORA, "which is the repetition of a word at the beginning of several clauses of a sentence." See § 576.

In the expression, "the dread *arrows* of the clouds," we have a Metaphor, "which shows similitude without the sign of comparison." See § 597.

In every line of the passage we have Personification, which is a figure by which the absent are introduced as present, and by which inanimate objects and abstract ideas are represented as living. See § 602.

There is also Apostrophe, which is a figure by which the speaker turns the current of his discourse, and addresses some person or some object different from that to which his discourse had been directed. See § 581.

2. An upright minister asks what recommends a man; a corrupt minister, who.—COLTON.

Here is an instance of Antithesis, a figure by which "the contrast of words and sentiments is rendered more striking. See § 577.

3. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence.—MILTON.

We have here Metonymy, a figure by which one word is put for another. See § 598.

We have also Personification, a figure by which inanimate objects and abstract ideas are represented as living. See § 602.

We also have Catachresis, a figure "by which a word is wrested from its original application, and made to express something at variance with its true meaning." See § 582.

4. Homer calls words *winged;* and the epithet is peculiarly appropriate to his, which do indeed seem to fly, so rapid and light is their motion, and which have been flying ever since over the whole peopled earth, and still hover and brood over many an awakened soul. Latin marches, Italian struts, French hops, English walks, German rumbles along. The music of Klopstock's hexameter is not unlike the tune with which a broad-wheeled wagon tries to solace itself when crawling down a hill. But Greek flies, especially in Homer.—*Guesses at Truth*, Second Series.

Here we have Metaphors, and a Simile, and a number of Personifications.

5. A mirthful man he was; the snows of age
Fell, but they did not chill him. Gayety,
Even in life's closing, touched his teeming brain
With such wild visions as the setting sun
Raises in front of some hoar glacier,
Painting the bleak ice with a thousand hues.—Scott.

6. Talent convinces; Genius but excites:
This tasks the reason; that the soul delights.
Talent from sober judgment takes its birth,
And reconciles the pinion to the earth;
Genius unsettles with desires the mind,
Contented not till earth be left behind.
Talent, the sunshine on a cultured soil,
Ripens the fruit by slow degrees for toil;
Genius, the sudden Iris of the skies,
On cloud itself reflects its wondrous dyes,
And to the earth in tears and glory given,
Clasps in its airy arch the pomp of heaven!—Bulwer.

7. The traitor lives! Lives! did I say? He mixes with the Senate; he shares in our counsels; with a steady eye he surveys us; he anticipates his guilt; he enjoys his murderous thoughts, and coolly marks us out for bloodshed.—Cicero.

8. To fall *asleep* in this benighted world,
And in an instant wake in realms of day.—Wilcox.

9. She repeats the Creed in dying, and, like other Mussulmans, says, "In this faith I have lived, in this faith I die, and in this faith I hope to rise again."—Bishop Southgate.

10. I do not attack him from love of glory, but from love of utility: as a burgomaster hunts a rat in a Dutch dike, for fear it should flood a province.—Rev. Sydney Smith.

11. Of Chalmers, Canning said, "The tartan beats us; we have no preaching like that in England."

12. Private credit is wealth; public honor is security. The feather that adorns the royal bird supports his flight: strip him of his plumage, and you fix him to the earth.—Junius.

13. The chariot! the chariot! its wheels roll on fire!
As the Lord cometh down in the pomp of his ire:
Self-moving it drives on its pathway of cloud,
And the heavens with the burden of Godhead are bowed!
Milman.

14. Fair laughs the morn, and soft the zephyr blows,
While proudly rising o'er the azure realm,
In gallant trim the gilded vessel goes;
Youth on the prow, and Pleasure at the helm;
Regardless of the sweeping whirlwind's sway,
That, hushed in grim repose, expects his evening prey.—Gray.

15. He loved his friends with such a warmth of heart,
So clear of interest, so devoid of art;
Such generous friendship, such unshaken zeal,
No words can speak it, but our tears can tell.
O candid truth! of faith without a stain;
O manners! gently fair and nobly plain;
O sympathizing love of others' bliss!
Where will you find another breast like his?—Lord Lyttelton.

16. "An ambition to have a place in the registers of Fame is the Eurystheus which imposes heroic labors on mankind."

17. "Conscience, good my lord, is but the pulse of reason."

18. "I move that the committee be full."

"I would modify the gentleman's motion by moving that the chair be added to the committee."

19. Yon row of visionary pines,
By twilight glimpse discovered! Mark! how they flee
From the fierce sea-blast, all their tresses wild
Streaming before them!—Wordsworth.

20. "A blind man is necessarily a man of much *feeling;* his progress through life is touching in the extreme."

21. "What an awful thing it must be for a man to lie at the point of death."

22. I see a voice; now will I to the chinks to
Spy an I can hear my Thisbe's face.—SHAKSPEARE.

23. Between two dogs, which flies the higher pitch;
Between two dogs, which hath the deeper mouth;
Between two blades, which bears the better temper;
Between two horses, which doth bear him best;
Between two girls, which hath the merriest eye;
I have, perhaps, some shallow spirit of judgment;
But in these nice, sharp quillets of the law,
Good faith! I am no wiser than a daw.—*King Henry VI.*

24. Farewell! farewell! until Pity's sweet fountain
Is lost in the hearts of the fair and the brave,
They'll weep for the chieftain who died on that mountain,
They'll weep for the maiden who sleeps in this wave.
Lallah Rookh

25. While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls—the world!—BYRON.

26. Hear me, my mother Earth! Behold it, Heaven!
Have I not had to wrestle with my lot?
Have I not suffered things to be forgiven?
Have I not had my brain seared, my heart riven,
Hopes sapp'd, name blighted, life's life lied away?
And only not to desperation driven,
Because not altogether of such clay
As rots into the souls of those whom I survey.—BYRON.

27. "Grant me one leaf of *Daphne's* deathless plant,
Nor let thy votary's hope be deemed an idle vaunt."

28. Do you not imagine that Themistocles also, and those who fell at Marathon and at Platæa, and the very tombs of our ancestors, will raise a groan, if this man, who, avowedly siding with barbarians, opposed the Greeks, shall be crowned?—ÆSCHINES.

29. I then—I call you witness, ye earth and sun! and virtue, and intellect, and education, by which we distinguish what is honorable from what is base—have given my help and have spoken; and if I have conducted the accusation adequately, and in a manner worthy of the transgression of the laws, I have spoken as I wished; if imperfectly, then only as I have been able. But do you, both from what has been said and what has been omitted, of yourselves, decide as is just and convenient on behalf of the country.—ÆSCHINES.

30. But it can not be! No, my countrymen! it can not be you have acted wrong in encountering danger bravely for the liberty and safety of all Greece. No! by those generous souls of ancient times who were exposed at Marathon! By those who stood arrayed at Platæa! By those who encountered the Persian fleet at Salamis! who fought at Artemisium! No! by all illustrious sons of Athens, whose remains lie deposited in the public monuments!—Demosthenes.

31. Slave of the dark and dirty mine!
What vanity has brought thee here?
How can I love to see thee shine
So bright, whom I have bought so dear?
The tent-ropes flapping lone I hear,
For twilight converse arm in arm;
The jackal's shriek bursts on my ear,
When mirth and music wont to cheer.—Leyden.

32. Every good and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning.—*N. Testament.*

33. I burn! I burn! as when through ripened corn,
By driving winds the spreading flames are borne!
Phaon to Ætna's scorching fields retires,
While I consume with more than Ætna's fires.—Ovid.

34. O Death all eloquent! you only prove
What dust we dote on, when 'tis man we love.—Pope.

35. For what greater blow could those judges—if they are to be called judges, and not rather parricides of their country—have given to the state than when they banished that very man who, when prætor, delivered the republic from a neighboring, and who, when consul, saved it from a civil war.—Cicero.

36. What beck'ning ghost along the moonlight shade
Invites my steps, and points to yonder glade?
'Tis she; but why that bleeding bosom gored?
Why dimly gleams the visionary sword?
O ever beauteous, ever friendly, tell,
Is it in heaven a crime to love too well?
To bear too tender or too firm a heart,
To act a lover's or a Roman's part?
Is there no bright reversion in the sky
For those who greatly think or bravely die?—Pope.

37. But what could you have done in such a case and at

such a juncture? when to have sat still or to have withdrawn would have been cowardice, when the wickedness and fury of Saturnius had sent for you into the Capitol, and the consul had called you to protect the safety and liberty of your country? Whose authority, whose voice, which party would you have followed? and whose orders would you have chosen to obey?—CICERO.

38. Some have at first for wits, then poets pass'd,
Turn'd critics next, and proved plain fools at last.—POPE.

39. As the stream, late conceal'd by the fringe of its willows,
When it rushes reveal'd by the light of its billows;
As the bolt bursts on high from the black cloud that bound it,
Flash'd the soul of that eye through the long lashes round it.
BYRON.

40. Her hair, I said, was auburn, but her eyes
Were black as death, their lashes the same hue,
Of downcast length, in whose silk shadow lies
Deepest attraction.—BYRON.

41. When Freedom, dress'd
In blood-stain'd vest,
To every knight her war-song sung;
Upon her head wild weeds were spread,
A gory anlace by her hung.

42. "Jeremy Taylor is the Shakspeare of divinity."

43. Still o'er these scenes my memory wakes,
And broods them o'er with miser care;
Time but the impression stronger makes,
As streams their channel deeper wear.—BURNS.

44. I am a Royalist, I blushed for the degradation of the crown. I am a Whig, I blushed for the dishonor of Parliament. I am a true Englishman, I felt to the quick for the disgrace of England. I am a man, I felt for the melancholy reverse of human affairs in the fall of the first power in the world.—BURKE.

45. For a good opinion begets security; security begets negligence; temptation a fall; (and, if unrepented), a fall into that state where our wish will be that we never had been born.—YOUNG.

46. That he is mad 'tis true, 'tis pity;
And pity 'tis, 'tis true.—*Hamlet.*

47. May the grass wither from thy feet! the woods
Deny thee shelter! earth a home! the dust
A grave! the sun his light! and heaven a God!—BYRON's *Cain.*

48. As for me, says Luther, I do not cease the cry of the Gospel! Gospel! Christ! Christ! And my opponents are ready with their answers: Custom! Custom! Ordinances! Ordinances! Fathers! Fathers!—D'Aubigné.

49. Of heaven, if thou wouldst reach a gleam,
On humblest object fix thy eyes;
So travelers in a picturing stream,
Look down, indeed, but see the skies.—L. Withington.

50. "When young-eyed Spring profusely throws
From her green lap the pink and rose;
When the soft turtle of the dale
To Summer tells her tender tale;
When Autumn cooling caverns seeks,
And stains with wine his jolly cheeks;
When Winter, like a pilgrim old,
Shakes his silver beard with cold:
At every season, let my ear
Thy solemn whispers, Fancy, hear."

51. Let the bugles sound the *Truce of God* to the whole world forever. Let the selfish boast of the Spartan women become the grand chorus of mankind, that they have never seen the smoke of an enemy's camp. Let the iron belt of martial music, which now encompasses the earth, be exchanged for the golden cestus of Peace, clothing all with celestial beauty.—Charles Sumner.

52. Other nations may boast of their magnificent gems and monster diamonds. Our Kohinoor is our common school system. This is our "mountain of light," not snatched, indeed, as a prize from a barbarous foe, nor destined to deck a royal brow, or to irradiate a Crystal Palace; but whose pure and penetrating ray illumines every brow, and enlightens every mind, and cheers every heart and every hearthstone in the land, and which supplies "ornaments of grace" unto the head, and chains upon the necks of every son and daughter of Massachusetts.—Robert C. Winthrop.

53. "Hope and fear alternate sway'd his breast,
Like light and shade upon a waving field,
Coursing each other when the flying clouds
Now hide and now reveal the scene."

54. "One from a thousand feather'd deaths he chose."

55. James (the royal poet) is evidently worthy of being en-

rolled in that little constellation of remote, but never-failing luminaries, who shine in the highest firmament of literature, and who, like the morning stars, sang together at the dawning of British poetry.—W. Irving.

56. The mind of England's Elizabeth was like one of those ancient Druidical monuments called rocking-stones. The finger of Cupid, boy as he is painted, could put her feelings in motion; but the power of Hercules could not have destroyed their equilibrium.—Scott.

57. Our present repose is no more proof of inability to act, than the state of inertness and inactivity in which I have seen those mighty masses that float in the waters above your town is a proof that they are devoid of strength, and incapable of being fitted for action. You well know how soon one of these stupendous masses, now reposing on their shadows with perfect stillness; how soon, upon any call of patriotism or of necessity, it would assume the likeness of an animated thing, instinct with life and motion; how soon it would ruffle, as it were, its swelling plumage; how quickly it would put forth all its beauty and bravery, collect its scattered elements of strength, and awaken its dormant thunders. Such is one of those magnificent machines when springing from inaction into a display of its might; such is England herself; while apparently passive and motionless, she silently concentrates the power to be put forth on adequate occasion.—Canning.

SYNTHESIS.

1. Compose a passage which shall contain an Allegory.
2. Compose a sentence which shall contain an Allusion.
3. Compose a sentence which shall contain an Anacœnosis.
4. Compose, in like manner, in succession, sentences which shall severally contain all the figures of speech described in this work.

PART VIII.

POETICAL FORMS.

CHAPTER I.

PRELIMINARY STATEMENTS.

DEFINITIONS.

§ 616. Poetical Forms are those combinations of language which are characterized by certain specific differences between them and composition in general. These differences relate to the laws of Prosody. Poetry, besides holding much in common with Grammar, Logic, and Rhetoric, has certain laws of its own. Grammar aims at the correct use of language for the common understanding of those who speak and write it. Logic addresses the reasoning faculty. Rhetoric endeavors to persuade the will to action. The aim of Poetry is *to please*, by addressing the imagination, the taste, the sensibilities. In order to give pleasure, it uses the forms of Grammar, of Logic, of Rhetoric, and also those peculiar forms which are indicated by Prosody. Thus a dactyl, a verse, and a stanza are Poetical forms.

PROSODY.

§ 617. Prosody, from the Greek *πρός* (for), *ᾠδή* (song), Latin *accentus*, originally signified *accent*. It is now used in a wider sense, and includes not only the doctrines of Accent and Quantity, but also the laws of metrical arrangement.

ACCENT.

§ 618. Accent or Stress bears the same relation to poetry in modern languages which Quantity does to that of the Sanscrit, the Greek, and Latin. In the great family of languages called the Indo-European, three made *time* the index of their rhythm, while all the rest employed accent. It is remarkable that those dialects which now represent the Sanscrit, the Greek, the Latin,

have lost their Temporal, and possess merely the Accentual rhythm. So gradual was the change in the Greek, that even as late as the eleventh century there were authors who wrote indifferently in either rhythm.

Ēt cān|tārĕ pă|rēs ēt | rēspōn|dērĕ pă|rāti.—VIRGIL.

Here the rhythm is formed by Long and Short syllables.

She taught′ | the weak′ | to bend′, | the proud′ | to pray′.—POPE.

Here the rhythm is formed by Accented and Unaccented syllables.

QUANTITY.

§ 619. Moreover, in the Classical languages, quantity was measured by the length of the Syllables, while in the English language quantity is measured by the length of the Vowels. Thus both syllables of the word *index* in Latin are long; both vowels of the same word in English are short. Accordingly, the word forms a Spondee in Latin, and, being accented on the first syllable, a Trochee in English.

It ought, however, to be added, that while there is a difference in respect to Quantity and Accent in Classical versification and English, there is also an agreement, which, in the common statements, is apt to be lost sight of. In both Classical versification and English, time and accent enter as elements, but in different proportions, though in the one, quantity, and in the other, accent or stress, predominates. This may be the better understood from the following statement.

ELEMENTS OF MUSICAL COMPOSITION.

§ 620. There are three elements of musical composition: 1. Time; 2. Acuteness, or its opposite, Gravity; 3. Loudness. Now it is certain that the early poems in Greece were sung, and this must have had an influence on the poetry by the introduction of the three elements of music just mentioned.

The same was true in ancient English. CHAUCER, in his address to *Troilus and Cressida*, tells us that it was intended "to be read or elles *sung*," which must relate to the chanting recitation of the minstrels.

The same qualities exist in spoken sounds. In these sounds,

as in music, they are distinct from one another, and no two are necessarily united. Still, there are natural causes which make it likely that they will be combined under certain conditions. Muscular effort, when made to give loudness, naturally requires time, so that loudness and length often go together. Again, if two syllables of the same time are pronounced with the *same quantity of breath*, there is a mechanical cause why the acute should be the louder. Acuteness and loudness will then go together. Equality of time is a condition of this result.

The Greek language differed from the English in one important point. The quantity or time of separate syllables was far more distinctly ascertained, and measured, and expressed in common pronunciation than it is in English.

It is indeed true that in English some verses are longer than others; for every addition of a consonant must lengthen the syllable, whether the consonant be added at the beginning of a syllable, as *Ass*, *lass*, *glass;* or at the end, as *Ask*, *asks*, *ask'st*.

The poet, if his ear is good, will avail himself of the difference in the length of syllables to vary the rhythm of his verse; but, though the effect of his skill may be felt by the reader, the management of quantity in English verse can not be reduced to technical rules: *accent must form the law of his rhythm*. See Part III., Chapter IV.

METRE.

§ 621. Metre or Meter is a general term for the recurrence, within certain intervals, of syllables similarly affected. The metres of the Classical languages consist *essentially* in the recurrence of similar quantities. *English metre essentially consists in the recurrence of syllables similarly accented.*

Verse has been defined as a succession of articulate sounds, regulated by a rhythm so definite that we can readily foresee the results which follow from its application. There is, indeed, also a rhythm met with in prose; but in the latter its range is so wide that we can never anticipate its flow, while the pleasure we derive from verse is founded on this very anticipation. *The metrical arrangement of articulate sounds in verse, and not the superior beauty of thought or expression, is the distinctive characteristic of poetry.*

Heap on′ | more wood′! | the wind′ | is chill′;
But let′ | it whis′|tle as′ | it will′,
We'll keep′ | our Christ′|mas mer′|ry still′:
Each age′ | has deemed′ | the new′|-born year′
The fit′|test time′ | for fes′|tal cheer′!—Scott.

Here every other syllable is accented, and every other syllable unaccented. When we understand that this is the law of the rhythm, we know what to expect in each successive syllable. It should be added, that *it is more important to preserve the same number of accents in lines intended to be of the same measure than the same number of syllables.*

"Pa′tience is a vir′tue that shines′ bright′ in adver′sity." Here the accent follows no law, but falls on the 1st, 5th, 8th, 9th, 12th. You can not predict the character of the successive syllables from the law of the rhythm.

The measured extract is Poetry; the unmeasured is Prose.

"There is, however, a partial exception to this law in our ballad metres, where feet of three syllables are frequently intermingled with the ordinary feet of two syllables. When this is the case, the redundant syllables must be devoid of stress and very short, so that they may be pronounced rapidly, and make the time of the trisyllabic foot equal to the time of the common foot. We will take an example from Scott's *Bridal of Triermaine*, from the description of the tournament:

"'They all′ | arise′ | to fight′ | that prize′,
They all′ | arise′ | but three′;
And still′ | those lov′|ers' fame′ | survives′,
For faith′ | so con′|stant shown′:
There were two′ | of them loved′ | their neigh′|bors' wives′,
And one′ | of them loved′ | his own′.'

When this license is taken frequently, the metre becomes of that species which Mr. Guest has described under the very disrespectful name borrowed from King James of Scotland, who called them 'tumbling metres.' These tumbling metres seem to have led the way to the construction of verse with a regular anapestic rhythm, of which we have a noble specimen in Campbell's *Lochiel*."—Professor Malden.

A Verse is a single line of poetry.

A Distich or *couplet* consists of two verses.

A *triplet* consists of three verses.

Versification is the act of making verses in accordance with the doctrines of accent and quantity, and the laws of metrical arrangement.

MEASURES.

§ 622. For every accented syllable in the following line write the letter *a*, and for every unaccented one the letter *x*, so that *a* stands for an accent, and *x* for the absence of one:

Hast thou′ | a charm′ | to stay′ | the morn′|ing star′?—COLERIDGE.

Or, expressed symbolically:

x a, *x a*, *x a*, *x a*, *x a*.

When *x* coincides with *hast*, and *a* with *thou*, you may determine the length of the line in two ways: you may either measure by the syllable, and say that the line consists of ten syllables; or by the accents, and say that it consists of five accents. In this latter case, we take the accented syllable and its corresponding unaccented syllable, and, grouping the two together, deal with the pair at once. Now a Group of syllables, taken together, is called a MEASURE or a *Foot*. Thus, *hast thou* (*x a*) is one measure, *a charm* (*x a*) another, and so on throughout. The line itself consists of five measures. Measures, being the same as musical bars, received the name of Feet, because their time was regulated by the foot of the Coryphæus or director of the Greek choirs. This action was called *beating time*.

A foot or measure composed of an unaccented and an accented syllable (*x a*) is an *Iambus*. A foot composed of an accented and an unaccented syllable (*a x*) is a *Trochee*. A foot composed of two accented syllables (*a a*) is called a *Spondee*. A foot composed of two unaccented syllables (*x x*) is called a *Pyrrhic*. A foot composed of one accented and two unaccented syllables (*a x x*) is a *Dactyl*. A foot composed of one unaccented syllable and one accented and one unaccented (*x a x*) is an *Amphibrach*. A foot composed of two unaccented syllables and one accented (*x x a*) is an *Anapest*.

DISSYLLABIC MEASURES.

1. The following is composed of Iambics, according to the formula *x a:*

Sweet Thir'|za! wak'|ing as' | in sleep',
Thou art' | but now' | a love'|ly dream';
A star' | that trem'|bled o'er' | the deep',
Then turned' | from earth' | its ten'|der beam':
But he' | who through' | life's drear'|y way'
Must pass' | when heaven' | is veiled' | in wrath',
Will long' | lament' | the van'|ished ray'
That scat'|tered glad'|ness o'er' | his path'.—BYRON.

2. The following is composed of Trochees. The accented syllable comes first, the unaccented one follows, the formula being *a x:*

Lay' thy | bow' of | pearl' a|part',
And' thy | sil'ver | shin'ing | quiv'er;
Give' un|to' the | fly'ing | hart'
Time' to | breathe' how | short' so|ev'er;
Thou' that | mak'st' a | day' of | night',
God'dess! | ex'quis|ite'ly | bright'.—BEN JONSON.

TRISYLLABIC MEASURES.

The number of these is limited to three, the Dactyl, the Amphibrach, the Anapest.

1. The first of these, the Dactyl, is exhibited in the word *mer'rily* (*a x x*).

Mer'rily, | mer'rily | shall' I live | now',
Un'der the | blos'som that | hangs' on the | bough'.—SHAKSPEARE.

2. The second, the Amphibrach, is exhibited in the word *dis-a'ble* (*x a x*).

But vain'ly | thou war'rest:
For this' is | alone' in
Thy power' | to | declare',
That in' the | dim for'est
Thou heard''st a | low moan'ing,
And saw'st' a | bright la'dy | surpass'ing|ly fair'.—COLERIDGE.

3. The third, the Anapest, is exhibited in the word *cavalier'* (*x x a*).

There's a beau'|ty forev'|er unfad'|ingly bright',
Like the long' | sunny lapse' | of a sum'|mer day's light';
Shining on'. | shining on'. | by no shad'|ow made ten'|der,
Till love' | falls asleep' | in the same''|ness of splen'|dor.—MOORE.

A Cæsura is a pause in a verse.

Warms in the sun, || refreshes in the breeze,
Glows in the stars, || and blossoms in the trees.—Pope.

RHYME.

§ 623. Rhyme has been defined as the correspondence which exists between syllables containing sounds similarly modified.

It is not a mere ornament: it marks and defines the accent, and thereby strengthens and supports the rhythm. Its advantages have been felt so strongly, that no people have ever adopted an accented rhythm without also adopting rhyme.

The moon is in her summer glow,
But hoarse and high the breezes blow;
And, racking o'er her face, the cloud
Varies the tincture of her shroud.—Scott.

Here the last syllables of each line in the two couplets are said to *rhyme* with each other.

Fair queen! I will not blame thee now,
As once by Greta's fairy side;
Each little cloud that dimm'd thy brow
Did then an angel's beauty hide.—*Rokeby.*

Here the rhyming lines come alternately.

What is grandeur? what is power?
Heavier toil, superior pain;
What the bright reward we gain?
The grateful memory of the good.
Sweet is the breath of vernal shower;
The bee's collected treasure's sweet;
Sweet music's melting fall; but sweeter yet
The still, small voice of gratitude.—Gray.

Here the rhymes occur at wider intervals.

For two or more words to rhyme with each other, it is necessary,

1. *That the vowel be the same in both.*
2. *That the parts following the vowel be the same.*
3. *That the parts preceding the vowel be different.*

Beyond this, it is necessary that the syllables, to form a full and perfect rhyme, should be accented syllables. *Sky* and *lie* form good rhymes, but *sky* and merri*ly* bad ones, and *merrily* and *silly* worse. See Latham.

IMPERFECT RHYMES.

§ 624. 1. *None* and *own* are better rhymes than *none* and *man*, because there are degrees in amount to which vowels differ from one another, and the sounds of the *o* in *none* and *o* in *own* are more alike than the sounds of *o* in *none* and the *a* in *man*. In like manner, *breathe* and *teeth* are nearer to rhymes than *breathe* and *tease;* and *breathe* and *tease* are more alike in sound than *breathe* and *teal*. All this is because the sound of *th* in *teeth* is more allied to that of *th* in *breathe* than that of *s* in *tease;* and the *s* in *tease* is more allied to the same sound (*th*) than the *l* in *teal*. This shows that in imperfect rhymes there are degrees, and that some approach the nature of true rhymes more than others.

2. In matters of rhyme the letter *h* counts as nothing. *High* and *I*, *hair* and *air*, are imperfect rhymes, because *h* (being no articulate sound) counts for nothing, and so the parts before the vowels *i* and *a* are not different (as they ought to be), but identical.

> Whose generous children narrow'd not their *hearts*
> With commerce, given alone to arms and *arts*.—BYRON.

3. Words where the letters coincide, but the sounds differ, are only rhymes to the eye: *breathe* and *beneath* are in this predicament; so also are *cease* and *ease* (*eaze*.)

> In the fat age of pleasure, wealth, and *ease*,
> Sprang the rank weed, and thrived with large *increase*.—POPE.

4. If the sounds coincide, the difference of the letters is unimportant.

> They talk of principles, but notions *prize;*
> And all to one loved folly *sacrifice*.—POPE.

DOUBLE AND TRIPLE RHYMES.

§ 625. An accented syllable standing by itself, and coming under the conditions given above, constitutes a SINGLE RHYME. An accented syllable followed by an unaccented one, coming under the conditions given above, constitutes a DOUBLE RHYME.

> When LOVE came first to earth, the SPRING
> Spread rose-buds to re*ceive him;*
> And back, he vow'd, his flight he'd wing
> To heaven, if she should *leave him*.

But Spring departing, saw his faith
Pledged to the next new-*comer;*
He revel'd in the warmer breath
And richer bowers of Summer.

The sportive Autumn claim'd by rights
An Archer for her *lover;*
And even in Winter's dark, cold nights,
A charm he could dis*cover.*

Her routs, and balls, and fireside joy,
For this time were his *reasons;*
In short, Young Love's a gallant boy
That likes all times and *seasons.*—Campbell.

An accented syllable followed by two unaccented ones, and coming under the conditions stated above, constitutes a Treble Rhyme.

Oh ye immortal gods! what is the*ogony?*
Oh thou, too, immortal man! what is phi*lanthropy?*
Oh world that was and is! what is cos*mogony?*
Some people have accused me of mis*anthropy,*
And yet I know no more than the ma*hogany*
That forms this desk of what they mean: ly*canthropy*
I comprehend; for, without transformation,
Men become wolves on any slight occasion.—Byron.

Middle Rhyme.

§ 626. Middle Rhyme is that which exists between the last accented syllables of the two sections of a line.

Happy, ye sons of busy life,
Who, equal to the bustling strife,
No other view regard,
Ev'n when the wish'd end's denied;
Yet, when the busy means are plied,
They bring their own reward:
While I, a hope-abandon'd wight,
Unfitted with an aim,
Meet every sad returning night
And joyless morn the same!
You, *bustling* and *jostling,*
Forget each care and pain;
I, *listless* yet *restless,*
Find every prospect vain!—Burns.

And now there came both mist and snow,
And it grew wondrous cold;
And ice, mast-*high,* came floating *by*
As green as emerald.

The ice was *here*, the ice was *there*,
The ice was all around:
It crack'd and *growl'd*, and roar'd and *howl'd*
Like noises in a swound.—COLERIDGE.

SECTIONAL RHYME.

§ 627. SECTIONAL RHYME is that which exists between syllables contained in the same section.

Will stoode for *skill*, | and law obeyed lust;
Might trode down *right*; | of king there was no feare.—FERRERS.

Lightly and *brightly* breaks away
The morning from her mantle gray.—BYRON.

So many as love me, and use me aright,
With *treasure* and *pleasure* I richly requite.—TUSSER.

INVERSE RHYME.

§ 628. INVERSE RHYME is that which exists between the last accented syllable of the first section and the first accented syllable of the second.

The piper *loud* and *louder* blew;
The dancers *quick* and *quicker* flew.—BURNS.

These steps both *reach*, and *teach* thee shall
To come by *thrift*, to *shift* withal.—TUSSER.

WORD-MATCHING.

§ 629. "There is in Eastern poetry a kind of word-rhyming or word-matching, in which every word of a line is answered by another of the same measure and rhyme in the other line of the distich."

She drove her *flock* o'er *mountains*,
By grove, or *rock*, or *fountains*.

Now, O now I needs must *part*,
*Part*ing though I *absent* mourn;
Absence can no *joy* impart,
Joy once fled can ne'er return.

ALLITERATION.

§ 630. ALLITERATION is the repetition of the same letter at the commencement of two or more words, or at short intervals; as,

Who often, but without success, have pray'd
For *apt alliteration's artful aid*.

Alliteration is the distinctive characteristic of the Anglo-Saxon, and, indeed, of all the Gothic metres.

Rathe was gefylled
Heah cyninge's *hæs*, *him* was *haling* leoht.
Quick was fulfill'd
The high king's 'hest, around him was holy light.—Cædmon.

On *last legdun*, *lathum leodum*.
At foot they laid on the loathed bonds.
Brunanburgh War Song.

As one that *r*unnes beyond his *r*ace and *r*ows beyond his *r*each.
Bourcher.

When *b*ound to some *b*ay
In the *b*illowy ocean,
O'er *s*ea rolling *s*urges
The *s*ailors are *s*teering,
God *w*eighs on his *w*aters
Their *w*andering bark,
And *w*afts them *w*ith *w*inds
On their *w*atery *w*ay.

TASK POETRY.

§ 631. The following is a task poem of George Herbert's. The task is, that the last words of the latter two lines of each verse are formed by dropping letters from the last words of the former ones:

Inclose me still, for fear I *start*,
Be to me rather sharp and *tart*,
Than let me want thy hand and *art*.
Such sharpness shows the sweetest *friend*,
Such cuttings rather heal than *rend*,
And such beginnings touch their *end*.

The following task distich is formed of three lines of the fragments of words, so that those of the middle one read with either of the other two:

cur- f- w- d- dis- and p-
A -sed -iend -rought -eath -ease -ain.
bles- fr- b- br- and ag-

A cursed fiend wrought death, disease, and pain;
A blessed friend brought breath and ease again.

BLANK VERSE.

§ 632. Rhyme is not essential to English verse. It is an ornament, and something more. Final rhyme has been called a "time-beater:" it separates each verse from the others by a distinct boundary, and thus contributes to the measure. Still, it is

not essential. Measures, where there are no rhymes, are called Blank Verse. It is a general rule that every verse shall end with an important word.

All night the dreadless angel, unpursued,
Through heaven's wide champaign held his way; till Morn,
Waked by the circling Hours, with rosy hand
Unbarr'd the gates of light.—Milton.

The rolling year
Is full of Thee. Forth in the pleasing spring
Thy beauty walks, thy tenderness and love.
Wide flush the fields, the softening air is balm,
Echo the mountains round, the forest smiles,
And every sense and every heart is joy.—Thomson.

POETICAL LICENSE.

§ 633. The Rules of Syntax are sometimes traversed by the practice of the poets.

1. The verb precedes the nominative; as,

Sunk was the *sun*, and up the eastern heaven,
Like maiden on a lonely pilgrimage,
Moved the meek star of eve.—Milman.

2. The verb follows the accusative; as,

His *prayer* he *saith*, this holy man.—Keats.

3. The noun precedes the adjective; as,

'Twas in youth, that hour of dreaming,
Round me *visions fair* were beaming.—Mrs. Norton.

4. The infinitive mode precedes the governing word; as,

When first thy sire, *to send* on earth
Virtue, his darling child, designed.—Gray.

5. An intransitive verb is placed at the beginning of a sentence; as,

Air blacken'd, *roll'd* the thunder, *groan'd* the ground.—Dryden.

6. Adverbs precede the words which they qualify; as,

The plowman *homeward* plods his weary way.—Gray.

7. The preposition follows its governing word; as,

"Where echo walks steep *hills among*."

8. The article is often omitted; as,

"What dreadful pleasure! there to stand, sublime,
Like shipwreck'd mariner on desert coast."

9. Compound epithets are frequently used; as,

O music! *sphere-descended* maid!—Collins.

10. A positive is joined with a comparative; as,

"*Near*, and *more near*, the intrepid beauty press'd."

11. After a pronoun its representative noun is repeated; as,

"*It* ceased the melancholy *sound*."

12. The relative is omitted; as,

"'Tis Fancy, in her fiery car,
Transports me to the thickest war!"

13. The antecedent is omitted; as,

"Who never fasts, no banquet e'er enjoys."

14. Intransitive verbs are made to govern the objective; as,

"Still in harmonious intercourse they *lived*
The rural *day*, and *talk'd* the flowing *heart*."

15. The uncompounded form of the first and third persons imperative is used; as,

"*Turn we* a moment Fancy's rapid flight."

"*Fall he* who must beneath a rival's arms."

16. In the compound tenses the auxiliary only is used; as,

"What for ourselves we *can* is always ours."

17. The idioms of other languages are used; as,

"For not to have been dipp'd in Lethe's lake
Could save the son of Thetis *from to die*."

"He came; and, standing in the midst, explain'd
The *peace rejected*, but the *truce detain'd*."

18. Antiquated words and modes of expression are used; as,

"Shall I receive by gift what of my own,
When where *likes me best* I can command."

"In *sooth*, he was a strange and wayward *wight*."

Some of these forms are not peculiar to poetry.

ELISION.

§ 634. Elision, Latin *elido*, to strike off, is a general term for certain Euphonic Figures, in which there is an omission of a letter or letters. See § 160.

'*Twas* theirs alone to dive into the plan
That truth and mercy had reveal'd to man.—Cowper.

Hence British poets, too, the priesthood shared,
And *ev'ry* hallow'd Druid was a bard.—Cowper.

For want of faith,
Down the steep precipice of wrong he slides:
There's nothing to support him in the right.—Young.

Who durst defy *th'* Omnipotent to arms?—Milton.

Because the Father, *t'* whom in Heaven supreme?—Milton.

CHAPTER II.

IAMBIC MEASURES.

IAMBIC MONOMETER.

Formula x a.

§ 635. In the following extract the two accented lines are each composed of a single Iambus.

'Twas on a day,
When the immortals at their banquet lay,
The bowl'
Sparkled with starry dew;
The weeping of those myriad urns of light,
Within whose orbs the almighty Power,
At Nature's dawning hour,
Stored the rich fluid of ethereal soul!
Around'
Soft odorous clouds that upward wing their flight
From Eastern isles, &c.—MOORE.

Formula x a+.

In the following stanzas the three accented lines consist of an Iambus and an additional syllable.

The day had sunk in dim showers,
But midnight now, with lustre meek,
Illumined all the pale flowers,
Like hope that lights a mourner's cheek:
I said', while
The moon's' smile
Played o'er a stream in dimpling bliss,
"The moon' looks
On many brooks
The brook can see no moon but this."
And thus, I thought, our fortunes run;
For many a lover looks to thee:
While, oh! I feel there is but *one*,
One Mary in the world for me!—MOORE.

IAMBIC DIMETER.

Formula x a x 2.

§ 636. In the following extract the accented lines are composed of two Iambics.

Wheel the wild dance
While lightnings glance,
  And thunders rattle loud!
And call′ the brave′
To blood′y grave′,
  To sleep without a shroud!
Our air′y feet′,
So light′ and fleet′,
  They do not bend the rye
That sinks its head when whirlwinds rave,
And swells again in eddying wave,
  As each wild gust goes by;
But still′ the corn′,
At dawn of morn
  Our fatal steps that bore,
At eve′ lies waste′,
A tram′pled paste′
  Of black′ning mud and gore!—Scott.

Formula $x\ a \times 2+$.

In this extract the accented lines are composed of two Iambics and an additional syllable.

Could love′ forev′er
Run like′ a riv′er,
And Time's′ endeav′or
  Be tried in vain,
No oth′er pleas′ure
With this′ could meas′ure,
And, like′ a treas′ure,
  We'd hug′ the chain′.

But since′ our sigh′ing
Ends not′ in dy′ing,
And, form′d′ for fly′ing,
  Love plumes his wing;
Then, for′ this rea′son,
Let's love′ a sea′son,
But let that season
  Be only spring.—Byron.

IAMBIC TRIMETER.

Formula $x\ a \times 3$.

§ 637. In this extract the accented lines are composed of three Iambics.

We stand among the fallen leaves,
  Young chil′dren at′ our play′,
And laugh to see the yellow things
  Go rust′ling on′ their way′:

Right merrily we hunt them down,
The au'tumn winds' and we';
Nor pause to gaze where snow-drifts lie,
Or sun'beams gild' the tree':
With dancing feet we leap along
Where with'er'd boughs' are strewn;'
Nor past nor future checks our song—
The pres'ent is' our own'!—Mrs. NORTON.

Formula $x\ a \times 3+$.

In this extract the accented lines are composed of three Iambics, with an additional syllable.

Then out' spake brave' Hora'tius,
The captain of the gate:
To ev'ry man upon this earth,
Death cometh soon or late!
And how' can man' die bet'ter
Than facing fearful odds
For the ash'es of' his fa'thers,
And the temple of his gods?—MACAULAY.

IAMBIC TETRAMETER.

Formula $x\ a \times 4$.

§ 638. In the following the law of the measure is, that there should be four Iambics in each line. Instead of an Iambus, there is occasionally a Trochee, as in the first foot. This is the common octosyllabic verse.

Child of the country! free as air
Art thou', and as' the sun'shine fair':
Born, like' the li'ly, where' the dew'
Lies odorous when the day is new;
Fed 'mid the May-flowers, like the bee;
Nursed to sweet music on the knee;
Lull'd in the breast to that glad tune
Which winds make 'mong the woods of June:
I sing of thee! 'Tis sweet to sing
Of such a fair and gladsome thing.

Child of the town! for thee I sigh;
A gilded roof's thy golden sky;
A carpet is thy daisied sod;
A narrow street thy boundless road;
Thy rushing deer's the clattering tramp
Of watchmen; thy best light's a lamp;
Through smoke, and not through trellis'd vines
And blooming trees, thy sunbeam shines:

I sing of thee in sadness! Where
Else is wreck wrought in aught so fair?—Allan Cunningham.

Formula $x\ a \times 4+$.

In this extract the accented lines are composed of four iambics and an additional syllable.

Wee, sleek'|it, cow'|rin', tim'|'rous beas'|tie!
O what a panic's in thy breastie!
Thou needna start awa' sae hasty,
Wi' bickering brattle!
I wad be laith to rin an' chase thee
Wi' murdering pattle!

I'm tru'ly sor'ry man's' domin'ion
Has bro'ken Na'ture's so'cial un'ion,
An' jus'tifies' that ill' opin'ion,
Which makes thee startle
At me', thy poor' earth-born' compan'ion,
An' *fellow-mortal!*—Burns.

IAMBIC PENTAMETER.

Formula $x\ a \times 5$.

§ 639. In these extracts the law of the measure is, that each line should consist of five Iambics. This is called Heroic measure.

Dim as' | the bor'|row'd beams' | of moon' | and stars
To lone'ly, wea'ry, wan'd'ring trav'elers'
Is Reason to the soul! and as on high
Those rolling fires discover but the sky,
Not light, as here; so Reason's glimmering ray
Was lent, not to assure our doubtful way,
But guide us upward to a better day.—Dryden.

O unexpected stroke! worse than of Death!
Must I leave thee, Paradise? thus leave
Thee, native soil? these happy walks and shades,
Fit haunt of gods? where I had hoped to spend
Quiet, though sad, the respite of that day
That must be mortal to us both! O flowers!
That never will in any other climate grow,
My early visitation and my last
At even; which I bred up with tender hand
From the first opening bud, and gave ye names:
Who now shall rear ye to the sun? or rank
Your tribes, and water from the ambrosial fount?
Thee, lastly, nuptial bower! by me adorn'd
With what to sight or smell was sweet! from thee

How shall I part? and whither wander down
Into a lower world, to this obscure
And wild? How shall we breathe in other air
Less pure, accustom'd to immortal fruits?—Milton.

Formula $x\ a \times 5+$.

In the following extract the accented lines are composed of five Iambics and an additional syllable.

Day-stars', | that ope' | your eyes' | with morn' | to twink'|le,
From rain'bow gal'axies' of earth's' crea'tion,
And dew'-drops o'er' her love'ly al'tars sprink'le
As a libation.

Ye matin worshipers, who, bending lowly
Before the uprisen sun, God's lidless eye,
Throw from your chalices a sweet and holy
Incense on high!

'Neath cloister'd boughs each floral bell that swingeth,
And tolls its perfume on the passing air,
Makes Sabbath in the fields, and ringeth
A call to prayer!

Not to that dome where sculptured arch and column
Attest the feebleness of mortal hand;
But to that fane, most catholic and solemn,
Which God hath plann'd!

To that cathedral, boundless as our wonder,
Whose quenchless lamps the sun and moon supply;
Whose choirs the winds and waves; whose organ, thunder;
Whose dome the sky!

Horace Smith.

IAMBIC HEXAMETER.

Formula $x\ a \times 6$.

§ 640. In this measure there are six Iambics. It is usually called the Alexandrine. The last line of the Spenserian stanza is of this character.

When Phœ'|bus lifts' | his head' | out of' | the win'|ter's wave',
No sooner doth the earth her flow'ry bosom brave,
At such time as the year brings on the pleasant spring,
But hunts-up to the morn the feather'd sylvans sing;
And in the lower grove, as on the rising knoll,
Upon the highest spray of ev'ry mounting pole,
Those quiristers are perch'd with many a speckled breast:
Then from her burnish'd gate the goodly glittering East
Gilds every lofty top, which late the humorous Night
Bespangled had with pearl, to please the Morning's sight;

On which the mirthful quires, with their clear open throats,
Unto the joyful morn so strain their warbling notes
That hills and valleys ring, and even the echoing air
Seems all composed of sounds about them every where.

DRAYTON.

IAMBIC HEPTAMETER.

Formula $x\ a \times 7$.

§ 641. In the following extract the lines are composed of seven Iambics.

She sits′ | beneath′ | the el′|der shade′ | in that′ | long mor′|tal swoon′,
And piteously on her wan cheek looks down the gentle moon;
And when her senses are restored, whom sees she at her side
But her, believed in childhood to have wander'd off and died!

In these small hands, so lily-white, is water from the spring.
And a grateful coolness drops as from an angel's wing;
And to her mother's pale lips her rosy lips are laid,
While these long, soft eye-lashes drop tears on her hoary head.

She stirs not in her child's embrace, but yields her old gray hairs
Unto the heavenly dew of tears, the heavenly breath of pray'r;
No voice hath she to bless her child till that strong fit go by,
But gazeth on the long-lost face, and then upon the sky.

The Sabbath morn was beautiful, and the long Sabbath day;
The ev'ning star rose beautiful when daylight died away;
Morn, day, and twilight, this lone glen flow'd over with delight,
But the fullness of all mortal joy hath bless'd the Sabbath night!

WILSON.

Formula $x\ a \times 7+$.

In this extract there are seven Iambics and an additional syllable.

Had El′|len lost′ | her mirth′? | Oh no′! | but she′ | was sel′|dom cheer′|ful;
And Edward look'd as if he thought that Ellen's mirth was fearful:
So gentle Ellen now no more could make this sad house cheery;
And Mary's melancholy ways drove Edward wild and weary.

COLERIDGE.

TROCHAIC MEASURES.

TROCHAIC MONOMETER.

Formula $a\ x$.

§ 642. In the following extract the accented lines are composed of a single Trochee.

From walk to walk, from shade to shade;
From stream to purling stream convey'd,

Through all the mazes of the grove,
Through all the mingling tracks I rove,
Turn'ing,
Burn'ing;
Chang'ing,
Rang'ing;
Full of grief and full of love!—Addison.

Formula a x ×.

In this extract there is in the accented lines one Trochee, with an additional syllable.

What sounds were heard?
What scenes appear'd
O'er all the dreary coasts?
Dread'ful gleams,
Dis'mal screams;
Fires' that glow,
Shrieks' of woe;
Sul'len moans,
Hol'low groans;
And cries of tortured ghosts!—Pope.

TROCHAIC DIMETER.

Formula a x × 2.

§ 643. In the following extract the accented lines consist of two Trochees.

On a bank, beside a willow,
Heaven her covering, earth her pillow,
Sad Aminta sigh'd alone;
From the cheerless dawn of morning,
Till the dews of night returning,
Sighing, thus she made her moan:
Hope' is ban'ish'd,
Joys' are van'ish'd;
Damon, my beloved, is gone!—Dryden.

Formula a x × 2 +.

In this extract there are in the accented lines two Trochees and an additional syllable.

All' that's | bright' must | fade:
The brightest still the fleetest;
All' that's bright' must fade,
But to be lost when sweetest.
Stars' that shine' and fall,
The flower that drops in springing;

These, alas! are types of all
To which our hearts are clinging.
All that's bright must fade:
The brightest still the fleetest;
All that's sweet was made
But to be lost when sweetest!—MOORE.

TROCHAIC TRIMETER.

Formula $a\,x \times 3$.

§ 644. In the following extract the accented lines are composed of three Trochees.

When' a|round' thee, | dy'ing,
Au'tumn leaves' are ly'ing,
Oh then remember me!
And' at night' when gaz'ing
On' the gay' hearth blaz'ing,
Oh still remember me!
Then' should mu'sic, steal'ing
All' the soul' of feel'ing,
To' thy heart' appeal'ing,
Draw one tear from thee;
Then let memory bring thee
Strains' I used' to sing' thee,
Oh remember me!—MOORE.

Formula $a\,x \times 3+$.

In each of these lines there are three Trochees and an additional syllable.

Un'der|neath' this | mar'ble | hearse
Lies' the sub'ject of' all verse:
Sidney's sister, Pembroke's mother;
Death, ere thou hast slain another
Learn'd', and fair', and good' as she,
Time' shall throw' his dart' at thee!—BEN JONSON.

TROCHAIC TETRAMETER.

Formula $a\,x \times 4$.

§ 645. The accented lines are composed of four Trochees.

Then' her | coun'te|nance' all | ov'er
Pale again as death did prove;
But' he clasp'd' her like' a lov'er,
And he cheer'd her soul with love.
So' she strove' against' her weak'ness,
Though at times her spirit sank;
Shaped' her heart' with wom'an's meek'ness
To all duties of her rank.

And' a gen'tle con'sort made' he;
And her gentle mind was such
That' she grew' a no'ble la'dy,
And the people loved her much.
But' a troub'le weigh'd' upon' her,
And perplex'd her night and morn,
With' the bur'den of' an hon'or
Unto which she was not born.—TENNYSON.

Formula $a\,x \times 4+$.

The accented lines consist of four Trochees and an additional syllable.

Turn thee, fond mother!
From thy dead, oh turn!
Linger not, young brother,
Here to dream and mourn.
On'ly | kneel' once | more' a|round' the | sod,
Kneel', and bow' submit'ted hearts' to God!
Mrs. HEMANS.

TROCHAIC PENTAMETER.

Formula $a\,x \times 5$.

§ 646. The accented lines consist of five Trochees.

Then methought I heard a hollow sound
Gathering up from all the lower ground,
Nar'rowing | in' to | where' they | sat' as|sem'bled,
Low', vo|lup'tuous | mu'sic | wind'ing | trem'bled,
Woven in circles. They that heard it sigh'd,
Panted hand-in-hand, with faces pale,
Swung themselves, and in low tones replied;
Till the fountain spouted, showering wide
Sleet of diamond-drift and pearly hail:
Then the music touch'd the gates, and died!—TENNYSON.

TROCHAIC HEXAMETER.

Formula $a\,x \times 6$.

§ 647. The following lines are composed of six Trochees.

"On' a | mount'ain, | stretch'd' be|neath' a | hoa'ry | wil'low,
Lay' a shep'herd swain', and view'd' the roll'ing bil'low."

TROCHAIC HEPTAMETER.

§ 648. *Formula* $a\,x \times 7+$.

Here' a|bout' the | beach' I | wan'der'd, | nour'ish|ing' a | youth' sublime
With the fairy tales of science, and the long results of time;

When the centuries behind me like a fruitful land reposed,
When I clung to all the Present for the promise that it closed;
When I dipp'd into the Future far as human eye could see,
Saw the vision of the world, and all the wonder that would be:
In the spring a feeble crimson comes upon the robin's breast;
In the spring the wanton lapwing gets himself another nest;
In the spring a livelier iris changes on the banish'd dove;
In the spring a young man's fancy lightly turns to thoughts of love:
Then her cheek was pale and thinner than should be for one so young,
And her eyes on all my motions with a mute observance hung.
And I said, "My cousin Amy, speak, and speak the truth to me;"
"Trust me, cousin, all the current of my being sets to thee!"

TENNYSON.

ANAPESTIC MEASURES.

ANAPESTIC MONOMETER.

Formula $x\,x\,a$.

§ 649. Each of the following lines consists of a single Anapest.

"In a sweet'
Resonance'
All their feet'
In the dance'
All the night'
Tinkled light'."

ANAPESTIC DIMETER.

Formula $x\,x\,a \times 2$.

§ 650. Each of the following lines is composed of two Anapests.

"In my rage' | shall be seen'
The revenge' of a queen'!"

Formula $x\,x\,a\,2+$.

In the following lines there are two Anapests and an additional syllable.

He is gone' | on the mount'|ain,
He is lost' to the for'est,
Like a summer-dried fountain,
When our need was the sorest:
Like the dew on the mountain,
Like the foam on the river;
Like the bubble on the fountain,
Thou art gone, and forever!—SCOTT.

ANAPESTIC TRIMETER.

Formula $x\,x\,a \times 3$.

§ 651. In the following accented lines there are three Anapests.

Oh ye woods′ | spread your branch′|es apace′ ;
To your deepest recesses I fly ;
I would hide′ with the beasts′ of the chase′ ;
I would vanish from every eye !
Yet my reed shall resound through the grove
With the same sad complaint it begun ;
How she smiled, and I could not but love :
Was faithless, and I am undone !—SHENSTONE.

ANAPESTIC TETRAMETER.

Formula $x\,x\,a \times 4$.

§ 652. In the following lines there are four Anapests.

Through the depths′ | of Loch Kat′|rine the steed′ | shall career′ ;
O′er the Peak′ of Ben Lo′mond the gal′ley shall steer′ ;
And the rocks of Craig Royston like icicles melt,
Ere our wrongs be forgot, or our vengeance unfelt !—SCOTT.

Formula $x\,x\,a \times 4+$.

Here there is an additional syllable.

If they rob′ | us of name′ | and pursue′ | us with bea′|gles,
Give their roof to the flame and their flesh to the eagles,
While there's leaves in the forest and foam on the river,
MacGregor, despite them, shall flourish forever !—SCOTT.

AMPHIBRACH MEASURES.

AMPHIBRACH MONOMETER.

Formula $x\,a\,x$.

§ 653. The accented lines are composed of a single Amphibrach.

Whisperings heard by wakeful maids,
To whom the night-stars guide us ;
Stolen walks through moonlight,
With those we love beside us :
Hearts beat′ing
At meet′ing ;
Tears start′ing
At part′ing ;
Oh sweet youth, how soon it fades !
Sweet joys of youth, how fleeting !—MOORE.

AMPHIBRACH DIMETER.

Formula $x\,a\,x \times 2$.

§ 654. The accented lines are composed of two Amphibrachs.

The black′ bands | came o′ver
The Alps and their snow;
With Bour′bon, | the rov′er,
They pass'd the broad Po:
We [have] beat′en all foe′men,
We [have] captured a king;
We [have] turn'd′ back on no′ men,
And so let us sing:
The Bour′bon forev′er!
Though penniless all,
We'll [have] one′ more endeav′or
At yonder old wall.—Byron.

AMPHIBRACH TRIMETER.

Formula $x\,a\,x \times 3$.

§ 655. The accented lines are composed of three Amphibrachs.

A con′quest, | how hard′ and | how glo′rious!
Though fate had fast bound her
With Styx nine times round her!
Yet mu′sic and love′ were victo′rious!—Pope.

Formula $x\,a\,x \times 3-$.

Here one syllable is wanting.

Ye shep′herds, | so cheer′ful | and gay′,
Whose flocks never carelessly roam,
Should Corydon's happen to stray,
Oh call the poor wanderers home.
Allow me to muse and to sigh,
Nor talk of the change that ye find;
None once was so watchful as I;
I have left my dear Phyllis behind.—Shenstone.

AMPHIBRACH TETRAMETER.

§ 656. *Formula* $x\,a\,x \times 4$.

[Thanks], my lord′, for | your ven′ison; | for fin′er | nor fat′ter
Ne'er ranged′ in the for′est nor smoked′ on the plat′ter:
The flesh was a picture for painters to study,
The fat was so white and the lean was so ruddy.
[Though] my stomach was sharp, I could scarce help regretting
To spoil such a delicate picture by eating.—Goldsmith.

Formula $x\,a\,x \times 4-$.

The accented lines are composed of four Amphibrachs, wanting one syllable.

But meeter for thee, gentle lover of nature,
To lay′ down | thy head′ like | the meek′ moun|tain lamb′;
When wilder'd he drops from some cliff huge in stature,
And draws′ his | last sob′ by | the side′ of | his dam′.
And more stately thy couch by this desert lake lying,
Thy obsequies sung by the gray plover flying,
With one faithful friend to witness thy dying,
In the arms of Helvellyn and Catchedicam.—SCOTT.

DACTYLIC MEASURES.

DACTYLIC MONOMETER.

§ 657. *Formula* $a\,x\,x$.

"Fear′fully,
Tear′fully,
She hasten'd on her way."

DACTYLIC DIMETER.

Formula $a\,x\,x \times 2$ and $a\,x\,x \times 2-$.

§ 658. In the following the lines 1, 3, 5, &c., consist of two Dactyls, and the lines 2, 4, 6, &c., consist of two Dactyls wanting the last syllable.

Pi′broch of | Don′uil Dhu,
Pibroch of Donuil,
Wake′ thy | wild voice′ anew,
Summon Clan-Conuil.
Come away, come away!
Hark to the summons!
Come in your war-array,
Gentles and commons!

Come from the deep glen, and
From mountain so rocky;
The war-pipe and pennon
Are at Inverlochy.
Come every hill-plaid, and
True heart that wears one;
Come every steel blade, and
Strong hand that bears one!

Leave untended the herd,
The flock without shelter;
The corpse uninterr'd,
The bride at the altar;

Leave the deer, leave the steer,
Leave nets and barges;
Come with your fighting gear,
Broadswords and targes!
Come as the winds come, when
Forests are rended;
Come as the waves come, when
Navies are stranded:
Faster come, faster come,
Faster and faster!
Chief, vassal, page, and groom,
Tenant and master.
Fast they come, fast they come:
See how they gather!
Wide waves the eagle plume,
Blended with heather.
Cast your plaids, draw your blades;
Forward each man set!
Pibroch of Donuil Dhu,
Knell for the onset!—Scott.

DACTYLIC TRIMETER.

§ 659. *Formula* $a\,x\,x\times 3$ and $a\,x\,x\times 3-$.

"Peace' to thee, isle' of the o'cean!
Peace' to thy breez'es and bil'lows!"

DACTYLIC TETRAMETER.

§ 660. *Formula* $a\,x\,x\times 4$.

Hail to the chief who in triumph advances!
Hon'or'd and | bless''d be the | ev'er-green | pine!
Long' may the tree' in his ban'ner that glanc'es
Flourish, the shelter and grace of our line!
Heaven send it happy dew,
Earth lend it sap anew,
Gayly to bourgeon and broadly to grow;
While every Highland glen
Sends our shout back agen,
"Roderigh Vich Alpine Dhu, ho! ieroe!"—Scott.

DACTYLIC HEXAMETER.

§ 661. The last line in each verse is a Spondee. The accented lines have five Dactyls.

This' is the | for'est pri|me'val; but | where' are the | hearts' that be|neath it
Leap'd' like the roe', when it hears' in the wood'land the voice' of the hunts-
Where is the thatch-roofed village, the home of Acadian farmers? [man?

Men whose lives glided on like rivers that water the woodlands,
Darken'd by shadows of earth, but reflecting an image of Heaven?

LONGFELLOW.

CHAPTER III.

COMBINED MEASURES.

THE SPENSERIAN STANZA.

§ 662. THIS consists of nine Iambic lines, the eight first being Heroics, and the ninth an Alexandrine. The law of the rhyme may be seen in the following:

I care not, Fortune, what you me deny:
You can not rob me of free Nature's grace;
You can not shut the windows of the sky,
Through which Aurora shows her bright'ning face;
You can not bar my constant feet to trace
The woods and lawns by living stream at eve;
Let health my nerves and finer fibres brace,
And I their toys to the *great children* leave:
Of fancy, reason, virtue, naught can me bereave.—THOMSON.

A STANZA is a combination of several lines constituting the regular division of a poem.

GAY'S STANZA.

§ 663. The formula for the odd lines is $x\ a \times 3+$; for the even lines, $x\ a \times 3$. The rhymes are alternate, and the odd rhymes double.

"'Twas when the seas were roaring
With hollow blasts of wind,
A damsel lay deploring,
All on a rock reclined;
Wide o'er the foaming billows
She cast a wistful look;
Her head was crown'd with willows,
That trembled o'er the brook."

ELEGIAC OCTOSYLLABICS.

§ 664. These are the same as the common octosyllabics (see § 637), except that the rhymes are regularly alternate, and the verses are arranged in stanzas.

And on her lover's arm she leant,
  And round her waist she felt it fold;
And far across the hills she went,
  In that new world which now is old:
Across the hills and far away,
  Beyond their utmost purple rim;
And deep into the dying day
  The happy princess followed him.—Tennyson.

OCTOSYLLABIC COUPLETS.

§ 665. Four measures, *x a*, with pairs of rhymes. See § 637.

OCTOSYLLABIC TRIPLETS.

§ 666. Four measures, *x a*, with three rhymes regularly in succession.

A still, small voice spake unto me:
"Thou art so full of misery,
Were it not better not to be?"

Then to the still, small voice I said:
"Let me not cast in endless shade
What is so wonderfully made!"—Tennyson.

HEROIC COUPLETS.

§ 667. Five measures, *x a*, with pairs of rhymes. See § 638.

HEROIC TRIPLETS.

§ 668. Five measures, *x a*, with three rhymes in succession.

By this the brides are waked, their grooms are dress'd;
All Rhodes is summon'd to the nuptial feast:
All but myself, the sole unbidden guest.—Dryden.

ELEGIAC HEROICS.

§ 669. These are the same as the common heroics, except that the lines regularly alternate, and are arranged in stanzas.

The curfew tolls the knell of parting day,
  The lowing herds wind slowly o'er the lea;
The plowman homeward plods his weary way,
  And leaves the world to darkness and to me.—Gray.

RHYME ROYAL.

§ 670. Seven lines of heroics, with the last two rhymes in succession, and the five first recurring at intervals. It admits of varieties, according to the distribution of the five first rhymes.

For, lo! the sea that fleets about the land,
And like a girdle clips her solid waist,
Music and measure both doth understand
For his great crystal eye is always cast
Up to the moon, and on her fixeth fast;
And as she in her pallid sphere,
So danceth he about the centre here.—Sir JOHN DAVIS.

§ 671. OTTAVA RIMA.

Morgante had a palace in his mode,
Composed of branches, logs of wood, and earth,
And stretch'd himself at ease in this abode,
And shut himself at night within his berth.
Orlando knock'd, and knock'd again, to goad
The giant from his sleep; and he came forth
The door to open like a crazy thing,
For a rough dream had shook him slumbering.—BYRON.

§ 672. TERZA RIMA.

Many are poets who have never penn'd
Their inspiration, and, perchance, the best:
They felt, and loved, and died, but would not lend
Their thoughts to meaner beings; they compress'd
The God within them, and rejoin'd the stars
Unlaurel'd upon earth, but far more bless'd
Than those who are degraded by the jars
Of passion, and their frailties linked to fame,
Conquerors of high renown, but full of scars.—BYRON.

ALEXANDRINES.

§ 673. Six measures, $x\ a$, with rhyme. The name is said to be taken from the fact that early romances upon the deeds of Alexander of Macedon, of great popularity, were written in this metre. See § 639.

BALLAD STANZA.

§ 674. This consists of four lines. The first is composed of four Iambics, formula $x\ a \times 4$. The second is composed of three Iambics, formula $x\ a \times 3$. The third and fourth are like the first and second.

The Past and Present here unite
Beneath Time's flowing tide;
Like footprints hidden by a brook,
But seen on either side.—LONGFELLOW.

§ 675. RHOMBIC MEASURES.

Ah me!
Am I the swain
That, late from sorrow free,
Did all the cares on earth disdain?
And still untouch'd, as at some safer games,
Play'd with the burning coals of love and beauty's flames?
Was't I could drive and sound each passion's secret depth at will,
And from those huge o'erwhelmings rise by help of reason still?
And am I now, O heavens! for trying this in vain,
So sunk that I shall never rise again?
Then let despair set sorrow's string
For strains that doleful be,
And I will sing
Ah me! WITHER.

COMMON METRE.

§ 676. The first line consists of four Iambics, formula $x\ a \times 4$. The second line consists of three Iambics, formula $x\ a \times 3$. The stanza consists of four lines, which rhyme alternately.

Happy the heart where graces reign,
Where love inspires the breast;
Love is the brightest of the train,
And strengthens all the rest.—WATTS.

LONG METRE.

§ 677. The four lines which compose a stanza are of equal length, each consisting of four Iambics, the formula being $x\ a \times 4$. The lines rhyme sometimes alternately and sometimes in couplets.

The billows swell, the winds are high,
Clouds overcast my wint'ry sky;
Out of the depths to Thee I call;
My fears are great, my strength is small.—COWPER.

SHORT METRE.

§ 678. The stanza consists of four lines. The first, second, and fourth consist of three Iambics; the formula is $x\ a \times 3$. The third of four Iambics; the formula is $x\ a \times 4$.

I love thy kingdom, Lord,
The house of thine abode;
The Church our bless'd Redeemer saved
With his own precious blood!—DWIGHT.

HALLELUJAH METRE.

§ 679. The stanza consists of eight lines. The first four consist of three Iambics; the last four of two Iambics.

Yes, the Redeemer rose!
The Savior left the dead;
And o'er our hellish foes
High raised his conquering head:
In wild dismay,
The guards around
Fall to the ground,
And sink away.—Doddridge.

Besides these, there are Combinations of Iambic Measures, Trochaic Measures, and Anapestic Measures. Each kind can be easily ascertained from the descriptions already given.

EXERCISES UNDER PART VIII.

POETICAL ANALYSIS.

§ 680. Poetical Analysis is that process by which the Poetical Forms of a passage are distinguished and named according to their descriptions in Part VIII.

EXAMPLES.

1 Bird of the wilderness,
Blithesome and cumberless,
Sweet be thy matin o'er moorland and lea!
Emblem of happiness,
Blessed is thy dwelling-place,
O to abide in the desert with thee!
Wild is thy lay and loud,
Far in the downy cloud,
Love gives it energy, love gave it birth;
When on thy dewy wing,
Where art thou journeying?
Thy lay is in heaven, thy love is on earth.—Hogg.

The first and second lines are each composed of two dactyls. A dactyl consists of one accented and two unaccented syllables. See § 622. The third line is composed of three dactyls and an additional syllable. The fourth and fifth, the seventh and eighth, the tenth and the eleventh, are like the two first. The

sixth, ninth, twelfth, are like the third, the twelfth having an additional syllable at the commencement.

Analyze the following, and state what are the feet composing the several lines, and what are the definitions of the several feet which enter into the composition of the lines; what are the rhymes, if any, and what are the number of lines that compose a stanza.

2. If I had thought thou couldst have died,
I might not weep for thee;
But I forgot, when by thy side,
That thou couldst mortal be.
It never through my mind had pass'd
The time would e'er be o'er,
And I on thee should look my last,
And thou shouldst smile no more.—WOLFE.

3. High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence.—MILTON.

4 Triumphal arch! that fill'st the sky
When storms prepare to part,
I ask not proud philosophy
To teach me what thou art.

Still seem, as to my childhood's sight,
A midway station given
For happy spirits to alight,
Between the earth and heaven.—CAMPBELL.

SYNTHESIS.

1. Compose a line or more of Iambics.
2. Compose a line or more of Trochees.
3. Compose a line or more of Anapests.
4. Compose a line or more of Amphibrachs.
5. Compose a line or more of Dactyls.
6. Compose or select a Spenserian stanza.
7. Compose or select a stanza of Gay's measure.
8. Compose or select a stanza of Elegiac Octosyllabics.
9. Compose or select a Ballad stanza.
10. Compose or select a stanza of Elegiac Heroics.

PUNCTUATION.

DEFINITION.

§ 681. Punctuation, from the Latin *punctum*, a point, is the art of dividing written composition by points or stops, for the purpose of marking the different pauses which the sense and the pronunciation require.

What is the true principle of punctuation? One opinion on this point is, *that it is the business of punctuation to divide written language into such portions as a correct speaker would divide it into.* This opinion is supported by historical reasons found in the practice of old manuscripts, and by the increased facilities which this mode of punctuation affords to the public reader. This view of punctuation is the Rhetorical view.

The other opinion on this point is, *that punctuation should attend only to the Grammatical structure of a sentence, and should never separate the subject from the predicate, or the case governed from the verb that governs it.* Such was the opinion of the critic caricatured by Sterne. "And how did Garrick speak the soliloquy?" "Oh! against all rule," says the critic; "most *ungrammatically*. Between the nominative case, which your lordship knows should govern the verb, he suspended his voice a dozen times, three seconds and three fifths, by a stop-watch, my lord, each time."

The current practice is generally more in accordance with the grammatical than the rhetorical view. The following are the common rules, though there is considerable diversity among authors and printers in their application.

THE COMMA (,).

§ 682. The comma (,) denotes the smallest division in the construction of sentences on the printed page, and the shortest pause in reading.

Rule I.

A comma should not come in between the subject or nominative and the verb or predicate; as, "America claimed nothing but her independence."

Exception 1. When the subject of a simple sentence is accompanied by several adjuncts, a comma should be introduced immediately before the verb; as, "The injustice and barbarity of this censure on all former editors of the New Testament, will appear," &c.

Exception 2. When the connection between a subject and the verb is interrupted by one or more important words, a comma should be inserted both before and after them: "To do good, if we have the opportunity, is our duty, and should be our happiness."

Examples.

1. The book is the author's pledge to immortality.
2. The friend of order has made half his way to virtue.

Exception 1. The weakest reasoners among my aquaintance, especially on the subject of religion, are generally the most positive.

Exception 2. His style, in point of grammatical construction, is open to endless objection.

Rule II.

Two or more words in the same construction are separated by a comma; as, "Reason, virtue, answer one great aim;" "We are fearfully, wonderfully framed."

Exception. When the two words, however, are closely connected by a conjunction, no comma is admitted between them; as, "The study of natural history expands and elevates the mind." But if the parts connected are not short, the comma may be inserted; as, "Intemperance destroys *the strength of our bodies*, and *the vigor of our minds*."

Examples.

1. A woman sensible, gentle, well educated, and religious.
2. In a letter, we may advise, exhort, comfort, and request.

Exception. But Frederick was too old and too cunning to be caught, and the ambitious and far-seeing Catharine had ulterior views of her own.

Rule III.

When words in the same construction are joined in *pairs* by a conjunction, they are separated in *pairs* by a comma; as, "Hope and fear, pleasure and pain, diversify our lives."

EXAMPLE.

A Christian spirit may be manifested either to Greek or Jew, male or female, friend or foe.

Rule IV.

Expressions in a direct address, the Nominative Absolute, the Infinitive Absolute, the Participle Absolute, and words like *hence*, *besides*, *first*, are separated by commas from the body of the sentence; as, "Come hither, Hubert;" "His father dying, he succeeded to the estate;" "To do her justice, she was a good-natured, reasonable woman;" "Properly speaking, he is guilty of falsehood;" "Besides, the issue is doubtful."

EXAMPLES.

1. John, will you obtain the work from the library?
2. The city being taken, we fortified it with great care.
3. To speak confidentially, he has ruined himself.

Rule V.

Nouns in Apposition, when accompanied with adjuncts, and Nouns attended by Participles or Adjectives with dependent words, are separated by a comma; as, "Paul, the Apostle of the Gentiles, was eminent for his zeal and knowledge;" "The king, approving the plan, put it in execution;" "But he, anxious to refer the cause to arbitration, refused."

Exception. But if such nouns are single, or form only a proper name, they are not divided; as, "Paul the Apostle suffered martyrdom."

EXAMPLES.

1. That distinguished patriot, Benjamin Franklin, was at the court of St. Cloud.

2. Humboldt, the great philosopher, resides at Berlin.

Exception. Wellington the statesman died in 1851.

Rule VI.

When sentences contain correlative words, and have each a nominative and a verb expressed, they are separated by a comma; as, "Better is a dinner of herbs where love is, than a stalled ox and hatred therewith."

Exception. But when the correlative expressions belong to one and the same sentence, the comma should be omitted; as, "How much easier is it to get wisdom than gold!"

EXAMPLES.

1. As virtue is its own reward, so vice is its own punishment.

2. How much easier is it to go with the popular current, than it is to oppose public opinion!

Exception. The child in the humble walks of life is as richly gifted as in the highest. See Wilson, p. 73.

Rule VII.

Words placed in opposition to each other, or with some marked variety, require to be distinguished by a comma; as, "Though deep, yet clear; though gentle, yet not dull."

EXAMPLES.

1. The goods of this world were given to man for his occasional refreshment, not for his chief felicity.

2. It is the province of superiors to direct, of inferiors to obey.

Rule VIII.

A remarkable expression or short observation, somewhat in the manner of a quotation, should be marked with a comma; as, "It hurts a man's pride to say, I don't know."

EXAMPLES.

1. Vice is not of such a nature that we can say to it, Hitherto shalt thou come, and no farther.

2. We are strictly enjoined, "not to follow a multitude to do evil."

Rule IX.

Relative Pronouns generally admit a comma before them, except when closely connected with the antecedent; as, "He preaches sublimely, *who* lives a sober, righteous, and pious life;" "Self-denial is the sacrifice, which virtue must make."

EXAMPLES.

1. The gentle mind is like the still stream, which reflects every object in its just proportion and in its fairest colors.

2. He, who is good before invisible witnesses, is eminently so before the visible.

Rule X.

When an Infinitive Mode or a sentence is a subject, but is placed after the verb, it has generally a comma before it.

EXAMPLES.

1. It ill becomes good and wise men, to oppose and degrade one another.

2. Charles's highest enjoyment, was to relieve the distressed and to do good.

Rule XI.

When a verb is understood, a comma may often be properly introduced; as, "From law arises security; from security, curiosity; from curiosity, knowledge."

EXAMPLES.

1. If spring put forth no blossoms, in summer there will be no beauty, and in autumn, no fruit. So if youth be trifled away without improvement, manhood will be contemptible, and old age miserable.

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

Rule XII.

Adverbs and adverbial phrases, in certain constructions, are followed by a comma, and, in some cases, are also preceded by a comma; as, "First, I shall state the proposition, and, secondly, I shall endeavor to prove it."

EXAMPLES.

1. On the other hand, be not self-confident.

2. His high reputation, undoubtedly, contributed to his success.

Rule XIII.

A simple member of a compound sentence must be distinguished by the comma; as, "To improve time while we are blessed with health, will smooth the bed of sickness."

If, however, the members of a compound sentence are very closely connected with each other, the comma is unnecessary; as, "Revelation tells us how we may obtain happiness."

EXAMPLES.

1. If we delay till to-morrow what ought to be done to-day, we overcharge the morrow with a burden which belongs not to it.

2. If the wind sow not corn, it will plant thistles.

Rule XIV.

When a verb is expressed in one member of a compound sentence, and understood in another member, its place in the latter is supplied by a comma; as, "The wise man considers what he wants; the fool, what he abounds in."

EXAMPLES.

1. Passion overcomes shame; boldness, fear; and madness, reason.

2. War is the law of violence; peace, the law of love.

THE SEMICOLON (;).

§ 683. The SEMICOLON is placed between the members of a sentence which are not so closely connected as those which are separated by a comma.

1. A semicolon is put between two parts of a sentence when these are divided, according to the preceding rules, into smaller portions.

2. A semicolon is placed between two clauses, one of which is explanatory of the other.

3. Short sentences slightly connected are separated by a semicolon.

EXAMPLES.

1. "We can not give a distinct name to every distinct object which we perceive, nor to every distinct thought which passes through the mind; nor are these thoughts, or even these objects, so entirely distinct to human conception as many persons are apt to imagine. If I see a horse to-day, and another horse to-morrow, the conceptions which I form of these different objects are indeed different in some respects, but in others they agree."

2. Life with a swift, though insensible course, glides away; and, like a river which undermines its banks, gradually impairs our state.

3. Be not hasty in thy spirit to be angry; for anger resteth in the bosom of fools.

4. We may compare the soul to linen cloth; it must be first washed to take off its native hue and color, and to make it white; and afterward it must be ever and anon washed to preserve and keep it white.—SOUTH.

THE COLON (:).

§ 684. The COLON is used to divide a sentence into two or more parts, less connected than those which are separated by a semicolon, but not so independent as separate distinct sentences.

1. When a member of a sentence is complete in itself, but followed by some supplemental remark or farther illustration of the subject, the colon is used; as, "A brute arrives at a point of perfection that he can never pass: in a few years he has all

the endowments he is capable of; and were he to live ten thousand more, he would be the same thing that he is at present."

2. When a semicolon, or more than one, has preceded, and a still greater pause is necessary in order to mark the connecting or concluding sentence; as, "As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such insensible steps, are only perceivable by the distance."

3. The colon is frequently used when a quotation or a speech is introduced; as, "I admire this sublime passage: 'God said, Let there be light, and there was light.'"

EXAMPLES.

1. For the training of goodness, the ancient reliance was on the right discipline of habit and affection: the modern is rather on the illumination of the understanding.

2. When we look forward to the year which is beginning, what do we behold there? All, my brethren, is a blank to our view: a dark unknown presents itself.

3. All our conduct toward men should be influenced by this important precept: "Do unto others as you would that others should do unto you."

THE PERIOD (.).

§ 685. The Period marks the completion of the sense in declarative sentences; as, "Worldly happiness ever tends to destroy itself by corrupting the heart. It fosters the loose and the violent passions. It engenders noxious habits, and taints the mind with false delicacy, which makes it feel a thousand unreal evils."

The period should be used after abbreviations; as, A.B., Dec., Mr., etc.

EXAMPLES.

1. Self-control is promoted by humility. Pride is a fruitful source of uneasiness. It keeps the mind in disquiet. Humility is the antidote to this evil.

2. Thought engenders thought. Place one idea on your pa-

per, another will follow it, and still another, until you have written a page. You can not fathom your mind. There is a well of thought there which has no bottom. The more you draw from it, the more clear and fruitful it will be.

3. The key to every man is his thought. Sturdy and defying though he look, he has a helm which he obeys, which is the idea after which all his thoughts are classified. He can only be reformed by showing him a new idea which commands his own. —R. W. Emerson.

NOTE OF INTERROGATION (?).

§ 686. The Interrogation point at the close of a sentence denotes a question.

EXAMPLES.

1. When shall you return from abroad?

2. Can our curiosity pierce through the cloud which the Supreme Being hath made impenetrable to mortal eye?

THE EXCLAMATION POINT (!).

§ 687. The Exclamation point is used after sudden expressions of surprise, and after invocations and addresses; as, "How are the mighty fallen!"

"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 offense is rank, it smells to heaven.'

"'But thou, O Hope! with eyes so fair.'"

EXAMPLES.

1. To lie down on the pillow after a day spent in temperance, how sweet is it!

2. Gripus has long been endeavoring to fill his chest, and lo! it is now full.

OTHER POINTS AND MARKS.

§ 688. The Parenthesis ( ) includes a remark or clause not essential to the sentence, but useful in explaining it: as, "Ev-

ery planet (for God has made nothing in vain) is most probably inhabited."

§ 689. Brackets [ ] inclose a word or sentence which is to be explained in a note, or the explanation itself, or a word or sentence which is intended to supply some deficiency or rectify some mistake; as, "He [Mr. Canning] was of a different opinion."

§ 690. The Dash (—) marks a break in the sentence, or an abrupt transition; as, "There was to be a stern death-grapple between Might and Right—between the heavy arm and the ethereal thought — between that which *was* and that which ought *to be*." "If thou art he—but oh how fallen!"

§ 691. The Caret (∧) denotes that some word or letter has last been left out in writing; as, "I called to see him ∧ night."

§ 692. The Apostrophe (') is used to denote the abbreviation of a word; as, *'tis* for *it is*. Its chief use is to mark the genitive case of nouns; as, "John's hat."

§ 693. The mark of Accent (´ or `) is placed over a syllable to denote a particular stress of the voice which is required in the pronunciation. The first is called the *Acute accent*, and is in use. The other is called the *Grave accent*, and is not much in use in the English language. The two united (ˆ) is called the *Circumflex*.

§ 694. A Hyphen (-) is employed in connecting compounded words; as, "Lap-dog;" "to-morrow."

It is also used when a word is divided, and the former part is printed or written at the end of one line, and the latter part at the beginning of another. In this case it is placed at the end of the first line, and not at the beginning of the second.

When each of two contiguous substantives retains each its original accent, the hyphen should be *omitted;* as, "*Máster build'er*." When the latter loses or alters its accent, the hyphen should be inserted; as, "*Ship-builder*."

When two substantives are in apposition, and either of the two is separately applicable to the person or thing designated, the hyphen should be omitted; as, *Lord chancellor*. When they are not in apposition, and only one of the two is separately applicable to the person or thing, the hyphen should be inserted; as, a *horse-dealer*, one who is a dealer, but not a horse.

When the first substantive serves the purpose of an adjective, expressing the matter or substance of which the second thing consists, and may be placed after it with *of* (not denoting possession), the hyphen should be omitted; as, *Silk gown*=gown of silk. When the first does not express the matter or substance of the second, and may be placed after it with *of* (denoting possession), or with *for*, or *belonging to*, the hyphen should be inserted; as, *School-master*, *play-time*, *cork-screw*, *laundry-maid*.

Between an adjective and its substantive the hyphen should be omitted; as, *High sheriff*, *prime minister*. When the adjective and its substantive are used as a kind of compound adjective to another substantive, the hyphen should be inserted between the two former; as, *high-church* doctrine.

When an adjective, or an adverb, and a participle immediately following, are used together as a kind of compound adjective, merely expressing an inherent quality without reference to immediate action, and (in order of syntax) precede the substantive to which they are joined, the hyphen should be inserted; as, a *quick-sailing* vessel. When they imply immediate action, and (in order of syntax) follow the substantive, the hyphen should be omitted; as, "The ship *quick* sailing o'er the deep."

§ 695. The mark for the long vowel (¯) is used by being placed over it, as in "Rōsy." The mark for the short vowel (˘) is used in the same manner, as in "Fŏlly."

§ 696. The Dieresis (¨) consists of two points, which are placed over one of two vowels which would otherwise make a diphthong, and parts them into syllables; as, "Creätor;" "aërial."

§ 697. The Paragraph (¶) denotes the beginning of a new topic. This character is chiefly used in the Bible.

§ 698. The Section (§) denotes the division of a discourse or chapter into less portions.

§ 699. Quotation Marks (" ") denote that the words of another are introduced; as, "Hope springs eternal in the human breast."

§ 700. The Index or Hand (☞) points out a remarkable passage.

§ 701. The Ellipsis (*** or ——) denotes the omission of some letters or words; as, K—g for king; c*****n for captain.

§ 702. The Asterisk (*), the Obelisk (†), the Double Dagger (‡), and Parallels (‖), together with Letters and Figures, are used as references to the margin or bottom of the page.

CAPITAL LETTERS.

§ 703. In ancient manuscripts capital letters only were used, which followed one another without being divided into words by spaces or into sentences by points. At a later period, nouns always commenced with a capital, as is the practice now in the German language. In the use of capitals in the English language, there is some diversity in the practice of writers and printers.

The following classes of words usually begin with capital letters:

1. The first word of every book, chapter, letter, or any other piece of writing; also the first word after a Period; also the first word after an Interrogation point, or an Exclamation point, if it closes an independent sentence; also the first word of every line of poetry; also the first word of a formal quotation; as, Remember the ancient maxim: "Know thyself." But for an informal quotation a capital is unnecessary; as, Solomon remarks "that pride goes before destruction" of places.

2. Proper names; Adjectives derived from proper names; titles of honor and distinction; and Common Nouns personified: New York; Roman; General Scott; Alexander the Great; "There Honor comes a pilgrim gray."

3. Words used as the names of the Deity; as, God, Jehovah.

4. Every substantive and principal word in the title of books; as, "Pope's Essay on Man." The title-page of books, the pronoun *I*, and the interjection *O*.

Other words besides the preceding may begin with capital letters when they are emphatical, or the Principal Subject of discourse. *Italic* letters are used for distinguishing words and phrases which are emphatic.

THE END.

INDEX OF WORDS.

The figures refer to pages. Stems and some other forms are in italics; √ prefixed marks a root; —prefixed marks a suffix; — affixed marks a prefix; + prefixed marks the latter part of a compound; + affixed to a figure means *and the following*.

ENGLISH.

A, 45, 275, 276, 288, 289, 360, 464, 548, 557.
√a, 420, 422, 431.
a —, 360, 411, 416, 432, 434.
— a, 408, 430, 439.
— a —, 420, 421.
ab —, 411.
ab, 459.
Abaddon, 439.
abandon, 416.
abase, 416.
abate, 416.
abbasse, 445.
abbess, 244, 295.
abbot, 244, 459.
Abderite, 431.
abhominable, 226.
Abib, 458.
abide, 331, 346.
abided=abode, 225.
Abingdon, 459.
Abington, 459.
ablaze, 561.
—able, 410, 444.
aboard, 370, 370.
abolish, 415.
aborigines, 411.
about, 364, 370
above, 365, 367, 370, 372.
above my bend, 123.
abrade, 407, 411.
abridge, 423.
abs —, 411
absolve, 411.
abstain, 411.
abstemious, 411.
abuse, 411.
abyss, 442.
ac —, 459.
ac, 430
accede, 411.
accent, 165.
accept, 409.
acceptable, 193.
acceptableness, 193.
accessible, 265.
according to, 370.
— ace, 415.
— accous, 410.
ache, 383.
achieve, 415.
: cid, 408, 410.
—acious, 410, 444.
—acle, 410.
acme, 430.
a-cold, 118.
acre, 459
across, 364, 370
acrostic, 430, 431.
act, 208, 407, 409.
action, 411.
active, 410.
Acton, 459.
actor, 195, 244, 410.
actress, 244, 245.
— acy, 410.
ad —, 411.
—ad, 431.
adagio, 441.
Adam, 454, 457.
adamantine, 265.
Adams, 457.
Adamson, 457.
adapt, 410.
Addison, 457.
Addiscot, 457.
adduce, 411.
—ade, 431.
adelphic, 434.
adhere, 411.
adhesion, 171.
adieu, 213, 416.
adjective, 263.
adjust, 411.
adjutor, 244.
adjutrix, 244.
Adle —, 459.
admini-trator, 244
administratrix, 244.
admiralty, 117.
admire, 171.
ado, 361
adown, 174, 371.
adrift, 369.
adry, 118, 549.
adulterer, 244.
adulteress, 244.
adure, 408.
adverb, 359.
advice, 416.
advise, 416.
√aed, 421, 422, 429.
Æneid, 431.
aerial, 174, 405, 422.
aeriform, 405, 406, 436.
aerology, 405.
aeronaut, 405, 405, 436, 436.
√aesth, 422.
aesthetic, 422
√aeth, 422, 431.
afeared, 549.
a few while, 119.
affinities, 252.
affix, 411.
affrayed, 416.
afire, 361.
afloat, 540.
afore, 371.
aforesaid, 371.
afraid, 416, 549.
aft, 298.
after, 225, 269, 365, 370, 397, 601.
after-cost, 397.
after-crop, 397.
after-piece, 397.
afterward, 364.
√ag, 407, 408, 409, 410, 411, 422.
again, 212.
against, 370, 372.
— age, 415.
agency, 411.
agent, 405.
aggravate=irritate, 118.
aggress, 411.
aghast, 540.
agile, 406, 408, 410.
agility, 406.
ago, 365.
agog, 209.
agree, 415.
agriculture, 406.
aground, 549.
ah, 183, 212, 381, 383, 386.
Ah=I, 112.
— ah, 439.
a-hungry, 118.
—aign, 415.
—ain, 45.
air, 422, 431, 716.
airy, 393.
aisle, 205, 213.
Ak —, 459.
akin, 540.
al —, 439, 442.
— al, 410, 415, 444.
alarm, 416.
alas, 381, 383.
albicore, 443.
alcaid, 443.
alcanna, 443.
alchemy, 443.
alcohol, 443.
alcor, 443.
alcove, 443.
Ald —, 459.
Aldborough, 459.
Aldebaran, 443.
ale, 144, 145, 152.
alembic, 443.
aleph, 438.
Alexander, 457, 458
Alfred, 454, 455.
algebra, 443.
algid, 410.
algum, 459.
alhenna, 443.
alienate, 174.
alike, 540.
alimony, 411.
alive, 360, 549.
alkahest, 443.
alkali, 443.
alkoran, 443.
all, 143, 144, 145, 202, 214, 264, 273, 360, 366, 544, 621.
all and singular, 540.
Alleghany, 78.
allege, 411.
allegory, 670.
all gro, 441.
Alley, 457.
All-fired, 123.
Allix, 457.
allot upon, 121, 123.
allude, 417.
allusion, 673.
ally, 414
almagest, 443.
almanac, 443.
almighty, 270.
almodad, 439.
almost, 269, 366.
alms, 253, 406, 437.
alms-house, 365, 399.
almucantar, 443.
almug, 439.
aloft, 540.
alone, 273, 360, 540.
along, 370.
aloud, 360, 366.
alphabet, 217.
already, 365.
also, 171, 378, 387, 620.
altitude, 411.
altogether, 336.
always, 361, 365.
am, 306, 307, 308, 319, 324; (inflected) 325+345, 357, 592.
amass, 416.
amazing, 123.
amazon, 246.
amb —, 411.
amber, 442.
ambiguous, 411.
ambition, 411.
ambler, 393.
ambrosia, 432.
ameliorate, 416.
amen, 166, 366, 438.
amend, 416.
America, 204.
amid, 370.
amidst, 368, 370.
amiss, 540.
among, 370.

amongst, 370.
amost, 123.
amphi —, 432.
amphibrach, 432.
amphis —, 432.
amphisbæna, 432.
amusing, 264.
an, 45, 144, 145, 160, 275, 276, 288, 289, 548.
an (if), 378.
an = and, 114.
an —, 432, 433.
— an, 410, 431, 439.
ana —, 432.
anacamptic, 423, 433.
anachoret, 433.
anacœnosis, 674.
anademe, 424.
anadiplosis, 433, 674.
anadromous, 433.
anagogue, 433.
anagram, 431, 675.
anakim, 439.
analysis, 426, 433.
analyze, 426.
anaphora, 675.
anarchy, 432.
anastrophe, 514.
anathema, 428.
anatomy, 118, 428, 433.
anatreptic, 433.
— ance, 410.
anchor, 165.
— ancy, 410.
and, 374, 378.
and so, 118.
ancath, 111, 371.
anemony, 192.
— aneous, 410, 444.
anew, 360.
angel, 265.
angelic, 265.
angle, 177.
Anglo-Saxon, 83, 84.
angular, 265.
angry, 393.
annals, 253.
annex, 411.
annoy, 414.
an otomy = anatomy, 118.
another, 264, 273, 299.
answer, 395, 433.
ant, 217.
— ant, 410, 444.
antacid, 445.
ante —, 411.
antecedent, 411.
antelucan, 411.
anterior, 269.
anthracite, 429.
anthropophagi, 436.
anti —, 411, 416, 433.
anti-asthmatic, 433.
antichamber, 416.
anticipate, 411.
anticlimax, 681.
antidote, 165, 424, 431.
antinomian, 426.
antipathy, 433.
antiphony, 433.
antipodes, 253, 433.
antiptosis, 433.
antisocial, 445.
antistrophe, 433.
antithesis, 675.
antithetic, 428.
antitype, 433.
antœci, 212.
antonomasia, 677.
any, 123, 204, 212, 228, 264, 273, 299, 393, 544, 545, 548.
any body, 302.
any how you can fix it, 123.
any manner of means, 123.
any thing, 302, 366.
any where, 366.
aorta, 205.
√ap, 409.
Ap —, 434.
apart, 366, 416.
apathy, 426.
√aph, 421, 422.
aphæresis, 174.
apo —, 433.
apocalypse, 433.
apocope, 174, 424, 430, 432, 433.
apocrypha, 424, 429, 430.
apodictic, 424.
apodosis, 424.
apologue, 433, 678.
apology, 433.
apophthegm, 211, 427.
apoplectic, 421.
apoplexy, 214, 427, 433.
aporia, 431.
aposiopesis, 678.
apostasy, 428.
apostate, 428.
apostle, 428.
apostolic, 428.
apostrophe, 433, 679.
apozem, 429, 433.
apparent, 414.
appear, 414.
appellative, 243.
append, 411.
apposition, 530.
appraise, 446.
appreciate, 123.
apprize, 446.
apprize, 446.
appurtenance, 417.
April, 462.
apron, 211.
apsis, 405, 421, 422.
apt, 405.
aptly, 444.
aptness, 444.
aqueduct, 402.
aqueous, 410.
— ar, 410.
arabesque, 415.
arable, 410.
arbiter, 244.
arbitress, 244.
arc, 407, 409.
arcanum, 252.
arch, 422.
√arch, 422, 423.
archaic, 430.
archaism, 430.
archduke, 423.
archetype, 422.
architect, 423.
archives, 253, 430.
archon, 422.
— ard, 393.
are, 324.
argufy, 118.
arise, 386, 395.
arised = arose, 225.
ark, 145, 406.
arm, 386, 390.
Armagh, 212.
armory, 410.
around, 366, 370.
arpeggio, 441.
arrogate, 167, 411.
art, (2).144, 145, 324, 409.
art = heart, 116.
artful, 444.
articulate, 143.
artist, 415.
artless, 444.
— ary, 410.
as, 296, 366, 378, 387, 540, 620.
ashamed, 540.
ashen, 393.
ashes, 253.
ashore, 360, 540.
as how, 118.
aside, 540.
ask, 117.
askew, 540.
asleep, 361, 540.
asparagus, 450.
— ass, 415.
ass, 246, 438.
assail, 414.
assay, 446, 447.
assets, 253.
associational, 120.
as soon as, 601.
assume, 411.
— aster, 410.
astride, 371.
astrolabe, 426.
astronomy, 420, 426.
asunder, 366.
at, 369, 370, 396, 616.
'at, 112.
— ate, 410.
— ated, 448.
athirst, 540.
athwart, 362, 370.
atom, 428, 432.
atone, 404.
at random, 364.
atrophy, 428.
attach, 396.
attack, 396.
attacted, 117.
attain, 396, 411.
attempt, 396.
attend, 395, 396.
Attle —, 459.
Attleborough, 459.
attract, 405.
attractive, 405.
attrahent, 405.
attribute, 166, 190.
atwayne, 370.
atwist, 360.
— au —, 408.
auctioneer, 415.
√aud, 409.
audit, 409.
auditor, 244.
auditress, 244.
√aug, 423.
aught, 273, 300.
augment, 406.
august, 166, 171.
August, 166, 172, 462.
Augusta, 244, 245.
Augustus, 244, 462.
aunt, 205, 212, 245.
author, 244.
authoress, 244.
authorize, 228, 415, 445.
autopsy, 426.
√auxe, 423.
auxesis, 406, 422, 423.
avail, 416.
avails, 123.
avant —, 416.
avant-guard, 416.
avenge, 416.
aver, 416.
avert, 411.
Avim, 439.
avise, 416.
avocation, 646.
avouch, 416.
avow, 416.
awake, 174, 346, 395.
aware, 540.
away, 361, 366, 382.
awe, 212.
awful, 123, 212.
awhile, 360, 361.
ax = ask, 117.
ay, 610.
aye, 365, 366.
azimuth, 442.
azote, 429.
azure, 145, 148, 151, 152, 193, 212, 214
azyme, 429.

√ba, 423, 431.
baa, 212.
Bacchanals, 451.
bacheldor, 117.
bachelor, 245, 418.
Bachelor, 458.
back, 366, 368, 397.
back and forth, 121, 123.
backbite, 397.
back-house, 453.
back out, 123.
backslide, 396, 397.
backus, 453.
backward, 366, 368, 396.
backwards, 368.
backwoodsman, 123.
backwound, 397.
bad, 267.
bad box, 123.
badge, 209.
Badger, 457.
Badman, 458.
Bag o' nails = Bacchanals, 451.
Bailey, 457.
bailiff, 415.
Bailiff, 457.
bait, 177.
bake, 346.
bake-house, 399, 453.
baker, 386.
Baker, 456.
bakery, 399.
√bal, 420, 421, 423.
balance, 123.
baldness, 171.
bale, 170.
balister, 423.
balk, 210.
ball, 184.
Ball, 458.
ballast, 191.
balloon, 190.
bamboo, 443.
band, 177, 386, 388, 390.
bandit, 252.
banes, 114.
bang, 123.
banian, 442.
Bank, 456.

bankable, 1 4.
bank-bill, 121, 124.
banner, 170.
bantling, 453.
√bap, 431.
√baph, 419, 422, 430.
√bapt, 422, 430, 431.
baptism, 419, 430, 431.
baptist, 430, 431.
baptistery, 430.
baptize, 422, 423, 430, 431.
bar, 223.
barb, 407, 409.
barbaric, 138.
bard, 77, 449.
Barker, 456.
bark up, etc., 124.
barley, 252.
Barnes, 456.
baron, 88, 244.
baroness, 244.
barrator, 167.
barrens, 124.
barring, 370, 615.
Barrow, 456.
base, 423.
basis, 423, 431.
basket, 78.
bat, 147, 150, 177, 383.
bate, 177.
Bathurst, 456.
bating, 370.
battalion, 171.
bawl, 169.
bayou, 129.
bazar, 442.
bdellium, 438.
be, 319; (inflected) 324, 357, 427.
be—, 370, +, 397.
Beadle, 457.
beam, 445.
beaming, 265.
bean-pole, 403.
bear, 346.
bear, 346, 389, 427.
Beard, 458.
bear's ear, 400, 402; foot, 402; wort, 402.
beast, 415.
beastes, 117.
beat, 152, 177, 203, 346.
beau, 203, 206, 212, 245, 252.
Beaumont, 456.
beauty, 206, 213, 225, 415.
because, 371, 374, 378.
because why, 119.
becharm, 345.
be chosen, 593.
Beck, 456.
become, 172, 325, 398.
bed, 89, 170.
Bede, 455.
Bedford, 456.
bee, 124.
beech, 176
beechen, 265.
beef, 89, 90.
beef-eaters = buffetiers, 451.
bee-line, 124.
beer-glass, 399.
Beet, 457.
Be-faithful Joiner, 458.
before, 365, 367, 370, 371, 372, 601.
began, 398.
begin, 346, 365.
begird, 395.
begrudge, 118.
begun, 308.
behave, 353.
behead, 398.
behemah, 439.
behemoth, 439.
behind, 368, 370, 371, 372.
behold, 346, 382, 383.
belle, 245.
belles-lettres, 441.
bellows, 253.
Bell-savage, 450.
belly-bound, 450.
beloved, 174.
bemoan, 395.
be named, 593.
bench, 89.
bend, 346, 389.
beneath, 367, 370, 716.
Benedict, 458.
benefactor, 244.
benefactress, 244.
Bent, 456.
bereave, 346.
beseech, 346.
beseem, 167.
beside, 361, 370.
besides, 366, 370, 745.
besiege, 371.
besing, 445.
besom, 211.
bespatter, 167.
best, 267, 357, 365.
Be-steadfast Ellyard, 458.
bestir, 353.
bet, 346.
betake, 353.
bethink, 353.
betimes, 365.
better, 124, 222, 267, 357, 365.
betterments, 120, 124.
between, 361, 370.
betwixt, 370.
beware, 356.
beyond, 370.
b'hoys, 124.
bib, 407.
√bib, 410.
bibacious, 410.
bibble-babble, 390, 391.
bid, 346, 389, 595, 596.
Biddulph, 455.
bigamy, 445.
big-bugs, 124.
billiards, 253.
Billman, 456.
bime-by, 124.
bind, 177, 346, 386, 388, 389, 390.
bird, 175, 211.
Bird, 457.
bird-catcher, 399.
Birmingham, 460.
birthdom, 394.
biscuit, 400, 418.
bishop, 79, 406, 420, 428, 437.
Bishop, 457.
bishopric, 394.
Bishopsthorpe, 461.
bite, 177, 215, 316.
black, 133.
Black, 457.
black-berry, 400.
black-bird, 400.
Blackman, 457.
bladder, 187.
bland, 407, 408.
blank, 386, 390.
blasphemous, 117.
blast, 187.
blaze, 124.
bleed, 177, 346, 389.
blend, 346, 390.
bless, 346.
blind, 390.
blink, 390, 427.
blister, 187.
blood, 177.
blood-guiltiness, 402.
blood-guilty, 402.
bloody, 393.
Bloody May = Ble de Mars, 451.
bloom, 176, 187.
blooming, 187.
blossom, 187.
blow, 187, 346, 389.
blow up, 124.
blue, 207.
bluster, 187.
blustrous, 415.
√bo, 423.
boar, 89, 245.
board, 89.
boarder, 451.
boast, 352.
boat, 448.
bob-o-link, 124.
bogus, 124.
bohea, 443.
Bohun, 456.
boil, 351, 406, 414.
boiler, 393.
Bois, 456.
√bol, 423.
Boleyn, 456.
bolster, 89.
bomb, 419, 429.
bond, 177, 185, 388.
Bond, 458.
Bone, 458.
Boneless = Boreas. 452.
bon mot, 441.
bonnet, 88.
bon vivant, 441.
book, 222, 251.
book-case, 158.
book-shop, 403.
book-store, 121.
boom, 440, 445.
bôor, 440.
boots, 88.
boquet, 441.
born, 265.
— born, 460.
Borough, 459.
boss, 120, 124.
bossy, 124.
botanist, 246.
botany, 423.
both, 300, 540.
Bottom, 456, 459.
bottom-land, 121, 124.
bounden, 317.
bountiful, 444.
bounty, 415.
— bourne, 460.
bow, 145, 352, 389.
bowels, 253.
bowl, 222.
Bowles, 458.
Bowman, 453.
Bowskill, 458.
bow-wow, 36, 383.
boy, 213, 245.
boyhood, 394.
brace, 253.
Brad —, 460.
Bradford, 460.
brahmin, 442.
braid, 86.
brake, 317.
braken, 317.
bran, 78.
brand new, 402.
brawn, 89.
brazen, 265.
breach, 388.
breachy, 124.
bread, 163.
bread-stuff, 124.
breadth, 177.
break, 177, 206, 388, 389.
breakfast, 161, 403.
break-promise, 403.
break-stone, 403.
break-vow, 403.
break-water, 403.
breath, 211, 352.
breathe, 206, 211, 352, 716.
breeches, 88, 212, 251, 253.
breed, 177, 346, 389.
Bretagne, 82.
brethren, 251.
brev, 407, 409.
brevity, 411.
brewery, 394, 399.
brew-house, 399.
Brewster, 456.
brick, 252.
bride, 246.
bridegroom, 246.
Bridge, 456.
brier, 195.
brigade, 165.
Briggs, 456.
bright, 264, 360.
brighten, 264.
brightly, 360.
brimstone, 400.
bring, 346, 389.
British, 270.
broad, 177, 204, 207, 212, 225, 460.
broken, 317.
brood, 177.
brother, 59, 44, 77, 152, 177, 245, 251.
brother-chip, 124.
brotherly, 266.
brothers, 251.
Brothers, 458.
Brown —, 457.
brown bread, 400.
Browning, 454.
brunette, 246.
brute, 407, 408.
bubble, 36, 171, 225.
buccaneer, 415.
buck, 245.
Buck, 457.
buckra, 120.
buck-rabbit, 246.
Bucktooth, 458.
bud, 112.
budge, 223.
build, 346, 389.
bulbaceous, 410.

bull, 145, 146, 170, 207, 213, 215.
√bull, 414.
Bull, 457.
Bullfinch, 457.
bullock, 453.
Bully ruffian = Bellerophon, 450.
buncombe, 124.
bundle, 177, 185, 388.
buoy, 203.
burdenous, 445.
Burgess, 457.
burgh, 209.
Burgh, 459.
burgher, 393.
burlesque, 475.
burn, 163, 346, 351.
— burn, 460.
burning, 316.
bursch, 441.
burst, 346, 389.
burthen, 211.
bury, 207.
Bury, 459.
Buschman, 451.
Bush, 456.
bushy, 393.
busy, 207, 212.
but, 145, 146, 170, 207, 213, 370, 615, 620.
Butcher, 456.
butter, 170.
button, 78.
buy, 207, 346.
buzz, 183.
by, 368, 370, 371, 397, 615.
— by, 85, 434, 460.
by-and-by, 365.
— bye, 460.
by-gone, 395, 398.
by-past, 398.
byssus, 438.

Caad = card, 189.
cabala, 439.
√cac, 426.
cac, 409.
cacao, 443.
cache, 120.
cachexy, 426.
cacique, 443.
cacodemon, 436.
cacophony, 429.
√cad, 410, 411, 414.
cadence, 411, 414, 445.
cadency, 411, 445.
cadent, 410.
cadi, 442.
Cæsar, 205, 212.
cætera, 205.
caiman, 251.
cairn, 460.
caitiff, 415.
cake, 177, 390.
cal, 429.
calaboose, 120.
calculate, 121, 124.
cald = called, 226.
Caleb, 454.
calends, 253.
calf, 89, 90, 210, 226.
caligraphy, 419, 429.
caliph, 442.
call, 204, 307.
calling, 161.
calumet, 443.
camel, 79, 438.
√camp, 420, 423.
Camp, 456.
campaign, 415.
camphor, 442.
√campt, 423.
can, 409.
can, 171, 208, 312, 313, 314, 318, 320; (inflected) 322, 356, 407, 595.
cancer, 445.
candent, 410.
candle, 406.
cane, 438.
canine, 410.
canker, 445.
cannon, 252.
Cannon, 458.
canoe, 207.
canonical, 171.
cant, 445.
can't come it, 122.
Canterbury, 78.
cantillate, 409.
canvas, 388.
√cap, 408, 409, 410, 414, 424.
cap, 88.
capable, 408, 414.
capacious, 410.
cap-a-pie, 459.
capital, 445.
capon, 424.
captain, 212.
caption, 440.
captive, 208.
caravan, 165.
carcajou, 443.
card, 446.
Cardinal, 457.
care, 204.
careful, 402.
careless, 402.
cariboo, 443.
carl, 244.
carlin, 244.
carn, 460.
carp, 407.
Carpenter, 456.
carpet, 89.
carriage, 212.
carry on, 124.
Carter, 456.
case, 255.
Casford, 460.
cassia, 438.
cast, 346, 389.
caste, 441.
— caster, 460.
castle, 89.
cat, 177, 214, 246, 453.
cata —, 433.
catabaptist, 433.
catachresis, 423, 434, 679.
catamenia, 434.
catarrh, 209, 428, 433, 437.
catastrophe, 433.
catch, 346, 389.
catch-fly, 400, 403.
catch-penny, 493.
catch-poll, 403.
catch-rogue, 452.
catch-word, 403.
caterer, 244.
cateress, 244.
Cato, 161.
cat's-eye, 402.
cat's-foot, 402.
cat's-head, 402.
cat's-paw, 402.
cattle, 252.
√cau, 421, 423, 431.
caucus, 120, 124.
cauf, 110, 226.
caul, 212.
Caunce, 456.
cause, 205, 409.
causeless, 444.
caustic, 421, 423.
cautery, 423, 431.
caution (to be a), 124.
cavalier, 714.
cavalry, 252.
Cave, 456.
cave in, 121, 124.
cavil, 409.
caw, 110.
√cay, 414.
√ceal, 414.
cease, 716.
cæ, 497, 409.
cedarn, 265.
cede, 407, 410, 443, 444.
cedrine, 430.
√ceive, 414.
√cel, 414.
cell, 414.
cement, 167.
√cend, 409.
cenotaph, 428.
cense, 409.
center, 208.
Ceolwald, 454.
ceow=cow, 189.
certain, 264, 270.
certes, 366.
cessor, 410.
— ester, 79, 460.
chaff, 187.
chair, 89.
chalice, 187, 406.
chamber, 89.
Chamberlain, 457.
Champ, 456.
Champion, 457.
chance, 410, 445.
Chancellor, 457.
change, 187.
changeable, 265.
changeling, 393, 453.
chant, 445.
chanter, 244.
chantin, 216.
chantress, 244.
chaos, 430.
chaparral, 120.
chapiter, 445.
Chaplain, 457.
chapter, 445.
character, 117.
Charing Cross, 460.
Charles Richards, 401.
chart, 446.
Chase, 456.
chaste, 415, 444.
chastely, 444.
chasten, 444.
chasteness, 444.
chatter, 386, 392.
Chaworth, 456.
chay, 124.
cheap —, 460.
Cheapside, 460.
check't, 340.
cheek, 187.
Cheek, 458.
Cheetum, 458.
Chelsea Tune = Chuhul Sitoon, 452.
Chemarim, 439.
chemistry, 442.
Cherathim, 439.
cherish, 187.
cherry, 187, 205.
cherub, 252, 438.
cherubim, 255, 439.
chest, 146, 152.
— chester, 79.
chest-key, 399.
chestnut-horse, 493.
chevalier, 415.
chicken, 251, 453.
chicken-fixings, 124.
chide, 332, 346, 389.
chief, 187, 270.
chiefest, 270, 558.
chiefly, 366.
child, 69, 187, 246.
Child, 458.
childish, 166, 393.
children, 251.
chimney, 89, 187.
chimpanzee, 443.
chin, 176.
Chip —, 460.
Chippenham, 460.
chirp, 124.
chirurgeon, 438.
chit-chat, 177, 386, 390, 391.
chock, 113.
chocolate, 443.
choir, 213, 429, 443.
chomp, 124.
choose, 187, 333, 346, 389.
chop, 443.
chord, 419, 429, 430.
chore, 124.
chorus, 208.
√chra, 423.
√chrest, 426.
chrestomathy, 426.
√chri, 423, 431, 432.
√chric, 430.
√chris, 431, 432.
chrism, 423, 430.
Christ, 423, 430, 431, 432.
Christendom, 394, 444.
Christian, 432.
Christianize, 432.
√chro, 423.
chrome, 423.
Chubb, 457.
chuck, 187.
Chudleigh, 461.
church, 187, 208.
Churchyard, 458.
chute, 453.
√chy, 423.
chymistry, 230.
cib, 407, 409.
Cicero, 187, 459.
√cid, 414.
cider, 252.
cinnamon, 438.
√cip, 414.
circular, 270.
circum —, 411.
circumforaneous, 411.
circumspect, 411.
Cirencester, 79.
cis —, 411.
Cisalpine, 407, 411.
cit, 409.
√cla, 424.
clack, 177, 184, 392.
claim, 414.
√clam, 414.

clamber, 187.
clamor, 408, 414.
clam-shell, 124.
clan, 440.
clap, 208.
clapboard, 121.
clash, 186.
clasp, 187.
class, 409.
√claud, 408.
claudent, 408, 410.
clay, 187.
Clay, 457.
clayey, 363.
clean, 362.
cleanly, 362.
clear, 363, 366, 415.
clearly, 414.
clearness, 414.
clear out, 1.4.
cleave, 187, 330, 331, 346, 389.
cleaver, 393.
Clerk, 457.
clever, 122, 124.
cleverly, 124.
click, 177, 184.
click-clack, 330, 391, 392.
Cliff, 456.
clift, 460.
Clifton, 450.
climacter, 432.
climat, 432.
climate, 421, 424, 431.
climax, 422, 680.
clime, 424.
climb, 187, 222, 225, 332, 346, 389.
√clin, 421, 424, 431, 432.
clinch, 187.
cling, 187, 332, 345, 389.
clinic, 406, 424.
clip, 124.
clish-clash, 392.
clitter-clatter, 392.
Clive, 460.
cloak, 88.
clod, 187.
cloister, 79.
cloke, 230.
closely, 444.
closeness, 444.
clost, 117.
closter, 117.
clot, 187.
cloth, 211, 230.
clothe, 211, 230, 345.
clothes, 253.
cluck, 36, 177, 184.
clutch, 187.
co —, 447.
coal, 163, 207.
coat, 88.
Cobb, 456.
cobble, 78.
cock, 245, 453.
cock-crowing, 401.
cockerel, 453.
cock-sparrow, 246.
Codale, 85.
coffee, 252, 442.
coh, 383.
cohere, 412.
coil, 418.
col —, 412.
collect, 388, 418.
colloguing, 117.
collude, 412.
— coln, 79.
color, 133.
colt, 245.
Colt, 457.
com —, 412.
comate, 447.
— comb, 460.
combat, 408.
com'd, 118.
come, 208, 330, 347, 389.
comma, 421, 424.
commandment, 230.
commencement, 415.
commit, 412.
committee, 252.
commonality, 117.
commorant, 414.
commutation, 175.
comp —, 430.
compact, 106.
compasses, 253.
compel, 418.
complacent, 414.
complete, 403, 419.
comply, 414.
compt, 418.
Compton, 450.
compute, 418, 446.
con —, 412.
con, 110.
concave, 210.
conceal, 414.
concealed, 318.
conceitedly, 318.
concession, 206.
concourse, 118.
concurring, 615.
condor, 413.
conduct, 122, 124, 553.
conductor, 244.
conductress, 244.
conduit, 207.
cone, 205.
confess, 402.
confest, 226.
confide, 408.
confusion, 171.
congressional, 120.
conjugal, 414.
conjure, 166.
connect, 408.
connexity, 643.
connive, 408.
conoid, 430.
conquest, 118.
conscience, 81.
conscious, 270.
consequent, 414.
considerable, 124.
consociation, 124.
consociational, 120.
consonant, 143.
constable, 457.
construe, 213, 414.
consummate, 414.
contagious=contiguous, 117.
contain, 414.
contemplate, 161.
contend, 395, 412.
continent, 167.
continual, 270.
contra, 412.
contract, 167.
contradict, 412.
contrary, 117.
contrition, 171.
convene, 407.
convey, 415.
convoke, 412, 415.
convoy, 415.
cook, 177, 390.
cookey, 124.
cool, 169.
Cooper, 453.
Coote, 457.
√cop, 421, 424.
coquet, 211.
corban, 430.
cordial, 410.
corduroy road, 124.
corn, 124, 163, 176.
corn dodger, 124.
corrode, 408, 412.
corrupt, 409.
Cortes, 441.
√cosm, 425.
cosmogony, 425.
cost, 347, 389.
costal, 410.
Cote, 456.
Cotswold, 461.
cotton, 442.
cotton to, 124.
couch, 89.
cough, 207, 213.
could, 174, 207, 208, 210, 312, 320, 356.
coun=con, 416, 448.
council, 416.
counsel, 416.
count, 244.
count, 418, 446, 448.
countenance, 167, 416.
counter, 448.
counter —, 416.
counteract, 416.
counterattraction, 416.
counterbalance, 417.
counterbuff, 417.
counterchange, 417.
countercharm, 417.
countercurrent, 416.
counterdraw, 416.
counterfeit, 417.
counterfoil, 416.
counterfort, 416.
countergage, 416.
counterguard, 416.
counterlight, 416.
countermand, 416.
countermarch, 417.
countermark, 416.
countermine, 416.
countermotion, 416.
countermovement, 416.
countermure, 416.
counternatural, 417.
counternegotiation, 416.
counternoise, 416.
counteropening, 416.
counterpaled, 417.
counterpart, 416.
counterpassant, 416.
counterplea, 416.
counterpoise, 417.
counterpoison, 417.
counterseal, 416.
countersign, 416.
counterstock, 416.
countervail, 417.
counterview, 416.
countervote, 417.
counterweigh, 417.
counterwheel, 417.
counterwind, 417.
counterwork, 417.
countess, 244, 245.
country-dance, 453.
couple, 253, 547.
courage, 382.
courageous, 411.
courtship, 394.
courts-martial, 254.
cousin, 246.
Cousins, 458.
cousins-german, 254.
cover, 418.
cow, 251, 449.
coward, 457.
cowcumber, 419.
Cowden, 456.
cowen, 251.
cows, 251.
√cra, 424, 431.
crab, 387.
crack, 177, 184, 185, 209
cracker, 124
crackle, 185, 392.
crackt, 226.
— cracy, 171.
cramp, 185.
Cramp, 458.
crash, 185, 186
crasis, 424.
crater, 431.
craw-fish, 449.
cray-fish, 449.
√cre, 430.
creak, 177, 184, 185.
create, 167, 409.
creep, 347.
crept, 226.
crevasse, 120, 415.
crevis, 449.
√cri, 424.
crick-crack, 390, 391.
crime, 133.
crin, 409.
crinkum-crankum, 390, 391.
crinose, 410.
crisis, 252, 406, 424.
crisp, 408.
criss-cross, 392.
critic, 424.
Croft, 453.
crook, 78, 185.
Crook-hanks, 459.
crop, 208.
Cross, 460.
crow, 225, 330, 347, 389.
crowd, 77, 225.
Crowfoot, 458.
crown, 88, 185, 210, 225.
crude, 408.
crudely, 441.
crudeness, 444.
crudity, 411.
cruel, 161.
crur, 409.
crural, 410.
cru-taceous, 410.
√cryb, 430, 431, 424.
crypt, 429.
√crypt, 424.
crypt, 411, 424.
crystal, 208.
cub, 208
cubic, 171, 430.
cubical, 171.
cuckoldom, 394.
cuirass, 415.
culture, 411.
cum —, 412.
cumin, 438.
cummin, 438.
cupboard, 211.

√cur, 4 9.
curable, 410.
curacy, 410, 419.
curfew, 400, 419.
curiosity, 171.
curious, 124.
curosity, 117.
curous, 117.
curtain, 89.
curvity, 171.
customs, 253.
cut, 347, 389.
cutaneous, 410.
cut dirt, 124.
cute, 124.
Cuthbert, 455.
Cuthing, 451.
Cutlove, 453.
cut-purse, 493.
Cutter, 458.
cut-throat, 403.
cut-water, 161, 403.
√cy, 424.
cyma, 424.
cymbal, 208.
cyme, 424.
cyst, 212, 424.
Czar, 208, 244, 442.
Czarina, 244.

—d, 157, 340.
√da, 424.
Dædalus, 212, 454.
Dagon, 439.
daie, 113.
daily, 270, 393.
daisy, 386, 400, 404.
Dalby, 85.
—dale, 460.
Damascene, 431.
dame, 88.
damsel, 88.
dance, 205.
Dane, 456.
Danish, 393.
√dare, 420, 424.
dare, 145, 211, 347, 595, 596.
darkey, 124.
darling, 393, 453.
darn, 78.
Dart, 457.
dash, 36, 163.
dat, 114.
dated, 449.
daughter, 176.
daughterly, 266.
dauphin, 244.
dauphiness, 244.
David, 458.
Daw, 457.
day, 44, 132, 205, 212.
day-book, 399.
day's-man, 402.
√de, 424.
de —, 412, 417.
deacon, 244.
Deacon, 457.
deaconess, 244.
dead, 270.
deadening, 124.
deaf, 163.
deaf-mute, 400, 401.
deal, 177, 347.
dealt, 226.
Dean, 457.
dear, 264, 366.
dear = dare, 115.
Dearing, 454.
death, 388.
death-wound, 399.
debilitated, 117.
debris, 192.
debt, 226.
debtor, 208.
decade, 431.
decadence, 406.
decay, 406, 414.
deceit, 206, 212, 229.
December, 462.
decemvir, 407.
decision, 171.
Deck, 458.
declension, 446.
declination, 446.
decorum, 252.
decrease, 167.
Dedham, 460.
dedicate, 388, 407.
deduce, 412.
dee, 113.
deed, 69, 124
deem, 177, 340.
deemster, 399.
deep, 176, 364.
deer, 89, 176, 212, 252.
defect, 408.
defend, 408.
deficient, 408.
DeForest, 456.
deign, 414.
deism, 415.
deist, 161.
deity, 171.
deject, 412.
dejectedly, 318.
delicate, 449.
delicious, 449.
delight, 449.
delve, 332, 347, 389.
√dem, 424.
dem, 114.
demagogue, 422, 430.
democracy, 436.
democratic, 437.
demonstrate, 193.
demonstrative, 292.
demoralize, 124.
De Mortimer, 455.
demur, 414.
Den, 456.
— den, 460.
Denis, 456.
Dennis, 457.
Dennison, 457.
dense, 408.
dental, 410.
deodand, 402.
depôt, 212, 441.
deprave, 412.
deprecate, 414.
deputy-quarter-master-general, 398.
derange, 417.
Derby, 85, 460.
deride, 407.
derivative, 265.
dernier, 415.
desert, 166.
design, 223, 225.
desk, 124.
despair, 225, 414.
desperation, 414.
despisable, 117.
despite, 371.
despond, 414.
destroy, 414.
destruction, 414.
detect, 412.
dethrone, 412.
devil, 406, 437.
devotion, 415.
dew, 206.
Dew, 458.
di —, 412, 448.
dia —, 434.
diadem, 424.
diæresis, 174, 434.
diagnostic, 434.
dialogue, 426, 431.
diameter, 434.
Diamond, 457.
diaphanous, 422, 427.
diaphragm, 427.
diarrhea, 428.
diastole, 428.
√dic, 407, 409, 421, 424.
dice, 251.
Dice, 458.
dicker, 124.
diction, 408.
did, 323, 608.
die, 206, 213.
dies, 251.
difficulted, 124.
dig, 332, 347, 389.
diggings, 120, 124.
√dign, 414.
dign, 409.
dignity, 414.
digraph, 152.
dilettante, 441.
dilly-dally, 390, 391.
diminutive, 453.
din, 145, 150, 195.
ding-dong, 177, 383, 390, 391.
dingle-dangle, 390, 391.
diphthong, 151.
dire, 408.
direct, 409.
director, 244.
directress, 244.
dis —, 412.
disable, 714.
discretion, 171.
disobey, 412.
dispense, 206.
display, 414.
dissyllable, 160.
distract, 412.
dive, 347, 448.
divers, 264, 448.
divinity, 171.
√do, 424, 431.
do, 225, 319, 321; (inflected) 323, 347, 357, 360, 595, 606.
√doc, 421, 424, 431, 432.
documentary, 411.
dodecagon, 436.
do don't, 122, 124.
doe-rabbit, 246.
does, 213.
dog, 163, 245.
Doge, 441.
dogma, 252, 421, 424, 431, 432.
dogmatic, 432.
dole, 177.
Dolphin, 457.
— dom, 394, 444.
dome, 424.
domesman, 399.
domestic, 167.
Don, 244, 441.
— don, 459, 460, 461.
donate, 124.
done brown, 124.
done for, 124.
done gone, 124.
Donna, 244, 245, 441.
don't, 124, 606.
Doolittle, 457, 458.
doom, 177, 390.
door, 222, 390.
door-key, 399.
Dorset, 456.
dose, 424.
dotal, 410.
do tell, 124.
doth, 606.
double, 225, 272, 540.
doubt, 226.
doubtless, 366.
Dove, 457.
dove-house, 400.
dowager, 246.
down, 366, 370, 397.
down, 460.
downbear, 397.
downcast, 397.
downfall, 395, 397.
downlooked, 397.
downs, 253.
downtrod, 397.
downward, 366, 367.
downwards, 367.
do write, 308.
dozen, 253, 547.
√dra, 425.
drachm, 208.
√drag, 424.
drag, 405.
draggle, 405.
drag-man, 412.
dragon, 420, 424.
drake, 245.
Drake, 457.
√dram, 425.
drama, 425.
drank, 304, 308.
draw, 329, 347.
drawers, 253.
dreadful, 121.
dream, 347.
dreamt, 226.
dregs, 253.
drench, 351, 394, 399.
dress, 347.
drew, 207.
drift, 351.
drink, 332, 347, 351, 389, 394, 399.
drinkable, 444.
drink—drunk, 354.
drinker, 304, 394, 399.
drinking, 394, 399.
drive, 177, 332, 347, 389.
√drom, 425.
dromedary, 425.
drownded, 117, 189.
druid, 77.
drum, 36.
drumming, 124.
drunk, 308, 329.
drunkard, 393.
drunken, 304, 317, 318, 329.
dnad, 272.
dual, 254.
duberous, 117.
√duc, 407.
duchess, 244.
duck, 176, 215, 243, 245, 246.

duckling, 243, 393, 453.
Duff, 457.
duke, 88, 244.
Duke, 457.
dukedom, 444.
dullard, 393.
dumb, 163, 208.
dun, 460.
Dunkirk, 460.
durableness, 444.
durably, 444.
during, 370, 615.
dusty, 393.
Dutch, 393.
Dutchman, 399.
dwell, 347.
dys —, 434.
dysorexy, 434.
dyspepsy, 434.

e —, 412.
— e, 407, 430.
— e —, 408.
each, 264, 298, 543, 548.
each other, 301, 531, 579.
eagle, 202.
earl, 88, 245.
Earl, 457.
early, 365.
earthen, 393.
earthly, 270.
earthquake, 400.
earthy, 265, 393.
ease, 716.
Easter, 462.
eastern, 393.
easternmost, 269.
eastmost, 269.
eat, 143, 331, 347, 389.
eatable, 414.
caves, 253.
ebon, 438.
ebony, 438.
ebullition, 406, 414.
ec —, 434.
eclat, 441.
eclipse, 426, 434.
eclogue, 434.
economy, 426.
ecphonesis, 681.
√ed, 408.
— ed, 340, 393, 443.
edacious, 410.
edge, 223.
edible, 408, 410.
editor, 244.
editress, 244.
Edmund, 455.
Edward, 455.
— ee, 449.
e'e, 111.
eel, 144, 145, 205.
e en, 174.
e'en a'most, 125.
— eer, 415.
eftsoons, 362.
eight, 45, 225.
either, 193, 229, 264, 298, 379, 543, 544, 548, 620.
eject, 412.
eke, 378, 423.
— el, 453.
eld, 268.
elder, 178, 268, 448.
eldest, 178, 268.
elding, 85.
elector, 244.
electress, 244.
elephant, 79.
Elising, 453.
elision, 721.
ellipsis, 426, 513.
elliptic, 171.
elohim, 439.
eloquence, 657.
else, 264, 362, 366, 379.
elsewhere, 366.
embargo, 441.
embassador, 244.
embassadress, 244.
embers, 253.
emblem, 420.
Emim, 439.
eminent, 117.
emir, 442.
empale, 417.
empeach, 417.
emperor, 244.
empress, 244.
empty, 211, 270.
en —, 417, 434.
— en, 97, 250, 314, 317, 328, 329, 351, 392, 393, 444.
enable, 417.
enact, 417.
enallage, 434, 514.
enambush, 417.
enamor, 417.
encage, 417.
encamp, 417.
encase, 417.
encave, 417.
— ence, 411.
enchain, 417.
enchanter, 244.
enchantress, 244.
encharge, 417.
encircle, 417.
enclitic, 424, 434.
enclose, 417.
— ency, 411.
end, 141, 145.
endear, 417.
endeavor, 167.
endemic, 434.
ends, 157.
— ene, 431, 440.
enemy, 417.
energize, 125.
energy, 425.
enfeeble, 417.
engagement, 415.
England, 82, 205.
English, 177, 253.
engrave, 347.
enigma, 681.
enmity, 417.
enough, 207, 273, 366, 545, 612.
enow, 545.
— ent, 410, 444.
enter —, 417.
enterdeal, 417.
enterlace, 417.
enterparlance, 417.
enterplead, 417.
enterprise, 417.
entertain, 417.
enthrone, 417.
entity, 167.
entrails, 253.
entre —, 417.
entremets, 417.
enucleate, 412.
envy, 195.
eorthlice, 360.
— eous, 410.
eow, 110.
√ep, 420, 425.
epanalepsis, 682.
epanorthosis, 682.
epenthesis, 174.
ephah, 439.
ephemeris, 252.
ephod, 438.
epi —, 434.
epic, 161, 425.
epigram, 434.
epilogue, 434.
epiphany, 161.
epiploce, 427.
episcopal, 423.
epistle, 79, 428, 434.
epitaph, 434.
epitome, 428.
epizeuxis, 683.
epopee, 427.
— er, 134, 392, 393, 402, 431, 443, 444, 448, 456.
— er = — ow, 113.
erase, 409.
ere, 370 (not there).
erelong, 365.
erewhile, 365.
√erg, 425, 431.
— ern, 393.
erotesis, 683.
err, 144, 145, 315.
errant, 410.
error, 315.
erst, 365.
— ery, 394.
— es, 249, 449.
— esce, 410.
espouse, 414.
— esque, 415.
— ess, 244, 245.
essay, 446, 447.
Essene, 438, 440.
Essex, 82, 456.
— est, 134, 443.
— et, 453.
et, 115.
— ete, 410.
√eth, 425.
ether, 422, 431.
ethereal, 265.
ethic, 425.
ethics, 253.
etymology, 237.
eu —, 434.
euphemism, 427, 684.
euphony, 432, 434.
— eur, 415.
evade, 408.
even, 366.
ever, 365.
— ever, 296.
everech, 298.
everich, 298.
everlasting, 125, 270.
ever so, 366.
every, 264, 298, 540, 543, 548.
every body, 302.
every thing, 302.
every where, 366.
evil, 160, 267, 363.
evilly, 363.
ewe, 213, 245.
ex —, 434.
exalted, 138.
examine, 352.
exanthema, 434.
excede, 412.
exceedingly, 269.
except, 314, 370, 379, 615.
excepting, 370.
exclaim, 412.
executor, 244.
executrix, 244.
exercise, 212, 352.
exert, 212, 214.
exigent, 408.
exile, 171.
expand, 408.
expect, 121.
explicate, 414.
explosion, 171.
exponent, 414.
expose, 409.
expound, 414.
exprest, 226.
exscind, 412.
exterior, 269.
external, 270.
extol, 408.
extra —, 412.
extraordinary, 205, 412.
extravagant, 167, 412.
extreme, 270.
extremely, 269.
extremest, 538.
— ey, 393.
eye, 44, 69, 163, 206, 215, 250.
eyen, 250.
eyes, 225.
eyne, 250.
eyren, 113.
— ez, 249.

fable, 161.
√fac, 408, 410, 414.
face, 208, 409, 443.
face's, 443.
facile, 408, 414.
facility, 446.
fact, 156.
factor, 407, 410.
faculty, 446.
fagine, 410.
fain, 366.
Faint-not Hewett, 458.
faithful, 264.
faithless, 264.
falcon, 204.
Falconer, 456.
fall, 125, 145, 146, 149, 170, 177, 208, 212, 270, 329, 347, 357, 389.
fallacious, 410.
fallacy, 419.
false, 270.
falsehood, 394, 444.
falsetto, 441.
fame, 222.
famine, 222.
famous, 222.
fan, 145, 147, 150, 200.
fane, 400.
fang, 389.
far (compared), 268, 366, 370.
far between, 265.
farewell, 166.
farther, 268.
fashion, 415.
fast, 362, 364.
fastness, 394.
√fat, 400.
fat, 145, 146, 149, 151, 176, 196, 202, 204, 212, 229, 330.

fatalness, 444.
fate, 145 146, 149, 170, 196, 202 204, 206, 212, 214, 215.
fateful, 444.
father, 39, 44, 93, 142, 145, 146, 149, 151, 165, 170, 175, 176, 183, 187, 202, 204, 211, 212, 214, 215, 245.
father-in-law, 254.
fatherland, 400.
fatherly, 264, 265, 266.
faubourg, 418.
favour, 228.
fealty, 446.
fearful, 393.
fearfully, 386, 394.
fearfulness, 394.
fearing, 394.
fearless, 393.
fearlessly, 394.
fearlessness, 394.
febrile, 410.
February, 461.
feed, 347.
feel, 347, 593, 596.
feet, 160, 215.
feign, 414.
feign just, 354.
felicity, 133.
Fell, 456, 458.
fell, 177, 328, 351.
fell=fallen, 118.
fellowship, 120.
fellowship with, 125.
fellus, 112.
female, 246.
female child, 246.
female relations, 249
feminine, 265.
fence (on the), 125.
fend, 477.
fennel, 252.
ferine, 410.
ferliche, 360.
— ferous, 171.
fetch, 389.
fetch a walk, 119.
fetcht, 340.
fetters, 253.
fetwa, 442.
feud, 206, 213.
few, 264, 273, 544, 548.
fewer, 647.
√fice, 414.
fickle, 206.
fiddle faddle, 330.
fidelity, 446.
fie, 187, 383.
field, 212.
Field, 456.
fiery, 206, 393.
fiery-fairy, 392.
√fig, 414.
Fight-the-good-fight-of-faith White, 498.
fig-tree, 79.
figure, 414.
filial, 266, 270, 406.
filings, 253.
fill, 187, 328.
filled, 328.
filledd, 223.
fillet, 170.
filly, 245.
final, 407, 410.
Finch, 457.
find, 333, 347, 389.
fine, 146, 152, 195, 196, 206, 410.
finger, 209.
finite, 410.
fire-brick, 401.
fire-proof, 401.
firkin, 393.
firm, 408.
firmer, 443.
firmest, 443.
firmly, 444.
firmness, 444.
first, 206, 264, 268, 272, 367, 745.
first-last, 401.
firstly, 272, 366.
first rate, 125
first three, 547.
Fish, 457.
fish, 163, 176, 251, 449.
Fisher, 456.
fishes, 251.
fishify, 445.
fisht, 340.
Fisk, 457.
fistes, 117.
fit, 145, 146, 149, 170, 195, 196, 212.
fit=fought, 118.
fitz —, 454.
Fitz Roy, 455.
Fitz William, 454.
fix, 125.
fixed fact, 125.
fixedly, 444.
fixedness, 444.
fix-fax, 392.
fixings, 125.
fixt, 340.
fixtious, 646.
fizzle out, 125.
√flu, 409.
flame, 184,
flannel, 77.
flare up, 121, 125.
flash, 183, 383.
flat, 448.
flat out, 125.
flatter, 448.
flax, 252.
fled, 304.
flee, 347, 389.
flee one, 354.
— fleet, 460.
flesh, 163.
flighty, 304.
flim-flam, 330, 391.
flimmer, 184.
fling, 332, 347, 389.
Flint, 457.
Flint liver, 401.
flock, 304.
flood, 187, 213, 222.
floor, 125, 212.
flor, 409.
florid, 410.
flour, 252.
flourish, 187, 415.
flow, 163, 187, 389.
flower, 187, 225.
Flower, 457.
flower-garden, 403.
flowing, 187, 265.
fluent, 408.
— fluent, 171.
flunk out, 121, 125.
fluid, 270.
— fluous, 171.
fly, 217, 329, 347, 351, 389.
Fly-debate Roberts, 458.
foak, 112.
foam, 163.
foe, 207, 212, 251.
foeman, 401.
fœtid, 212.
fœtus, 207.
fog, 209.
foggy, 209.
fogy, 125.
fold, 347, 389.
folio, 171.
follow, 166.
fondling, 393.
font, 449.
foo, 110.
food, 177.
fool, 207, 213.
foolishly, 366.
foot, 175, 215, 252.
footman, 161, 400.
for, 211, 214, 367, 370, 371, 398, 435, 465, 615.
forbear, 330.
forbid, 331, 386, 388.
force, 86.
forceps, 253.
— ford, 460.
fore (compared), 268, 367, 371, 397.
forearm, 397.
forebode, 397.
forecast, 397.
forego, 395, 396, 397.
forehanded, 125.
foreknow, 397.
forelook, 371.
foremost, 268, 367.
forenamed, 395, 397.
foresee, 395, 397.
Forester, 457.
foretell, 397.
forethink, 397.
forget, 330, 347.
forgive, 331, 395, 398.
fork over, 121, 125.
form, 448.
former, 264, 269, 300, 367, 448.
forouten, 371.
forsaid, 371.
forsake, 330, 331, 347, 395.
forsooth, 366.
forswear, 352, 395, 398.
fort, 409.
fortnight, 253.
forth (compared), 268, 366, 398.
forthy, 371.
fortify, 165.
for to, 119.
Forty, 458.
forward, 366, 368, 393.
forwards, 368.
for why, 119, 371.
Foster, 457.
foul, 222, 449, 450.
found, 329, 414, 448.
founder, 244, 448.
foundress, 244.
fount, 449.
fountain, 415.
four, 45, 272.
fourfold, 272.
fourteen, 401.
fourteenth, 401.
fourth, 272, 547.
fourthly, 366.
fowl, 89, 163, 251.
fowler, 339.
Fowler, 456.
fox-boots, 125.
fox-hunter, 400.
fox-tail, 400.
fracture, 411.
√frag, 407, 408, 409, 411.
fragile, 388, 408, 410.
frail, 408.
frangible, 388, 407.
frankincense, 400.
fraternal, 266.
fraud, 409.
fray, 414.
free, 270.
freedom, 394.
freely, 393.
Freeman, 458.
freeze, 330, 347, 389.
freight, 347, 389.
freight-ship, 403.
French, 393.
fresco, 441.
freshet, 125.
fret, 353.
friar, 245.
Friar, 457.
√fric, 414.
fricassee, 414.
friction, 414.
Friday, 463.
friend, 206, 212, 246, 251.
friendship, 394.
√frig, 414.
Friga, 463.
from, 370, 372, 396, 435, 615, 616.
frondesce, 410.
front, 268.
frontispiece, 449.
frontmost, 268.
Frost, 458.
frosty, 393.
froward, 396.
fry, 414.
√fud, 414.
— ful, 393, 444.
fulfill, 171.
full, 187, 207.
full chisel, 125.
fuller, 448.
fullest, 270.
full swing, 125.
fulsome, 450.
√fund, 414.
fundament, 414.
furbidge, 117.
fusion, 414.
√fy, 414.

Gael, 456.
gaffer, 244.
Gage, 457.
gaggle, 177, 184.
gain, 398.
gaingive, 398.
gainsay, 395, 398.
'gainst, 174.
gainstand, 395, 398.
gainstrive, 398.
galban, 438.
galbanum, 438.
gal-boy, 125.
Gale, 456.
gale, 448.
gallery, 89.
Gallon, 458.
gallows, 253.
√gam, 425.

gammer, 244.
gander, 245, 393.
gang, 69.
gaol, 205, 212.
gap, 209.
gar, 86, 111.
garden-flower, 403
garrison, 415.
gather, 360.
gauge, 205, 212.
gave, 308.
gazelle, 442.
ge —, 360.
geese, 178, 251, 293.
gelid, 410.
√gen, 406, 422, 425.
gender, 243.
√gene, 425.
genera, 252.
general, 406.
Genesis, 406, 422, 425.
genii, 251.
genius, 209, 251.
geniuses, 251.
gentile, 410.
gentleman, 246
Gentleman, 457.
gentleness, 253.
gentlewoman, 246.
genus, 252.
geography, 420, 436.
geoponic, 427.
George, 206, 213.
geraflure, 450.
gerah, 439.
German, 451.
get, 209, 330, 331, 347, 360, 389.
get the hang, 122.
gew-gaw, 209, 390, 391.
ghost, 209.
ghosts, 117.
giant, 244.
gibble-gabble, 390, 391.
giffe-gaffe, 390, 391.
giggle, 177, 184.
gild, 347.
gill, 86.
Gill, 458.
gillefre, 450.
gilly-flower, 450.
√gin, 389.
gin, 214.
gin, 111.
giraffe, 442.
gird, 347.
girl, 245.
give, 145, 177, 205, 209, 331, 347, 389.
given, 115.
give in, 395.
give out, 395.
give over, 395.
give the mitten, 125.
give up, 395.
gladiator, 171.
glass-house, 532.
gleam, 177, 184.
glib, 188.
glide, 163, 188, 331, 347.
glintin, 316.
globe, 409.
globose, 410.
gloom, 177, 184.
glory, 209.
Gloucester, 79.
Glover, 456.
glow, 163.
√glyph, 425.
glyph, 425.
gnash, 210.
gnaw, 209, 210.
√gno, 406, 425, 430, 431.
gnome, 420, 425, 431.
gnomon, 425, 430.
gnosis, 406.
gnostic, 425.
gnu, 443.
go, 69, 347, 352.
go ahead, 125.
goand, 316.
goat, 176, 388.
Goat and Compasses, 452.
goat's-beard, 400, 402.
goat's-rue, 402.
goat's-thorn, 402.
go by, 125.
God, 5', 244.
Goddard, 455.
goddess, 244, 445.
godhead, 394.
godlike, 360.
godly, 270, 360, 609.
God-man, 386, 400, 401.
Godman, 457.
Godstowe, 461.
goggles, 253.
going, 125.
Going, 458.
goings on, 125
go it strong, 125.
gold, 252.
golden, 264, 265, 270, 593.
Goldsmith, 456.
Go-lightly, 458.
√gon, 425.
—gonal, 171.
gone, 209, 225.
Gone, 458.
gone dead, 119.
gone goose, 125.
gong, 443, 646.
—gony, 171.
good, 59, 163, 264, 267, 271, 357.
goodly, 3 3.
goodman, 163, 244.
goodness, 264, 394.
goods, 253.
goody, 244.
gooroo, 442.
goose, 177, 178, 245, 246, 251.
gosling, 177.
gospel, 133.
go the whole figure, 125.
Gotobed, 458.
Gough, 457.
governess, 244.
governor, 224, 244.
gown, 88.
gownd, 117.
grace, 209.
gracious, 265.
√grad, 409.
gramercy, 382.
grammar, 231.
granary, 410.
grand, 122, 408, 443.
grandeur, 415.
granule, 410.
grape-gathering, 399.
√graph, 419, 425, 430, 431.
graphic, 419, 425, 430.
grapple, 185.
grasp, 185.
grass, 163, 352.
grat, 409.
gratuitous, 270.
grave, 331, 347, 408, 425.
—grave, 441.
Grave, 456.
gravities, 252.
Gray, 457.
graze, 352.
great, 212, 273, 304, 390, 464.
Grecize, 430.
green, 122, 125, 133, 264.
Greene, 456.
Greenwich, 461.
greet, 86, 111.
gridiron, 78.
grief, 206.
grimace, 415.
Grimm, 457.
Grimsby, 85, 460.
grind, 333, 347, 389.
gripe, 185.
grit, 125.
groan, 163, 212, 222.
grocery, 394.
ground-bait, 402.
grow, 267, 304, 325, 330, 347, 389, 523.
growth, 304.
grum, 183.
grumble, 183.
grunt, 183.
guarantee, 207, 212.
guard, 207, 448.
guardian, 246.
guardship, 448.
guess, 121, 125.
guest, 176, 207, 388.
Guest, 458.
guide, 207, 213.
guilder, 441.
guile, 223.
guilt, 212.
gully, 125.
gun, 146, 150.
Gun, 457.
gunner, 393.
gush, 163.
gusto, 441.
gutta percha, 646.

hab'en, 115.
habitude, 167.
hacienda, 120.
hackmatack, 443.
had, 310, 323, 608.
had rather, 606.
√haere, 451.
Haerlem, 212.
√hagi, 425.
hagiographa, 425.
ha ha, 383.
hail, 163.
hain't, 125.
hair, 163, 716.
hairy, 393.
hajji, 442.
Hal, 457.
half, 226, 273, 352.
Halket, 457.
hall, 225.
hallelujah, 209.
halloo, 383.
halm, 176.
Halse, 457.
halt, 176, 382.
halve, 352.
—ham, 460.
hama —, 434.
hamadryad, 424.
Hamburger, 393.
hamlet, 460.
Hampshire, 460.
hand, 163.
handy-dandy, 392.
hang, 155, 348, 389.
hang-dog, 403.
Hanson, 457.
hap, 162.
hap-hazard, 401.
happen in, 125.
happify, 415.
happiness, 133.
happy, 162.
hapse, 113.
hard, 362, 363.
harden, 392.
hardihood, 394.
hardly, 363, 366.
hardness, 394.
hard run, 125.
Hardy, 457.
hare, 387.
Harefoot, 454.
harem, 442.
hark, 356, 382.
harmonic, 171.
Harold, 454.
√harp, 425.
Harper, 456.
harpoon, 165, 425.
harpy, 425.
Harris, 457.
Harrison, 457.
Harry, 457.
harshness, 252.
hart, 245.
Hartfield, 456.
Hartford, 460.
harum-scarum, 392.
harum-starum, 392.
Harwood, 456.
hasten, 165.
hat, 88.
hatches, 253.
hater, 393.
hath, 606.
hauf, 112, 226.
haughtiness, 646.
hautboy, 212.
have, 310, 319; (inflected) 326, 348, 389, 596.
haw, 383.
Hawes, 457.
Hawkins, 457.
hawpenny, 110.
hay, 163.
haybit, 191.
he, 143, 278, 280; (declined) 281, 285, 294, 387, 464, 561, 562.
head, 69, 163, 175, 206, 212, 225, 252.
Head, 458.
— head, 394.
Headache, 458.
head-band, 401.
head off, 125.
heap, 125.
heapt, 340.
hear, 163, 348, 595.
Hearsay, 458.
heart, 206, 212, 330.
hearth, 89, 213.
hearty, 225.
heat, 152.
Heath, 456.
heathen, 253.

heave, 330, 348, 389.
heaven, 205.
heavenly, 270.
Heavyside, 457.
he-bear, 246.
√hech, 421, 425.
hectic, 421, 425.
hedge, 209.
hed'n't, 112.
heead, 112.
hegira, 442.
heifer, 206, 212, 245.
heigh, 383.
height, 206, 213, 225, 230.
heir, 244.
heir apparent, 265.
heiress, 244
Helm, 458.
helot, 431.
help, 120, 125, 332, 348, 382, 389, 596.
helter-skelter, 392.
hem, 78.
hemi —, 437.
hemiplexy, 427.
hemp, 176, 388.
hen, 163, 245.
hence, 360, 361, 365, 366, 387, 610, 745.
henceforth, 365.
Henrison, 457.
Henry, 457.
hen-sparrow, 246.
her, 205, 211, 213, 256, 285, 289, 290, 387.
herbaceous, 410.
here, 225, 360, 361, 365, 366, 387, 609, 610.
hereabout and other compounds, 361, 366.
hereafter, 365.
hereditary, 265.
heresy, 431.
heretofore, 361, 364, 365, 371.
heritor, 244.
hermaphrodite, 491, 436.
hern, 118, 282.
hero, 244, 250, 443.
heroine, 244.
Herries, 457.
Herring, 457.
hers, 286, 289, 290.
herself, 290, 566.
hes, 243.
het, 125.
hev, 112.
hew, 348, 389.
hide, 125, 348, 389.
√hier, 425.
hieroglyph, 425.
higgledy-piggledy, 392.
high, 209, 362, 716.
highly, 362.
hi hi, 383.
hillock, 393.
him, 258, 285, 387, 572, 582.
himself, 291, 566.
hind, 345.
hind (compared), 268, 368.
hinder, 269, 368.
hinderest, 368.
hindermost, 368.
hindmost, 368.
hinq, 332.
√hipp, 425.
hippodrome, 425.
hireling, 453.
his, 256, 285, 286, 290, 387.
hisn, 118, 282.
hiss, 186.
hisself, 118, 292.
historic, 431.
hit, 348, 389.
hitch horses, 125.
hither, 361, 365, 366, 610.
hithermost, 268.
hitherto, 365.
hizzen, 112.
ho, 383.
Hoare, 457.
Hob, 453.
hocus-pocus, 392.
hoddy-doddy, 392.
Hodge, 453.
Hodgekin, 453.
hodgepodge, 392.
hoe-cake, 125.
hoity-toity, 383, 392.
Holburn, 460.
hold, 329, 348, 389.
holden, 329.
Holderness, 461.
hold in, 395.
hold on, 121, 125.
hold up, 396.
hold with, 396.
holiday, 490.
Hollander, 389.
hollowness, 186.
Holly, 457.
holocaust, 423.
holp, 125.
holy, 166.
home, 361.
homer, 438.
home-speaking, 402.
homespun, 402.
Homestead, 461.
hominy, 443.
hommoc, 443.
hond, 110, 204.
honest, 200.
hong, 443.
honour, 174, 228, 352.
Hood, 453.
— hood, 394, 444.
hook, 125.
Hookman, 453.
Hope, 458.
Hopefear, 458.
Hopkin, 453.
Horn, 458.
hornpipe, 403.
horrid, 382.
horse, 245, 252, 448.
horse-boat, 402, 448.
horse-chestnut, 403.
hose, 88, 253.
hosen, 250.
hospodar, 442.
hosses, 115.
host, 244, 388.
hostile, 410.
hostle, 89.
hot, 145, 147, 196, 209.
hotch-pot, 403.
hotch-potch, 392.
Houndslow, 461.
houri, 250.
house, 88, 146, 151, 213, 215.
household stuff, 398.
Houseman, 456.
housen, 125, 250.
house-work, 403.
how=who, 113.
how, 361, 366, 387, 540, 612.
howd, 110.
however, 366, 540.
howl, 222.
how many, 361.
how often, 361, 365.
howsoever, 364, 366.
hub, 121.
hugger-mugger, 392.
hull, 125.
hum, 409.
human, 270, 410.
humbug, 122.
humdrum, 392.
humorous, 117.
humorsome, 444.
hunderd, 115.
hundred, 45, 176.
hunker, 122.
hunter, 161, 244, 393, 399.
huntress, 445.
huntsman, 399.
hurdy-gurdy, 392.
hurld, 226.
hurly-burly, 392.
Huron, 78.
hurra, 383.
hurry-skurry, 392.
hurt, 348, 389.
husband, 245.
hush, 186, 382, 383.
husking, 125.
huzza, 383.
hwo, 383.
hymn, 210.
hym thinketh, 355.
hyper —, 434.
hyperaspist, 434.
hyperbola, 430.
hyperborean, 434.
hypercritic, 434.
hypo —, 435.
hypogean, 435.
hyposulphurous, 435.
hypotenuse, 428.
hypothesis, 252, 435.
hyson, 443.
hyssop, 438.

I, 44, 278, 280; (declined) 281, 282, 283, 386, 561, 716.
√i, 407.
i', 111.
— i, 439.
— i —, 436.
— ia, 431.
— ial, 410.
— ible, 410, 444.
ic, 386.
— ic, 430, 444.
— ical, 444.
Icarus, 454.
— ice, 411, 415.
— icle, 410.
√icon, 424.
iconoclast, 424.
√id, 426.
— id, 410, 430, 431, 444.
√ide, 426.
idea, 426.
ides, 253.
— ie, 453.
— ient, 410.
— ier, 415.
— ies, 250.
if, 145, 312, 313, 314, 374, 378, 619.
— iff, 415.
if so be as how, 118.
igneous, 410.
ignorant, 406.
— ile, 410, 444.
Iliad, 431.
ilka, 111, 298.
ill, 267, 363, 365, 366.
illumine, 412.
illy, 363.
— im, 439.
image, 668.
imagination, 668.
imagine, 353.
imam, 442.
i marry, 382.
imbibe, 407, 408.
impend, 412.
imperative, 312.
impose, 412, 414.
imposthume, 437.
impregn, 212.
impressive, 265.
improve, 125.
impunity, 171.
in, 145, 268, 366, 370, 371, 372, 396, 412, 615, 616.
— in, 439.
— in=ing, 316.
in —, 144, 360, 370, 432, 434.
inactive, 412.
inborn, 396.
inbreathe, 396.
inbred, 396.
inbreed, 395, 396.
inca, 443.
incarcerate, 412.
incident, 414.
incite, 412.
incline, 406.
include, 408.
income, 395, 396.
incontinently, 167.
increase, 167.
incur, 412.
Ind, 138.
indeed, 366.
indexes, 251.
Indian, 156.
Indian file, 125.
Indies, 254.
indicative, 312.
indices, 251.
indict, 208.
induce, 408.
industerous, 117.
— ine, 393, 410, 430, 431.
inevitable, 165.
infant, 246.
Infanta, 441.
Infante, 441.
infantry, 252.
inferior, 269.
infinite, 270.
infinitely, 366.
infinitive, 312.
inflate, 409.
infold, 395, 396.
infringe, 388, 407.
— ing, 316, 352, 394, 443, 444, 453, 454, 460.
ingeniously = ingenuously, 117.
inherited, 265.

inhold, 395, 396.
inject, 412.
inmost, 268, 366.
inner, 268, 269, 366.
innermore, 366.
innermost, 268, 366.
innocent, 406, 414.
inquiry, 193.
in respect of, 370.
ins, 254, 615.
insect, 161.
instantly, 365.
instigate, 428.
insular, 265.
insult, 409.
intaglio, 441.
intelligible, 408.
intend, 395.
inter —, 412.
interdict, 412.
interior, 269.
internode, 412.
interrogative, 296.
intervene, 412.
into, 370, 372.
intolerable, 167.
intro —, 412.
introduce, 412.
introitive, 646.
invade, 405.
invader, 405.
invasive, 405.
invasion, 405.
inveigh, 415.
invent, 409.
invention, 646.
inward, 366, 367.
in with, 371
iroful, 444.
iron, 211, 265.
irony, 686.
irradiate, 412.
irrigate, 412.
is, 304, 313, 324.
'is, 429.
is —, 435.
Isaac, 458.
isagogic, 435.
—ish, 393, 415.
Isis, 138.
Islam, 442.
Islamism, 442.
island, 211, 450.
isle, 141, 145, 450.
Isle of Bats=Allahabad, 452.
Isle of Nore=Isle aux Noix, 453.
—ism, 415, 440.
is'n't, 606.
isonomy, 429.
Israel, 174.
—ist, 415, 440.
it, 278, 280, 281, 285, 286, 294, 301, 387, 562, 578.
—ite, 410, 431, 440.
it is warm, 354.
it repenteth, 354.
its, 286, 290, 387, 562.
itself, 566.
it strikes, 354.
—itude, 411.
—ity, 411.
—ive, 444.
—ize, 415, 439.

Jack, 457.
Jackson, 457.
jaculate, 408.
January, 461.
jasper, 438.
Jay, 457.
jee, 111, 383.
Jenkins, 457.
Jenkinson, 457.
Jenks, 457.
Jenner, 456.
Jennings, 457.
Jerusalem artichoke, 449.
jest, 146, 152, 209.
Jew, 244.
Jewel, 457.
Jewess, 244.
jilt, 245.
Jockins, 457.
jococious, 118.
John, 457, 459.
Johns, 457.
Johnson, 457.
join, 414.
jointress, 246.
joke, 409.
Jones, 457.
Jonson, 457.
journal, 399, 415.
joy, 382, 383.
Joy, 458.
jubilee, 438.
juice, 207.
√jug, 414.
juggle, 177, 184.
July, 464.
July-flower, 450.
jump, 163.
jumping, 125.
junction, 414.
June, 462.
√jung, 414.
junior, 264.
jurist, 415
just, 214, 564, 408.
justice, 407, 411.

karaite, 438, 440.
keep, 248.
keep company, 125.
keeping-room, 125.
Kendal, 460.
Kennebec, 120.
Kent, 78, 456.
keow, 110.
kept, 210.
kerchief, 400, 419.
kerioth, 439.
kerne, 77.
kernel, 176.
ket, 86.
Ketchum, 458.
key, 206, 212, 451.
khan, 443.
kick-shaw, 419.
kid, 388.
Kidd, 457.
kill, 352.
kill-buck, 403.
kill-cow, 403.
Killingsworth, 461.
Kill-sin Pimple, 458.
kiln, 210.
kilt, 440.
kin, 146, 150.
—kin, 393, 453.
kind, 210, 264, 587.
kine, 251.
king, 88, 145, 147, 149, 210, 211.
King, 457.
king (Chinese), 443.
kingdom, 166.
king's evil, 400, 402.
kink, 125.
kinsfolk, 402.
kinsman, 402, 403.
Kinsman, 458.
kinswoman, 402.
kist, 226, 340.
kitchen, 89, 205.
kitten, 177, 453.
knan, 382, 383.
knave, 112, 115.
knead, 389.
knee, 43, 175, 188.
kneel, 348.
knick-knacks, 177, 390, 391.
knife, 210.
knife-handle, 158.
knight, 88, 210.
Knight, 457, 458.
knighthood, 394.
knit, 348, 389.
knocked into a cocked hat, 125.
know, 225, 330, 348, 389, 425, 596.
know'd, 118.
koba, 443.
Koran, 442.
korin, 443.
kruller, 120.

√lab, 409, 426.
labial, 405, 410.
lad, 245.
ladie, 453.
ladikin, 453.
lady, 88, 245, 453.
lady's-bower, 402.
lady's-braces, 402.
lady's-comb, 402.
lady's-cushion, 402.
lady's-finger, 400, 402.
lady's-mantle, 402.
lady's-seal, 402.
lady's-slipper, 402.
lait, 86.
lakin, 453.
lama, 443.
lamb, 208, 453.
lambkin, 393, 453.
√lamp, 426.
lamp, 426.
lancet, 453.
land, 450.
land-breeze, 402.
landes, 157.
land-force, 402.
landgrave, 244, 441.
landgravine, 244, 245.
landlady, 246.
landlord, 246, 400.
lap, 185.
lapse, 409.
larder, 89.
large, 408.
larva, 252.
larvæ, 255.
lass, 245.
last, 264, 268.
lastly, 272.
lat, 409.
late, 204, 205, 225, 263, 363, 365.
lately, 363, 365.
latest, 268.
lathe, 86.
latter, 264, 268, 269, 309.
laugh, 163, 209.
laugh-hoarse, 354.
laughter, 225.
laundress, 246.
laundry, 89.
√lav, 408.
lave, 407.
laver, 408.
law, 223.
lawful, 270.
lax, 409.
lay, 125, 177, 348, 351.
lead, 348, 389.
leaden, 270.
league, 207.
lean, 424.
leap, 163, 348.
learn, 119, 225, 348.
learned, 190.
learnedly, 394.
learnt, 226.
least, 267, 365.
Leatherhead, 458.
leave, 348.
√leb, 426.
lees, 253.
left, 317, 451.
√leg, 408, 426, 430.
legacy, 410.
legal, 410.
legator, 167.
leggins, 125.
legible, 167, 388, 405, 410.
leigh, 461.
lemma, 421, 426.
len, 409.
lend, 348, 389.
length, 177, 405, 406.
lengthy, 125, 393.
lenient, 410.
lent, 409.
Leofwin, 455.
leopard, 206, 212, 407.
lep, 333.
√lep, 429.
less, 267, 273, 362, 365, 647.
—less, 393, 444.
lesser, 267, 588.
lest, 312.
let, 145, 147, 150, 196, 204, 319, 321, 330, 348, 389, 555.
let on, 121, 125.
letter, 202.
ler, 409.
levee, 120.
leviathan, 439.
levitical, 171.
lexicon, 426.
ley, 206.
—ley, 461.
library, 410.
lice, 251.
lick, 125, 185.
lie, 135, 177, 331, 348, 351, 389, 464, 697, 715.
lied, 308.
lief, 366.
lieu, 206.
lieutenant, 451.
life, 250.
lift, 348.
√lig, 414.
ligature, 414.
light, 132, 348, 389.

Lightfoot, 457.
lig-lag, 392.
like, 360, 366, 528, 615.
likely, 122, 125.
lile, 86.
limb, 225.
limpsey, 125.
Lincoln, 79.
line, 225.
—ling, 393, 453.
linger, 405.
lion, 161, 167, 244.
lioness, 244.
√lip, 426.
lip, 163.
liquor, 125.
√lit, 425, 426.
litany, 426.
litotes, 686.
little, 267, 269, 273, 362, 365, 366, 544, 548.
liturgy, 425.
live, 205.
livelihood, 394.
liverwort, 400.
living, 270.
lo, 386.
load, 348.
loadmanage, 450.
loadsman, 450.
loadstar, 229, 450.
loadstone, 229, 450.
loafer, 122, 125.
lobby, 125.
lobe, 429.
loc, 409.
local, 410.
loco-foco, 122.
locomotive, 402.
lode-star, 229.
lode-stone, 229.
lodge, 223.
√log, 426, 430.
log, 430.
logic, 467.
logical, 430.
logomachy, 431.
logos, 430.
loll, 185.
lonely, 360.
long, 177, 363, 365, 390, 405.
Long, 457.
Longbottom, 460.
longer, 365.
longest, 365.
Longfellow, 457.
longitude, 406.
looked, 157, 317.
lookt, 226.
√lop, 429.
—loquy, 171.
lord, 88, 207, 245.
lordling, 453.
lordship, 394.
lose, 348.
losen, 115.
lot, 125.
lothe, 230.
loud, 264, 363.
loudly, 363.
louse, 251.
love, 145, 162, 207; (inflected) 307.
Love, 458.
loved, 317.
Loveday, 458.
Loveland, 458.
loveliness, 166.
lovelorn, 264.
lovely, 161, 163, 166, 264, 360.
loven, 307, 351.
lover, 393.
Lover, 458.
loves, 307.
loveth, 307.
loveyer, 117.
low, 268, 390.
—low, 461.
lower, 225, 367.
lowermost, 367.
lowest, 367.
lowmost, 367.
loyalty, 415.
lunacy, 410.
lunar, 410.
luxurious = luxuriant, 117.
√ly, 414, 426.
—ly, 134, 360, 393, 444, 609.
lye, 389.
lynch law, 120, 125.
lynx, 429, 430.
lyre, 429.
lyric, 420.
lyst, 222.

—m, 431.
ma, 185.
—ma, 431.
Mac —, 454.
macaroni, 441.
maccabee, 440.
Mac Donald, 454.
Mac Gregor, 454.
√mach, 426.
machine, 206, 208, 212.
madam, 245, 252.
madame, 245.
madcap, 450.
mad-house, 400.
magazine, 167.
magn, 409.
magnify, 414.
magus, 252.
maid, 245.
maid-servant, 246.
√main, 414.
maintain, 418, 465.
maize, 443.
major, 260.
make, 348, 389, 596.
Make-peace Heaton, 458.
make tracks, 126.
mal — and compounds, 417.
mal, 409.
male, 246.
male child, 246.
male relations, 246.
malice, 411.
Malkin, 453.
mallows, 253.
maltha, 438.
mamma, 245.
mameluke, 442.
man, 50, 145, 150, 210, 245, 246, 251, 301, 451, 716.
Man, 78.
—man, 453.
√man (2) 414, 426.
mandible, 408.
mania, 426.
mankind, 246, 403.
manly, 393.
mannikin, 453.
manœuvre, 213.
manor, 89.
man-servant, 246.
mansion, 89.
mantle, 88.
man-traps, 254.
mantua-maker, 246.
manumission, 402.
many, 204, 223, 264, 267, 273, 549, 544, 548, 557.
many days, 364.
March, 456, 461.
marchioness, 244.
mare, 245.
margent, 117.
margrave, 244, 441.
margravine, 244, 393.
marine, 399.
Marks, 457.
marquis, 244.
married, 205.
Marsh, 456, 461.
Marshal, 457.
Marshfield, 461.
martial, 410.
martyrdom, 444.
Mary, 453.
Mas, 461.
Masbrough, 461.
Mason, 456.
masora, 439.
mass-meeting, 120, 126.
master, 245.
Master, 458.
mat, 170, 204.
—mat, 431.
matchless, 171.
mate, 170, 447.
— mate, 431.
maternal, 266.
√math, 426.
√mathe, 426.
mathematical, 426.
matins, 253.
mattock, 78.
maw, 205.
Maw, 458.
may, 145, 312, 313, 314, 318, 320; (inflected) 321, 322, 356, 389.
May, 462.
may be, 119.
may-bug, 400.
mayor, 244.
Mayor, 457.
mayoralty, 117.
mayoress, 244.
mazzaroth, 459.
me, 44, 185, 205, 282, 301, 386, 559, 561, 582.
—me, 431.
Mead, 456
meagre, 405.
mean, 185, 348.
means, 253.
measter, 114.
meat, 222.
mechanic, 214.
meechin, 126.
meekness, 252.
meet, 222, 348.
megrim, 437.
melt, 332, 348, 389.
me listeth, 355.
me lists, 355.
memorandum, 252.
memory, 161.
men, 251.
mend, 169.
—ment, 415.
merciful, 444.
merciless, 444.
mercy, 191.
mercy-seat, 399.
mere, 409.
merely, 366, 612.
merge, 407.
merit, 132.
mermaid, 246.
merman, 246.
merrily, 714, 715.
merry, 191.
me seemed, 355.
me seemeth, 355.
me seems, 355.
message, 415.
met, 145, 146, 195, 205, 212.
meta — (and compounds), 435.
metabasis, 435.
metacarpus, 435.
metachronism, 435.
metagrammatism, 435.
metalepsis, 435, 687.
metamorphosis, 435.
metaphor, 427, 435, 687.
metaphysics, 253.
metastasis, 428.
metathesis, 174, 435.
mete, 145, 146, 195, 205, 212.
—meter, 171.
metheg, 438.
me thinketh, 355.
methinks, 355.
methought, 355.
me-thuncketh, 355.
metonymy, 688.
mew, 36, 333, 386.
mice, 251.
mid, 268, 368.
middle, 268, 435.
middlemost, 268, 368.
midmost, 268.
midward, 368.
might, 312, 320, 608.
mighty, 121, 126, 393.
mildew, 400.
militia, 171.
milky, 115.
miller, 456.
milliner, 246.
millions, 547.
Millthorpe, 85.
miltar, 245.
Milton, 453.
minaret, 442.
mind, 185.
mine, 282, 288, 289, 290, 386.
mineralize, 445.
mineralogy, 445.
mingle-mangle, 330, 391.
minister, 244.
ministress, 244.
minnie, 453.
minny, 388.
minor, 269.
minster, 79.
minute, 166.
mir, 409.
miracle, 410.
mis — (compounds of), 444.
misanthrope, 430, 436.

misdate, 441.
misform, 444.
misgive, 347.
mish-mash, 177, 330, 391.
mishna, 438, 439.
misjoin, 444.
misjudge, 444.
mislead, 348.
mislest, 118.
Misses Lyman, 254.
missionate, 120.
missive, 410.
Miss Lymans, 254.
mis-spell, 349.
mis-spend, 349.
mis-spill, 350.
Mist, 458.
mistake, 350.
misteach, 350.
mistes, 117.
mistress, 245.
misuse, 444.
mit, 499.
mite, 170.
mixie-maxie, 392.
mixt, 340.
mixtie-maxtie, 392.
mnemonics, 430.
mobocracy, 445.
moccasin, 443.
mode, 229, 311, 315, 409.
model, 191, 222.
moderate, 407, 411.
modish, 222.
Mohawk, 443.
moil, 409.
molla, 442.
√mon, 426.
—mon, 430.
monad, 272, 431.
monarch, 422.
Monday, 462.
monie, 111.
monitor, 244.
monitress, 244.
Monk, 457.
monk, 79, 245.
monoculous, 445.
monomachy, 426.
monosyllable, 160.
monothelite, 428.
monsieur, 252.
Montfort, 456.
—mony, 411.
moo, 383.
Moody, 457.
Moon, 457.
moon, 132, 163, 248.
moor-cock, 246.
moor-hen, 246.
moose, 443.
mop, 78.
√mor, 414.
mor, 409.
moral, 118.
moralize, 415
morb, 409.
morbid, 410.
more, 267, 273, 365, 544.
more admired, 318.
mosaic, 205, 270.
Moses, 454
moslem, 442.
mosque, 442.
most, 267, 365, 544.
most best, 538.
mostly, 366.
most perfect, 270.
most respected, 318.
moth-eaten, 402.
mother, 33, 41, 77, 132, 185.
motherly, 266.
motionless, 444.
mould, 212.
mountain, 415.
Mount Widgeon pea, 452.
mourn, 163.
mouse, 251.
move, 213, 407.
mow, 317, 348, 389.
mowed, 317.
mown, 317.
much, 264, 267, 269, 273, 360, 365, 366, 386, 390, 544, 548.
mucous, 410.
muddy, 393.
mufti, 442.
mule, 207.
mund, 409.
√mur, 414.
murder, 133.
murderer, 393.
murderess, 445.
murderous, 445.
murmur, 183.
muse, 151, 443.
mush, 126, 443.
musical, 171.
musicianer, 118.
musquito, 441.
muss, 122, 126.
Mussulman, 251, 442, 451.
must, 312, 314, 318, 319, 320, 321; (inflected) 322, 323, 353, 555.
must be forced, 405.
mute, 409.
mutter, 183.
mutton, 89.
my, 208, 282, 287, 288, 289, 290, 383.
myrrh, 208, 438.
Myrtle, 457.
myself, 291, 536.
mystify, 445.
myth, 429.

—n, 497.
nabob, 442.
nadir, 442.
naiad, 431.
namby-pamby, 392.
name, 43.
namely, 366.
Napoleon, 458.
national, 171.
nationality, 411.
native, 265.
natural, 270.
nature, 248.
nary one, 196.
naught, 273, 300, 494.
naumachy, 426.
nav, 409.
navigating, 399.
nay, 366, 610.
nays, 254.
ne, 429.
ne, 185.
near (compared), 268, 370, 528, 615.
'neath, 174.
neath, 367.
necessaried, 117.
Neck, 458.
necrology, 431.
need, 582, 596.
needs, 361, 362, 393.
negress, 244.
negro, 244.
neigh, 226.
neighbor, 226, 243.
neither, 298, 379, 544, 548, 620.
√nem, 426, 431.
neology, 429.
neophyte, 427.
nephew, 211, 245.
ner, 112.
Nereid, 431.
nerveless, 444.
—ness, 394, 444, 461.
nether, 268, 269, 367, 371.
nethereat, 367.
nethermore, 367.
nethermost, 268, 367.
nethinim, 439.
never, 160, 365, 612.
nevertheless, 620.
new, 151, 207, 213, 429.
news, 253.
next, 370, 528.
nick, 113.
niece, 245.
niff-naffs, 392.
nigh, 370, 528, 615.
night, 44, 69.
night-dew, 402.
nightingale, 402, 457.
nightly, 361.
nigmayes, 392.
nimyes, 392.
nine, 25.
nippers, 255.
nitre, 438.
niveous, 410.
no, 366, 544, 548, 610, 611.
no'ow, 112.*
nobody, 302.
√noc, 414.
no-hows, 118.
√nom, 426, 431.
nomad, 420, 426, 431.
—nomy, 171.
non-committal, 126.
none, 185, 264, 273, 544, 548, 716.
nones, 253.
nor, 212, 379, 619, 620.
Norman, 451.
northern, 393.
northernmost, 269.
northmost, 269.
nose, 43, 69, 185.
Nosey, 455.
not, 145, 146, 150, 169, 170, 185, 195, 196, 204, 206, 210, 213, 214, 366, 386, 404, 465, 611, 612.
note, 145, 146, 169, 170, 196, 206, 212, 214.
nothing, 273, 302, 366.
notice, 411.
notions, 126.
not only, 620.
notoriety, 167.
notwithstanding, 370.
noun, 242.
nor, 409.
November, 462.
now, 207, 213, 215, 365.
noways, 361.
nowhere, 366.
nowheres, 118.
nowise, 366.
√noy, 414.
noy, 405.
nun, 245.
Nun, 454, 457.
nuptial, 646.
nuptials, 253.
nursling, 453.
nurst, 226.
nyst, 117.
nyster, 117.

O, 382.
—o—, 436.
O' (2), 454, 112.
Oak, 459.
oak-grove, 409.
Oakley, 451.
oak-tree, 491.
oat, 145.
oaten, 393.
ob—, 412.
obligate, 121.
oblige, 121, 209.
observe, 596.
obstropolous, 117.
obtain, 412.
occupant, 408.
occur, 412.
ocean, 208.
—ock, 393, 453
October, 452.
odds, 253.
ode, 420.
ode, 421, 422.
odium, 408.
√oed, 422, 429.
of, 209, 258, 290, 360, 368 369, 570, 596.
off, 368.
offensive, 265.
offer, 412.
off-hand, 158.
offscouring, 396.
offset, 121, 395, 396.
offshoot, 396.
offspring, 396.
oft, 365.
often (compared), 365.
ogre, 244.
ogress, 244.
oh, 381, 383, 386.
O'Hara, 454.
Ohio, 120.
—oid, 430.
old, 144, 145, 178, 448.
Old Puff, 455.
omen, 225.
omnigraph, 445.
omnigraphic, 445.
—on, 430, 431.
on, 360, 368, 370, 396 433, 615.
once, 272, 360, 362, 366.
one, 45, 225, 264, 270, 275, 288, 299, 301, 578.
O'Neale, 454.
one another, 301, 579
ones, 272, 547.
one says, 302.
only, 273, 366, 612, 620
onset, 396.
onslaught, 396.
onto, 126.
oolong, 443.
ooze, 144, 145.
√op, 426.
open, 264.
oppose, 412.
opposite, 370.

optic, 426.
or, 379, 619, 620.
orang-outang, 443.
orator, 167, 191, 192.
orb, 409.
√org, 425, 431.
organ, 425, 431.
orient, 206.
Orkney, 78.
Ormus, 138.
orphan, 431.
orthography, 161, 199.
ortive, 410.
— ory, 410.
— os, 430.
oscillate, 409.
— ose, 410.
— ot, 431.
— oth, 439.
other, 264, 273, 299, 620.
otherwise, 366.
ou = u, 449.
ought, 207, 212, 300, 356.
ought (hadn't), 126.
ould, 115.
our, 145, 282, 283, 287, 289, 290, 387.
ourn, 118, 282.
ours, 225, 282, 283, 286, 287, 289, 290, 387.
ourself, 292.
ourselves, 291, 536.
— ous, 410, 444.
out, 145, 268, 366, 367, 371, 372, 397, 434; (compounds) 397.
outbar, 395, 397.
outbid, 395, 397.
outblush, 397.
outborn, 397.
outbound, 397.
outbreathe, 397.
outbud, 395, 397.
outbuild, 397.
outburn, 397.
outcast, 395, 397.
outer, 268, 269, 367.
outermost, 268, 367.
outest, 367.
outgo, 395.
outgoings, 254.
outlive, 395.
outmost, 367.
out of, 370, 372.
out of fire, 126.
out of sort, 126.
outrage, 417.
outre —, 417.
outrun, 349, 396, 397.
outs, 254, 615.
outside, 371.
outward, 367.
outwards, 367.
outwith, 371.
ov, 409.
over, 367, 370, 372, 434; (compounds) 397.
— over, 461.
overcome, 330, 347.
overdo, 347, 395, 397.
overfall, 395.
overflowings, 254.
overgo, 395.
overhear, 348.
overlive, 395.
overload, 348.
overmost, 367.
overpower, 161.
overshoot, 349.
overtake, 350, 395.
overthrow, 350, 396, 397.
overturn, 395, 397.
owe, 212.
own, 292, 300, 716.
ox, 89.
oxen, 250, 255.
Oxford, 460.
√oxy, 425.
oxygen, 425.
O yes, 452.
Oyster Hills=Colles Ostorii, 452.

paddock, 453.
pagan, 410.
Page, 457.
pagoda, 442.
pail, 78.
pain, 212.
pains, 253.
paint, 414.
√pair, 414.
pair, 253, 547.
palace, 89.
palaretic, 117.
Palfrey, 457.
palimpsest, 427.
palsgrave, 241.
palsgravine, 244.
palsy, 437.
pan, 78.
pantry, 89.
papa, 187, 245.
paper, 161, 166.
papoose, 443.
√par, 414, 429.
par —, 417.
par —, 435.
para — (and compounds), 435.
parable, 423, 688.
parabole, 421, 423, 435.
paraboloid, 430.
paraclete, 435.
paradigm, 421, 424.
paradox, 435.
paragoge, 154, 405, 422, 425.
paragraph, 435.
parallel, 435.
paralcipsis, 689.
paramount, 417.
paramour, 417.
paranomasia, 689.
paranymph, 435.
parapherna, 435.
paraphrase, 427, 435.
parathesis, 435.
paraselene, 435.
parcel, 446.
parch, 165.
parchment, 451.
pardon, 417.
√pare, 414.
parenchyma, 423.
parent, 246.
Parker, 457.
parliament, 190.
parlor, 89.
— parous, 171.
Parrot, 457.
Parsons, 457.
partender, 117.
particelar, 190.
participle, 315.
particular, 167.
partly, 366.
party, 215.
parv, 409.
pass, 204.
passively, 444.
passiveness, 444.
past, 370.
pastime, 400, 403.
pat, 145, 147, 160.
patchery, 399.
patch-work, 399.
pate, 146, 150, 211.
paternal, 266.
√path, 426.
pathetic, 171.
pathic, 426.
pathos, 426.
— pathy, 171.
Patience, 458.
patron, 244.
patroness, 244.
√pau, 426.
pause, 426.
pay, 348.
pea, 251.
peace, 382.
Peace, 458.
peacock, 246.
peahen, 246.
√pear, 414.
pear, 225.
pearl, 225.
peas, 251.
pease, 251.
Pease, 457.
peason, 251.
√peat, 414.
peat, 163.
pecan, 443.
peccancy, 410.
Peck, 458.
pedagogical, 437.
pedagogue, 436.
pedaneous, 410.
pee-ashes=piazzas 118.
peek, 126.
peep, 383, 386.
peer, 88, 244.
peerdom, 444.
peeress, 244.
pellicle, 410.
pell-mell, 392.
√pemp, 427.
√pen, 427.
pen (2), 348, 461.
pence, 251.
√pend, 409.
Pendragon, 454.
pendency, 411.
Penhurst, 460.
pennies, 251.
Penny, 458.
pentateuch, 422, 429.
penury, 427.
people, 206, 212.
pepper, 79.
per —, 371, 412.
peradventure, 366.
perceive, 596.
perchance, 366.
perdigious, 117.
perfect, 276.
perfidious, 412.
perforate, 412.
perhaps, 366.
peri — (and compounds), 435.
pericranium, 432, 435.
periphery, 427.
periphrasis, 427.
peristaltic, 428.
permanent, 408, 414.
porons, 410.
perpetual, 270.
persuade, 207.
perwent, 117.
peskily, 126.
pesky, 126.
pest, 409.
√pet (2), 414, 427.
petal, 427.
Peterborough, 459.
Peterkin, 453.
√pha, 421, 427, 431.
√phaen, 427.
√phan, 427.
Pharisee, 438, 440.
phase, 427, 431.
√phe, 427.
Phebe, 205.
phenomenon, 252, 255, 421, 427, 450.
√pher, 427.
phial, 211, 431.
√phil, 427.
philanthropy, 436.
philologue, 430.
philology, 436.
philomath, 426.
philomel, 427.
philosophical, 437.
philosophy, 211, 406, 436.
philter, 427.
√phleg, 427.
phlegm, 209, 212, 427.
√phlog, 427.
phlogiston, 427.
phonology, 141.
— phony, 171.
√phor, 427.
phosphor, 427.
√phrad, 421, 427.
√phrag, 427.
phrase, 421, 427.
√phtheg, 427.
√phthi, 427.
phthisic, 211.
phthisis, 427.
√phy, 427.
physic, 427.
physician, 206.
√pi, 431.
piano-forte, 418, 441.
piaster, 441.
piazza, 441.
pibroch, 440.
pickaninny, 126.
pickerel, 453.
pick-fault, 403.
pickle, 223.
pick-lock, 403.
pick-nick, 392.
pickpocket, 403.
pickpurse, 386, 403.
pick-quarrel, 403.
pick-thank, 403.
pick-tooth, 403.
pick-up dinner, 126.
picters, 115.
piety, 171.
√pig, 414.
pig, 89, 383.
pigment, 414.
Pike, 457.
pil, 409.
pilaster, 410.
pill, 184.
pillory, 410.
pillow, 89.
pimping, 126.

pincers, 253.
pinch, on a, 126.
pine, 151, 213.
Pink, 457.
pintle-pantle, 390, 391.
pintledy-pantledy, 390.
pipkin, 453.
pish, 382, 383.
pit, 126, 151, 169, 205, 206.
pit-a-pat, 390, 391.
Pitman, 456.
√plac, 414, 427.
√plag, 421, 427, 429.
plague, 407, 429.
plaguy, 121, 126.
plaid, 77, 212, 440.
plain, 415.
plank, 126.
plastic, 421, 427.
√plath, 421, 427.
platinum, 441.
√play, 414.
Play, 458.
√ple, 409, 414.
plead, 126.
please, 414.
pleasing, 264.
pleasure, 148, 211.
pled, 126.
√pleg, 427.
pleiad, 421, 427.
plenteous, 411.
plenty, 126, 540.
pleonasm, 514.
√pleu, 421, 427.
pliancy, 410.
√plic, 414.
pliers, 253.
√ploc, 427.
plough, 209.
plower, 399.
plowman, 399.
√ploy, 414.
plucked, 157.
pluckt, 226.
plum, 409.
Plum, 457.
plumage, 415
plumb, 409.
plunder, 122, 126.
pluvial, 410.
√ply, 414.
ply, 414.
√pneu, 427.
pneumatic, 427.
pneumonic, 427, 430.
√po, 427.
pock, 453.
pocket, 453.
√poc, 427, 430.
poem, 427, 430.
poesy, 430.
poet, 244, 247, 427, 430.
poetaster, 410.
poetess, 244, 247.
poetic, 430.
poetical, 171, 430.
poetically, 430.
poh, 187.
pointedly, 318.
poison, 415.
polarity, 171.
pole-bean, 403.
politely, 444.
politeness, 444.
polygamy, 425.
polysyllable, 160.
√pomp, 427.
pomp, 427.
pompously, 444.
pompousness, 444.
√pon, 427.
ponder, 409.
pony, 452.
pool, 145.
Poor, 458.
popalatry, 445.
Pope, 457.
popedom, 444.
Popkiss, 458.
populace, 415.
√por, 429.
pore, 429.
pork, 89.
port-crayon, 403.
porter, 244, 245.
Porter, 457.
portfolio, 403, 418.
port-glave, 403.
portmanteau, 403.
portray, 405, 414.
portress, 244, 245.
√pose, 414.
possess, 353.
possibly, 366.
post —, 413.
posterior, 269.
postes, 117.
post-meridian, 413.
postscript, 413.
potatoe, 443.
potential, 312.
Potomac, 78.
pouchong, 443.
poultry, 89.
√pound, 414.
Pound, 458.
Powel, 454.
powerful, 121, 126.
pow-wow, 443
practical, 421.
√prag, 421, 427.
pragmatic, 427.
praise, 352.
prate, 185.
prattle, 185.
prav, 409.
praxis, 427.
pray, 414.
pre —, 413.
preaching, 394.
preacht, 340.
√prec, 414.
predicate, 513.
predict, 407, 409.
preface, 161, 190, 450.
prefix, 413.
√prem, 409.
premier, 415.
Prentice, 458.
prepare, 414.
preposition, 360.
presently, 365, 444.
presentness, 444.
presidential, 120.
press, 409.
presume, 165.
pretend, 395.
pretense, 165.
preter —, 413.
pretermit, 413.
preternatural, 413.
pretty considerable, 126.
prevail, 415.
prey, 206.
√pri, 427.
price, 446.
priest, 244, 406, 437.
Priest, 457.
priestess, 244.
priesthood, 444.
Primrose, 457.
prince, 88, 244.
Prince, 457.
princedom, 394, 444.
princess, 244.
prior (2), 244, 269.
Prior, 457.
prioress, 244.
prism, 160, 427.
prison, 415.
Pritchard, 454.
prittle-prattle, 390, 391.
private, 410.
privateer, 165.
privilege, 400, 407.
prize, 716.
pro —, 413, 419, 435; (compounds) 436.
√prob, 414.
prob, 409.
probation, 414.
probe, 407.
problem, 436.
proboscis, 423.
prochronism, 436.
proctor, 419, 447.
Proctor, 457.
procuracy, 419, 447.
procurator, 419, 447.
prodrome, 436.
produce, 407, 413.
progidy, 117.
prolepsis, 421, 426, 436.
prolegomena, 426.
prologue, 430, 436.
promise-breaker, 403.
promissory, 265.
prone, 409.
pronoun, 278.
property, 446.
prophet, 244, 427, 436.
prophetess, 244, 245.
prophetesse, 245.
propitiatory, 399.
propolis, 436.
propose, 447.
propriety, 446.
prorogue, 209, 223.
pros— (and compounds), 436.
proselyte, 436.
prosenneahedral, 436.
prosody, 709.
prosopopœia, 689.
prosthesis, 174.
prostyle, 436.
protector, 244.
protectress, 244.
prove, 206, 348.
prover, 225.
proverb, 690.
provide, 413.
provident, 446.
provost, 79, 419.
proxy, 419, 447.
prudence, 252.
prudent, 446.
pr'vail, 189.
p's, 243.
√psa, 427.
√psal, 428, 431.
psalm, 211, 428.
psalter, 431.
psaltery, 428, 431.
√psc, 427.
pshaw, 186, 381, 382, 383.
ptisan, 211, 431.
√pto, 427.
√pty, 428.
ptysmagogue, 428.
public, 208, 231.
publication, 231.
publick, 231.
publicly, 231, 444.
publicness, 444.
publishment, 121.
Pudding, 458.
puff, 383.
pulse, 252.
pulverize, 415.
pumice-stone, 79.
punctilio, 171.
punctuation, 743.
pur —, 417.
purana, 442.
purchase, 417.
pure, 409.
purfle, 417.
purify, 352.
purim, 439.
purl, 417.
purparty, 418.
purple, 79.
purport, 418.
purpose, 418, 447.
pursuant, 540.
purt, 126.
purtenance, 417.
push, 145.
Puss, 457.
put (2), (to stay), 126, 348, 389.

q's, 243.
quack, 383.
quack-quack, 36.
quadruple, 272.
quahaug, 120, 443.
quake, 184.
qualify, 126.
quarter, 273.
queen, 88, 211.
queen-consorts, 254.
querimonious, 411.
quick, 429.
quicksand, 400.
quicksilver, 400.
quietism, 415.
quinsy, 400, 437.
quite, 366.
quiver, 184.
quoth, 356.

— r, 431.
rabbi, 252, 439.
rabbinism, 438, 440.
rabbinist, 440.
rabboni, 439.
raccoon, 443.
race, 126.
√rad, 409, 411.
radiant, 265.
radidges, 117.
rail, 78.
rain, 163, 222.
rains, 354.
rais, 442.
raise, 351.
rake, 245, *and scrape*, 126.
ram, 245.
ramadan, 442.
rampant, 540.
Ramsbottom, 460.

Ramsgate, 78.
ran, 308.
ranchero, 120.
rancho, 120.
rane-deer, 229.
range, 306.
Ranger, 457.
rank, 405.
rankle, 405.
rapacious, 410.
rare, 409.
rarely, 365.
rasure, 411.
ratan, 445.
rat-a-tat, 383.
rather, 620.
ratio, 446.
ration, 446.
rational, 171.
rats-bane, 386, 400, 402.
rattle, 36, 185.
rauc, 409.
re —, 413, 448.
reach, 389.
read, 348, 389.
readily, 363.
Reading, 430.
ready, 363.
real, 126, 448.
realize, 445.
rearmost, 268.
reason, 160, 446.
rebind, 346.
recipient, 414.
reckon, 121, 126.
recognize, 447.
reconnoiter, 447.
rectorship, 444.
rectrix, 410.
red-bird, 400.
redden, 264.
reddish, 267.
redeem, 408.
Redman, 457.
reel, 440.
reeve, 245.
Reeve, 457.
reft, 226.
refract, 409.
refuge, 118.
√reg, 409.
regal, 408.
regale, 448.
regalia, 171.
regent, 540.
regiment, 117.
regular, 165.
regulating, 165.
reign, 212.
rein-deer, 229.
reins, 253.
relating to, 615.
relative, 294.
releasement, 121.
relict, 410.
remain, 414.
remember, 119.
rend, 348, 389, 448.
render, 448.
repartee, 167, 690.
repay, 348.
repeat, 414.
repent, 353, 448.
repetition, 414.
reposing, 304.
republic, 407.
requirement, 121.
resign, 222.
resilient, 414.
restraints, 158.
result, 126.
retain, 167.
retake, 350.
retread, 350.
retro —, 413.
retrocede, 413.
reverend, 270.
review, 206.
revise, 409.
revolt, 405.
revolution, 405.
revolve, 405, 413.
√rhe, 428.
√rhemb, 429.
rhetoric, 209, 428, 431, 657.
√rheu, 428.
rheum, 428.
√rhomb, 429.
rhomb, 429.
rhyme, 459.
rhythm, 459.
— ric, 394, 461.
rich, 126.
Rich, 458.
riches, 253.
Richard, 455.
rid, 348, 389.
ride, 331, 348, 389.
— ridge, 461.
riff-raff, 390, 391.
right, 270, 363, 364, 366.
righteous, 450.
rightest, 538.
rightly, 363.
rights, 362.
rightwis, 451.
rind, 185.
ring, 36, 185, 332, 349, 389.
riot, 167.
rise, 331, 349, 351, 389.
rising, 316.
risky, 126.
rite, 409.
rival, 195, 415.
rivalship, 444.
rive, 349.
road, 225.
roar, 36.
robber, 171.
robbery, 133.
robe, 205.
rock, 122, 126.
roe, 145.
roll, 223.
Roman, 263.
romance, 190.
roof, 89.
room, 89.
Roper, 456.
rorid, 410.
rose = risen, 118.
Rose, 457.
roses, 161.
rough, 213.
round, 185, 370.
roundly, 444.
roundness, 444.
rover, 225.
row-de-dow, 383.
rowdy, 126.
Roy, 457.
royal, 138, 270.
rubbidge, 117.
ruddy, 183.
rude, 146, 152, 213, 409.
rudely, 444.
rudeness, 444.
ruff, 245.
rug, 409.
ruin, 195.
rum, 114.
run of stones, 126.
run, 145, 147, 150, 163, 195, 196, 211, 225, 306, 308, 332, 349, 351, 389.
runic, 171.
run out, 396.
√rup, 409.
rush, 163.
Rushout, 458.
rye, 213, 252.
— s, 157, 249, 393, 430, 431, 443.
sabaoth, 459.
sabbath, 438.
sachem, 443.
sack, 185, 243.
sacrifice, 716.
sadducee, 440.
safe, 270.
sagamore, 120, 443.
sage, 409.
Sage, 457.
sago, 443.
sagoin, 443.
said, 205, 225.
√sail, 414.
sail, 205, 252.
saint, 79.
sake, 389.
√sal, 409, 414.
salam, 442.
salient, 408, 414.
saline, 410.
salmon, 204, 210, 252.
salt, 204.
Salter, 456.
salt-lick, 126.
same, 278, 279, 293, 620.
samp, 443.
Sanders, 457.
Sanderson, 457.
Sandwich, 461.
sandy, 393.
Sandy Acre, 450.
sane, 409.
sang, 308, 328, 329.
Sangster, 456.
sank, 308.
sapajo, 443.
sapphire, 438.
Saragossa, 419.
sarcasm, 691.
Sardian, 431.
Sardine, 431.
Satan, 138.
satanic, 171.
satchel, 185, 243, 453.
satisfy, 407.
Saturday, 463.
sauer-kraut, 120
save, 370, 615.
saving, 615.
saw, 349.
sawyer, 126.
say, 204, 349, 389.
√scad, 428, 431.
scale, 446.
scalp, 163.
√scand, 428, 431.
scandal, 428, 431.
— scape, 394.
scape-gallows, 403.
scapethrift, 403.
scarce, 360.
scarcely, 365.
scarcity, 171.
scare-crow, 403.
scarlet likeness, 452.
scarlet lychnis, 452.
scary, 646.
scene, 208.
√scep, 428.
scepter, 88.
√sche, 426, 431.
scheme, 426, 431.
√schid, 421, 428.
schism, 421, 428.
school-house, 395, 392.
schoolmaster, 246.
schoolmistress 246.
schooner, 441.
sciagraphy, 436.
√scind, 410.
scintillate, 409.
scion, 208.
scissor, 410.
scissors, 253.
√scop, 428.
scope, 428.
scorch, 163.
score, 253, 547.
scrape, 425.
screamer, 126.
scrimidge, 117.
scripture, 411.
scrowdge, 117.
scrupulosity, 117.
scu'p, 407.
'sdeath, 382.
se —, 413.
— se, 431.
sea-board, 121.
seafaring, 399.
seal, 439.
seaman, 399.
seamstress, 246.
sea-sick, 400.
seat, 212, 399.
Seater, 463.
secant, 408, 410.
secede, 413.
√sech, 431.
second, 272.
secondly, 272, 366.
seconds, 547.
secret, 406.
seducer, 444.
see, 163, 349, 382, 389, 595.
see'd, 118.
seedling, 393, 453.
seeing, 170.
seek, 349, 389.
seem, 593.
seemly, 222, 264.
seen, 208.
se'ennight, 174.
see-saw, 177, 390, 391.
scethe, 331, 349, 389.
Selburne, 460.
seldom, 258, 362, 365.
selectman, 120.
self, 290, 291, 566.
self-same, 292
sell, 349.
Sellsome, 458.
selves, 290, 291.
senator, 167.
send, 349, 389.
senile, 410.
senior, 269.
sensible, 464.

sensibleness, 444.
sensibly, 444.
Senterden, 460.
separate, 161.
September, 462.
√seq, 414.
√ser, 409.
seraph, 252.
seraphim, 439.
serene, 270.
sergeant, 212.
Sergeant, 457.
sermont, 117.
servant, 246.
servant-woman, 403.
service, 415.
servile, 410.
servilely, 444.
servileness, 444.
serving-man, 246.
serving-woman, 246.
set, 177, 349, 351, 389, 399.
setter, 399.
settle, 126, 399.
seven, 45.
several, 264, 270, 273.
severity, 171.
sew, 206, 212.
Sexton, 457.
Seymour, 456.
shade, 222.
shadow, 222.
Shadoxhurst, 452.
shady, 222.
shah, 442.
shake, 184, 330, 331, 349, 389.
shall, 212, 225, 309, 310, 318, 319, 320; (inflected) 322, 334, 356, 595, 606.
Shallow Church, 452.
shalt, 323.
shambles, 253.
shamefaced, 450.
shamefast, 450.
Shanks, 458.
shanty, 126.
shape, 331, 349, 389.
share, 177.
shaster, 442.
sha't, 115.
she, 278, 280; (declined) 281, 285, 294, 387, 562.
shear, 177, 330, 349, 389.
shears, 253.
sheathe, 428.
she-bear, 246.
shed, 349, 389.
sheep, 89, 252.
sheepfold, 400.
sheepish, 264.
sheet, 89.
she-goat, 246.
sheikh, 442.
shekel, 205, 438.
shell, 446.
shepherd, 244.
shepherdess, 244.
Shepherd's Well = Sibbald's Wold, 452.
sherif, 442.
Sheriff, 457.
Sherman, 456.
shes, 243.
shew, 206, 349.
Shield, 457.
shilly-shally, 390, 391.
shim-sham, 390, 391.
shine, 146, 147, 151, 152, 214, 304, 331, 349, 389.
—ship, 294, 444.
ship, 446, 448.
Ship, 458.
ship-freight, 403.
shire, 177.
shirt, 88.
shite, 389.
shittah, 439.
shittim, 439.
shiver, 184.
shocking, 382.
shoe, 213, 349.
shoemaker, 401.
shoes, 88.
shogh, 186, 383.
shone, 308.
shoo, 382.
shoon, 250.
shoot (2), 349, 389, 453.
shop-book, 403.
Short, 457.
shorts, 126.
Shotover, 450.
shots, 252.
should, 312, 319, 601.
should be = is, 119.
show, 212, 329, 349, 389.
shred, 349.
shrew, 246.
shrink, 189, 332, 349, 389.
Shufflebottom, 458.
shut, 349, 389.
shy, 186.
Sibbald's Wold, 452.
sic, 111.
side-hill, 121.
sieve, 212.
sigh, 36, 163.
sight, 163.
signal, 415.
signify, 118.
signora, 244, 248.
signore, 244.
√sil, 414.
silence, 382.
silly, 715.
Silver, 458.
simile, 692.
sin, 146, 147, 195, 196, 211.
sin', 112.
since, 365, 370, 378.
sine, 409.
sing, 145, 177, 205, 329, 332, 349, 389.
singe, 205.
singer, 445.
singest, 445.
singing-master, 445.
single, 272.
sing-song, 386, 390, 391, 445.
sink, 308, 332, 349, 351, 389.
sinst, 117.
Sion, 208.
—sion, 411.
sir, 150, 213, 245.
sire, 245.
sirname, 450.
sirocco, 441.
sirrah, 212.
Sir Roger Dowler = Surajah ud Doula, 452.
—sis, 431.
siss, 186.
sister, 39, 44, 152, 245.
sisterhood, 394.
sisterly, 266.
sit, 132, 170, 177, 349, 351, 389.
sit one, 354.
sitter, 399.
sitting, 399.
—sive, 410.
six, 45.
Six, 458.
size, 78.
sketch, 441.
skiff, 446.
skimble-skamble, 390, 391.
Skin, 458.
Skinner, 456.
skirt, 210.
sky, 715.
—sky, 454.
slang-whanger, 122, 392.
slave-born, 401.
slavecracy, 445.
slay, 69, 177, 329, 349, 389.
sleep, 306, 349.
sleep stupid, 354.
sleepy, 264.
sleight, 188.
slep, 333.
slice, 126.
slick up, 126.
slide, 188, 332, 349, 389.
slide back, 396.
slime, 188.
sling, 332, 349, 389.
slink, 332, 349, 389.
slip, 188.
slip-slop, 177, 390, 391.
slit, 332, 349, 389.
sloop, 441.
sloth, 252, 387.
sloven, 245.
slow, 364, 387.
slut, 245.
sly, 188.
small, 390.
Small, 457.
smart, 122.
smart chance, 126.
smell, 163, 349.
smell-feast, 403.
smite, 331, 349, 389.
Smith, 456.
smote, 308.
snake out, 126.
snarl, 188.
sneer, 188.
sneeze, 188.
snicker, 126, 188.
snip-snap, 390, 391.
snivel, 188.
snoose, 126.
snore, 188.
snort, 188.
snout, 183.
snow, 389.
snow-white, 401, 402.
snow-whiteness, 402.
snuff, 188.
snuffers, 253.
snuffle, 188.
so, 269, 366, 378, 387, 540, 620.
so —, 418.
Soaker, 455.
sob, 36, 157.
Sober, 457.
social, 208.
soever, 296, 540.
sofd, 156.
soft, 264, 363.
soften, 264, 351.
softly, 363, 382.
solar, 410.
sole, 409.
solid, 270.
solitude, 411.
solo, 441.
solstice, 407.
some, 264, 273, 294, 387, 450, 544, 545, 548.
—some, 393, 444.
somebody, 302.
somehow, 366.
sometimes, 361, 365.
something, 273, 302, 366.
somewhat, 269, 273.
somewhere, 366.
√son, 414.
—son, 415.
son, 245, 406.
song, 214, 445.
songster, 244.
songstress, 244, 445.
sonly, 266.
soobject, 191.
sooin, 112.
soon, 365.
sop, 389.
—sor, 410.
sorcerer, 241.
sorceress, 244.
sore, 363.
sorely, 363.
sort, 587.
souchong, 443.
sought, 226.
soul, 222.
soulless, 158.
sound, 270, 414.
soup, 207.
South, 269.
Southdown, 460.
southern, 393.
southernmost, 269.
Southhamton, 460.
southmost, 269.
sow, 349, 389.
sow, 245.
sowed = sown, 317.
sowen = sows, 251.
sozzle, 126.
√spa, 421, 428.
√spair, 414.
spake, 329, 333, 349.
spaken, 317.
span, 308.
√spar, 428.
sparking, 126.
sparrowgrass, 450.
spasm, 421, 428.
spawner, 245.
speak, 313, 330, 349, 389.
speaker, 399.
speakest, 313.
Spearman, 456.
spectacles, 253.
spectator, 167.
speed, 349.
Speed, 457.
√spend, 428, 431.
spend, 349, 389.
spendthrift, 403.
√sper, 414.
sperm, 428.
sphere, 429.
spherically, 444.

sphericalness, 444.
spherule, 410.
√sphing, 429.
sphinx, 429.
spill, 350.
spin, 332, 350, 389.
spinster, 246.
spiracle, 410.
spit, 350, 389, 428.
splash, 186.
split, 350, 389.
splurge, 126.
spoil, 350.
spoke, 329, 333, 349.
spoken, 317, 328, 349.
spokesman, 399, 402.
√spond, 414, 428, 431.
spondee, 428, 431.
spontaneity, 171.
spontaneously, 444.
spontaneousness, 444.
spoonfuls, 254.
spouse, 414.
sprain, 188.
sprawl, 188.
spread, 350, 389.
spring, 188, 332, 350, 389.
sprinkle, 188.
spry, 122, 126.
spuke, 120.
spun, 308.
spy, 428.
square, 270.
squash, 443.
squat, 126.
squatter, 120.
squaw, 443.
squeedge, 117.
squinancy, 437.
squire = esquire, 88.
Squire, 457.
squirrel, 400, 437.
squnny, 115.
srinks, 189.
'st, 382, 383.
√sta, 407, 421, 428.
stable, 188.
stadtholder, 441.
staff, 188.
stag, 245.
stage, 122.
stagger, 132.
staggers, 253.
stagnated, 118.
stags, 157.
stake, 188.
√stal, 428.
stalk, 188.
stall, 188, 428.
stand, 132, 188, 330, 350, 389.
Stand-fast-on-high, 458.
standing, 304.
stand under, 396.
stanza, 441.
star, 132, 163.
Star, 457.
stark, 360, 366.
startin', 112.
state, 138.
state-house, 395, 399.
statue, 138.
stave, 350, 389.
stave off, 121, 126.
stay, 188, 428.
√ste, 428.
—stead, 461.
steady, 188.
steal, 330, 331, 350, 389.
steam-boat, 398, 399, 401, 402.
steamer, 399.
steel-wavon, 453.
steer, 245.
stellar, 410.
stem, 188.
√steph, 428.
Stephen, 211, 428
stept, 226.
Steptoe, 458.
—ster, 456.
Steward, 457.
stick, 188, 332, 350, 389, 428.
stickling, 126.
stiff, 188.
stifle, 161.
√stig, 428.
stigma, 428.
stiletto, 441.
still, 269, 379.
sting, 332, 350, 389.
stink, 332, 350, 389.
stiver, 441.
stock, 188.
√stol, 428.
stone, 204, 265.
stone-blind, 402.
stone-break, 403.
stool, 80.
stoop, 120.
stout, 188.
—stow, 461.
straight, 183.
strain, 188.
strait, 188.
strand, 204.
strange, 415.
strap, 188.
√straph, 429.
straw bed, 402.
streak, 188.
streaked, 126.
streamlet, 453.
street, 79.
strength, 188.
strengthen, 314, 351.
strenuous, 188.
√streph, 428.
stress, 188.
stretch, 188.
strew, 206, 350.
strict, 188.
strictly, 444.
strictness, 444.
stride, 331, 350, 389.
strife, 188.
strikand, 316.
strike, 188, 308, 331, 350, 389.
striking, 265.
string, 188, 332, 350, 389.
Stringer, 458.
strip, 188.
stripe, 188.
stripling, 393, 453.
stript, 340.
strive, 188, 332, 350, 389.
stroke, 188.
strond, 204
Strong, 457.
strong, 162, 188.
stronger, 163.
√stroph, 428, 429.
strophe, 428, 429.
—strophe, 171.
strow, 350, 389.
√stroy, 414.
√struc, 414.
struck, 305, 308.
√strue, 414.
struggle, 188.
stub, 188.
stubble, 188.
stubborn, 188.
stucco, 441.
student, 246.
stuffed, 209.
stump, 188.
stupendious, 117.
sturdy, 188.
sub—, 413.
subacid, 413.
subah, 442.
subahdar, 442.
subject, 191, 270, 413.
subjunctive, 312.
subscriber, 444.
substantive, 242.
subtend, 395.
subter—, 413.
subterfluent, 413.
subterfuge, 413.
subterranean, 413.
subtle, 208.
successfully, 117.
succotash, 120, 443.
Succoth, 439.
succumb, 413.
such, 225, 264, 278, 293, 294, 299, 300, 387, 540, 620.
suck in, 126.
suckling, 393, 453.
sudn't, 112.
sue, 414.
suffer, 205, 413.
suffice, 208, 414.
sugars, 252.
suit, 213.
sulphur, 195.
sultan, 244, 442.
sultana, 244.
sultaness, 244.
summut, 114.
summonsed, 118.
sun, 44, 132, 163, 248.
Sun, 457.
sun-burnt, 261.
Sunday, 400, 462
sung, 308.
Sunna, 442.
sunny, 393.
sup, 389.
super—, 413.
superadd, 413.
supercargo, 413.
superfluously, 444.
superfluousness, 444.
superior, 269.
superscribe, 413.
supine, 166.
supplement, 414.
supply, 414.
suppose, 413.
supreme, 270.
sur-- (and compounds), 418.
suraddition, 418.
surbase, 418.
surcease, 418.
surcharge, 418.
surcingle, 418.
surcoat, 418.
surcrew, 418.
surd, 409.
—sure, 411.
sure, 211.
surely, 366.
suretiship, 444
surface, 418.
surfeit, 212, 418.
surgeon, 400, 420, 437.
surgeont, 117.
surmise, 418.
surmount, 418.
surname, 418, 450, 453.
suroxyd, 418.
surpass, 418.
surplice, 418.
surprise, 418.
surquedry, 418.
surround, 418.
surtout, 418.
survey, 190, 352, 415, 418.
survive, 418.
survivorship, 444.
Sussex, 82.
suthing, 191.
swagger, 188.
swain, 245.
swallow, 446.
swam, 308.
sway, 188.
swear, 330, 331, 350, 389.
sweat, 350.
sweep, 188.
Sweet, 457, 458.
sweet, 304.
swell, 188, 332, 350, 389.
swelled, 333.
swerve, 188.
Swift, 457.
swill, 446.
swim, 332, 350, 386, 389.
swine, 89, 188, 251.
swing, 188, 332, 350, 389.
swink, 332, 350.
swoll, 333, 350.
swum, 308, 350.
sy—, 436.
—sy, 431.
sycamine, 438.
syl—, 436.
syllable, 160, 436.
syllepsis, 693.
sylvan, 265, 410.
sym—, 436.
symbol, 423, 436.
sympathy, 436.
symphysis, 427.
symposium, 427.
symptom, 427.
syn—, 436.
synæresis, 174.
synagogue, 422, 436.
syncope, 174.
syndrome, 425.
synecdoche, 693.
synopsis, 426
syntax, 428, 431, 511.
synthesis, 436.
syren, 246.
syrtis, 211.
system, 421, 428.
syzygy, 429, 436.

t—, 439.
—t, 157, 340, 407, 410, 431.
ta, 112.
table, 89, 160, 210.
tabu, 443.
taciturnity, 171.
tackle, 78.
tactic, 428.

√tag, 428, 431.
tag-rag, 392.
tailor, 244.
tailoress, 244.
√tain, 414.
taint, 414.
tak', 111.
take, 211, 330, 331; (inflected) 333, 350.
taken, 329.
take on, 121, 126.
talented, 121.
talisman, 251.
talk, 222.
tall, 126, 223.
tallow, 252.
Talmud, 438, 439.
Talmudist, 438, 440.
√tam, 420, 421, 428, 429.
tamarind, 442.
√tan, 421, 428, 429.
√tang, 408.
tangent, 408.
tantara, 383.
tap, 429.
tapster, 456.
Targum, 439.
targumim, 439.
Targumist, 440.
tariff, 442.
tartan, 77.
task, 464.
taste, 163.
tattoo, 443.
Tawny, 457.
—te, 431.
tea, 78, 206, 443.
tea-cup, 491.
teach, 186, 350, 389, 424.
teacher, 161.
teachest, 161.
teal, 716.
tear (subst.), 133.
tear (verb), 330, 331, 350, 389.
tease, 716.
√tec, 431.
√tect, 431.
tectonic, 431.
Te Deums, 254.
teeth, 178, 251, 716.
√teg, 406.
tegument, 406.
√tele, 425.
telegraph, 425.
tell, 126, 350, 464, 465.
tellen, 351.
tell-tale, 403.
temporary, 265.
temporize, 415.
√ten, 414.
ten, 45.
Ten, 458.
tenacious, 410.
tenancy, 410.
tend, 186, 407, 448.
tender (2), 441, 448.
tenderness, 167.
tending, 444.
tendsome, 444.
ten-foot-pole, 462.
tenor, 414.
tens, 272, 547.
tenth, 446.
— ter, 431, 448.
teraphim, 439.
term, 470.
terrestrial, 265.
–tery, 431.
testator, 244.
testatrix, 244.
testimony, 411.
— th, 394.
Thames, 78.
than, 361, 379, 615, 620.
th, 386.
thank, 253.
Thankful, 457.
thankless, 393.
thanks, 253.
√thaph, 428.
that, 176, 186, 264, 275, 278, 279, 286, 292, 293, 294, 295, 296, 342, 344, 361, 387, 543, 548, 568, 569, 571, 619, 620.
Thatcher, 455.
that there, 119.
√the, 428.
the, 205, 275, 276, 361, 387, 551, 572.
theanthrope, 436.
theanthropism, 436, 437.
theatre, 191.
thee, 284, 387.
theft, 133.
their, 253, 286, 289, 290, 294, 387.
theirn, 282.
theirs, 282, 286, 289, 290, 387.
theirselves, 118, 232.
√thel, 428.
them, 286, 294, 387, 543, 560.
theme, 428.
themselves, 291, 566.
then, 145, 148, 365, 379.
thence, 361, 365, 366, 387, 609, 610.
theow, 110.
The-peace-of-God, 458.
√ther, 429.
there, 205, 212, 225, 360, 361, 365, 366, 387, 484, 578, 609, 610.
thereabout, 366.
therefore, 378.
thereof, 286, 361.
there's no two ways, etc., 122.
thermal, 429.
these, 278, 292, 293, 294, 387, 543, 568, 569.
thesis, 428.
th' evening, 174.
they, 212, 281, 286, 294, 387, 561.
thick, 363, 364, 390.
thickey, 115.
thickly, 363.
thievish, 393.
thigh, 225.
thilk, 387.
thin, 145, 147, 148, 150, 154, 196, 211, 214, 220, 223, 390, 428.
thine, 147, 148, 150, 154, 195, 211, 214, 220, 223, 287, 288, 289, 290, 387.
thinges, 157.
think, 44, 350, 389.
thinkin, 189.
think-worthy, 354.
third, 176, 272, 273.
thirdly, 272, 366.
thirds, 547.
thirty, 45.
this, 186, 264, 278, 292, 293, 294, 387, 543, 548, 568, 569.
this here, 119.
thither, 360, 365, 366, 387, 610.
Thomas, 211, 455.
Thor, 463.
— thorpe, 461.
those, 264, 278, 293, 294, 387, 543, 568, 569.
thou, 44, 175, 278, 280; (declined) 281, 284; (verb) 285, 387, 449, 561.
though, 207, 312, 314, 379, 387, 620.
thought, 224.
thousand, 547.
√thraph, 428.
three, 45, 176.
three first, 547.
threes, 273, 547.
threshold, 89.
thrice, 272, 360, 362, 366.
thrive, 332, 350.
throb, 188.
throne, 88, 138.
throng, 188.
√throph, 428.
throttle, 113.
through, 207, 209.
throughout, 370.
throw, 188, 330, 350.
throw over, 396.
thrust, 176, 188, 350, 389.
thumb, 208.
thummim, 439.
thunder, 176.
Thunder, 458.
thunders (verb), 354.
Thursday, 463.
thus, 361, 366, 387.
thwart, 370.
thy, 284, 287, 288, 289, 290, 387.
thyself, 291, 566.
√ti, 429.
tick, 383.
tick-tack, 390, 391.
tide, 176.
tidings, 253.
tiger, 245.
tight, 126
tigress, 245.
till, 365, 370, 601.
time-keeper, 401.
timely, 265.
Timon, 429.
tin, 145, 147, 150, 196.
ting, 185.
tinge, 407, 414.
tingle, 185.
tink, 185.
tinkle, 185.
— tion, 411.
tiredness, 394.
tiresome, 264, 593.
tiresomeness, 386, 394.
tirshatha, 438.
tithe, 446.
tittle-tattle, 177, 390, 391.
Titus, 429.
— tive, 410.
√tme, 428.
tmesis, 420, 421, 428.
to, 312, 314, 368, 370, 372, 396, 465, 616.
tobacco, 443.
to be sure, 608.
to-day, 365.
to err, 345.
tofore, 371.
toga, 406.
together, 360, 366.
toilsome, 386, 393.
tolerable, 407, 411.
toll-free, 402.
√tom, 428, 429.
tomahawk, 443.
tomato, 443.
Tombigbee, 120.
tom-cat, 246.
tome, 421, 428, 429, 430.
to-morrow, 360.
— tomy, 171.
√ton, 428, 429.
— ton, 461.
ton, 447.
tone, 421, 428, 429, 447.
tonic, 428.
tongs, 253
tongue, 163.
too, 368.
Toogood, 457.
took, 118, 222, 329.
tooth, 176, 178, 251.
tooth-pick, 403.
tooth-picker, 403.
topsy-turvy, 392.
— tor, 410, 431.
tore, 126.
torrent, 222.
tortoise, 212.
tossed, 157.
toss-pot, 403.
tote, 122, 126.
tother, 118.
totter, 171.
touch, 163, 225.
touching, 615.
tour, 213.
toward, 370, 396.
towards, 370.
town, 449.
Towner, 455.
— tra, 448.
trace, 405.
track, 405.
tract, 405.
trader, 399.
tradesman, 399.
√trag, 422.
tragedy, 422.
√trah, 414.
trait, 405.
traitor, 245.
traitress, 245.
trajection, 413.
tramp, 35.
trans —, 413.
transform, 413.
transgress, 409, 413.
transitive, 305.
transitoriness, 388, 407.
translucent, 413.
transmarine, 413.
transpose, 413.
√trap, 429.
traps, 126.
travail, 447.
travel, 447.
travelled, 229.
traveller, 229.
√tray, 414.
tread, 331, 350, 389.
treasure-house, 399.

treasury, 399.
treble, 272.
√trech = threch, 431.
treen, 265.
trees, 163.
tres —, 418.
trespass, 418.
triangular, 270.
tribe's, 445.
trigraph, 152.
trinity, 272.
triphthong, 152.
triple, 272.
trisyllable, 160.
triumvir, 402.
— trix, 410.
√troch, 431.
trochee, 431.
√trop, 429.
trope, 429, 668.
Trot, 458.
troublesome, 264.
trout, 252.
true, 409.
true, 213, 264, 270.
Truelove, 457.
truest, 538.
truly, 366.
try, 225.
√tuch, 422.
Tucker, 456.
Tuesco = Tuisco, 462.
Tuesday, 462.
tummim, 439.
— tun, 461.
tunic, 171.
Turcoman, 251.
— ture, 411.
turf, 163, 251.
turkois, 212.
Turk's-cap, 402.
Turk's-head, 402.
Turk's-turban, 402.
turn, 225.
turncoat, 403.
turnpike, 122.
turn-stone, 403.
turp, 409.
tutor, 245.
tutoress, 245.
twain, 258.
tweezers, 253.
twelvemonth, 253.
twentieth, 206.
twenty, 45.
twice, 272, 360, 362, 366.
twink, 185.
twinkle, 185.
twittle-twattle, 390, 391.
two, 45, 188, 213, 225, 270, 434.
twoine, 110.
'twont, 114.
Twopenny, 458.
twos, 273, 547.
— ty, 415.
Tyburn, 460.
√tych, 422, 429.
√tymp, 431.
tympan, 431.
tympanum, 422, 429.
√typ, 422, 429, 431.
type, 429.
tyranness, 245.
tyrant, 165, 245.
tysh, 383.

— ue, 407, 415, 430.
ugh, 383.
ugly, 122, 126.
ukase, 442.
— ule, 410.
— ulph, 455.
ulterior, 269.
ultra —, 413.
ultramarine, 413.
un —, 432, 449.
unawares, 362, 393.
unbeknown, 118.
unccasing, 444.
uncertain, 444.
unchaste, 444.
uncle, 245.
— und, 444.
und, 448.
undated, 448, 449.
under, 161, 268, 269, 370; (compounds) 397.
underbear, 397.
underbid, 395, 397.
underdo, 397.
undergo, 395, 397.
underling, 453.
undermost, 268.
underneath, 370.
undersell, 397.
undershot, 395.
understand, 330, 396, 397.
undertake, 397, 465.
undetermined, 444.
√ung, 408.
unguent, 408.
unity, 272.
universal =, 270.
universalist, 122.
unless, 312, 379.
unlike, 615.
unsociable, 167.
until, 314, 365.
— uous, 444.
up, 145, 268, 366, 367, 370, 397, 491.
upbear, 397.
upblow, 397.
upbraid, 395, 397.
updraw, 397.
upharsin, 439.
upheave, 397.
uphold, 395, 396, 397.
upmost, 268, 367.
upon, 161.
upper, 268, 269, 367.
upper crust, 126.
upperest, 367.
uppermost, 268, 367.
uppinion, 190.
upright, 397.
uprising, 397.
upstart, 395, 397.
upward, 366, 367.
upwards, 367.
√ur, 408.
— ure, 415.
urge, 407.
urim, 439.
us, 118, 283, 387.
use, 352.
used to could, 122, 126.
useful, 444.
useless, 444.
Uther, 454.
utile, 410.
utmost, 161, 268, 367.
utter, 268, 269, 367.
uttermost, 367.

√vac, 409.
vacancy, 410.
vacant, 410.
vacation, 118.
vacillate, 409.
√vad, 408.
√vail, 414.
vain, 415.
vainly, 161.
√val, 408, 415.
valiantly, 444
valiantness, 444.
valid, 408, 415.
valve, 405.
van, 145, 147, 150, 196, 212, 214.
variate, 121.
variegate, 206.
varmint, 126.
vartabed, 442.
vase, 409.
vast, 409.
vaunt, 353.
veal, 80.
veda, 442.
vehicle, 410, 415.
√veigh, 415.
veil, 206.
vemon, 117.
vemonous, 117.
√ven, 409.
venison, 89, 415.
ver, 409.
verb, 304, 409.
verbal, 410.
verbose, 410.
verdict, 400, 419.
verdure, 415.
verge, 407.
verily, 366.
verment, 117.
vermin, 252.
√vert, 448.
very, 269, 360, 366.
vespers, 253.
vex, 407.
vexer, 441.
vexing, 444.
√vey, 4 5.
Vicar, 457.
vicarship, 444.
vicegerent, 402, 408.
victor, 245.
victress, 245.
victuals, 208, 253.
√vid, 409, 411, 415, 426.
view, 213, 415.
vile, 145, 409.
village, 415.
vinegar, 400, 419.
vineyard, 400.
vinous, 410.
vintage, 399.
vintner, 399.
violin, 165.
viper, 217.
virago, 249.
virtue, 415.
virtuoso, 252, 441.
viscount, 245.
viscountess, 245.
vision, 411.
visionary, 265.
visiting, 444.
vitals, 253.
vitreous, 410.
vivacious, 410.
vividly, 444.
vividness, 444.
vixen, 246.
vizier, 442.

√vo, 415.
√voc, 415.
vocation (2), 118, 647.
voice, 146, 151, 156, 196, 202, 203, 213.
void, 270.
volcano, 441.
volt, 405.
voluble, 405.
volume, 405.
volunteer, 415.
volute, 405.
voracious, 410.
voraciously, 444.
voraciousness, 444.
— vorous, 171.
vortex, 252.
votary, 245.
votress, 245.
vouch, 415.
vouchsafe, 400.
vow, 415.
vowel, 142.
√voy, 415.
vulgar, 410.
vulgularity, 118.

w = v, 116.
waddle, 405.
wade, 184, 405.
wader, 405.
wadi, 442.
wading, 405.
wag, 184.
wages, 449.
waggle, 184.
wagon, 184.
wagtail, 403.
wain, 184.
Wainfleet, 460.
waiwode, 442.
wake, 331, 389.
Wales, 456.
walk, 163, 212.
walk into, 126.
walk tired, 354.
wall, 89, 204.
Wallis, 456.
wallow, 184, 352, 405.
wallower, 405.
wallowing, 405.
Walsh, 456.
Walter, 453.
Waltham Cross, 460.
waltz, 441.
wampum, 443.
wander, 184.
Wansbeckwater, 49.
want, 582.
want-wit, 403.
— ward, 393.
Warden, 457.
wardrobe, 403, 418.
— wards, 184.
wardship, 394.
was, 313, 319, 324, 357, 608.
Washington, 453.
wast, 313.
Wat, 453.
watch-key, 399.
water, 44.
waterr, 223.
watery, 393.
Watkin, 453.
wave, 184, 389.
wax, 350, 389.
waxen, 393.
way, 184.

waywardness, 394.
we, 284, 283, 387, 557, 561.
wear, 330, 331, 350, 389.
weave, 330, 350, 389.
Webster, 456.
wed, 350.
Wednesday, 463.
wee, 222.
weep, 163, 351.
weigh, 184.
weight, 252.
welkin, 250.
well, 184, 362, 365, 366.
Weller, 456.
Welsh, 393.
welter, 184.
wend, 184, 351, 357.
Wendover, 461.
went, 113, 184, 357.
— weold, 461.
were, 313, 603.
wert, 313.
Wessex, 83.
west, 269.
western, 269, 393.
westernmost, 269.
westmost, 269.
westwardly, 394
wet, 145, 146, 207, 251.
weth, 115.
wh, 386.
whap, 121.
what, 204, 207, 213, 264, 279, 286, 294, 295, 296, 297, 298, 361, 387, 576.
whatever, 264, 296.
whatsoever, 264, 296.
wheare, 112.
wheat, 145, 163.
wheaten, 393.
when, 361, 365, 387, 601.
whence, 360, 361, 365, 366, 387, 610.
where, 298, 361, 365, 366, 387, 610.
whereabout, 362.
wherefore, 370.
whereupon, 361.
wherever, 366.
whet, 351.
whether, 297, 387.
wheyey, 393.
which, 264, 279, 294, 295, 296, 297, 298, 361, 387, 570.
whichever, 264, 296.
whichsoever, 264, 296.
while, 360, 365.
whilk, 297.
whilom, 258, 362.
whilst, 365.
whiltie-whaltie, 392.
whim-wham, 177, 390, 391.
whipper-snapper, 392.
whisper, 183.
whist, 382, 383.
whistle, 186.
whit, 300.
Whitby. 85.
white, 133.
White, 457.
Whitehead, 457.
whiten, 351.
Whitesides, 457.
whither, 361, 365, 366, 387, 610.
Whiting, 454.
whitish, 393.
whiz, 186.
who, 113.
who, 279, 294, 295, 296, 297, 298, 361, 387, 464, 570.
whoever, 296.
whole, 207, 273.
wholesome, 393.
whom, 258, 387, 570, 578.
whose, 295, 387.
whoso, 296.
whosoever, 296.
why, 213, 298, 361, 387.
— wich, 461.
— wick. 456, 461.
wide, 363, 364.
widely, 363.
widow, 245.
widower, 245, 393.
wife, 245.
wifie, 453.
Wight, 78.
wigwam, 443.
Wild, 457.
Wilkin, 453.
will, 151, 309, 310, 319, 320; (inflected) 322, 334 +, 353, 595, 606, 608.
William, 455.
wilt, 121, 323.
win, 332, 351, 389.
Winchester, 78, 79, 456.
wind, 163, 184, 333, 351, 389.
window, 89.
wine-bibber, 401.
wine-glass, 399, 400.
wine-seller, 399.
wines, 252.
winged, 393.
winter, 249, 252.
wis, 356.
wisdom, 160, 264, 394.
wise, 163.
wiseacre, 450.
wisely, 366, 386.
Wiseman, 457.
wisef, 163.
wisht, 340.
wit, 84, 356, 389.
witch, 245.
with, 368, 370, 372, 598.
withdraw, 398.
withhold, 158, 348, 396, 398.
within, 366, 370, 371.
without, 366, 367, 370, 371.
withouten, 174, 371.
withstand, 350, 395, 398.
witness, 246.
witty, 264.
— witz, 454.
wizard, 245.
wo, 145.
Woden, 463.
woe, 382, 383.
woe-begone, 402.
wol, 114.
— wold, 461.
Woldridge, 461.
wolf, 207. 213, 387.
woman, 245, 251.
womanish, 393.
womankind, 246.
womanly, 265.
woman-servant, 403.
women, 207, 212, 225.
won, 213.
wondrous, 445.
wood, 163.
Wood, 456
wooden, 264, 393.
woody, 265, 393.
wool, 213.
woolen, 393.
wordes, 157.
work, 351, 389.
workhouse, 403.
workmanship, 394.
worse, 267, 365.
worser, 118, 538.
worshipt, 226.
worst, 267, 365.
— worth, 461.
worth (2), 325, 456, 528, 540.
Worth, 456.
worthy, 393.
wot, 356.
would, 213, 312, 319, 322, 356, 608.
wound, 193.
wrack, 188.
wrangle, 188.
wrap, 188.
wreath, 188.
wreathe, 351.
wreck, 188.
wrench. 188.
wrest, 188.
wrestle, 188.
wriggle, 188.
wring, 188, 332, 351, 390.
wrinkle, 188.
wrist, 188.
write, 207, 308, 332, 351.
writer, 161.
writhe, 188, 389.
writhle, 188.
wrong, 188, 390.
wrongly, 393.
wrote, 118.
wry, 188.
wud, 115.
wurr, 112.
wyrf, 222.

Xenophon, 212, 214.

y —, 318.
— y, 393, 431.
ya, 112.
yank, 122, 126.
Yankee, 443.
yclad, 318.
yclept, 318.
ye —, 360.
ye, 145, 284, 387, 561.
yea, 366, 610.
year, 208, 252.
yeas, 254.
yellows, 453.
yeoman, 206, 212, 451.
Yeoman, 457.
yes, 145, 212, 225, 366, 610.
yesterday, 360, 365.
yet, 146, 151, 208, 270, 360, 365, 379, 620.
yode, 356, 357.
yoke, 429.
yonder, 366.
York, 163.
Yorkshire, 163.
you, 44, 213, 284, 387, 560, 561.
young, 44.
your, 282, 284, 287, 289, 290, 387.
yourn, 118, 282.
yours, 225, 282, 284, 287, 289, 290, 387.
yourselves, 291, 566.
youth, 208, 253.

— z, 249.
√za, 429.
√ze, 429.
zeal, 212.
zebra, 443.
zed, 150, 195.
zemindar, 442.
zenith, 442.
zeolite, 429.
zerda, 443.
√zeug, 429.
zeugma, 422, 429, 514.
zigzag, 177, 383, 390, 391.
√zo, 429.
zone, 145, 429.
zoology. 174, 429.
zumic, 429.
√zy, 429.
√zyg, 422, 429.

INDO-EUROPEAN.

A. Germanic Languages.

1. *Gothic.*

af, 433.
afargaggan, 397.
afgaggan, 396.
afletan, 396.
afstandan, 396.
abtan, 45.
am, 45.
ana, 433.
anadrigkan, 396.
anagaggan, 396.
anaquiman, 396.
and, 433.
anda, 433.
atbairan, 396.
atgaggan, 396.
atrinnan, 396.
augo, 44.
auk, 378.
aukan, 378.

ba, 432.
bagms, 445.
+ bairan, 396, 397.
batist, 267.
batiza, 267.
bi, 371, 434.
bigitan, 397.
biquiman, 397.
birinnan, 397.
+ brikan, 397.
brothar, 44.

dags, 44.
+ drigkan, 396.
duginnan, 396.
durinnan, 396.
duvakan, 396.

egus, 44.

fadrein, 175.
fair, 435.
faur, 435.
fauragaggan, 397.

fauraqniman, 397.
faurastandan, 397.
fidwor, 45.
finf, 45.
fisks (declined), 43.
fotus, 175.
fra, 435.
fragiban, 396.
fraletan, 396.

ga, 318, 435.
gab, 308.
+ gaggan, 396, 397.
+ gairdan, 397.
gi —, 318.
+ giban, 396, 397.
+ gitan, 397.
goth, 67, 267.

hêr, 365.
hidro, 365.
hith, 365.
houbith, 175.
huer, 298.
hunta, 45.
hvêleiks, 297.
hwas, 186.

ik, 44, 282, 288.
in, 371.
insaian, 396.
insaiwan, 396.

ki, 318.
kniu, 175.

laggs, 405.
+ lagjan, 397.
lang, 308.
+ letan, 396.

Mæso-goth, 67.
mein, 288.
meina, 288.
meins, 288.
mik, 44, 282.

nahts, 44.
niun, 45.

O, 382.

+ quiman, 396, 397.

+ rinnan, 396, 397.

+ saian, 396.
saihs, 45.
+ saiwan, 396.
sama, 434.
sauil, 44.
seina, 291.
sibun, 45.
sik, 291.
sis, 291.
skain, 308.
skip, 446.
smait, 308.
+ standan, 396, 397.
+ steigan, 397.
swistar, 44.

taihun, 45.
thagkjan, 355.
thar, 365.
thata, 186.
thath, 365.
thathro, 365.
thein, 288.
theina, 288.
theins, 288.
thri, 45.
thrinstigum, 45.
thu, 44, 175, 288.
thugkjan, 355.
— tus, 434.
twa, 45.
twaimtigum, 45.

uf, 435.
ufar, 434.
ufargaggan, 397.
ufarlagjan, 397.
ufarsteigan, 397.
ufbrikan, 397.
ufgairdan, 397.
usbairan, 397.
usgaggan, 397.
usgiban, 397.
ut, 434.

vai, 382.
+ vakan, 396.
vas, 324.
vesum, 324.
visa, 324.
visans, 324.

walw, 387.

2. *Old High German.*

awiht, 404.

chniu, 175.

danana, 365.
dar, 365.
dara, 365.
denkjan, 355.
du, 175.
dunkjan, 355.

ein, 45.
einac, 299.
einic, 299.

finfe, 45.
fiunar, 45.

hear, 365.
héra, 365.
hinana, 365.
howpit, 175.
huanana, 365.
huanra, 365.
huar, 365.
huelih, 297.
hunt, 45.

ne, 404
niguni, 45.
niowiht, 404.

ohto, 45.

sehs, 45.
sibun, 45.

tehan, 45.
thri, 45.
thrittig, 45.
tue, 45.
tuentig, 45.

vatar, 44, 175.
vuos, 175.

3. *German.*

ab, 433.
acht, 45.
als, 378.
Altrippen = Alta Ripa, 452.
an, 433.
and, 433.
ant, 433.
aus, 434.

bei, 434.
beten, 185.
betteln, 185.
bewegen, 184.
bischof, 400, 437.
blahen, 187.
blasen, 187.
blühen, 187.
blume, 176.
blüthe, 187.
brut, 177.
brüten, 177.
buche, 176.
bund, 185.
bündel, 185.
butter-brot, 400.

Cicero, 459.
corn, 176.

da, 366.
dannen, 366.
dar, 366.
das, 176, 186.
dehnen, 186.
denken, 355.
der, 186, 277.
deren, 282.
dessen, 282.
die, 186.
donner, 176.
drei, 45, 176.
dreissig, 45.
dritte, 176.
du, 284, 287.
dumm, 354.
dünken, 355.
dünket, 355.

ehrfurcht, 401.
eiland, 450.
ein, 45, 276, 371.
einig, 299.
einzig, 299.
ent, 433.
er, 285, 287.
erinnern, 353.

fick-facken, 391.
fisch (declined), 43.
fliessen, 187.
fluth, 187.
freuen, 353.
füllen, 187.
fünf, 45, 176.
fürst-bischof, 400.

gast, 176.
ge, 436.
geiss, 176.
gemein, 451.
germani, 68.
grunzen, 183.

halm, 176.
hanf, 176.
— heit, 394.
her, 366.
hier, 366.
hinnen, 366.
holder, 448.
hollunder, 448.
hundert, 45, 176.

ich, 282.
in, 434.

Johann, 459.
jung, 44.

Katzenelnbogen = *Catimeliboci*, 452.
— keit, 394.
kern, 176.
kichern, 184.
kinn, 176.
klingklang, 391.
knecht, 210.
knie, 188.
krumm, 185.

lallen, 185.
lang, 405.
lecken, 185.

mager, 405.
mahnen, 185.
mann-weib, 400.
man sagt, 302.
Manteuffel = *Mandeville*, 452.
meinen, 44, 185.
mich, 282.
misch-masch, 391.
mit, 435.
mord-raub, 403.
murren, 183.
mutter, 44.

nacht, 44.
nachtigall, 402.
Napoleon, 459.
ne, 185.
nein, 185.
nenn, 45.
nicht, 185.
— niss, 394.

ohne, 432.

pergament, 451.
profoss, 419.
provoss, 419.

rad, 185.
ranzig, 405.
raub-mord, 403.
reim, 450.
roth, 183.

sack, 185.
säckel, 185.
sagt, 302.
— schaft, 394.
schale, 446.
schen, 186.
schlafen, 354.
schnickschnack, 391
schwellen, 188.
schwester, 44.
schwimmen, 188.
schwingen, 188.
sechs, 45.
sich, 566.
sich erinnern, 353.
sich freuen, 353.

sich schlafen, 354.
sie, 287.
sieben, 45.
sing-sang, 331.
solch, 299.
stellwagen, 453.
sturm-wind, 403.

taub-stumm, 401.
thier, 176.
—thum, 394.
tick-tack, 391.
tief, 176.
tochter, 176.
tod, 388.
tragen, 405.

über, 434.
um, 432.
umpi, 432.
un—, 432.
—ung, 394.
unser, 282, 283.

vater, 176.
ver—, 435.
vier, 45.
voll, 187.
vor, 435.

wackeln, 184.
wallen, 184.
wälzen, 184.
wandern, 184.
wannen, 366.
—wärts, 184.
wasser, 44.
waten, 184, 405.
watscheln, 405.
wegen, 184.
wehen, 184.
weib, 247.
weichen, 184.
wenden, 184.
winden, 184.
wind-sturm, 403.
wir, 282.
wirrwarr, 391.
wischwasch, 391.
wo, 366.
wohin, 366.
wühlen, 184.

zahn, 176.
zehen, 45.
zehn, 45, 176.
zeigen, 186.
zeit, 176.
zickzack, 391.
zwanzig, 45.
zwei, 45.

4. *Old Saxon, Low Saxon.*

fickfacken (L.), 392.

hënan, 365.
hër, 365.
hër, 365.
hinkhanken (L.), 392.
huanan, 365.
huar, 365.

miskmask (L.), 392.

sulic, 299.

thanan, 365.
thar, 365.
thenkian, 355.
thunkian, 355.
ticktacken (L.), 392.
tiesketauske (L.), 392.
titeltateln (L.), 392.

wibbelwabbeln (L.), 392.
wirrwarr (L.), 392.

zieskezaaske (L.), 392.

5. *Anglo-Saxon.*

abufan, 367.
abutan, 370.
ac, 95, 450.
æfterewædhan, 397.
æfterridan, 397.
ægther, 193, 298.
æle, 298.
ænig, 299.
ærnan, 351.
æthæran, 396.
ætsittan, 396.
ætspurnan, 396.
afligan, 351.
agan, 300.
agen, 300.
aht, 300.
Alfred, 455.
all-heal, 133.
almesse, 252.
alys, 95.
an, 275, 299.
—an, 314, 315, 351.
and, 94, 433.
—and, 315.
—ande, 315.
ängea, 299.
angle, 84, 177.
annan, 378.
arn, 307.
arn-monadh, 462.
auht, 300.
awht, 404.
awuht, 300.

bachiler, 418.
bæcberan, 397.
bærnan, 314, 351.
bærnde, 317.
bærned, 317.
batan, 177.
be, 371.
beam, 445.
+ beatan, 396.
bee, 251.
becwedhan, 397.
Bede, 455.
beginnan, 397.
begyrdan, 398.
beogan, 352.
beon (inflected), 324, 397.
beot-word, 403.
+ beran, 396, 397, 398.
bethencan, 353.
betra, 267.
betst, 267.
Biddulph, 455.
big, 371.
bigan, 352.
bindand, 316.
biscceop, 79, 437.
biscop, 437.
bitan, 177, 396.
bledan, 177.
blod, 177.
boc, 251.
boc-men, 133.
botm, 458.
brad, 204, 460.
+ brædan, 397.
brec, 251.
+ brecan, 396.
+ brican, 396.
brid, 175.
+ bringan, 396, 397.
broc, 251.
Browning, 454.
bunden, 317.
burg, 450.
butu, 300.
byrig, 450.
byrnan, 351.

Cædmon, 93.
camell, 79.
can, 356.
cnæc, 187.
ceaf, 187.
—ceaster, 79.
Ceolwald, 454.
ceosan, 187.
cild, 69, 187.
circ, 187.
clæn, 362.
clæne, 362.
clænlic, 362.
clænlice, 362.
+ climan, 397.
cluster, 79.
—coln, 79.
costnunge, 95.
Crist-sylf, 291.
cu, 449.
cucumer, 449.
cudh, 356.
cudhe, 356.
+ cuman, 396, 397.
cunnan, 320.
Cuthbert, 455.
Cuthing, 454.
cwædh, 356.
+ cwædhan, 397.
cwedhe, 356.
cwydh, 356.
cwyst, 356.
cylene, 210.
cyning, 210.
cypan, 460.

dæd, 69.
dæges eage, 414.
dæghwamlican, 94.
—de, 317.
deah, 357.
Dearing, 454.
denu, 450.
dhage, 294.
dhu (declined), 281.
do, 357.
dodh, 357.
dohte, 357.
—dom, 394.
dome-settle, 133.
don, 321, 397.
— don, 459.
√drag, 405.
+ dragan, 397, 405.
dranc, 307.
drefan, 351.
drencan, 351.
drifan, 351, 396.
drincan, 351.
druncon, 308.
dugon, 357.
dun, 461.
dyde, 357.
dyne, 317.

ea, 450.
eac, 378.
eacan, 378.
eage, 69.
ealand, 450.
eald, 178, 453.
ealdfader, 84.
ean-fastness, 84.
eart, 94.
—ed, 317.
Edmund, 455.
Edward, 455.
Elising, 453.
ellarn, 448.
elles, 379.
emb, 432.
embe, 432.
—en, 317.
ende (declined), 266.
Englisc, 83, 177.
eorthan, 94.
eow, 284.
ethel, 459.

fæler, 93.
fæst, 362.
fæste, 362, 364.
fæsten-bryce, 403.
fæstlic, 362.
fæstlice, 362.
faran, 352.
feallan, 351.
feax, 318.
fedan, 177.
feollon, 364.
feond, 251.
feran, 352.
fic-beam, 79.
fisc (declined), 43.
fleogan, 351.
fleot, 460.
fod, 177.
forebeon, 397.
forecuman, 397.
foregan, 397.
forgifadh, 95.
forgifan, 398.
forgyf, 95.
forma, 448.
forsendan, 398.
forswerian, 398.
freond, 251.
Freya, 81.
Friga, 463.
fromcuman, 396.
frynd, 251.
ful, 449, 450.
funden, 329.
fyllan, 351.
fynd, 251.

gan, 370, 397.
gangan, 69, 396.
ge, 94, 255, 284.
ge—, 318, 436.
gean, 370.
gear, 208.
gefeax, 318.
gehalgod, 94.
geheart, 318.
gelæde, 95.
gelufod, 317.
gemæne, 451.
gemengan, 370.
gemberan, 398.

georn, 362.
georne, 362.
geornlic, 362.
geornlice, 362.
gerst-monadh, 462.
ges, 178, 251.
gethuhte, 355.
geweordhe, 94.
gi —, 318.
gifan, 378, 390, 398.
+ginnan, 397.
git, 255.
god, 267; (declined) 271, 294.
God, 50, 256.
Goddard, 455.
godspel, 133.
gos, 178, 251.
guma, 301.
gyltas, 95.
gyltendum, 95.
+gyrdan, 398.

habban, 319.
— had, 394.
hæs, 719.
haling, 719.
ham, 460.
he (declined), 281, 285, 356.
heafod, 69, 176.
heag, 362.
heage, 362.
heah, 719.
healic, 362.
healice, 362.
heard, 362.
hearde, 362.
heardlic, 362.
heardlice, 362.
hénan, 365.
heofenum, 94.
heom, 285, 286.
heora, 286.
heorte, 318.
her, 365.
hey-monadh, 462.
hider, 365.
him, 355, 582, 719.
hine lyste, 356.
hire, 285.
his, 285, 562.
hit, 285, 387.
hlaf, 94, 210.
hloew, 461.
hlud, 363.
hlydde, 363.
hræd, 363.
hrædhe, 363.
hrædlic, 363.
hrædlice, 363.
hrana, 229.
huilic, 297.
hvar, 365.
hvider, 365.
hvilc, 297.
hvonan, 365.
hwa (declined), 297.
hwæt (declined), 297.
hyre, 285.
hyrst, 460.

ic (declined), 281, 282, 288, 356, 386.
ic sylf, 291.
in, 371.
inbringan, 396.
incuman, 396.
infaran, 396.
— ing, 453, 454.
inwit, 84.

læt, 363.
lætan, 321, 397.
læte, 363.
lætlice, 363.
land, 450.
lang, 363, 405.
lange, 363.
last, 719.
lat, 363.
late, 363.
lathum, 719.
leafes, 256.
leag, 461.
lecgan, 177, 351.
legdun, 719.
lenct-monadh, 461.
lengdh, 405.
leodum, 719.
Leofwin, 455.
lic, 297, 360.
licgan, 177, 351.
long, 363.
longe, 363.
longlice, 363.
lufian, 314, 351.
lufige (inflected), 307, 313.
lufode, 317.
lus, 251.
lys, 251.

mæger, 405.
magan, 320.
man, 50, 251, 301.
mannys, 256.
me, 282, 582.
mec, 282.
mede-monadh, 462.
me gethuhte, 355.
meh, 282.
me lyste, 356.
men, 251.
mersc, 461.
methineeth, 355.
methincth, 355.
min, 288.
mine, 288.
minsylfes, 291.
mirthis, 256.
mot, 320.
munuc, 79.
mus, 251.
mynster, 79.
mys, 251.

næsc, 461.
nama, 94.
nanc, 611.
nasu, 69.
nawht, 404.
ne, 95, 404, 611.
neothan, 367.
— nes, 394.
niht, 69.
— nis, 394.
— nne, 314, 315.
— nys, 334.

— ode, 317.
odher, 299.
Odin, 81.
of, 95, 433.
ofbeatan, 396.
ofcuman, 396.
ofdrifan, 396.
oferbrædan, 3. 7.
oferbringan, 397.
ofercliman, 397.
ofercuman, 397.
oferdon, 397.
ofsettan, 396.
on, 94, 95, 433.
onbitan, 396.
onbrican, 396.
ongangan, 396.
ongeon, 370.
onlesan, 379.
onmang, 370.
oorten-monadh, 462.
oxen, 255.

pad, 453.
pada, 453.
Petrus-sylf, 291.
pipor, 79.
pistel, 79.
portic, 79.
prefast, 419.
profast, 419.
profost, 79, 419.
prowast, 419.
pumic-stan, 79.
purpur, 79.

rane, 405.
ric, 94.
Richard, 455.
riht, 363.
rihte, 363, 364.
rihtelice, 363.
rihtlic, 363.
rihtwis, 451.
rim, 450.
rude, 183.

sanct, 79.
sang (inflected), 308.
sar, 363.
sare, 363.
sarlic, 363.
sarlice, 363.
Saxon, 80.
— sceaft, 394.
sceal, 319.
sceamfæst, 450.
— scipe, 394.
— scype, 394.
Scater, 463.
seax, 80.
seft, 363.
sefte, 363.
seftlic, 363.
sencan, 351.
seo, 285, 294.
settan, 351.
si, 94.
sincan, 351.
sith, 378.
sithen, 378.
sittan, 351.
slean, 69.
soft, 363.
softe, 363.
span, 308.
— sprecan, 396.
Sprout-kele, 461.
spunon, 308.
+spurnan, 396.
+stan, 79, 204.
stede, 461.
sticode, 364.
stowe, 461.
stræt = street, 79.
stream-race, 84.
sum, 300.
sume, 545.
sungon, 308.
svile, 299.
swa, 94, 378.
swelgan, 446.
sweotol, 362.
sweotole, 362.
sweotolice, 362.
swidh, 362.
swidhe, 362.
swidhlic, 362.
swidhlice, 362.
syle, 94.
sylf, 291.
syllan, 314.

— t, 317.
— te, 317.
teth, 178, 251.
tha, 294.
thæt, 276, 286; (declined) 293, 543.
thage = dhage, 294.
thar, 365.
thas, 293, 294.
the, 276, 277, 284.
theah, 379.
thec, 284.
theh, 284.
thencan, 355.
theow-boren, 401.
theow-worc, 403.
thes, 294.
thic, 363.
thicce, 363.
thiclice, 363.
thidar, 365.
thin, 94, 288.
thincan, 355.
thine, 288.
third-fader, 84.
this (declined), 293, 294.
thonan, 365.
Thor, 81, 463.
thorpe, 461.
thu, 94, 95, 255, 284, 288, 449. See *dhu*.
thy, 277.
to bærnenne, 314.
to-becume, 94.
toberan, 396.
tobrecan, 396.
tocuman, 396.
to-dæg, 94.
to lufienne, 314.
tosprecan, 396.
to syllanne, 314.
toth, 251.
Tri-milci, 462.
Tuisco, 462.
tun, 449.
tungen, 250.
turf, 251.
twa (declined), 258.
tyn, 446.
tyrf, 251.

u = ou, 449.
— ulph, 455.
underberan, 397.
underbrædan, 397.
undercuman, 397.
underdon, 397.
undergan, 397.
— ung, 394.
upcuman, 397.
upfaran, 397.
ure, 93, 95, 282.
ure sylfra, 291.

urne, 94.
urnon, 308.
urum, 95.
us, 94, 95, 283.
user, 282.
ut, 371.
utdragan, 397.
utgan, 397.
utlætan, 397.

wacan, 252.
√wade, 405.
waden, 405.
we, 95, 282.
weallan, 351.
√wealw, 405.
weccan, 352.
weorc-theow, 403.
weordhan, 324, 325.
weorth, 461.
wesylfe, 291.
Whiting, 454.
wid, 363.
wide, 363, 364.
widhgan, 398.
widh-lædan, 398.
widh-lecgan, 398.
willa, 94.
willan, 319.
wimman, 251.
wimmen, 251.
witan, 356.
Woden, 463.
word-beot, 403.
wulfe-monadh, 461.
wyllan, 351.
wyn-monadh, 462.
wynde-monadh, 462.
wynter-monadh, 462.

yfel, 95, 363.
yfele, 363.
yfellic, 363.
yfle, 95.
yldest, 178.
yldre, 178.
ylp, 79.
ymb, 432.
ymbe, 432.
yrnan, 351.

6. *English.*

See page 755.

7. *Scandinavian* (undistributed), *Old Norse, Icelandic.*

auka, 378.

bestr, 267.
bettri, 267.

ek, 282.

fi-kr (declined), 43.

gil, 86.
god, 267.
grata, 86.

har, 366.
hedhan, 366.
hedhra, 366.
hër, 366.
hvadhan, 366.
hvar, 366.
hvert, 366.

kriapa, 387.

ujala, 159.

og, 378.

profastr, 419.

ser, 291.
sig, 566.
sik, 291, 566.
sin, 291.

thadhan, 366.
thadhra, 366.

8. *Swedish.*

bäst, 267.
bättre, 267.
be, 371.
biskop, 437.
bråas, 86.

du, 284.

fisk (declined), 43.
fors, 86.

göd, 267.
göra, 86.

han, 285.
honom 85.

jag, 282.

me tyckas, 355.
miskmak, 392.

Napoleon, 459.

och, 378.
oka, 378.

profess, 419.
prost, 419

sicksack, 392.

willerwalla, 392.

9. *Danish.*

ager, 378.
Alderney, 86.
at, 86.

bande, 300.
bedre, 267.
beste, 267.
biskop, 437.
— by, 85.
by, 371, 460.
bye, 460.

Codale, 85.

den, 277.
du, 284.

eld, 86.
en, 277.

fisk (declined), 43.
fors, 86.

god, 267.
grum, 183.
Guernsey, 86.

hanum, 85.
hvilken, 297.

ind, 371.

Jersey, 86.

kiöd, 86.

labe, 185.
lade, 86.
lede, 86.
lille, 86.

metykkes, 355.
mig, 282.
miskmask, 392.
möldrup, 85.

Napoleon, 459.

og, 378.
os, 283.

propos, 419.
provst, 419.

sniksnak, 392.
som, 86.

trictrac, 392.

Ulf, 85.

var, 86.
vi, 282.
vig, 461.
vor, 282.

10. *Dutch.*

auchan, 378.

bakhuys, 453.
best, 267.
beter, 267.
bisschop, 437.
boom, 445.

enech, 299.

goed, 267.
grommelen, 183.

kunde, 70.

Napoleon, 459.

ook, 378.

pergament, 451.

stern-kunde, 70.

taal-kunde, 70.
— te, 394.

visch (declined), 43.

wyk, 461.

11. *Frisian.*

age, 69.

beste, 267.
bettre, 267.

dede, 69.

fisk (declined), 43.

god, 267.
gunga, 69.

haved, 69.
hwelik, 297.

kind, 69.

nacht, 69.
nose, 69.

sla, 69.

B. Grecian.

ἄ (3), 183, 432, 434.
√ἀ, 420, 422.
√ἀγ = √ag, 405, 422.
ἀγορεύω, 670.
√ἀγχ = √agch, 437.
√ἀδ = √aed, 421, 422.
aer, 406.
√αἰθ, 422.
αἴνιγμα, 681.
αἰνίσσομαι, 681.
√αἰσθ, 422.
ἀλαλάζω, 184.
ἀλληγορία, 670.
ἄλλος, 670.
alpha, 217.
ἄμα, 434.
ἀμπί, 432.
ἀμφί, 432.
ἀμφιδόω, 432.
ἀμφίς, 432.
ἀμφω, 432.
ἀν —, 406.
ἀν, 432.
ἀνά, 432, 674, 675.
ἀναστροφή, 514.
ἀναφέρω, 675.
ἀνεμώνη, 192.
ἄνευ, 432.
ἀνήρ, 276.
ἀνθρώπων, 34.
ἀντί = anti —, 406, 433, 675, 677.
ἀντίθεσις, 675.
ἀντίκειμαι, 433.
ἀνώ, 433.
ἀπό, 433, 679.
apo —, 406, 437.
ἀποκοπή, 174.
ἀπολόγος, 678.
ἀποσιώπησις, 678.
apostema, 437.
√ἀρπ, 425.
√ἀρχ, 422.
ἀρχή, 430.
αὐ, 578.
√αὐγ = aug, 406, 423.
√αὐξ, 423.
ἀΰσειν, 578.
√ἀφ = √ aph, 405, 421, 422.
√ἀφ, 422.
ἀφαιρεσις, 174.
ἄω, 183.

√βα, 423.
√βαλ = √bal, 420, 421, 423.
√βαπτ, 423.
√βαφ, 423.
beta, 217.
√βλη, 423.
√βο, 423.

√βολ, 423.
βουλεύω (inflected), 311, 318.

√γαμ, 425.
γάμμα, 152.
√γεν = √gen, 406, 425.
√γενε, 425.
√γλυφ, 425.
√γνο = √gno, 406, 425.
γνῶθι σεαυτον, 553.
√γον, 425.
γόνυ, 175, 188.
γράμμα, 231, 675.
√γραφ, 425
γραφή, 199.
γρύζω, 183.

√δαρκ = √*darc*, 420, 424.
√δε, 424.
√δεικ, 424.
δείκω, 186.
δέκα, 45
√δεμ, 424.
δήμοιο, 287.
δημόσιο, 287.
δημόσιος, 287.
δήμου, 287.
διά, 434.
διαίρεσις, 174.
διαλεκτική, 467.
διάνοια, 238.
√*dic*, 421.
digamma, 219.
διδωμι, 43, 186.
διο, 44.
διπλόος, 674.
δις, 151.
√δο, 424.
√δοκ = √*doc*, 421, 424.
δόω, 186.
√δρα, 425.
√δρακ, 424.
√δραμ, 425.
√δρομ, 425.
δύο, 45.
δύς, 434.
δυω, 434.

ἐγώ, 282, 287.
ἐγών, 44.
√ἐθ, 425.
εἴκοντι, 45.
εἴκοσι, 45.
— ειν, 490.
εἴρων, 686.
εἰρωνεία, 686.
εἰς, 4 5.
εἰς, 279.
ἐκ = *ec*, 406, 434.
ἑκατόν, 45.
ἑκάτοντα, 45.
ἐκεῖνος, 293.
ἐκφώνησις, 681.
ἐλελίζω, 184.
ἔλλειψις, 513.
ἐμή, 287.
ἐμόν, 287.
ἐμός, 287.
ἐμοῦ, 287.
ἐν = *en*, 371, 406, 434, 435.
ἕν, 45.
ἐναλλαγή, 514.
ἐνέργεια, 48.
ἐννέϜα, 45.
ἐξ, 434.
ἑξ, 45.

√Ϝεπ = √ep, 420, 425.
ἐπανάληψις, 682.
ἐπανόρθωσις, 682.
ἔπεα πτεροέντα, 218.
επένθεσις, 174.
ἐπί = *epi*, 434, 437.
ἐπίζευξις, 683.
ἐπίρρημα, 359.
episcopos, 437.
ἔπος, 189.
ἑπτά, 45.
√Ϝεργ = √erg, 425, 438.
ἔργον, 48.
Hermes, 218.
ἐρυθρός, 183.
ἔρως, 185.
ἐρώτησις, 683.
ἐρωτυλος, 185.
ἔτυμον, 237.
εὐ, 434.
εὐφημισμός, 684.
√ἐχ = √*hech*, 421, 425.

√ζα, 429.
√ζε, 429.
√ζευγ, 429.
ζεῦγμα, 514.
Ζῆτα, 152.
√ζο, 429.
√ζυ, 429.
√ζυγ, 429.
ζωός, 429.

ἡ, 277.
ἡλιο, 44.
hemi, 437.
hemikrania, 437.

√θαπ, 428.
θάπτω, 428.
√θε, 428.
θεάνθρωπος, 400.
theggo, 176.
ther, 176.
√θερ, 429.
√θραφ, 428.
√θροφ, 428.
thugater, 176.
√Ϝιδ, 426.
√Ϝιδε, 426.
— ιδης, 453.
— ιζω, 415.
Ϝίκατι, 45.
— *icos*, 406.
— ισμος, 415.
— ιστης, 415.

καλός, 429.
κακός, 429.
√καμπ = √*camp*, 420, 423.
√καμπτ, 423.
√καπ, 424.
κάππα, 152.
κατα, 433, 437.
katarrhous, 437.
κατάχρησις, 679.
√καυ = √*cau*, 421, 423.
κεφαλή, 175.
√κλα, 424.
κλῖμαξ, 680.
√κλιν = √*klin*, 406, 421, 424.
κοῖλος, 186.
κοινός, 674.
κοῖος, 298.
√κοπ = √*cop*, 421, 424.
koppa, 218.
κος, 186.

κόσος, 298.
κότε, 298.
κότερος, 183.
√κρα, 424.
κράζω, 184.
kranion, 437.
√κρι = √*kri*, 406, 424.
κρίζω, 184, 185.
κροτέω, 185.
κρούω, 185.
√κρυβ = √*cryb*, 420, 421, 424.
κρώζω, 184.
√κυ, 424.

√λαβ = √*lab*, 421, 426.
λαβεῖν, 160.
λαλέω,, 185.
√λαμπ, 426.
λάπτω, 185.
λαύω, 185.
λαφύσσω, 185.
√λεγ, 426.
λεῖος, 185.
λειχω, 185.
λέξω, 309.
λευρός, 185.
√ληβ, 426.
ληρεω, 185.
λιαρός, 185.
√λιπ, 426.
λιπάζω, 185.
λιπαρός, 185.
√λιτ, 426.
λιτός, 686.
√λαγ, 426.
λογική, 467.
λογος, 237, 238, 467.
λοιδορέω, 185.
λούω, 185.
√λυ = √*lu*, 426, 437.
λυζω, 185.
λωβάζω, 185.

√μαθ, 426.
μακρός, 184.
√μαν, 426.
μάτερ, 44.
√μαχ, 426.
με, 44, 185, 282.
μέν, 44.
μερόπων ἀνθρώπων, 34.
μέσος, 435.
μετά, 435.
μετάθεσις, 174.
μετάληψις, 687.
μεταφόρα, 687.
μετωνυμια, 688.
μή, 185.
μηνύω, 185.
μῆτερ, 44
μικρός, 183, 184.
μιμνήσκω, 44.
μόνος, 160, 279.
μορμύρω, 183.
μύζω, 183.

Napoleon, 459.
√ναυ = √*nau*, 426.
νε, 185.
√νεμ, 426.
νήπιος, 185.
√νομ, 426.
νυκτ, 44.

ὁ, 277.
— ο —, 406, 426.
ὄκκο, 44.
ὀκτώ, 45.

ὅλος, 279.
ὄνομα, 677, 689.
√ὀπ, 426.
ὀρθός, 189, 199.
ὀυάι, 382.
oura, 437.
οὗτος, 293.

√παθ, 426.
πορ, 435.
παρά = para, 435, 437, 689.
παραβάλλω, 688.
παραβολη, 688.
παραγωγή, 174
παράλειψις, 689.
paralusis, 437.
πᾶς, 279.
πατερ, 44.
πατήρ, 175, 186.
√παυ, 426.
√πεμπ, 427.
πέμπε, 45.
√πεν, 427.
πέντε = *pente*, 45, 176.
πεπόνηκα, 310.
περί, 435.
πέσσυρ, 45.
πέσυρ, 45.
√πετ, 427.
petasus, 218.
πίσυρ, 45.
√πλακ, 427.
√πλαγ = √*plag*, 421, 427.
√πλαθ = √*plath*, 421, 427.
πλεονασμός, 514.
πλέος, 187.
√πλευ = √*pleu*, 421, 427.
√πληγ, 427.
πλήρης, 187.
√πλοκ, 427.
√πνευ, 427.
√πο, 427.
√ποι, 427.
√ποιε, 427.
ποιέω, 689.
πολύς, 160.
√πομπ, 427.
√πον, 427.
πορφύρα, 183.
πούς, 175.
√πραγ = √*prag*, 421, 427.
√πρι, 427.
πρό, 435.
προθετικος, 369.
προς, 436, 709.
πρόσθεσις, 174.
πρόσωπον, 689.
πρότερον, 514.
πτεροέντα, 218.
√πτο, 427.
√πτυ, 428.
πυῤῥός, 183.

√ῥε = √*rhe*, 428, 437.
√ῥευ, 428.
ῥητορική, 657.
ῥήτωρ, 657.

σαρκάζω, 691.
σαρκασμός, 691.
√σεχ, 425.
σή, 287.
σίγμα, 152.
— *sis*, 437.

√σκαδ, 428.
√σκανδ, 428.
√σκεπ = √*skep*, 428, 437.
skîa, 437.
skiouros, 437.
√σκοπ = √*skop*, 428, 437.
σόν, 287.
σός, 287.
σοῦ, 287.
√σπα = √*spa*, 421, 428.
√σπαρ, 428.
√σπεισδ, 428.
√σπονδ, 428.
√στα = √*sta*, 420, 421, 428, 437.
√σταλ, 428.
√στεφ, 428.
√στη, 428.
√στιγ, 428.
√στολ, 428.
√στραφ, 429.
√στρεφ, 428.
√στρυφ, 428, 429.
στρυφῆ, 679.
σύ, 287.
συ —, 436.
συγκοπη, 174.
συλ —, 436
συλληψις, 633.
συμ —, 436.
σύν = *sun*, 160, 436, 437, 511.
sunache, 437.
συναίρεσις, 174.
σινδεσμος, 369.
συνεκδυχη, 633.
√σχε, 425.
√σχιδ = √*schid*, 421, 428.

√ταγ, 428.
√ταμ = √*tam*, 420, 421, 428.
√ταν = √*tan*, 421, 428, 429.
τανύω, 186.
τάξις, 511.
τεινω, 186.
τεμμα, 470.
τέσσαρ, 45.
τέτταρ, 45.
√τευχ, 429.
√τι, 429.
τίθημι, 675.
τις, 276.
τμάγεν, 153.
τμη, 428.
τό, 186, 277, 490.
τοῖος, 186, 293.
√τομ, 428, 429.
√τον, 428, 429.
tonos, 447.
—*tos*, 406.
τόσος, 186, 293.
τότε, 293.
τουν, 41.
τοῦτο, 186.
√τραπ, 429.
τρέπω, 668.
τρι, 45.
τριάκοντα, 45.
τρις, 160.
√τρυπ, 429.
τύ, 44, 175.
√τυπ, 429.
τυφλώττειν, 535.
√τυχ, 429.
ὑμεῖς, 44.
ὑμμεο, 44.
ὑπαλλαγῆ, 514.
ὑπέρ, 434.
ὑπερβατον, 514.
ὑπερβολή, 684.
ὑπό, 435.
ὑποτύπωσις, 684.
ὕστερον, 514.

√φα = √*pha*, 421, 427.
√φερ, 427.
φέυ, 187, 382.
√φθεγγ, 427
√φθι. 427.
φθίσις, 158.
φθόγγος, 151
√φη, 427.
√φιλ, 427.
√φλεγ, 427.
φλέω, 187.
φλιω, 187.
√φλογ, 427.
φλύος, 187.
φλύω, 187.
√φορ, 427.
√φραγ, 427.
√φραδ = √*phrad*, 421, 427.
φράτερ, 44.
√φυ, 427.
φωνῆ, 141.

χάρις, 41.
cheir, 438.
cheirourgos, 438.
√χυα, 423.
√χυη, 423.
√χυι, 423.
√χυο, 423.
√χυ, 423.

ὦ, 382.
ὠγ, 422.
√ὠδ, 422.
ᾠδῆ, 709.

C. Latin Languages.

1. *Latin.*

ab, 406, 411, 416, 433.
ab ante, 416.
abbatissa, 245.
ac, 378.
√ac, 408.
—aceus, 415.
acto, 61.
actrix, 245.
ad, 165, 411, 416, 416, 673.
ad amandum, 314.
adjectivus, 263.
aduno, 404.
adverbium, 359, 360.
aer, 405.
√ag, 406, 407, 408, 409, 410, 411, 422.
ah, 183.
—al, 422, 426, 448.
—ale, 448.
—alis, 415.
—alius, 379.
alta ripa, 452.
am, 432.
amare, 314.
amatus eram, 318.
amb, 411, 432.
ambi, 432.
ambo, 432.
an, 432.
—aneus, 415.
angulus, 84.
ante —, 406, 411, 416, 433.
√ap, 405, 409.
aperio, 462.
√aph, 422.
apostema, 437.
appellare, 243.
appositio, 530.
apprecio, 446.
Aprilis, 462.
aquæ ductus, 402.
—arius, 415.
Ar., numerat, 468.
articulus, 143.
—asco, 415.
asparagus, 450.
Ast., colit, 468.
—ate, 447.
—atium, 415.
√aud, 409.
√aug, 406, 423.
augeo, 378.
Augustus, 462.
aveo, 184.

baccalaureus, 418.
bacularius, 418.
barb, 409.
√bat, 408.
√bib, 408, 410.
bini, 272.
bis, 418.
bland, 408.
boni, 294.
bonus, 267, 483.
Boreas, 452.
brev, 409.
brute, 408.
√bull, 406, 411.

cachinnor, 184.
√cad, 406, 410, 411, 414.
cado, 445.
Cæsar, 462.
Cæsaraugusta, 419.
calamus, 176.
calix, 187.
camelus, 79.
caminus, 187.
can, 409.
cancer, 445.
canis, 163.
cannabis, 176, 388.
cano, 165.
cantillo, 185.
canto, 185, 445.
√cap, 408, 409, 410, 414.
capio, 186, 449.
capitellum, 445.
capitulum, 446.
captivus, 208.
caput, 163, 175, 176, 446, 449, 450.
caryophyllum, 450.
castra, 79, 460.
casus, 255.
catarrhus, 437.
catti meliboci, 452.
cause, 409.
cavus, 186.
cce, 409.
√cel, 414.
celeriter, 392.
√cend, 409.
centum, 45, 176.
cerasus, 187.
charta, 446, 451.
chirurgus, 438.
cib, 409.
Cicero, 33, 36, 187, 450, 564.
√cid, 414.
√cip, 414.
circum, 411.
cis, 372, 411.
civ. 409.
√clam, 408, 414.
clare, 363.
claro, 63.
clarus, 363.
class, 409.
√claud, 408.
claudus, 176.
claustrum, 79.
√clin, 406, 424.
coctus, 418.
codex argenteus, 68.
coelum, 186.
cognomeu, 454.
coguosco, 447.
Colles Ostorii, 452.
colligo, 418.
colonia, 79.
columbarium, 490.
com, 447.
commune vinculum, 468.
commutatio, 175.
computo, 418, 446.
con, 143, 318, 374, 416, 418, 436.
condo, 428.
contra, 412, 416.
co-operio, 418.
cor, 62.
Cornelius, 454.
corporis sermo, 33.
√cre, 406, 409, 424.
√cri, 424.
crin, 409.
crinis, 163.
crisp, 408.
crude, 408.
erur, 409.
cucumer, 449.
cuja, 288.
cujum, 288.
cujus, 288.
cum, 412.
√cur, 409.
curator, 419, 447.

√da, 424.
Dædalus, 454.
dandum, 314.
dare, 314.
de, 412.
debeo, 319.
debitor, 208.
decem, 45, 176.
December, 462.
deliciæ, 449.
demonstrare, 292
deus, 176.
dense, 408.
deo dandum, 402.
deus, 200.
di —, 412, 448.
Dia., vera docet, 468.
√die, 407, 408, 409, 424
dicam, 309.
dicebam, 309.
dico, 186.
dictum, 419.
die, 44.
dies Lunæ, 462.
dies Saturni, 463.

dies Solis, 462.
√dign, 414.
dign, 409.
dire, 408.
dis—, 406, 417, 434, 448.
diu, 44.
diurno, 44.
do, 186.
√do, 428.
√doc, 424.
doceo, 186.
dona, 62.
√duc, 407, 408.
duo, 45, 254, 434.

e—, 406, 412, 416.
√ed, 408.
ego, 44, 282, 287.
ego et Cicero, 564.
ego et rex meus, 564.
elenchi, 506.
elephas, 79.
elido, 721.
eloquentia, 657.
eloquor, 657.
√em, 408.
—ens, 406.
—ent, 448.
eo majus, 277.
eo melius, 277.
episcopus, 79, 437.
epistola, 79.
—esco, 415.
est, 392, 483.
ex, 406, 412.
extra, 412.

√fa, 427.
√fac, 408, 414.
face, 409.
facies, 208.
facilis, 416.
facto, 61.
fagus, 176.
fallacia, 506, 507.
fane, 409.
√fat, 409.
fatuus, 391.
Februa, 461.
Februarius, 461.
√fend, 408.
√fer, 427.
√ferv, 429.
√fice, 414.
ficus, 79.
√fid, 408.
fidelis, 416.
fidelitas, 446.
√fig, 414.
filius, 276, 454.
firm, 408.
√fla, 409.
√flag, 427.
fleo, 187.
flo, 187.
flocco, 61.
flor, 409.
flore, 61.
florco, 187.
flos, 175, 176, 187.
√flu, 408.
fluo, 187.
fons, 449.
fort, 449.
√frag, 407, 408, 409.
frango, 177.
frater, 44, 177.
fraud, 409.
√fric, 414.
√frig, 414.
frontispicium, 449.
√fu, 427.
√fud, 414.
√fulg, 427.
√fund, 414.
fundo, 449.

gallina, 163.
√gen, 406, 425.
gena, 176.
genu, 43, 175, 188.
genus, 243.
Geo., ponderat, 468.
√ger, 408.
gerens, 462.
germani, 68.
gladius, 247.
globe, 409.
√gna, 425.
√gno, 406, 425.
√grad, 409.
Gram., loquitur, 468.
grand, 408.
grando, 163.
granum, 176.
grat, 409.
grave, 408.
grundio, 183.
Gulielmus, 455.

hælus, 176, 388.
halo, 183, 184.
hasta, 247.
hic, 294.
hilariter, 392.
hoc est corpus, 392.
homo, 301, 302.
hostis, 176, 588.
hum, 409.
hymnus, 210.

—i, 422.
—i—, 406, 436.
√i, 407.
Icarus, 454.
—icus, 406.
idem, 279.
ignoratio, 506.
ille, 277, 285, 293, 294.
imperare, 312.
in, 371, 406, 412, 417, 432, 434.
indicare, 312.
infinitivus, 312.
insula, 450.
inter, 412, 417.
interrogare, 296+.
intro, 412.
is, 294.
—isco, 415.
—issa, 245.
istud, 176.
—itas, 415.
—itium, 415.
—ivus, 415.
—ix, 245.

√jac, 408.
Januarius, 461.
Janus, 461.
Johannes, 459.
joke, 409.
√ju, 429.
√jug, 414, 429.
Julius, 462.
junctio, 374.
√jung, 414.
Junius, 462.
Juno, 462.
jus, 429.
just, 408.
juveni, 44.

√lab, 408, 409.
labrum, 143.
lallo, 185.
lambo, 185.
large, 408.
lat, 409.
laudare, 61.
√lav, 408.
lavo, 185.
lax, 409.
√leg, 408, 426.
lego, 418.
lent, 409.
lev, 409.
levis, 185.
√lig, 414.
ligare, 61.
ligurio, 185.
lilium, 183.
lingo, 185.
lingua, 33, 163, 185.
√liqu, 426.
litera, 202.
loc, 409.
loco motivus, 402.
√lu, 426.
ludere, 673.
lunæ, 462.
luo, 185.
lux, 63.

macer, 405.
magn, 409.
Maia, 462.
Maius, 462.
mal, 409.
male, 417.
√man, 408, 414.
√mand, 408.
mandimento, 62.
maneo, 324.
manu missio, 402.
manus, 163.
Mars, 461.
Martius, 461.
mater, 44.
me, 44, 185, 282.
mea, 287.
mecum, 369.
medius, 435.
mei, 287.
melior, 267.
memini, 44, 185.
men, 44.
mens, 185, 467.
mere, 409.
meum, 287, 653.
meus, 287.
migrat, 360.
mihi videtur, 355, 582.
min, 44.
mir, 409.
mit, 409.
mode, 409.
modus, 311, 315.
moll, 409.
monachus, 79.
monasterium, 79.
moneo, 185.
√mor, 414.
mor, 409.
morb, 409.
mund, 409.
murmuro, 183.
Mus., canit, 468.
musso, 183.
mute, 409.
mutio, 183.
mutum et turpe pecus. 40.
mutus, 163.

√na, 425.
nasus, 43, 186.
natura, 248.
nav, 409.
ne, 185, 553.
√nec, 408.
necesse est, 319, 320.
nemo, 185, 301.
ne plus ultra, 553.
nisi prisi, 117.
√niv, 408.
√no, 425.
nobiscum, 339.
√noc, 406, 414.
noct, 44.
nomen, 43, 242, 454, 598.
non, 185.
nos, 282, 283.
nostri, 289.
nostrum, 289.
nov, 409, 429.
novem, 45.
November, 462.

o, 382.
ob, 412.
oblegar, 63.
obliqui casus, 255.
obviare, 61.
octo, 45.
October, 462.
oculo, 44.
oculus, 163.
√od, 408.
oeno, 45.
oino, 45.
omnis, 360.
operio, 418.
optimus, 267.
orationis, 360, 467.
orator, 192.
orb, 409.
—osco, 415.
os magnæ sonaturum, 467.
ov, 409.
ovile, 400.

√pand, 408.
√par, 414.
paralysis, 437.
√parc, 414.
pars, 360.
particeps, 315.
particula, 446.
parv, 409.
√pat, 426, 427.
pater, 44, 175, 176, 187; (declined), 259.
pax, 63.
pecus, 40.
pedes, 400.
√pel, 408.
√pen, 427.
√pend, 409.
penit, 448.
per, 412, 417, 435.
perdix, 63.
pergamena, 451.
pericranium, 163.
pes, 175.

pest, 409.
√pet, 414, 427.
petitio principii, 506.
phy, 187, 382.
√pig, 414.
pil, 409.
pila, 184.
piper, 79.
piscis, 176.
pistris, 175.
√pitu, 428.
pituita, 428.
√plac, 414.
√ple, 409, 414.
plenus, 187.
pleo, 187.
√plic, 414.
plum, 409.
plumb, 409.
pluvia, 163.
√po, 427.
√pon, 409, 414.
pone, 452.
pono, 447.
porta, 62.
porticus, 79.
√pose, 414.
positus, 419.
posse, 312.
post, 413.
potentialis, 312.
potus, 427.
præ, 419, 435.
præfatio, 450.
prænomen, 454.
præpositus, 419.
prav, 409.
pre, 413.
√prec, 414.
predicare, 513.
√prem, 409.
prepositio, 369.
preter, 413.
pretium, 446.
principii, 506.
pro, 413, 417, 419, 435, 447.
prob, 409.
√prob, 414.
procuratio, 419.
procurator, 419, 447.
prone, 409.
pronomen, 278, 561.
pronunciatio, 191.
prophetissa, 245.
propositus, 79.
proprietas, 446.
proverbium, 630.
provideo, 446.
publicus, 231.
Publius, 454.
pumex, 79.
punctum, 743.
pure, 409.
purpura, 79, 183.
puto, 418.

quadra, 45.
quæ, 288.
qualis, 293.
quamobrem, 378.
quantus, 293.
quattuor, 45.
quatuordecim, 401.
quem, 572.
quercetum, 400.
quid, 288.
quinque, 45.
quis, 186, 288.
quot, 293.

√rad, 409, 411.
rancco, 405.
√rap, 425.
rare, 409.
ratio, 446, 467.
raue, 409.
re, 413, 447.
re, 448.
recognoscere, 447.
rectus casus, 255.
refero, 294.
√reg, 408.
reg, 448.
relatum, 294.
religio, 84.
√rep, 448.
retro, 413.
Rhet., verba colorat, 468.
ripa, 452.
rite, 409.
rivus, 428.
√rod, 408.
√ru, 428.
ruber, 183.
rude, 409.
rufus, 183.
rug, 409.
√rup, 409.
russus, 183.
rutilus, 183.

sage, 409.
√sal, 408, 409, 414.
sanctus, 79.
sane, 409.
sapere, 535.
Saturni, 463.
saxifragum, 403.
√scind, 410.
Scipio, 454.
sciuriolus, 437.
sciurus, 437.
√scrib, 425.
scripta manet, 40.
sculp, 407.
scutulum, 185.
scutum, 185.
se —, 413.
se, 291, 566.
√sec, 408.
septem, 45.
September, 462.
septua, 45.
√seq, 414.
ser, 409.
sermo corporis, 33, 467.
sex, 45.
si, 564.
sibi, 291.
sibilo, 186.
√sil, 414.
similis, 692.
sine, 409.
sol, 44.
sole, 409.
solus, 279.
√son, 414.
sonans, 143.
soror, 44.
√spa, 428.
√spar, 428.
spargo, 428.
spatium, 428.
√spec, 428.
√sper, 414.
√spond, 414.
√sta, 407, 428.
√stig, 428.
strata, 79.

√struc, 414.
sub, 413, 418, 435.
subjungere, 312.
substantia, 242.
substantivus, 242.
subter, 413.
subtilis, 208.
succulus, 185.
succus, 185.
sudare, 61.
sui, 291.
suovitaurilia, 398.
suovitaurus, 398.
super, 413, 418, 434.
surd, 409.
surdus, 163.
synanche, 437.

— t, 448.
tactus, 163.
talis, 186, 293.
√tang, 408.
tantum, 293.
tantus, 186.
√tap, 428.
tecum, 369.
√teg, 406.
√ten, 428.
tempus, 308.
√ten, 414, 423.
tendere, 448.
tendo, 186.
teneo, 186.
tener, 418.
tenus, 369.
terminus, 470.
time, 414.
— tio, 415.
√tol, 408.
tonitru, 176.
tonus, 447.
tot, 186, 293.
totus, 279.
tra —, 413.
√trah, 405, 414.
traho, 405.
trans, 372, 413, 418.
tres, 176.
tri, 45.
triginta, 45.
tringinta, 45.
trini, 272.
trium vir, 402.
truc, 409.
trudo, 176.
tu, 44, 175, 284, 288
tua, 288.
tui, 288.
— tum, 207.
turp, 409.
turpe, 40.
— tus, 406.
tuum, 288, 653.
tuus, 288.

ultra, 413, 417.
und, 448.
√ung, 408.
uno, 45.
unus, 275, 277, 279.
√ur, 408.
urendum, 314.
urere, 314.

√vac, 409.
vacillo, 184.
√vad, 405, 408.
vado, 184, 405.
vai, 382.
√val, 408, 415.
valetis, etc., 564.
vase, 409.
vast, 409.
√veh, 415.
veho, 184.
√ven, 409.
ventus, 163.
ver, 409.
verb, 409.
verbum, 604.
vere, 419.
veredictum, 419.
√vert, 448.
verto, 184.
vestri, 289.
vestrum, 289.
vice gerens, 402.
vice versa, 373.
√vid, 409, 411, 417, 426.
videtur, 582.
viginti, 45.
vile, 409.
vinea, 400.
vingenti, 45.
viridis, 183.
visus, 163.
√viv, 429.
√vo, 415.
volbiscum, 369.
√voc, 415, 425.
vocalis, 142.
voco (inflected), 306, 483.
√volv, 405.
volvo, 184.
vos, 44.
vox, 63.
vox volat, 40.

2. *Italian.*

aperto, 153.
apostema, 437.
apprezzare, 446.
assaggiare, 447.
atto, 61.

baccelliere, 418.
biscotto, 418.

catarro, 437.
chimica, 230.
chirurgo, 438.
chiuso, 153, 215.
Cicero, 459.
cogliere, 418.
contraddanza, 452.
coprire, 418.

emicrania, 437.
emigrania, 437.

fatto, 61.
fiocco, 61.
fiore, 61, 175.

Giovanni, 459.
girasole, 449.

il, 277.
impostema, 437.
in, 371.

lo, 277.

Napoleon, 459.

o aperto, 153.
o chiuso, 153, 215.

•vviare, 61.

paralisia, 437.
pergamena, 451.
prevosto, 419.
procuratore, 419, 447
procurazione, 419.
proponere, 447.
proporre, 447.
proposto, 419.

riconoscere, 447.

signora, 245.
squinanzia, 437.

travagliare, 447.
tu, 284.
tuono, 447.

uno, 277.

vescovo, 437.
vinagro, 419.

3. *Spanish.*

apostema, 437.
appreciar, 446.

bachiller, 418.
bizcocho, 418.

catarro, 437.
cayo, 451.
chimia, 230.
cirujano, 438.
colegir, 418.
computar, 418.
contar, 418.
contradanza, 452.
cubrir, 418.
cuer, 62.

duena, 62.

el, 277.
en, 371.
ensayar, 447.
esquinancia, 437.
esquinencia, 437.

flor, 175.

hemicrania, 437.

Juan, 459.

mandimiento, 62.

Napoleon, 459.

obispo, 437.

paralisis, 437.
pergamino, 451.
perlesia, 437.
preboste, 419.
prepósito, 419.
procuracion, 419.
procurador, 419, 447.
puerta, 62.

reconocer, 447.

Saragossa, 419.

tono, 447.
trabajar, 447.
tu, 284.

uno, 277.

vinagre, 419.

4. *Portuguese.*

apostema, 437.

bacharel, 418.
biscoito, 418.
biscouto, 418.
bispo, 437.

catarro, 437.
chaga, 63.
cirurgiao, 438.
colher, 418.
colliger, 418.
computar, 418.
contar, 418.
contradanca, 452.
craro, 63.
cubrir, 418.

ensaiar, 447.
eschinancia, 437.
esquinancia, 437.
esquinencia, 437.

hemicrania, 437.

luz, 62.

Napoleon, 459.

obrigar, 63.

paralisia, 437.
paralysia, 437.
parlezia, 437.
paz, 62.
perdiz, 63.
pergaminho, 451.
preboste, 419.
preposito, 419.
procuracao, 419.
procurador, 419, 447.

reconhecer, 447.

Saragossa, 419.
surgiao, 438.

tom, 447.
tono, 447.

vinagre, 419.
voz, 62.

5. *French.*

a —, 416.
à ban donner, 416.
à bas, 416.
à chef, 416.
à Dieu, 416.
— age, 456.
à gró, 416.
aigre, 419.
à l'arme, 416.
à masse, 416.
à meilleur, 416.
amender, 416.
anti —, 416.
à part, 416.
aposteme, 437.
apostume, 437.
apprecier, 446.
appreisours, 446.
avant —, 416.
à vrai, 416.
bachelier, 418.
bas, 418.
— beau, 456.
Beaumont, 456.
belle et bonne, 459.
Bellcrophon, 450.
biscuit, 418.
blé de Mars, 451.
Bohun, 456.
— bois, 456.
Boleyn, 456.
bordar, 451.
bout, 370.
buffetiers, 451.

cacherau, 452.
cadence, 445.
catarrhe, 437.
Cauncy, 456.
— champ, 456.
changer, 187.
chateau vert, 450.
Chaworth, 456.
cheaunce, 445.
cherir, 187.
chef, 187.
chevalier, 418.
chimie, 230.
chirurgien, 437.
choquer, 187.
chose, 419.
chute, 453.
clair, 363.
compter, 418.
conter, 418.
contre-danse, 452.
coun —, 416.
countre —, 416.
— court, 456.
couvre-chef, 419.
couvre-feu, 419.
couvrir, 418.
criccrac, 392.
cueillir, 418.

de, 417.
De —, 455.
debris, 192.
De Forest, 456.
de la —, 456.
délice, 449.
De Mortimer, 456.
Des —, 456.
diminutif, 453.
Du —, 455.

e —, 416.
écrevisse, 449.
écureuil, 437.
e ferme, 153, 215.
en, 371, 417.
entre, 417.
e ouvert, 153.
— ers, 456.
esquinancie, 437
essayer, 447.
— esse, 245.
essoyer, 447.
— et, 456.
— eux, 456.
évêque, 437.

fade, 391.
— fant, 456.
feu, 419.
fi, 382.
fils, 454.
fitz, 454.
flatter, 448.
fleur, 175.
flûte, 153.
fondre, 448.
— font, 456.
— fort, 456.
fût, 153.

gages, 449.
genre, 243.
girasol, 449.
giroflée, 450.
grammaire, 231.
grand merci, 382.
grincer, 184.
gronder, 184.
Guildhaume, 455.
Guillaume, 455.

hauteur, 646.
hoche-pot, 392.
hom, 302.

— ice, 245.
isle, 450.
Isle aux Noix, 453.

j'ai vu, 310.
Jean, 459.
jou-jou, 390.

langage, 33.
langue d'oc, 61.
langue d'oil, 61.
— lay, 456.
le, 277.
lettre, 202.
lier, 61.
lieutenant, 451.
louer, 61.
— ly, 456.

maigre, 405.
mal, 417.
Mandeville, 452.
micmac, 392.
migraine, 437.
— mont, 456.
Montfort, 456.

Napoleon, 459.
nom, 242.

on, 302.
on dit, 302, 578.
— oen, 425.
— ot, 456.
outre, 417.
oyez, 452.

par, 417.
paralysie, 437.
parchemin, 451.
père, 689.
pour, 417.
prévôt, 419.
procuration, 419.
procureur, 419, 447.
prophetisse, 245.
proposer, 447.

quelque, 419.

reconnoitre, 447.
rendre, 448.
repartie, 690.

richesse, 253.
roux, 183.

Saint Diacre, 450.
Saragosse, 419.
S'assoir, 354.
se, 418.
s'en aller, 354.
s'enfuir, 354.
se plaindre, 353.
se repentir, 353.
Seymour, 456.
sourd-muet, 401.
St —, 456.
St. Maure, 453.
suer, 61.
sur, 418.
surigien, 437.
surnom, 450, 453.

temps, 308.
tendre, 448.
ton, 447.
travailler, 447.
tres, 418.
trictrac, 392.
tu, 284.

un, 153, 277.

— val, 456.
— vaux, 456.
vereduist, 419.
— ville, 456.
vin, 419.
vinaigre, 419.
voyelle, 142.
vrai, 416.

zigzag, 392.

6. *English.* See p. 755.

D. Arian Languages.

1. *Sanscrit.*

a, 432.
abhi, 434.
aham, 44, 287.
akshi, 44.
alpas, 279.
an, 432.
antu, 371.
apa, 433.
api, 432.
ashtan, 45.
ati, 433.
ava, 433.
awaras, 279.

√bhâ, 427.
√bhrâdzh, 427.
bhrâtri, 41.
√bhri, 427.
√bhû, 427.

chatur, 45.

da, 186.
√dâ, 424.
dadâmi, 43.
dakshinas, 279.
dasan, 45.
Deva, 200.
Devanagari, 200.
√dhâ, 428.
√dic, 424.
didhi, 183.
dis, 186.
√dric, 424.
dus, 434.
dwi, 45.
dyu, 44.
√dzhan, 425.
√dzhiw, 429.
√dzhnâ, 425.

ćka, 45.
ćkas, 279.

ganu, 43.
gânu, 175.

ha, 183.
heli, 44.

iha, 184.

janus, 188.

√kamp, 423.
kaphala, 175.
kas, 186, 298.
katama, 298.
kataras, 298.
√kri, 424.

√labh, 426.

mâ, 185.
madhya, 435.
mam, 44, 185.
mama, 287.
mâmaka, 287.
man, 44, 185.
manas, 44.
matri, 44.

na, 185.
nagara, 200.
naktam, 44.
nama, 43.
nasa, 43.
navan, 45.
nemas, 279.
nisa, 44.

√pâ, 427.
√pac, 428.
pâda, 175.
panchan, 45.
parâ, 435.
pari, 435.
√pat, 427.
pitar, 186.
pitri, 41, 175.
pra, 435.
pracrit, 59.
prati, 436.

rî, 150.
r, 153.

sa, 434.
sam, 434, 436.
sam-krita, 59.
saptan, 45.
s'as', 387.
satam, 45.
√scand, 428.
shash, 45.
√sphar, 428.
√sru, 428.
√stha, 428.
swasri, 44.

tan, 186.
√tan, 428.
√tap, 428.
tat, 186, 293.
tataras, 186, 293.
tava, 287.
tâvaka, 287.
tri, 45.
trinsat, 45.
√tshid, 428.
tvam, 175, 287.
twam, 44.

ubhau, 432.
upa, 435.
upari, 434.

vinsati, 45.

√wâ, 422.
wahis, 434.
√watsh, 425.
√wid, 426.

√yu, 429.
√yudzh, 429.
yushme, 44.
yuvan, 44.
yûyam, 44.

2. *Zend (Old Persian).*

aêva, 45.
astan, 45.

bratar, 44.

chatwar, 45.
cswas, 45.

dasan, 45.
dwa, 45.

haptan, 45.
honover, 184.

man, 44.

navan, 45.

paitar, 44, 186.
panchan, 45.

satem, 45.

thri, 45.
thrisata, 45.

visaiti, 45.

3. *Persian.*

ah, 183.

bad, 267.
badter, 267.
beh, 267.
bist, 45.
brader, 44.

chehaur, 45.

deb, 45.
du, 45.

heft, 45.
hesht, 45.

neh, 185.
nuh, 45.
padar, 44, 186.
penj, 45.

sad, 45.
seh, 45.
shesh, 45.
si, 45.

yik, 45.

4. *Armenian.*

Hohannes, 459.

stzges, 153.

E. Celtic Languages.

1. *Undistributed.*

bard, 77.
basgawd, 78.
botwm, 78.
bran, 78.
brathair, 77.

caint, 78.
cairn, 460.
carn, 460.
ceubal, 78.
crog, 78.

darn, 78.
druid, 77.

greidel, 78.
Gwent, 78.
gwethall, 78.
gwlanen, 78.
Gwyth, 78.

hem, 78.

Kent, 78.
kum, 460.

Manau, 78.
mathair, 77.
matog, 78.
mop, 78.

Orc, 78.

paeol, 78.
pan, 78.
pen, 461.

rhail, 78.
rhum, 78.

syth, 78.

tael, 78.
tedda, 78.
Thames, 78.

2. *Irish.—Erse.*

a, 183.
aen, 45.
ar, 45.
athair, 44.

braithar, 44.

da, 45.
deich, 45.
di, 44.
dia, 44.
do, 45.

fichid, 45.

keathair, 45.
kerne, 77.
kett, 45.
kuig, 45.

lighim, 185.

mathair, 44.

na, 185.
ndcanadh, 159.
ni, 185.
nochd, 44.
noi, 45.

o, 454.
ocht, 45.
oy, 454.

se, 45.
secht, 45.
suir, 44.

teagasgaim, 186.
tri, 45.

3. *Gaelic.*

co, 186.

dhaibk, 159.

mac, 454.

plaid, 77.

tartan, 77.

4. *Welsh.*

a, 183.
ap, 454.
ar, 45.

caint, 78.
cant, 45.
chwech, 45.
crowd, 77.

dau, 45.
dêg, 45.
dwy, 45.

Evan, 454, 459.

flannel, 77.
fwl, 207.

grwm, 183.
gwent, 78.

haul, 44.

jau, 44.

lleibiaw, 185.
llepiaw, 185.
llolian, 185.

menu, 44.

na, 185.
naw, 45.
ne, 185.
ni, 185.
nos, 44.

one, 78.
Owen, 459.

pedair, 45.
pedwar, 45.
pibcorn, 403.
pump, 45.

rhum, 78.
rhuz, 183.

saith, 45.

tair, 45.
tri, 45.

ugain, 45.
un, 45.

wyth, 45.

yspryd, 158.

5. *Armorican.*

chuy, 44.

me, 44.

ruz, 183.

F. Slavonic Languages.

1. *Lithuanian*

aztum, 45.

deszimt, 45.
devyni, 45.
diena, 44.
du, 45.
dûmi, 43, 185.
dwideszimpti, 45.

kas, 186, 298.
keturi, 45.
koks, 298.

lezu, 185.

men, 44.

naktis, 44.
ne, 185.

penki, 45.

saule, 44.
septyni, 45.
szeszi, 45.

ta, 186.
tas, 186, 293.
to, 186.
toks, 293.
tri, 45.
trisdeszimpti, 45.

wena, 45.

zimta, 45.

2. *Lettish.*

deena, 44.

nakts, 44.

3. *Prussian.*

sipid, 183.

4. *Slavonic.*

az, 44, 287.

bat, 44.
brat, 44.

damy, 43.
deu, 44.

januii, 44.

mater, 44.
mene, 287.
mja, 44.

moe, 287.
moi, 287.
moya, 287.

noc, 44.
nyen, 44.

oko, 44.

sestra, 44.

tako, 293.
tebe, 287.
tvoe, 287.
tvoi, 287.
tvoya, 287.
ty, 44, 287.

vy, 44.

5. *Russian.*

batia, 187.

chetyre, 45.

daiu, 186.
desyat, 45.
devyat, 45.
dva, 45.
dvatzat, 45.
dvie, 45.
dvigat, 73.
dvigivat, 73.
dvinut, 73.

Ivan, 459.

koi, 186.
kolik, 298.
kto, 298.

lizhu, 185.

murtshu, 183.

Napoleon, 459.
ne, 185.
notch, 44.

odin, 45.
osm, 45.

pyat, 45.

sdvigat, 73.
sem, 45.
shest, 45.
sto, 45.

tianu, 186.
tri, 45.
tritzat, 45.

vosem, 45.

—witz, 454.

6. *Polish.*

Napoleon, 459.

—sky, 454.

7. *Bohemian.*

kotory, 298.

Napoleon, 459.

8. *Servian. Wendish.*

Napoleon, 459.

szvetloszti, 159.

Shemitic Languages.

1. *Arabic.*

ah, 183, 383.

kimia, 230.

uffu, 187, 382.

wa, 383.

2. *Syriac.*

o, 382.

yohanna, 459.
yuhanon, 459.

3. *Hebrew.*

ach, 383.
ahh, 183.
ain, 218.
aleph, 218.

beth, 218.

cheth, 218.

daleth, 218.

he, 218.
hoi, 383.

jod, 218.

kaph, 218.
kaphar, 404.
koph, 218, 219.

lamed, 218.

mem, 218.

nun, 218.

oi, 382.

pe, 218.

resh, 218.

samech, 218.
shin, 218.

tau, 218.
teth, 218.
tsaddi, 218.

vau, 218.

Yohannan, 459.

zain, 218.

Egyptian.

Theuth, 217.

Turkish.

peder, 187.

Laplandish.

joulke (declined), 260.

Indian (?).

hhoda (declined), 260.

Massachusetts.

noowantam, etc., 164.
kummog, etc., 164.

Choctaw.

yvmmak, 154.

INDEX OF SUBJECTS.

[*The Figures denote Sections*]

A, peculiar sound of, in English, 214.
Absolute case, 481.
Abstraction, 445.
Abstract nouns, 244; numerals, 280.
Accent, 145–152; classical, 145; English, 146; radical, terminational, distinctive, 147; effect of emphasis on, 152; relation to quantity, 158; to orthoepy, 171; in poetry, Sanscrit, Greek, Latin, etc., 618; in punctuation, 693.
Accommodation, law of, 135.
Accusative, see *Objective*.
Addison on possessives, 260; quoted, 492, 642; use of *nor*, 528.
Adelung, birthplace of language, 4.
Adjective defined, 240, 241, 265; classification of, 266, 267; derivation, 268; comparison, 269–276; comparative etymology, 277; numeral, 278, 281; Becker of, 265; pronouns, 314; like adverbs, 366; relation to preposition, 461; rules for syntax—attributive, predicative, as adverbs, as prepositions, as substantives, comparatives, superlatives, double comparatives and superlatives, independent, 490; collocation of, 491; list of those never preceding their noun, 491. See *Pronominal*, *Numeral*.
Adverb defined, 240, 241, 331; origin of, 362; Anglo Saxon, 362; from pronouns, 363; from substantives, 364, 365; same as adjectives, 366; phrases, 367; comparison, 368; classification, 369; of place, 370; relation to preposition, 462; rules for syntax—pleonastic, independent, two negatives, phrases, as verbs, 523; collocation, 524; correspondent, 525.
Æschines quoted, 615.
Æsop quoted, 579.
Æsthetics, 566.
Affectation, source of obscurity, 611.
African languages, 27; English words borrowed from, 418.
Agricola, 63.
Alexandrine, 673.
Alfred, 66.
Alisaunder, Kyng, quoted, 296.
Allegory, 571.
Alliteration, 630.
Allusion, 572.
Alphabet, Roman, Italic, Old English, Anglo-Saxon, Greek, 181; defects of English, 210–214; relation to other alphabets, 214; origin of, 215–221; Hebrew, 217; Greek, 218; Roman, 219; Anglo-Saxon, 220; Old English, 221; Norman-French, 220.
Alternative conjunctions, 379.
American languages, 27, 99; words borrowed from, 62, 418; dialects of English, 93–97.
Ames, Fisher, eloquence of, 561.
Amphibrach, 622; monometer, 653; dimeter, 654; trimeter, 655; tetrameter, 656.
Anacœnosis, 573.
Anadiplosis, 574.
Anagram, 575.
Analogy, 472.
Analysis, historical, 107; phonetic, 176; orthographic, 238; etymological, 437*; syntactical, 535, 549, 550; rhetorical, 615; poetical, 680.
Analytic languages, 32.
Anapest, 622; monometer, 649; dimeter, 650; trimeter, 651; tetrameter, 652.
Anaphora, 576.
Anastrophe, 480.
Anglo-Norman, introduction of, in English, 70; spoken by higher classes, 71; titles and names, 73; alphabet, 220; genitive, 262. See *Norman-French*.
Anglo-Saxon, parent of English, 9, 10; dead, 10, 51; introduction of, into England, 64; condition of before mixture, 68; in 14th century, 72; objection to the word, 67; titles and names, why used, 73; transition into English, 76; specimens of, 77, 78; proportion and kind of words from, in English, 106, 101; alphabet, 181, 215; gender in, 247, 249; number, 255; genitive, 260; cases, 261; noun declined, 263; comparison of adjective, 272; adjective declined, 277; article indefinite, 285; article, 287; reflective, 303, 304; pronoun, 296, 298, 300, 302, 303, 304; demonstrative declined, 308; interrogative, 313; adjective pronoun, 314; indeterminate pronoun, 316; verb, number of, 323, 324; inflection, 323, 333; infinitive inflection, 335; modes, 336; participle, 338, 339; auxiliary verbs, 343, 346; derived verbs, 357; source of English impersonal verbs, 359; defective verbs, 360; adverbs, 362, 366, 369, 370; prepositions, 373; conjunctions, 379; elements of English, 383; suffixes, 390; prefixes, 391; compounds, 394; disguised compounds, 395; Latin words through, 396; disguised derivatives from, 405; prefixes, 412; comparison with Greek words, 414; double forms from, 420; coincidences of form in words from, 421; illusive etymologies in words from, 422; patronymics, 423; surnames, 424; names of months, 436; days of week, 437; case absolute, 481; genitive, 483; use of *them* as demonstrative, 493; use of *some*, 493; dative, 499, 526; *methinks*, 506; two negatives in, 523; metres, 630; Chronicle quoted, 523.
Anglo-Saxons, 49, 64–66.
Anti-climax, 584.
Antithesis, 577.
Antonomasia, 578.
Aphæresis, 160.
Apocope, 160.
Apologue, 579.
Aposiopesis, 580.
Apostrophe, (') 581, 692.
Appellative, 244.
Apposition, rules for, 488.
Arabic language (see *Shemitic*), 29; modes in, 336; interjections, 381; elements in English, 383, 417, 418.
Arbuthnot quoted, 490.
Argument defined, 465; syllogism, 466; enthymeme, 465, 467, 468; conditional syllogism, 469; sorites, 470; dilemma, 471; analogy, 472;

deduction, induction, example, 473; fallacies, 474, 475; position in discourse, 614.
Aristotle, of the Germans, 65.
Armenian language, 59; consonant combinations in, 137; words from, 418; proper names, 434.
Armorican language, 61.
Arnold on logic and grammar, 475*; on adjectives in predicate, 490.
Arthur, Prince, 65.
Arnott quoted, 498.
Article defined, 283, 284; indefinite, 285; definite, 286; in foreign tongues, 287; origin of, 287; relation to proposition, 461; syntax, 495, 496.
Articulate sounds, 113; natural significancy of, 167.
Aspirates, 115, 127, 137, 182.
Asterisk, 702.
Atonic sounds, 117.
Attributive adjective, 490; combination, 533.
Auxiliary verbs, Becker of, 241; office of, 341; classification of, 342, 344; derivation of, 343; conjugation of, 345, 346, 347.

Babel, confusion at, 16.
Bacon, use of *his*, 300.
Bailly, of birthplace of language, 4.
Ballad, 674.
Bancroft, G., to English Language, 82; quoted, 432.
Barbarism, 545, 546.
Barrett, of pronouns, 302.
Basque, 58.
Beattie quoted, 366, 492.
Becker, classification of parts of speech, 241; of adjectives, 265; of numerals, 278; of pronouns, 288, 301; of demonstratives, 307; of verbs, 318; of prepositions, 374.
Bede, 66.
Beveridge, use of *atone*, 395.
Bible, use of *its*, 300.
Bipartition, 420.
Blackstone quoted, 509.
Blair quoted, 502.
Blank verse, 632.
Boadicea, 63.
Boethius, 66.
Bohemian interrogative, 313; words from, 418; pronunciation of *Napoleon*, 434.
Bolingbroke quoted, 497, 521.
Bopp's Comparative Grammar referred to, 11; quoted, 13, 33; views of philology, 13; classification of languages, 26; of Indo-European, 33; of Lithuanian, 57; of prepositions, 526.
Bosworth, of the stability of English, 104.
Boucher, causes of euphony, 166.
Bourcher, alliteration, 630.
Bowering, of the Magyar, 130.
Brackets, 689.
Brightland on *shall* and *will*, 328.
British language, 61.
Britons, names among, 424.
Brougham quoted, 497.
Browne, Sir Thomas, quoted, 82; *latinizes*, 83.
Brunanburgh War Song, alliteration from, 630.
Brutus, R., quoted, 359.
Bulwer, Sir E. L., quoted, 499, 503, 615; false syntax, 530.
Bunsen quoted, 559.
Burke quoted, 492, 499, 583, 594, 597, 608, 615; eloquence of, 558, 560.
Burns quoted, 516, 615, 626, 628, 638.
Burton, use of *nor*, 528.
Buttmann on pronouns, 314.
Byron, monosyllabic quotation from, 144; euphony of English, 164; use of *him* as reflective, 500; quoted, 502, 510, 576, 578, 581, 587, 589, 593, 594, 607, 608, 615, 622, 624, 625, 627, 636, 651, 671, 672.
Cacophony, 159.
Cadmus, 218.
Cædmon quoted, 77, 630.
Cæsar, Julius, 63.
Calhoun, J. C., quoted, 550.
Cambrian language, 61.
Cambridge Philological Museum, of scheme to make English euphonious, 165; of *travelled*, 233; of the genitive, 260.
Camden, of learning in Ireland, 46; of English language before the Conquest, 68; English composite, 98.
Campbell, Thomas, influence of Norman Conquest on English, 75; use of *angel* and *far between*, 267; Lochiel referred to, 621; quoted, 492, 550, 602, 625, 680.
Campbell, use of *such*, 314.
Canning quoted, 615.
Capital letters, 703.
Caractacus, 63.
Cardinal numbers, 280.
Caret, 691.
Carlyle, Thomas, quoted, 550.
Case defined, 256; origin of term, 257; right, oblique, 257; nominative, possessive, genitive, objective, accusative, 256; paradigms, 258; possessive, how formed, 259; Anglo-Saxon genitive, 260; usage in 16th century, 260; number of cases, 261; Norman genitive compared with Anglo-Saxon, 262; cases in different languages, 263, 264.
Catachresis, 582.
Causal conjunctions, 379; sentences, 537.
Caxton, W., quoted, 81.
Celtic, table of words from, 14, 15; family of languages described, 46; elements of English, introduction of, 61, 383; classification of, 62; words from, 418.
Celts described, 61.
Cerebrals, 124, 182.
Ch in English, etc., 214.
Chaldaic, 29, 383; words from, 417.
Chalmers, use of *we*, 297; use of *were* and *did*, 522.
Channing, W. E., quoted, 437*, 530, 550.
Chatham, pronunciation of *wound*, 175; quoted, 497, 505, 574.
Chaucer, language of his age, 3; use of prepositions, 373; use of *atone*, 395; use of *shamefast*, 467; use of *it*, 499; quoted, 81, 543.
Chinese language described, 26, 28; phonetic elements in, 129; possessive, 302; of verbs, 317; words from, 418.
Choate quoted, 437*.
Choctaw, 137.
Choice of words, rules for, 544; of syntax, rules for, 544.
Cicero, *sermo corporis*, 1; oratory of, 554; quoted, 3, 507, 573, 581, 585, 590, 593, 615.
Classical languages, euphony of, 164; elements of English, how to be treated, 396; words and roots to be separated from Teutonic, 396. See *Latin*, *Greek*, *Romanic*.
Classification, 239; of parts of speech, 240, 241, 242.
Clay, H., quoted, 550.
Climax, 583.
Cobbett, plan of reforming language, 226; on gender, 249; quoted, 492, 530.
Cockney dialect, 92.
Cognate consonants, 182.
Coincidences in form of words, 421.
Coke, use of *thou*, 299.
Coleridge, S. T., quoted, 226, 589, 615, 622, 626, 641.
Collective nouns, 244; syntax of, 509; conjunctions, 379.
Collins quoted, 598, 602, 633.
Collocation of nominative, 482; of genitive, 484;

of objective, 487; of adjectives, 491; *first three* or *three first*, 494; of verb, 510; of adverb, 524; of prepositions, 527.
Colon, 684.
Colton quoted, 615.
Comma, 682.
Common noun, 244; common metre, 676.
Commutation of letters, 160.
Comparison of adjectives, definitions, 269, 270; formation of comparatives and superlatives, 270, 271; irregular, 272, 273; defective, 274; by intensive words, 275; list of adjectives without, 276; of adverbs, 368.
Comparative Philology, origin of, 5.
Composition, 393, 394; of sounds, 125; of numerals, 281.
Conception, vivid, necessary to the orator, 561.
Concessive conjunction, 379.
Conclusion, 614.
Concord, 476, 506+.
Conditional conjunctions, 379; syllogism, 469; 469; sentences, 538.
Conjugation defined, 340; auxiliary verbs, 341–347; strong or ancient, 348, 349; progressive forms, 351; emphatic, 352; interrogative, 353; weak or modern, 354, 355; irregular, 356; derived verbs, 357; reflective, 358; impersonal, 359; defective, 360.
Conjunctions defined, 240, 241, 375 distinguished from prepositions, 375; form-words, 375; Harris on, 376; connective, continuative, positive, causal, collective, simple, absolute, comparative, 376; suppositive, adversative, adequate, inadequate, 376, 379; classification of, 377; copulative, disjunctive, 376, 377, 379; office of, 378; origin of, 379; of subordination, of co-ordination, 380; Tooke, Murray, Latham, Stoddart on, 378; Tooke, Harris, Crombie on, 379; rules for syntax of, 528; corresponding, 528.
Consonants, 112+; related, 126; lene, 127; aspirate, 127, 137; enumeration, 182.
Construction, ambiguous, 610; unintelligible, 611.
Continuous sounds, 116.
Contrary propositions, 455.
Conversion, logical, 454; syntactical, 476.
Co-ordinate sentences, 380, 537.
Copula, 239, 317.
Copulative conjunctions, 376, 377, 379; verbs, syntax of, 513; sentences, 537.
Cornish language, 61; dialect, specimen of, 91.
Cornwall, J., makes boys read Latin into English, 72.
Correlative nouns, 244.
Cotton quoted, 488.
Couplet, 621, 665, 667.
Cowley, tautology from, 525.
Cowper, syntax with *than*, 506; use of *for why*, 550; quoted, 602; use of *'twas* and *ev'ry*, 634; example of long meter, 677.
Crombie, of conjunctions, 379.
Crosby, Prof. A., of euphonic changes, 407.
Cunningham, Allan, specimen of iambic tetrameter from, 638.
Curran quoted, 505, 601.
Cymric language, 61.

Daco-Romano, 41.
Dactyl, 622.
Dactylic monometer, 657; dimeter, 658; trimeter, 659; tetrameter, 660; hexameter, 661.
Dankovsky, of the Sclavonic languages, 56.
Danish, origin of, 55; elements in English, 69, 383; comparison in, 272; pronouns, 296, 298; interrogative, 313; adjective pronoun, 314; impersonal verbs, 359; prepositions, 373; conjunctions, 379; pair-words in, 389; words from, compared with Greek, 414; words from, 418, 434; old Danish, see *Norse*.
Dash, 690
D'Aubigné quoted, 615.
Davis, Sir J., quoted, 670.
Davy, Sir H., of birthplace of language, 4.
Days of week, names of, 437.
Declarative sentence, 531.
Deduction, 473.
Defective verbs, 360.
Definite article, 286.
Definition, logical, physical, accidental, nominal, real, rules for, 448.
Demonstratives defined, 307; in foreign tongues, 308; Becker on, 307; Latham on, 308; Anglo-Saxon declined, 308; rules for syntax of, 501.
Demosthenes, oratory of, 554; climax from, 583; quoted, 615.
Dentals, 124, 182.
De Paw, of languages of aborigines of America, 99.
Derivation, definitions, 382; elements of English, 383; natural development of Teutonic portion, 384–395; classical element, 396; natural development of Latin portion, 397–404; Romanic portion, 405; natural development of Greek portion, 406–414; Hebrew portion, 415–417; foreign words, 418; malformations, hybrids, 419; double forms, 420; accidental coincidences, 421; illusive etymologies, 422; diminutives, 423; English surnames, 424–434; names of places, 435; of months, 436; of days of week, 437; derivation of adjectives, 268; of articles, 287; of auxiliaries, 343; impersonal verbs, 359; defective verbs, 360; adverbs, 362+; prepositions, 373; conjunctions, 379; interjections, 381.
Desire to express emotion, essential to the orator, 562.
De Staël, Madame, quoted, 583; anecdote of, 604.
Devonshire dialect, 91.
Diæresis, 160, 696.
Dialects, what, 84; how many, 85; sources of, 86; Lowland Scotch, 87; Northern Counties, Cumberland, Yorkshire, 88; East Anglia, Suffolk, 89; Southern Counties, Kent, Sussex, 90; Western Counties, Cornish, Devonshire, 91; Cockney, 92; American, 93–97.
Dickens quoted, 550.
Digraph, 182.
Dilemma, 471.
Diminutive, 244, 390, 423.
Diphthong, 182.
Discourse, in logic, 464; in rhetoric, parts of, 614.
Disguised derivatives, 395, 422.
Disjunctive conjunctions, 376, 377, 379; sentences, 537.
Dissyllabic metres, 622.
Distich, 621.
Distribution, logical, 453.
Distributive numerals, 280.
Division, logical, physical, cross, arbitrary, rules for, 446; in discourse, 614.
Doddridge, 679.
Donaldson on the study of names of places, 20.
Donne, use of *his*='s, 260.
Double letters, 182; forms of words, 420; dagger, 702.
Douglass, Gavin, quoted, 81.
Drayton, false syntax from, 530.
Druid, 61.
Dryden, J., quoted, 82; gallicizes, 83; use of *self-same*, 305; quoted, 499, 502, 633, 637, 648, 668.
Duponceau on varieties of sound, 131.
Dutch, 53; comparison in, 272; conjunctions, 379; element of English, 383; disguised derivatives, 414, 422; words from, 418; double forms from, 420; proper names in, 434.
Dwight, short metre, 678.

L peculiar sound of, in English, 214.
East Anglia, dialect of, 89.
Ecphonesis, 585.
Edwards, J., use of *them*, 530.
Edwards, R., quoted, 543.
Elegiac stanza, 664, 669.
Elision, 634.
Elizabeth, elements of English fixed in her reign, 72, 81.
Elliott quoted, 482.
Ellipsis, 480, 483, 530; a source of obscurity, 609; in punctuation, 701.
Eloquence defined, 552; the language of emotion, 553; continued emotion, 554; must spring from the subject, 555; be regulated by judgment, 556; be united with love of truth, 557; and sense of right, 558; must have an end in view, 559; demands good sense, 560; vivid conception, 561; desire to express emotion, 562; strong will, 563.
Emerson, R. W., quoted, 685.
Emotion, source of eloquence, 552–558, 562.
Emphatic changes in Greek, 407.
Enallage, 480.
Enfield quoted, 490.
English language, historical elements, 1–107; origin of, 9, 10; comparative table of words, 14, 15; study of, 24; historical development of, 60–76; successive stages, 77–83; Latinized, Gallicized, Germanized, 83; dialects of, 84–87; character of composite, 98; copious, 99; proportion and kind of Anglo-Saxon words, 100, 101; expressiveness, 102; its grammar Anglo-Saxon, 103; stability, 104; prospects, 105, 106; phonetic elements, 108–176; table of phonetic elements, 118, 122; sounds not in other languages, 129; monosyllabic, 144; accent in, 146; quantity in, 154; application of Grimm's law to, 161, 162; euphony of, 164, 165; orthographic forms, 177–238; alphabet, defects of, 210–214; relation to other alphabets, 214; origin of alphabet, 215–221; etymological forms, 239–437; constituent elements of, 383 (*see Derivation*); logical forms, 438–475; syntactical forms, 476–551; rhetorical forms, 552–615; poetical forms, 616–680. Old English, specimens of, 80; alphabet, 181, 221; verb in Old English, 323. Middle English, specimens of, characteristics of, 81.
Enigma, 586.
Enthymeme, 467; rhetorical, 468.
Enunciation, 614.
Eothen (Kinglake) on Slavonic, 53.
Epanalepsis, 587.
Epanorthosis, 588.
Epenthesis, 160.
Epizeuxis, 580.
Equivalent letters, 209; grammatical, 540.
Erotesis, 590.
Erse, numerals in, 15; words from, 418. See *Irish*.
Ethiopic, 383.
Etymology, historical, grammatical, definitions, 239; relation to orthography, 232; noun, 243–264; adjective, 265–282; article, 283–287; pronoun, 288–316; verb, 317–360; adverb, 361–370; preposition, 371–374; conjunction, 375–380; interjections, 381; derivation, 382–437; illusive, 422; proper names, 424+; etymological analysis and synthesis, 437*.
Euphemism, 591.
Euphonic changes, 159–166
Eupheny, definition of, 159; figures of, 160; Grimm's law, 161, 162; of English, 164, 165; causes of, 166; in Greek, 407.
Everett, E., quoted, 593.
Example, 473
Exclamation, 531, 585, 687.
Exordium, 614.
Expletive, 499.
Explication, 614.
Explosive sounds, 116.
Extension, logical, 444.

Fable, 579.
Fallacies, 474, 475.
Fanshawe, C., enigma credited to Byron, 586.
Ferrers quoted, 627.
Figure, logical, 466; rhetorical, described, 568; rules for use of, 569; study of, 570; alphabetic enumeration and illustration of, 571–608
Finnic, 58.
Flat sounds, 115.
Fontenelle quoted, 571.
Foreign words in English, 418.
Fortescue quoted, 81.
Fossil poetry, 21.
Fox, C. J., quoted, 595.
Francis, Sir Philip, quoted, 550, 577, 605
French language, origin of, characteristics of, specimen of, 85; Norman-French, 42, 43; *th* not in, 129; nasals in, 137; influence of on English alphabet, 220; gender in, 245, 247, 248; Norman genitive, 262, 485; articles in, 287; pronouns, 298, 316; auxiliary, 324; adverb, 366; prepositions, 373; interjections, 381; element of English, 383; pair-words, 389; compounds, 394; disguised derivatives from, 405, 414; words from, 418; double forms from, 420; coincidences in words, 421; illusive etymologies, 422; surnames, 424; indeterminate pronoun, 504; derivatives require what prepositions in English, 526.
Frisbie, Professor, quoted, 606.
Frisian declension, 42; described, 52; comparison in, 272; reflective, 303; interrogative in, 313.
Froissart, use of *shamefast*, 422.
Fuller's Church History quoted, 597.

Gaelic, 61, 137; words from, 418.
Garnett on Scandinavian element in English, 69.
Garrick referred to, 681.
Gay's stanza, 663.
Gender defined, tables, 245; of specified words, 246; in English, philosophic, 247; poetic, 248; what to be used in personification, 249.
Generalization, 445.
Genus, in logic, 443, 444.
Georgian, words from, 418.
German described, 50; *th* in, 129; application of Grimm's law in, 162; alphabet, 180; gender in, 247; article in, 287; pronouns, 296, 298, 300; pronomen reverentiæ, 301; adjective pronouns, 314; indeterminate pronoun, 316; impersonal verbs, 359; adverbs, 369; prepositions, 373; conjunctions, 379; element of English, 383; demonstrative element in, 385; suffixes, 390; compounds, 394; prefixes, 412; disguised derivatives, 414; words from, 418; double forms from, 420; coincidences in words, 421; illusive etymologies, 422; proper names, 434; reflective pronoun in, 500; punctuation in, 703. Low-German, 51–55. Old High-German, numerals, 15; application of Grimm's law to, 161, 162; comparison in, 273; reflective in, 303; interrogative in, 313; adjective pronouns in, 314; impersonals, 359; disguised compounds, 395.
Gibbon quoted, 437, 498, 507; use of *nuptial*, 546.
Goldsmith, careless use of pronouns, 499; use of *me*, 500; use of *or*, 528; hypotyposis from, 532; metonymy from, 598; quoted, 656.
Good sense essential to the orator, 560.
Gothic family of languages, 12, 47–55, 383; table of words in, 14, 15; pronomen reverentiæ in, 499. Mœso-Gothic, numerals, 15, 23; Grimm's law as to, 161, 162; number in, 255;

comparison in, 272, 273; article in, 287; pronouns in, 296, 302, 303, 313; verb, number of, 324; participle, 339; substantive verb, 346; impersonals, 359; adverbs, 369; prepositions, 373; conjunctions, 379; interjections, 381; roots in, 386; prefixes, 391, 412; double forms, 420.
Government, 476.
Gower, use of impersonals, 359.
Grammar defined, 236; English, defined, 237; derived from logic, 239, 439; relation to rhetoric, 567; to poetry, 616.
Grammatical equivalents, 476.
Grant on comparison of certain adjectives, 276; quoted, 592.
Grattan quoted, 597.
Grave, the, Semi-Saxon, quoted, 79.
Gray, use of *would*, 522; quoted, 550, 578, 615, 623, 633, 669.
Greek a dead language, 10; comparative tables, 14, 15; described, 44; combinations of sound in, 137; Grimm's law applied to, 161, 162; alphabet, 180, 181, 215, 218; gender, 247; number, 255; article, 287; pronouns, 290, 296, 299, 302, 308, 313; aorist, 327; future, 328; perfect, 329; pluperfect, future perfect, 331; auxiliaries, 341, 343; adverbs, 361; prepositions, 371, 373; conjunctions, 379; interjections, 381; elements of English, 383; roots, prefixes, suffixes, union vowel, through Teutonic into English, 396; development of Greek portion of English, 406; roots, 386, 407, 408; euphonic and emphatic changes, 407; list of roots examined, 408; stem-adjectives, 409; stem-substantives, 410; suffixes, 411; primary and secondary derivatives, 411; prefixes, 412; compounds, 394, 413; disguised forms, 414; illusive etymologies, 422; surnames, 424, 434; derivatives require what preposition in English, 526; quantity and accent in, 618.
Green quoted, 572.
Greenwood, views of adjective pronouns, 302.
Grimm, his law, 161, 162; spelling of preterit, 226; on verb *be*, 346.
Grotius, of the primitive language, 5.
Guardian, the, quoted, 577.
Guesses at Truth, see *Hare*.
Guest on words from Latin during the Celtic period and the Saxon period, 63; on the word Angle, 67; test of Old English, 80; on vowel sounds, 111; English accent, 146; English quantity, 158; on *self*, 304; on demonstratives, 308; dative, in English, 499; use of *ye* and *you*, 499; on tumbling metres, 621.
Gutturals, 124, 137, 182.

Halbertsma on stability of English, 104.
Hall, Bishop, use of *atonement*, 395.
Hall, Robert, on the expressiveness of English, 102.
Hallam on the transition of Anglo-Saxon into English, 76.
Halleck quoted, 483; litotes from, 595.
Hallelujah metre, 679.
Hamilton, Sir William, of numerals, 279; quoted, 488.
Harderus, of English, 98.
Hare (Guesses at Truth), on the spelling of preterits, 226; of pronouns, 291, 297; of the movement of Greek, Latin, etc., 615; quoted (3) 550, 577.
Harris, English composite, 98; of conjunctions, 376, 379.
Harrison, English monosyllabic, 144.
Hastings, anecdote of, 558
Hawes quoted, 506.
Hazlitt quoted, 483.
Hebrew, the primitive language, 5; described, 26, 29, 30; combinations of sound in, 137, 238; alphabet, 217; gender in, 247; number in, 255; interjections, 381; elements of English, 383; classified, 415; through Greek and Latin, 416; prefixes and suffixes from, 417; surnames from, 424, 434.
Hemans, Mrs., quoted, 645.
Hengist, 64.
Henry II., anecdote of, 71.
Henry III., proclamation of, as Old English, 80.
Herbert, George, quoted, 82; task-poetry from, 631.
Hermes, 216.
Herrick quoted, 82.
Hieroglyphs, 215.
Highlanders, surnames of, 424. See *Gaelic*.
Hindostanee, relation to Sanscrit, 10; genitive, 302.
Hobbes, of names, 461.
Hogg quoted, 680.
Holmes quoted, 592.
Homer quoted, 1, 216; referred to, 7; described, 615.
Hood quoted, 530.
Hooker, use of *her*, 248; quoted, 489.
Horace quoted, 68.
Horsa, 64.
Howitt, W., quoted, 550.
Humboldt, W. von, of the origin of language, 2; causes of diversity in language, 17; of pronouns, 291.
Hybrids, 419.
Hylonymic adjectives, 390.
Hypallage, 480.
Hyperbaton, 480.
Hyperbole, 592.
Hyphen, 694.
Hypotyposis, 593.
Hysteron proteron, 480.

I, peculiar sound of, in English, 214.
Iambus, 622; iambic monometer, 635; dimeter, 636; trimeter, 637; tetrameter, 638; pentameter, 639; hexameter, 640; heptameter, 641.
Icelandic, 55; sounds in, 137; comparison in, 272; pronouns, 296.
...ative conjunctions, 379.
Imperative mode, 332; syntax of, 517; sentence, 531.
Impersonal verbs, 359.
Impropriety, 545, 548.
Indefinite numerals, 280; quantitatives, 280; article, 285.
Indeterminate pronoun, 316; rules for syntax of, 504; compared with French, 504.
Index, 700.
India, illusive etymology of proper names in, 422.
Indians of America, languages of, 27, 62, 99, 233.
Indo-European languages, 27, 31–45.
Induction, 473.
Infinitive, 335; syntax of, 514; with *bid*, *dare*, *feel*, etc., 515; objective, gerundial explained, 515; as a noun, 516.
Inflection defined, 239.
Ingersoll on possessives, 302.
Intension, 444.
Interjection defined, 240, 381; origin of, 381; importance of, 381; classification and enumeration of, 381; relation to propositions, 463; syntax of, 529.
Interrogative defined, 312; Anglo-Saxon declined, 313; other languages compared, 313; rules for syntax of, 503; sentences, 531; interrogation in rhetoric, 590; in punctuation, 686.
Intransitive verbs, 321.
Iranian family, 35.
Irish = Erse, 46, 61, 137; proper names, 424.
Irony, 594.
Irving, W., quoted, 550, 615.

Italian described, 37, euphony of, 164; gender in, 247; article, 287; pronouns, 298; prepositions, 373; element of English, 383; disguised derivatives, 405, 414; words from, 418; double forms, 420; illusive etymology, 434; proper names, 434.
Italic letters, 181, 703.
Iterative numerals, 280.
Its, history of, 300.

J, sound of, in English, French, etc., 214.
James, King, on tumbling metres, 621.
Jameson, Mrs., quoted, 550.
Jeffrey, F., quoted, 82, 521.
Johnes, unity of man, 4.
Johnson, Dr. Samuel, quoted, 82, 509, 521, 550; etymologies from, 389.
Johnson, of *wound*, 175.
Jones, Sir William, of birthplace of language, 4; of Sanscrit, 34; antithesis, 577.
Jonson, Ben, quoted, 82, 622, 644; on genitive case, 260.
Judgment, relation to logic, 464; essential to the orator, 556.
Junius quoted, 598, 605, 615; referred to, 468.
Jutes, 64, 66.

Keats quoted, 550, 633.
Kemble, J. M., quoted, 166.
Kent, dialect of, 90.
Key, T. H., use of article, 502.
Knolle quoted, 373.
Kühner on participles, 338.

Labials, 124, 182.
Lacon quoted, 577.
Lamartine quoted, 550.
Lamb quoted, 497.
Landor quoted, 233, 497.
Language, definitions, 1; origin, 2; growth, 3; birthplace, 4; primitive, 5; value, 6, 7; imperfection, 8; decay, 9; death, 10; original unity, 11; analogies in Gothic family, 12; Bopp's views, 13; analogies in Indo-European, 14, 15; diversities, 16, 17; study of, 18; connection with things, 19; with history, 20; lost meanings, 21; relation to laws of mind, 22; to opinion, 23.
Languages classified, 25–59; ancient and modern compared, 264. See *English*, *Latin*, etc.
Lapландish, 58; noun declined, 263.
Latham, of Norman-French, 43; classification of sounds, 116; incompatible combinations, law of accommodation, 134, 135; breath arrested and escaping, 142; dependent and independent sounds, 156; influence of Norman on Anglo-Saxon alphabet, 220; the article, 287; *self*, 304; demonstratives, 308; derived verbs, 357; defective verbs, 360; conjunctions, 378; diminutives, 423; reflectives, 500; infinitives, 515; adverbs, 523; disjunctives, 528; rhyme, 623.
Latin, parent of Romanic, 9, 10; a dead language, 19; described, 36; translated into French in English schools, 71; into English, 72; Grimm's law applied to, 161, 162; alphabet (see *Roman*), 159; gender, 247, 249; number, 255; word declined, 261, 263; comparison, 272; article, 285, 287; pronouns, 290, 296, 298, 299, 300; possessive, 302; reflective, 303; demonstratives, 308; verb inflected, 323; imperfect tense, 327; future, 328; participles, 338; prefix *con*, 339; auxiliaries, 341, 343; English impersonals, 359; defective verbs, 360; adverbs, 361, 366; prepositions, 371, 373; conjunctions, 379; interjections, 381; elements of English, 383, 383; demonstrative element, 385; words compared with English compounds, 393; compounds, 394; words to be separated from Greek, cognate roots to be noted, other guides for study given, 396; element of English, 63, 383, 396; development of, 397; roots, 386, 398, 399; stem adjectives, 400; stem substantives, 401; primary derivatives, 402; secondary derivatives, 403; derivatives with prefixes, prefixes enumerated, 404, 412 (see *Index of Words*); disguised derivatives, 405, 414, 422; from Hebrew, 416; union vowel, 413; suffixes with Teutonic words, 419; double forms, 420; coincidences, 421; surnames, 424, 434; months, 436; days of week, 437; ellipsis with genitive, 483; expletive, 499; reflective, 500; prepositions with compounds, 526; quantity and accent in, 618, 619.
Lene sounds, 127.
Lennie, of possessives, 302.
Letters, classification of, 182; relation to elementary sounds, 183–209; equivalent, 209; invention of, 216. See *Alphabet*.
Leyden quoted, 602, 615.
Linguals, 182.
Liquids, 118, 121, 122, 182.
Lithuanic, numerals, 15; described, 57.
Littleton, Lord, quoted, 615.
Litotes, 595.
Liveliness, rules for, 612.
Lockhart quoted, 502.
Locke, language of his age, 3.
Lodge quoted, 248.
Logic, source of grammar, 239, 439, 440; relations to rhetoric, 439, 440, 567; how far treated in this work, 441; relation to syntax, 477; to poetry, 616.
Logical forms, definitions, 438–441; terms, 442–448; propositions, 449–464; argument, 465–475; related to states of mind, 464; analysis, synthesis, 475.
London Philological Society, 264, 304.
Longfellow quoted, 661, 674.
Long metre, 677.
Lord's Prayer in Anglo-Saxon, 78.
Love of truth essential to the orator, 557.
Lowland Scotch, 87.
Lowth, of possessives, 302.
Lydgate quoted, 81.

Macaulay, relation of language to Protestantism, 23; influence of Normans on English language, 75; iambics, 637.
Mackintosh quoted, 597.
Mœso-Gothic. See *Gothic*.
Magyar, 58, 130.
Malay, words from, 418.
Malden on tumbling metres, 621.
Malformations, 419.
Mallet quoted, 550.
Mandeville quoted, 81.
Mansfield quoted, 502.
Manx, 61.
Massachusetts Indians, language of, 144.
Massinger quoted, 379.
Material nouns, 244.
Measures defined, dissyllabic, trisyllabic, 622.
Metalepsis, 596.
Metaphor, 597.
Metathesis, 160.
Metre, 621.
Methinks explained, 506.
Metonymy, 598.
Middle, undistributed, 474.
Mill, J. S., science and art, 236; quoted, 505.
Milman quoted, 615.
Milton, spelling of preterits, 226; use of *hath*, 233; gender in personification, 248; use of *chiefest*, 276; use of *methinks*, 551; use of *thwart*, 373; use of case absolute, 481; incorrect use of superlative, 490; use of *myself*, 500; of *all*, 528; of *was run*, 530; ellipsis, 551; aposiopesis, 580; metonymy, personification,

catachreals, 615; quoted also, 82, 437*, 480, 482, 504, 530, 841, 632, 634, 639.
Mitford on the spelling of English, 227.
Mixed origin of words, 419.
Mode defined, indicative, subjunctive, potential, imperative, infinitive, 332; in Anglo-Saxon, 333; characteristics of, 334; conjunctive, 334; infinitive, 335; number possible, 336; number in foreign tongues, 336; of syllogism, 466.
Mongolian, words from, 418.
Montgomery quoted, 497.
Months, names of, 436.
Moore quoted, 615, 622, 635, 643, 644, 653.
More quoted, 81.
Morell, analysis of simple sentence, 535.
Motherwell quoted, case exclamatory, 481.
Multiplicatives, 280.
Murray on possessives, 302; on conjunctions, 378; of prepositions, 526.
Musical composition, elements of, 620.

Napoleon, pronunciation of, 434; quoted, 597.
Narration, 614.
Nasals, 118, 121, 122, 124, 137, 182.
Natural signs, 1.
Negative premises, 474.
Nevins quoted, 492.
New Englander quoted, 550.
Newton, Sir I., quoted, 497.
Niebuhr, office of philology, 20, 21.
Nominative case, 256; rules for syntax of, 481; collocation of, 482.
Norman-French, see *French*.
Norse, 55; article, 287; reflective, 303; participles, 338; adverbs, 369; roots, 386.
North American Review quoted, 550.
Norton, Mrs., quoted, 633, 637.
Norwegian, 55.
Notional words, 241, 243, 265, 278, 318.
Noun, etymology of, 243–264; defined, 240, 241, 243; classification, 244; gender, 245–249; number, 250–255; case, 256–264; relation to proposition, 461.
Nuces philosophicæ quoted, 490, 503.
Number defined, 250; plural, how formed, 251; double forms of plural, 252; foreign forms, 253; nouns with no plural, plural only, compounds, proper names, titles, 254; in ancient languages, 255; dual, 255; of verbs in English, Anglo-Saxon, etc., 324.
Numerals, 241, 278–281; rules for syntax of, 494; collocation, 494.

Obelisk, 702.
Objective, 256; rules for syntax of, 486; collocation of, 487; combination, 534.
Oceanic languages, 27; words from, 418.
Odin, 65.
Onomatope, 3, 381.
Oo, English sound of, 214.
Opposition, 455.
Optative sentences, 531.
Ordinals, 280.
Organs of speech, 109.
Ormulum, 222.
Orosius, 66.
Orthoepy defined, 168; in relation to phonetic elements, 169; to syllabification, 170; to accent, 171; to quantity, 172. See *Pronunciation*.
Orthography, definition, 177; relation to orthoepy, 178; a perfect system, 179, 180; orthographical forms in English, 177–238; orthographical expedients, 222; in what it consists, 223; diversities in, 224; inconsistencies in, 225; reformation of, 226, 227; doubtful, 228; how decided, usage, 229; normal use of letters, 230; silent letters, 231; relation to etymology, 232; analogies of English, 233; tendencies of English, 235.
Otis, James, referred to, 833.
Ottava rima, 671.
Ou in English, 214.
Ovid quoted, 615.

Pair-words, see *Reduplicate forms*.
Palatals, 124, 182.
Paley quoted, 502, 507.
Parable, 539.
Paradox, 611.
Paragoge, 160.
Paragraph, 697.
Paraleipsis, 600.
Parallels, 702.
Paranomasia, 601.
Parenthesis, 688.
Participials, nouns, 244; verbs, 337, 338, 339; syntax of, 520, 521; sentences, 539, vi.
Partitives, 280, 485.
Parts of speech, 240, 241, 460+.
Pathetic, 614.
Patronymics, 423, 424.
Penn quoted, 492.
Percival, illusive etymologies, 422.
Period, 539, 613, 685.
Peroration, 614.
Persian numerals, 15, 31, 35; comparison in, 272; words from, 418.
Person, in pronouns, 288, 289, 291, 292; Latham of, 308; in verbs, 323.
Personification, 602.
Perspicuity, 609–611.
Petitio principii, 474.
Philological Society's Transactions quoted, 502.
Phœnician, 29; alphabet, 215; words from, 415, 416.
Phonetic elements in English, table of, 118–122, 169; organic production of, 123; in combination, 132–137; incompatible combinations, 135; characteristic in English, 129, 137; not in English, 128.
Phonology, 108–175; comparative, 128–131.
Pictish, 61.
Picture writing, 215.
Piers Plowman, use of *worth*, 346.
Pinkerton, improvement of English euphony, 165.
Pitman on inconsistent spelling, 225.
Pitt, eloquence of, 553.
Plato on thought and speech, 239.
Platt Deutsch, 54.
Pleonasm, 480, 612.
Pliny, origin of alphabet, 218.
Poetical forms, 616–680; license, 633.
Polish, 57; euphony of, 164; words from, 418; proper names, 434.
Polynesian, 27; words from, 418.
Pope, veneration of old authors, 227; use of *methought*, 359; use of *deep*, 366; use of *myself*, 500; use of indeterminate pronoun, 504; use of *humanly*, 548; quoted, 82, 437*, 488, 498, 502, 550, 578, 582, 584, 608, 615, 618, 622, 624, 642, 655.
Porteus quoted, 502.
Portuguese, 40; gender in, 247; elements of English, 383; disguised derivatives, 405; words from, 414, 418; double forms, 420; illusive etymologies, 422; proper names, 434.
Possessive case, 256+ (see *Case*); pronouns, 302; syntax of, 483; collocation of, 484; attributive, partitive, analytic, 485.
Pracrit, 34.
Predicables, 443.
Predicate, 239, 449–451, 479, 535.
Predicative combination, 532.
Prefixes, Teutonic, 391; Latin, 396, 404; Romanic, 405; Greek, 396, 412; Hebrew and Chaldaic, 417; to proper names, 435. See also in the *Index of Words*.
Premiss, 465+

Preposition, 240, 241, 371, 462; list of, 372; phrases, 372; origin of, 373; nature and office of, 374; syntax of, 526; collocation, 527.
Prepositive pronouns, 311.
Prescott quoted, 480.
Present tense, 326; participle, 337, 338.
Priestly, of possessives, 302.
Priscian, of modes, 336.
Pritchard, origin of Celts, 46.
Pronomen reverentiæ, 299, 301, 499.
Pronoun, 240, 241, 288, 461; Becker's view, 288; classification, 289; extent, 290; value, 291; personal, 292; tables of, 293; declension in Anglo-Saxon, 294; first personal, 296; plural for singular, 297; third personal, 300; *its*, history of, 300; German usage, 301; possessives, 302; with *self*, 303–306; demonstratives, 307, 308; relatives, 309–311; interrogatives, 312, 313; adjective, 314; reciprocal, 315; indeterminate, 316; syntax of pronominal adjectives, 493; of personal pronouns, 499; of expletive, 499; pronomen reverentiæ, 499; of reflectives, 500; of demonstratives, 501; of relative, 502; of interrogative, 503; of indeterminates, 504; of reciprocals, 505.
Pronunciation, 173, 174; causes of incorrect, 174; doubtful, how settled, 175.
Proper noun, 244; names, versatility of, 434; prefixes and suffixes to, 435; of months, 436; of days, 437. See *Surnames*.
Proposition, 239, 449–451; different kinds of, 452; quantity and quality, 452, 455; distribution, 453; conversion, 454; opposition, 455; simple, complex, 456; compound, 457; indefinite, 458; trifling, 459; identical, 459; relation to parts of speech, 460, 461, 462, 463; relation to judgments, 464; contraries, sub-contraries, subalterns, contradictories, 455; development of, 539.
Prosody, 617.
Prosopopeia, 602.
Prosthesis, 160.
Provençal, 42.
Proverb, 603.
Provincialism, see *Dialect*.
Punch quoted, 550.
Punctuation, 681–703.
Purity, 545.
Pyrrhic, 622.

Quadrivium, 439.
Quality, 452, 455.
Quantity, classic, 153; English, 154; syllabic, 153; vowel, 154, 155; dependent, independent, 156; rules for, 157; relation to accent, 158; to orthoepy, 172; logical, 452, 455.
Quarterly Review, 499.
Questions of appeal, 451.
Quintilian on orthography and pronunciation, 168.
Quotation marks, 699.

Raleigh quoted, 82.
Rambler, the, quoted, 507.
Randolph, J., quoted, 517.
Rask, of Scandinavian, 17; of *some*, 314.
Reasoning, 464, 614.
Reciprocal, 315, 505.
Redundant letters, 182.
Reduplicate forms, 165, 389.
Reduplication, 137.
Reflective pronouns, 303, 500; verbs (6 classes), 358.
Relational words, 241, 278, 288, 307, 318, 371, 374, 375.
Relatives, 309, 310; syntax of, 502; use of article as, 502.
Repartee, 604.
Rhetoric, relation to logic, 439; defined, 552. See *Eloquence*.
Rhetorical forms, definition, 552, 564; relation to grammar and logic, 564, 567; value of, 565; æsthetics, 566; rules for, 569; study of, 570; figures of speech, 571–608; perspicuity, 609–611; liveliness, 612; rhetorical sentence, 613; parts of a discourse, 614; analysis, synthesis, 615.
Rhombic stanza, 675.
Rhyme, 623, 632; imperfect, 624; single, double, triple, 625; middle, 626; sectional, 627; inverse, 628; royal, 670.
Richardson, derivation of reduplicate forms, 389.
Robert of Gloucester quoted, 80.
Rogers quoted, 488, 499.
Rolf, 43.
Rollo, 43.
Romaic, relation to Greek, 10, 45.
Roman alphabet, 181, 215, 219.
Romanic, origin of, 9, 10; portion of English, 405.
Romaunt, see *Provençal*.
Rush, classification of sounds, 117, 125.
Ruskin quoted, 82, 606.
Russian, origin of, 9, 56; numerals, etc., 14, 15; sounds in, 180; interrogative, 313; modes in, 336; words from, 418; surnames, 424; Napoleon and Ivan, 434.

Sanscrit dead, 10; tables of words from, 14, 15; described, 26, 34; Grimm's law applied to, 161; sounds in, 180; pronouns, 290, 302; demonstratives, 308; interrogative, 313; modes in, 336; prepositions, 373; roots, 386; prefixes, 412; words from, 418; quantity and accent in, 618.
Sarcasm, 605.
Saxon, Low, pair-words, 389.
Saxon, Old, 54; reflective in, 303; adjective pronouns, 314; participle, 339; impersonal verbs, 359; adverbs, 369. See *Anglo-Saxon*.
Saxon, semi-, 76, 79.
Saxons, 64, 66.
Scandinavian, 55, 360, 500.
Schiller, 28.
Schlegel, A. W. von, classification of languages, 26; of Chinese, 28.
Schleusner, of χάρις, 8.
Scott, Anglo-Saxon and Anglo-Norman contrasted, 74; use of *worth*, 346; use of *on*, 361; adjectives = adverbs, 366; quoted, 489, 492, 499, 527, 530, 615, 621, 623, 636, 650, 652, 656, 658, 660.
Scottish dialect, 85, 87; article, 285; interrogative, 313; pair-words, 389; illustrative etymologies, 422; diminutives, 423.
Section, 698.
Self, 303–306; syntax of, 500.
Semicolon, 688.
Sense of right essential to the orator, 558; good, 560.
Sentences, 476; simple, syntax of, 531–535; compound, 536; co-ordinate, 537; subordinate, 538; development of, 539; periodic, loose, 613.
Servian, 164, 418, 434.
Shakspeare, language in the age of, 3; monosyllabic quotation from, 144; innovation in language, 227; use of *heir-apparent*, 267; use of *ones*, 282; use of *thou*, 299; impersonals in, 359; use of *an* = *if*, 379; use of *me* expletive, 499; *his* = *its*, 499; *him* incorrectly used, 502; use of indeterminate, 504; use of *will*, 522; quoted, 530, 550, 582, 583, 593, 615, 622
Shall, 328.
Shemitic, 26, 29, 30, 383, 415–417.
Shenstone quoted, 651, 655.
Short metre, 678.
Sibilants, 182.
Sidney, Sir Philip, quoted, 82, 365, 316, 373, 502
Silent letters, 231.

Simile, 606.
Simple apprehension, 464.
Skinner, S., derivation of some pair-words, 389.
Slavonic, parent of Russian, 9; comparative table of words, 14, 15; described, 56; euphony, 164; possessives, 302; demonstratives, 308; interrogatives, 313; words from, 418.
Smith, Horace, quoted, 639.
Smith, Sidney, quoted, 615.
Solecism, 545, 547.
Sonants, 115, 121.
Sorites, 470.
Sound, organs of, 109; vowel, how produced, 111; articulate, 113; sharp, flat, aspirate, vocal, 115; continuous, explosive, 116; classification, 116, 117. See *Phonetic elements.*
South quoted, 683.
Southern Counties, dialects of, 90.
Southey quoted, 499, 591.
Southgate quoted, 615.
Spanish, 39, 98; article, 287; pronoun, 298; prepositions, 373; element of English, 383, 405, 414, 418, 420, 422; proper names, 434.
Species, 443, 444.
Spectator, the, quoted, 260, 498, 597.
Speech, parts of, 239.
Spenser, Edmund, quoted, 81, 504, 530; his orthography, 226; his stanza, 662.
Spondee, 622.
Stanza, 662+.
Stephens, J. L., quoted, 607.
Sterne on punctuation, 681.
Stoddart, Sir J., on adverbs, 361; on conjunctions, 378; reduplicate forms, 389.
Stoics, of prepositions, 371.
Strong verbs, 319.
Subalterns, 455.
Sub-contraries, 455.
Subject, 239, 449, 450, 451; grammatical and logical, 478, 535.
Subjunctive pronouns, 311; mode, 332.
Subordinate sentences, 380, 528, 539.
Substantive (see *Noun*); verb, 346, 347; syntax of, 513.
Subtonic sounds, 117.
Suffixes, Teutonic, 390, 419; Latin, 396, 402, 419; Romanic, 405; Greek, 396, 411; Hebrew and Chaldaic, 417; proper names, 435. See also *Index of Words.*
Suffolk dialect, 89.
Summum genus, 444.
Sumner, C., quoted, 615.
Surds, 115, 121.
Surnames, origin of, 424; nicknames, 424; local, 425; from occupations, 426; from office, 427; from personal qualities, 428; from Christian names, 429; from natural objects, 430; from social relations, 431; from virtues, 432; miscellaneous, 433; history of, in various languages, 424, 434.
Surrey quoted, 81, 559.
Sussex, dialect of, 90.
Swedish, 55; comparison in, 272; pronoun, 296, 298, 300; impersonal verbs, 359; prepositions, 373; conjunctions, 379; elements of English, 383, 414, 418; pair-words in, 389; proper names, 434.
Swift quoted, 488.
Syllables, analysis of, 114; discussed, 138–144; division of words into, 140, 141, 143; syllabification, 170; syllabic characters, 215.
Syllepsis, 607.
Syllogism, 464; defined, terms in, propositions in, canons, mode, figure, 466; conditional, 469; constructive, destructive, 469.
Synæresis, 160.
Syncope, 160.
Synecdoche, 608.
Syntax, 476–551; definitions, 476–480; of substantive, 481–489; adjective, 490–498; pronoun, 499–505; verb, 506–522; adverb, 523–525; preposition, 526, 527; conjunctions, 528–530; simple sentences, 531–535; compound sentences, 536–543; rules for choice of, 544–551; distinguished from etymology, 476; syntactical forms, concord, government, convertibility, grammatical equivalents, sentences, 476; relations to logic, 477; figures of, 480.
Synthesis, historical, 107; phonetic, 176; orthographic, 238; etymological, 437*; syntactical, 551; rhetorical, 615; poetical, 680.
Synthetic languages, 32.
Syriac, 29; interjections, 381; elements of English, 383; proper names, 434.

Tacitus, of the Angli, 67; quoted, 500.
Talvi, of Slavonic, 55.
Tappan, H. P., quoted, 505.
Tartar, 31; words from, 418.
Task-poetry, 631.
Tautology, 612.
Taylor, Isaac, quoted, 543.
Taylor, Jeremy, quoted, 82.
Tennyson quoted, 645, 646, 648, 664, 666.
Terms defined, 442; distributed, 453; predicables, 443; relation to simple apprehension, 474; of syllogism, 466; technical, 609; equivocal, 610.
Teutonic tongues, 48–54; elements of English, 283; development of, 384; pronominal elements, 385; roots, 386, 387; stem nouns, 388; reduplicate forms, 389; primary derivatives, 390; secondary derivatives, 390; prefixes, 391; compounds, 393, 394; disguised compounds, 395; comparison with classical, 396.
Thenth, 216.
Thomson quoted, 329, 482, 597, 632, 662; form of participle, 339.
Tickell quoted, 502.
Ticknor quoted, 502.
Tonic sounds, 117.
Tooke, Horne, of parts of speech, 242; of conjunctions, 378, 379.
Townsend, C., eloquence of, 560.
Transitive verbs, 320.
Trigraph, 182.
Triplet, 621, 666, 668.
Trivium, 439.
Trochaic metre, trochee, 622; monometer, 642; dimeter, 643; trimeter, 644; tetrameter, 645; pentameter, 646; hexameter, 647; heptameter, 648.
Troubadours, 43.
Trouveres, 43.
Tuckerman quoted, 238, 513.
Turkish, 58.
Tusser quoted, 627, 628.
Tyndall, use of *atone*, 395.

U, sound in English, 214.
Unintelligible, the, 611.
Usage, rules for, 514.

Verb defined, 240, 241, 317, 461; substantive, adjective, copula, Chinese name of, explanation of name, 317; Becker's view, notional, relational, 318; strong, weak, principal, auxiliary, substantive, adjective, primitive, derived, reflective, defective, impersonal, 319; transitive, 320; intransitive, 321; attributes of, 322; persons of, 323; Latin, Anglo-Saxon, Old English, English inflection, 323; number, 324; Gothic, Anglo-Saxon, 324; tense, 325–331; modes, 332–336; participle, 337–339; conjugation, 340–360 (see also *Substantive, Copula, Strong*, etc.); rules for syntax, concord, 506–509; collocation, 510; government of transitive, modal, partitive, intransitive, active for

passive, 511; collocation, 512; substantive verb, 513; infinitive, 514–516; imperative, 517; subjunctive, 518; tenses, 519; participles, 520, 521; special uses illustrated, 522.
Verbosity, 612.
Verse, 621.
Virgil quoted, 618.
Vision, 593.
Vocal sounds, 115.
Voice, 320.
Voltaire, 601.
Vortigern, 64.
Vowels, how produced, 111; discussed, 182; vowel play in Teutonic roots, pair-words, derivatives, 163.

W, sound of, in English, 214.
Walker, continuous and explosive sounds, 116; accent, 357.
Wallachian, 41.
Wallis, of possessives, 302; of auxiliaries, 343, 345.
Watts, Dr., quoted, 302, 676.
Watts, T., prospects of English, 105.
Weak verbs, 319.
Webster, D., quoted, 488, 550, 576, 580, 598.
Webster, N., adjectives describe sentences, 490; use of preterit, 519.
Welsh numerals, 15; described, 61; sounds in, 137; words from, 418; proper names, 424, 434.
Wendish, 137.
Western Counties, dialects of, 91.
Whately, of Horne Tooke, 242; participles, 338; logic, 441; abstraction, 445; relation of mental states to logical forms, 462.
Whewell, composite nature of English, 98; quoted, 550.
Whipple quoted, 577.
Wicklyffe quoted, 81; use of *herun*, *curen*, 236; use of *me*, 316; use of *whom*, 503
Wilberforce, oratory of, 554.
Wilcox quoted, 615.
Will, use of, 328.
Will necessary to the orator, 563.
Willis, Prof., experiments on sound, 166.
Wilson, Prof., quoted, 492, 641, 680.
Winthrop, R. C., quoted, 615.
Wiseman, of possessives, 302.
Wither quoted, 675.
Withington quoted, 615.
Wolfe quoted, 680.
Wolsey, 499.
Woolsey, President, on Romanic languages, 70.
Words, onomatopoetic, 3; the daughters of men, 18; that burn, 19; fossil poetry, 21; notional or relational, 241; winged, 216, 615; word-matching, 629.
Wordsworth quoted, 282, 525, 615.

Y, peculiar sound of, in English, 214.
Yorkshire dialect, 88.
Young, use of *first-last*, 394; quoted, 634.

Z, peculiar sound of, in English, 214.
Zend numerals, 15; described, 35; sounds in, 129.
Zendavesta, 35.
Zeugma, 480.
Zoroaster, 35.

Errata.—Gerund, 515, 559. Supine, 559.

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