EX BIBLIOTHECA

STUDIO · ET · VIGILANTIA

CAR. I. TABORIS

ENGLISH GRAMMAR.

ENGLISH GRAMMAR,

HISTORICAL AND ANALYTICAL.

BY

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PREFACE.

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FROM THE NINTH CENTURY down to the present, one language
—English—has always been spoken by the people of our
land. To make this clear is the aim kept in view
throughout all the etymological sections of this hand-
book. For obvious reasons, Orthography and Orthoëpy
are but briefly noticed.

The repetitions seen in the earlier sections on Etymo-
logy are traits belonging to the plan of the book. There
are readers who would first of all notice chiefly our
modern forms and their classification. Others would
study the union of the old and the new. For the con-
venience of the former, an asterisk is here and there pre-
fixed to historical paragraphs that may be omitted, and
facts, already given in treating of old forms, are named
again where new forms are classified. In the Table of
Contents titles of elementary sections, and parts of
sections, are set in capitals. These parts of the work may
be viewed as a first course of lessons.

For the parts of speech, their old nomenclature is
mostly retained. Adjectives are sometimes called
'Participles,' because their stems are used in verbs, and
for the same reason certain Nouns are described as
'Gerunds.' At the same time some errors of classifica-

tion have been avoided, alterations in uses have been noticed, and many words practically vague, as regards the classes to which they belong, are here called 'Vague Words' (pp. 276, 284).

Old Verbs are arranged in seven classes, and so as to show their historical connection with earlier forms, which are more distinctly classified as regards their changes of vowels (pp. 89–95, 121–30). New Verbs—including those sometimes called 'irregular'—are also distinctly and historically classified (pp. 101–5, 132–36).

Secondary Derivatives, Compounds, Divisions of Syllables, Sources of Words and Alterations of their forms—these are the subjects treated of in several later sections, where references are given to many useful books. All the books, grammatical and lexicographical, to which the writer is more or less indebted are named, and several are named of which he knows nothing more than their general characteristics.

Reading is the first and the best way of studying Syntax. Our best prose-writers are our teachers, and their permanent usages are our rules. Still a grammarian may render good service when he collects numerous examples, and classifies them so that they may be readily found. He may afterwards frame some rules, and these may indeed be defective ; but there will be one good result of the plan: the reader who may not like the rules will first of all have the facts laid before him, and then will be able to make rules for his own guidance. His knowledge of the freedom allowed by usage will serve as a defence against small criticism, and the observance of a few rules will make his confidence secure.

Accordingly, throughout all the sections on Syntax, the method pursued is inductive : examples precede rules, and while these are comparatively few, those are very

numerous—so numerous, indeed, that, if printed in a large type, they would fill a volume of some considerable size. Excepting only a few of the shortest excerpts, and some specimens of familiar prose (mostly followed by G), these examples have been selected, not from Grammars and Dictionaries, but from writings belonging to our best standard literature. They represent, therefore, the laws of construction observed during the last three centuries, and many excerpts from the writings of earlier times are given. One of the writer's aims is to direct attention to works in which Old English is made a special subject of study. Here Modern English is predominant.

The nomenclature employed in Syntax is one that might have been suggested by the words of an old author —' All things are as is their use.' For the most part this nomenclature has already been employed in an excellent English Grammar.[1] The limitation introducing the fact here stated implies no wish to attenuate the force of words in a confession of obligation. In classifying under their common name, Adverbials, a large number of words and phrases—the latter including many translations of Latin cases—the writer of this manual is supported, as he believes, by the authority of clear definitions given in the work referred to. At the same time it is right to add that he alone is responsible for the details of that classification given in pp. 230–32, 327–44, 354–62.

The Rules of Syntax are arranged in an order corresponding with that of preceding observations and examples, and the numbers of the paragraphs consisting mostly of examples correspond with those prefixed to observations. Accordingly, the facts on which each rule is based may be readily found. The rule given (p. 373) for distinct uses

[1] *English Grammar; including the Principles of Grammatical Analysis.* By C. P. MASON, B.A., Fellow of University College, London.

of *that* and *which* may be noticed here, and for other examples the reader may turn to the rules of concord for Subjects and Verbs (pp. 373–74). There under each rule is given at least one reference, while the number that refers to observations points also to examples. References are thus made more useful than rules. ' The Verb agrees with the Subject in number and person.' There are many apparent exceptions, and of these some have been hastily condemned as bad grammar. Here, then, as in other instances, the chief use of the rule is to direct attention to examples and to certain formal or merely apparent anomalies: in other words, the references are more useful than the rule itself, which—left alone—might leave room for doubt, or lead to error. Facts and rules rarely agree together exactly.

The Rules of Syntax are followed by tabular forms for analyses of sentences, and in later sections the following subjects are noticed:—Parsing, Punctuation, Order, Inversions, Ellipses. These sections, taken together, may serve as an Introduction to Composition. Of Composition itself only a few words are said, but these may possibly lead to the study of books in which the subject is more largely treated.

Verse is not Poetry; but ideas and their appropriate forms are closely united in the works of true poets; and as Poetry itself is a theme of large extent and variety, so its true form—good versification—must have various and harmonious changes, such as cannot be well shown in mechanical tables of measures and accents. It does not follow that, because one knows a little of Grammar, he is therefore able to describe well such versification as is found in the poetry of SHAKESPEARE, of MILTON, of COLERIDGE. Prosody has been viewed as a subject too extensive to be treated of in this compendium.

In connexion with observations on alterations in the forms of words, some brief remarks are here and there added respecting changes in meanings. Here, possibly, the writer oversteps the boundary-line within which the study of Grammar should be confined. The motive has been a wish to invite attention to historical studies of languages regarded as expressions of culture. It is indeed but little that is said here respecting the most interesting of all the inquiries suggested by those studies. Whence came our best descriptive words for our uses of ordinary life? The question is readily answered (pp. 13, 178–80). Whence our words relating to notions of law and government? The question, though not as easy as the former, may still be answered without much difficulty. But whence the higher meanings given to so many words of which the primitive uses are almost forgotten? Whence their association with sentiments infinitely more to be cared for than any culture of our intellectual faculties? That is a question to which historical studies of languages may some day give a clear and authoritative reply. A study more interesting than Grammar may at least be named here—the English Language in its union with the History of England.

CONTENTS.

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*Titles of elementary or merely analytical sections, or parts of sections,
are set in Roman capitals.*

INTRODUCTION.

First English—Old English—Modern English.

ORTHOGRAPHY : ORTHOËPY.

CLASSIFICATION OF WORDS.

INFLEXIONS.

DERIVATION.

COMPOUND WORDS.

SYNTAX.

EXAMPLES.

RULES.

INTRODUCTION TO COMPOSITION.

CONCLUSION.

The English Language in its Union with the History of England.

VOCABULARIES.

ENGLISH GRAMMAR.

INTRODUCTION.

Modern English is a composite language, of which the main elements are *English* and *Roman*.

Nearly all the short words, well understood by the people, are pure English.

The words by which men express most briefly and powerfully their thoughts and feelings; the common names of things seen in the heavens and on the earth; 'sun,' 'moon,' 'stars,' 'sunrise,' 'twilight,' 'hills,' 'dales,' 'streams,' 'springs,' 'waterfalls;' the household words 'father,' 'mother,' 'brother,' 'sister,' 'kindred;' the words 'right,' 'true,' 'kind,' 'good,' and others in which moral judgments are most readily uttered; 'the words that go straight to men's heads and hearts:' these are mostly **English** words.

Roman words, either borrowed immediately from the *Latin*, or coming to us through the medium of *Norman-French*, supply convenient forms of expression for the abstractions and generalizations of jurisprudence, politics, science, philosophy, art, and criticism. To these departments (especially to science) several words derived from *Greek* belong. The *Roman* element supplies, moreover, many terms for which synonyms are found in pure *English*; hence the Composite Language is enriched, with regard to both variety and harmony of expression. From the union of the two vocabularies—English and Roman —are derived the wealth and the versatility of **Modern English.**

The two elements of the language have not been com-
bined as two parts *equal to each other in use and importance.*
English supplies *the best,* as well as the most numerous,
words of *our living vocabulary,* and, moreover, prescribes
laws for the construction of sentences. Our Grammar is
English. *We can write or speak without any aid derived from
Roman words.* On the other hand, to write or speak without
aid derived from English grammar and the English vocabulary
is impossible.

The use of *Roman* words may be limited by the rule of
'*one or two in thirty,*' and we may still have the language
found in our Bible of the seventeenth century. In many of
the narrative parts of that version the few Roman words
found might, without any loss of truth or strength, be put
into English. In a word, wherever good COMPOSITE ENGLISH
is spoken or written, pure **English** maintains its mastership.

Whence came **the Oldest English ?** When was it spread
as the language of Britain ? How did it become mixed with
many Roman words ? The history that answers these ques-
tions may here be given *in outlines,* and may be divided into
the following three periods :—

I. The time 450–1100, when **the Oldest English,** or First
English (sometimes called ' Anglo-Saxon '), was spoken.

II. The time 1100–1558. Several transitional forms of
the language spoken during this period (including more than
four centuries) may here be collectively called **Old English.**
(The *special names* given to several transitional forms of the
language may be noticed in another place.)

III. The time extending from the Elizabethan age to the
present—the period in which **Modern English** has been pre-
valent in literature.

450–1100. About a hundred years after the birth of
Christ, the greater portion of that part of Britain now called
England was governed by a Roman army. It is believed
that, at that time, almost all the tribes dwelling in Great
Britain and Ireland belonged to the Keltic race, which had
spread itself over the West of Europe, and was divided into

two main branches—*Gaelic* and *British*. The two main branches of the Keltic languages then spoken in Great Britain and Ireland, have been named respectively *Gaelic* and *Cymraeg*. To the former branch belonged the *Erse* language, spoken by the people of Ireland, and the *Gaelic*, spoken in the Highlands of Scotland. The *Cymraeg*, spoken in old time in the central and southern parts of Britain, is represented, in modern times, by the *Welsh* language. Among the peoples speaking these languages the Irish and the Scottish Highlanders maintained their independence, and in the land now called England and Wales the tribes dwelling in the north and in the extreme west were obstinate in the assertion of their freedom.

The Roman conquest of Britain was made by force of arms, and, apparently, was followed by no extensive culture, moral or intellectual, of the subjugated people. Their language, therefore, remained mostly separated from the Latin spoken by the Romans at their military stations, and by some educated natives, whose subservience and intelligence qualified them for holding appointments under the government. Men of this class are described by TACITUS as servile imitators of Roman manners, and as students of the Latin language. 'It is reported,' says MARTIAL, 'that Britannia now sings *our* verses,' *i.e.* 'natives of Britain now study Roman poetry.' This was probably an exaggeration, but might have some basis in facts. For the assertions of both TACITUS and MARTIAL are partly, though indirectly, confirmed by CÆSAR. The British people, he tells us, had schools governed by studious men, and the recitation of verses was one of their modes of teaching. These assertions are not contradicted by a want of evidence to show that Roman culture was transmitted by the natives of Britain to the invaders, who came in great numbers soon after the island was deserted by the Romans. The want of such evidence may be ascribed to the means by which the invaders gained possession of the soil, and to the relations which they afterwards held to the subjugated or expelled natives.

The *Keltic* language of Britain, still living in the Cymraeg tongue (called Welsh), contains many stems like those found in Latin words; but it is, nevertheless, clearly separated, on one side, from languages based upon Latin; on the other, from languages called Teutonic. Of course it is not ignored here that Latin, Keltic, and Teutonic tongues all belong to the so-called Aryan stock of languages. The primitive union of Aryan languages belongs to a time indefinitely more ancient than that to which we here refer—the time A.D. 43–410. It seems clear that, during the whole time of the Roman dominion, the people of Britannia spoke mostly Keltic tongues, and that some tribes in the south of the island spoke *Cymraeg*, or dialects closely connected with it, such as the *Cornish* and the *Armorican*. Such words as '*craig*' (for '*stan*') and '*caer*' (for '*burg*') may indicate how widely the Cymraeg language differed from English. A rocky district in Yorkshire was called '*Craigvan*' ('the district of rocks') by the Cymraeg people, and was, afterwards, called '*Stanclif*' by the English people. That district now retains both names. The pastoral district called *Craven* almost exactly corresponds to the wapentake called *Staincliffe*. In other parts of England hills and rivers have retained their ancient Cymraeg names, as in the examples '*Avon*,' '*Don*,' '*Mendip*,' and '*Penygant*.'

About four hundred years after the Christian era, not only the Roman province north of the Alps, but also Italy and Rome itself, were disturbed by the incursions of migratory tribes, who, as far as we know, had no collective name for themselves. At a later time they called themselves 'the people.' As long ago as a hundred years before the birth of Christ two of these tribes marched from districts lying near the Baltic, and attempted an invasion of Roman territory. They not only marched but also fought separately, and were defeated by MARIUS. About fifty years later other incursive tribes, belonging to the migratory people of Central Europe, were repelled by the bold genius of CÆSAR. But the lesson then taught was forgotten when VARUS led Roman legions to defeat and extermination in the forest-land of 'the

people' beyond the Rhine. Henceforth the name Rome lost, more and more, its power to terrify, and, in proportion with the decline of Roman military power, the audacity of the incursive peoples increased. Several of their tribes, here and there, united their arms. The Saxon Union, or Federation, had its head-quarters on the Lower Elbe; another Federation (the Gothic) held possession of tracts of land near the Black Sea, and of a district lying between the Danube and the Dnieper. Driven hence by other incursive tribes, the Goths first prayed for such aid as the falling empire might afford, and afterwards rose in rebellion against Rome. Incursions in Greece, Upper Italy, and Gaul followed, and in 410 Rome itself was captured by Alaric. About the same time the Roman army was called away from the province Britannia, which was thus left destitute of protection, and with no better government than several factions, or parties (called states), could afford.

Left in these circumstances, the British islanders were ill prepared to defend themselves against numerous invaders who, soon afterwards, came over from the mainland. These invaders belonged to the migratory *Teutonic* people, and one of their languages was **the Oldest English.**

The general impulse of migration that had urged other tribes southward, drove tribes from the north-west mainland over the North Sea and to the coast of Britain. These invaders came mostly from Schleswig, Friesland, Jutland, and from districts lying near the Lower Elbe.

Some of their tribes had already made predatory incursions on the coast of Britain, during the period of the Roman dominion. Soon after the time when the island was deprived of Roman protection, Teutonic invaders began to come more frequently and in greater numbers; but no *sudden* conquest of Britannia was ever made.

Of all the invading people, the most victorious were the men who called themselves **Engle** (= 'Englishmen'). Their home on the mainland was Schleswig.

It seems, at least, probable that *the whole tribe* of the **Engle**

(the 'Englishmen') emigrated from their home in Schleswig and came to Britain in the course of about one hundred and fifty years after A.D. 450.

During that period they spread themselves over the greater part of the east coast extending from Suffolk to the Frith of Forth. In the same time another invading tribe gained possession of Essex and Sussex, while a third band seized the Isle of Wight and some parts of Hampshire.

Englishmen and those who accompanied them (including some Frisians) were the most powerful and successful of all the invading tribes.

In the time above defined, Englishmen and their followers (including the men from Friesland) not only seized and held possession of the length of coast above named, but also spread themselves inland through Northamptonshire, and into all the eight shires that form the boundary of that long tract of land. These successful invaders called the conquered territory '**Engla-land**,' and their language was afterwards called '**the English Speech**.' This was the language which was written and spoken by ALFRED.

This **Oldest English** of which we have any knowledge was one of the several cognate *Teutonic* languages spoken, before the fall of Rome and during the earlier Middle Ages, by the migratory peoples of Central and Northern Europe. All their languages, with their descendants, have been included under the family name '*German*;' but this name is *specially used* to designate the language spoken by the people who now occupy the greater part of Central Europe. It is better, therefore, to include *all the German languages* under the family name '*Teutonic*'—a word derived from the name given by the Romans to one of the tribes conquered by MARIUS.

Of the mediæval *Teutonic* languages these *seven* have left some remains of their literature:—*Gothic*, **English**, *Old Saxon, Frisian, Icelandic, Old High German*, and *Middle High German*.

Some considerable parts have been preserved of a *Gothic* translation of the Bible, made by Bishop ULFILAS, who lived

in the fourth century. That the *Gothic* language (of which no direct descendant survives) was closely allied with **the Oldest English**, might be easily shown by a reference to ' the Lord's Prayer,' or to any chapter in the *Gothic* version of the New Testament.

With respect to the antiquity of its literature, **English** stands next to *Gothic*. Our oldest epic poem, ' *Beowulf*,' was reconstructed and edited (most probably in England), some time before the tenth century ; but the heathen ballads on which it is founded belong to a time when the English people lived on the mainland and knew nothing of Christianity. ' *Beowulf* ' is a story of marvellous strength and courage, put forth especially in a battle with a fiery dragon. Some of the more pleasing parts of the story indicate a love of music and poetry, existing in times when fighting was the chief business of life. To the later reconstruction of the story may be ascribed some insertions containing expressions of Christian sentiment.

The oldest work preserved in Old Saxon is a remarkable epic poem, the ' *Heliand* ' (the ' Saviour '), founded on a harmony of the Gospels. It seems to have been written by a poet who hardly knew more of Christianity than its history, and who was, perhaps, assisted by a monastic teacher. To show the relationship of English and Old Saxon the ' *Heliand* ' may be compared with ' *Beowulf* ; ' or with the poems ascribed to an English monk, CÆDMON, who (it is believed) lived at Whitby in the seventh century.

Old Saxon is now represented by its descendants :—*Low German* (a dialect), *Flemish*, and the *Dutch* (spoken in Holland).

Old Frisian, another near relative to the English language, is represented in literature only by a few legal documents, which belong to the twelfth and thirteenth centuries. *Modern Frisian* (spoken in Friesland) is still remarkably like OLD ENGLISH.

The Icelandic language (or *Old Norse*), still surviving in Iceland, is the parent of *Danish* and *Swedish*.

All the five languages, *Gothic*, **English**, *Old Saxon*, *Frisian*, and *Icelandic*, are called *Lower Teutonic*, as distinct from two mediæval Teutonic languages called *Old High German* and *Middle High German.* The former (including several dialects) was written and spoken in Upper or South Germany, from the eighth century to the time of the Crusades; the latter from the time of the Crusades to the Reformation. *New High German* is the name given to the language mostly employed in German literature since the time when Luther's German translation of the Bible was completed. These three languages have been called *High German*, with respect to certain phonetic changes not found in the *Lower Teutonic* group of languages, to which **English** belongs.

The whole of the Teutonic family is as remarkable for the *likeness* as for the *diversity* of the languages which it includes. The likeness generally prevailing throughout the whole family vocabulary of stem-words is, to a great extent, concealed under the diversity of forms used for derivation and construction, and is, moreover, disguised by various modes of spelling.

So far **First English** has been described as *a Teutonic* language. The next passage in its history must be very briefly noticed here. It has been told that, in the time 450–600, the English and their followers made themselves masters of the greater part of the island. How far was their series of conquests attended by a banishment, or a flight of *the Cymraeg people?* Were the conquered tribes of some districts treated as the slaves of the victorious invaders? Or, after contests in several localities, were the natives allowed to retreat gradually westward? How far did any intermixture of the two languages, *Cymraeg* and *English*, take place? What proportionate part of *Cymraeg* words does **Old English** contain?

These are very difficult questions, and must be left to excite further research. Theory, partly founded on history, may serve, however, to indicate some conclusions to which inquiry may lead. It is admitted that, soon after the

Christian era, invaders, more energetic and united than the natives of Britain, made incursions on the east coast, and after the departure of the Roman forces, came in greater numbers, subdued native tribes having no strong union, and so spread themselves along the coast and in some midland districts. Without accepting all that GILDAS tells of exterminating warfare against the Britons, it may be admitted that the invaders put to death many of the natives, and treated others as slaves; for slavery was a Teutonic institution in those as in earlier times. In the Oldest English the word **wealh**, meaning, at first, any foreign man, also denotes ' a slave,' and **wylen** denotes a woman who is a slave.

A speedy conquest of the whole island was impracticable. The invaders and new settlers, having seized the best land lying near the east coast and in some more inland districts, allowed the defeated people to retreat more and more westward into Wilts, Devon, Cornwall, and Wales. In proportion as the rule of the invaders was extended and confirmed, their language superseded the Cymraeg. This was, however, long preserved in Cornwall, and it is still spoken in Wales, *i.e.* the land of the **Wealhas**, or the people who were first expelled and afterwards were described as foreigners. There the Cymraeg people, abiding within their own boundary, long maintained their independence, and cherished in poetical forms recollections of old times.

Under such circumstances as have been noticed, the more intelligent natives of South and West Britain might well retain some traits of Roman culture, which they would not—or rather could not—transmit to Teutonic invaders of the land. Accordingly we have no sure evidence of any interfusion of the two languages Cymraeg and First English, or of any extensive transmission of Roman words through the medium of the native tongue. Some Roman local names were preserved—such as ' Colchester ' and ' Lincoln '—and some native names of places, hills, and rivers :—' Daventry,' ' Lynn,' ' Craven ' (a rocky district), ' Penygant,' and ' Avon.' Beside these local names, it seems probable that the settlers

would borrow from the natives some words of frequent use —such as masters may learn from their servants, or slaves— and that slaves might borrow some words from their masters' vocabulary.

These are suppositions that must be further tested by comparison of the two languages—Cymraeg and English—as spoken *in the oldest times* of which we have any knowledge. It is well known that the Cymraeg, as now spoken in Wales, contains many words having stems like those found in English words. But this fact of likeness may be ascribed partly to causes having no reference to any remote antiquity.

A likeness of stems found in Modern English and in the language still spoken in Wales, tells nothing of any mixture of the two languages in the period of FIRST ENGLISH. In every case where a likeness of stems is noticed, several questions must be well studied, before any theory can be founded on the likeness. ' Is that likeness more than may be ascribed to the common, remote origin of the two languages ? ' To take as examples the two words '*glyn*' and '*glen*'— having the same meaning—our first questions must be : ' How old is the word '*glen*' in English ? ' and 'What is the oldest date of *glyn* in Welsh ? ' Modern importations of words from one tongue into the other have but slight interest, since they cast no light on that obscure yet attractive part of history, the English invasion of Britain. It may be added that care should be taken, lest study should be expended on likenesses that are merely accidental. As fragments of various rocks are carried down by a stream, and are, by slow degrees, worn, rounded, and made alike, so words coming from various sources are, in the course of time, reduced to likeness or identity of form. For example, '*pert*,' in Modern Welsh, is in form, as well as in use, like the English word ' pert,' which is the stem of the Latin word ' *a-pert-us*.'

With these mere hints respecting its interest and its difficulty, we leave open the question—'What proportionate part of Cymraeg words does **Old English** contain ? ' [*See* § 39.]

In the seventh century some knowledge of the Christian Religion was spread among the English people. In the following hundred years the land was greatly disturbed by factions; two of the more pacific rulers retired into convents; others made pilgrimages to Rome, and left their people without government. Meanwhile, the general migratory movement of the Teutonic peoples had not ended with the several invasions of Britain in 450–600. Near the close of the eighth century, bands of Northmen (called 'Danes') made attacks on the English coast. Their incursions were repeated in the ninth century, and spread dismay over the land, until they were for a time suppressed by ALFRED.

Soon after his death, men coming from the shores of the Baltic and the North Sea invaded England; a series of battles followed, and the tenth century closed with a massacre of 'the Danes.' It has been supposed that these circumstances had a considerable effect in changing the language spoken in England; but in the tenth century the abbot and bishop ÆLFRIC wrote 'in English' ('that he might be understood by the unlettered people') a treatise 'On the Old and the New Testament.'

In the early part of the next century the King of Denmark invaded England, and his son (CANUTE) ruled over the land in 1018–36.

Still the language of the people remained **English,** and in that language CANUTE'S secular laws were written and published; because they were intended to be understood and to be held valid throughout all England—'**ofer eall Engla-land.**'

After CANUTE'S two sons had reigned in succession, the crown was given to EDWARD, the Confessor, who had been educated in Normandy. He knew but little of the English Language, and despised it, while he encouraged the use of *Norman-French* at his Court, where Norman manners prevailed. EDWARD'S reign was followed by the defeat of the English at the battle of Hastings.

1100–1558.—The Norman Conquest confirmed the innova-

tion in language that had been prevalent at the English Court during the reign of EDWARD, the Confessor. And the same event gave greater freedom to the analytical tendency that had, most probably, been active during the times of so-called 'Danish' invasions. The English Language, left mostly to the care of the common people, lost, during the time 1100–1250, many of the inflexions belonging to **the Oldest English**, and changes in the order of words in sentences followed the loss of inflexions.

Among the higher classes, English, for some time after the Conquest, was treated with contempt. Among other classes it was spoken with increasing neglect of its literary forms. The process of reducing the language from the synthetic to the analytic form, was accelerated by several results of the Conquest. French minstrels lived in England during the twelfth century, and Norman-French was established as the language of the Court and of all the upper ranks of society. Laws were promulgated in that language, and it was employed in the universities, in courts of law, and in Parliamentary records. The sons of gentlemen '*began their study of French in the nursery*,' and afterwards were taught to translate Latin *into French*.

Still the common people held fast their own language, and, for a considerable space of time, it might be said truly that two peoples, speaking two languages, were living apart from each other in England. An old writer says : 'The Normans could speak nothing but their own tongue, and spoke French just as they did at home; but the low people held to their **English**.' He adds words to the effect that every man who would be esteemed respectable must study *French*.

Then a long and quiet contest for the mastery took place between the two languages, and **English** was victorious.

The loss of Normandy and the French wars of EDWARD III. aided in leading to this result. It was late when victory was formally proclaimed in high places. In 1349 boys ceased to learn Latin by means of *translation into French*. In 1362

orders were issued by Parliament, that thenceforth pleadings in the law courts should be conducted in **English**.

Meanwhile the language of the people had lost a great part of its inflexions and of the syntactical laws belonging to its early literature; but its vocabulary was still rich in several departments, and in others the aid afforded by *Norman-French* was valuable.

The Englishman held fast his old names for all that he knew of nature—such names as ' hill,' ' dale,' ' wood,' ' stream,' ' field,' and ' orchard ; ' the names of materials for every-day use—' loam,' ' earth,' ' sand,' ' stone,' ' wood ; ' the names of many plants and trees—' oak,' ' grass,' ' alder,' ' beech, ' apple,' ' barley,' ' hawthorn,' and ' groundsel ; ' and many names of quadrupeds, birds, fishes, reptiles, and insects. He kept his own ready words for expressions of his sensations, and transitions in nature were still described by such words as ' blow,' ' shine,' ' flow,' ' slide,' ' glide,' ' rain,' and ' thunder.' He had, moreover, a good store of old names for the furniture of his house, and for implements used in farming, and not a few belonging to navigation; such as ' ship,' ' boat,' ' raft,' ' oar,' ' sail,' ' mast,' ' helm,' ' rudder,' ' sound,' and ' sounding-line.' From *Norman-French* he borrowed, in the course of time, many terms belonging to architecture, armour, costume, the chase, and warfare. The new tongue supplied, moreover, some additions to the vocabulary of the larder. But **English** was chiefly indebted to *Norman-French* for new words belonging to courts of law, or descriptive of feudal tenures, of rank in society, and of offices held under Government.

Among the French words introduced soon after the Conquest several were originally *Teutonic*; for example, nearly all words beginning with ' *gu* ' were variations of Teutonic words beginning with ' *w.* '

In *Grammar* the old tongue maintained the mastery. We may partly ascribe to the Conquest the subsequent prevalence of ' **es** ' as the suffix used to form the plurals of nouns. But this ' **es** ' represented ' **as**,' one of the plural suffixes in **the Oldest English**. Its general use, as a substitute for other

forms, was one of the changes gradually made in the course of the thirteenth and fourteenth centuries.

These changes included also the following :—the *article* lost both gender and case ; the several *declensions* of nouns were reduced to *one*, and at last nouns lost all case-inflexions, save the possessive. The verbal noun lost, in the nominative, the suffix ' an,' and, in the dative, ' anne,' or ' enne ; ' the participial suffix ' ende ' (or ' inde ') was changed into ' inge ' and ' ing ; ' the prefix ' ge-' (or ' i-,' or ' y-'), used with verbs, was more and more restrictively used as a prefix to the perfect participle, and, at last, was used mostly as an archaism.

These and other changes, leading to a general disuse of inflexions, were not made with equal speed in all the three dialects of **Old English** :—the *Northern*, the *Midland*, and the *Southern*. Of these the second was the most extensive, and, in the sixteenth century, assumed the character of *Standard English.*

ORM, one of the earliest writers in the Midland dialect, was followed by ROBERT MANNING (of Bourne, in Lincolnshire), and, in the latter half of the fourteenth century, by WYCLIFFE, GOWER, and CHAUCER. One of the most important works of the fourteenth century is ' The Vision of William, concerning Piers the Ploughman,' which was written by WILLIAM LANGLAND, in the time 1362–99.

During the fifteenth century the course of transition in the forms of the English Language was accelerated by the introduction of printing. In the sixteenth century the language of GOWER was called obsolete, and a special glossary was wanted for reading CHAUCER.

1558.—**Modern English** is not divided from **Old English** by any hard and precise line, but may be described as assuming a definite form about the time when ELIZABETH began to reign. The poet SPENSER may be classed with the early writers of **Modern English,** for his archaic forms were mostly chosen as harmonizing well with the tone of his poetry. But it would be no great error if the period of **Modern English** were defined so as to include SIR THOMAS

MORE's writings, TYNDALE's translation of *the New Testament*, and ASCHAM's '*Scholemaster.*'

The most obvious distinctions of **Modern English** are the following :—the establishment of *the latest Midland dialect as Standard English* ; greater regularity in Orthography, Syntax, and Prosody ; the predominance of the new (or ' weak ') conjugation of verbs ; the loss of many of the oldest English words, and the introduction of numerous words derived *immediately* from Latin.

The introduction of Latin compounds has gradually led to the disuse of long compound words having English stems. In the earliest times English writers freely made use of long compound words belonging to several classes. After the Norman Conquest, and when the two languages, English and Old French, became more and more united, the convenience and elegance of Roman compounds were appreciated, and proportionately the formation of purely English compounds for the expression of abstract and complex notions fell gradually into disuse. But this change was by no means a regular and continuous progression. Some writers were mostly contented with the resources of their Old English vocabulary ; others liked to display their knowledge of Old (or Norman) French. Some were progressive, while others were conservative, with respect to their choice of diction. There existed, therefore (as an old author observes), such diversities of speech, that Englishmen of the fourteenth century might be described as divided rather than united by their language. To the thirteenth century belong such words as ' adversity,' ' appurtenance,' ' continuance,' ' obedience,' and ' transmigration.' Some prose writings of the fourteenth century have, when given with modern spelling, a considerable likeness to our composite style of the present time. But to the fourteenth century belong also such compounds as ' *unworship* ' (= dishonour), ' *agenstonden* ' (= stand against = resist), and ' *again-biyenge* ' (= buying again = redemption).

In the sixteenth and seventeenth centuries numerous

Latin compounds were introduced. Though good English prose was written by several authors who lived during that time, there was in others a preference of Latin compounds that might be fairly called excessive. One of the lovers of Old English, fearing that his own tongue might soon become obsolete, wrote a tract for the purpose of showing that English, unaided by Latin, could supply forms of expression for all possible abstract or complex notions. His own practice did not serve to recommend his theory ; for, instead of using the word 'impervious,' he invented the cumbrous English compound 'un-through-fare-som.'

The introduction of compound Latin words has not, however, superseded *all classes* of English compounds. Old methods of forming compounds of one class are still retained in Modern English. Such compounds as '*faint-heartèd*' and '*high-mindèd*' belong to good English. The compound word '*handbook*' is correct and, with respect to structure, corresponds with the older word '*handiwork*,' which is not equivalent to 'handy work.' [*See* § **34.**]

Of the advantages afforded by terms derived from *Latin* and *Greek*, when properly used in the treatment of abstract and scientific subjects, there can hardly exist a doubt. On the other side, one unfavourable result of our composite language, as spoken in the present time, is too important to be left unnoticed. The *Latin* part of the language, as abundantly used by lawyers, journalists, and politicians (and by too many preachers), is not thoroughly understood by the people. It is a mistake to suppose that any proportionately great number of Englishmen know *the precise meanings* of such words as 'abstract,' 'aggravate,' 'arbitrary,' 'ambiguity,' 'comprehensive,' 'concatenation,' 'impertinent,' 'insolent,' 'induction,' 'premisses,' and 'preposterous.'

One effect of a predominant *Latinized* diction, used by the educated classes, is to place an intellectual barrier between them and 'the other classes of society.' There are two remedies for this evil :—*Latin* should not be used to say things that can be better said *in English*, and the meanings of *Latin*

stems, *etc.*, in all the derivatives and compounds generally used, should be taught in our schools, *at least as carefully as we teach English Spelling.*

Modern English is the language generally spoken in Great Britain, Ireland, the United States and British America, Australia, Tasmania and South Africa, in several of the West India Islands, and in some parts of New Zealand. It is partly spoken in several of the islands of Polynesia, and by some natives in certain districts of India.

Among the German people of Central Europe the study of the English Language and its Literature has made great progress during the present century.

English and Roman words supply, as we have said, the two main elements of our language; but it contains also words borrowed from the following languages:—

American-Indian.	Hindustani.
Arabic.	Icelandic (or Old Norse).
Chinese.	Italian.
Cymraeg (Old).	Malay.
Cymraeg (Modern, called Welsh).	Persian.
Dutch (spoken in Holland).	Portuguese.
French (Modern).	Spanish.
Greek (Ancient).	Turkish.
Hebrew.	

Many names have been used in treating of English as variously written in the several periods of its history. 'Anglo-Saxon' is a strange name for the **First** or **Oldest English** of the time 450–1100. The name 'Semi-Saxon' has been given to our language of the time 1050–1250. The name 'Old English' has been used, with a narrow meaning, to denote the written language of the time 1250–1350, and writings of the time 1350–1558 have been described as belonging to the period of 'Middle English.' There is no good authority for these subdivisions made in the long transitional period 1100–1558. All that time may well be called the time of **Second** or **Old English**, and may be generally described as a period of transition from synthetic to analytic forms.

In writing about English, too many special names have

been used, and they have served to make dim the truth, that in England, from the time of ALFRED to the present, *one language has been always spoken by the people.*

ALFRED, in the ninth century, LANGLAND, in the fourteenth, and BUNYAN, in the seventeenth—all wrote English.

In the following pages the abbreviation **E.I.** means **First English**, or the Oldest English, of the time 450–1100. **E.II.** means **Second English**, or Old English—including all the transitional forms sometimes classified as belonging respectively to the 'three periods' called 'Semi-Saxon,' 'Old English,' and 'Middle English.' The abbreviation **M.E.** (for **Modern English**) is used with reference to all forms accepted as belonging to Standard English of the period extending from the Elizabethan age to the present time.

ORTHOGRAPHY AND ORTHOËPY.

1. THE WRITTEN ALPHABET.

ORTHOGRAPHY means correct writing, which includes correct spelling. ORTHOËPY means correct pronunciation.

In Greek, *órthòs* = correct; *graphô* = I write; *épô* = I speak.

In a work like the present, Orthography and Orthoëpy must be briefly noticed, as subjects *too extensive* for any concise treatment, and as defying all attempts to reduce them to a series of rules.

The Modern English Alphabet, as written and printed, contains only twenty-six letters :—

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

These twenty-six letters are divided into two classes : VOWELS and CONSONANTS.

The *vowels* **a, e, i, o, u**—as heard in the words ' ah,' ' met,' ' tin,' ' note,' ' rule '—can be sounded without any aid derived from other letters.

The letters **w** and **y** are called *semi-vowels*, but are sometimes used as consonants.

When *two* vowels blend their sounds, and so produce a *third* sound, this third sound is a **diphthong.** *Ex.* :—

> **ei** (or **ey**) when sounded as in *eye.*
> **oi** (or **oy**) „ „ *boy.*
> **eu** (or **ew**) „ „ *ewe.*
> **ou** (or **ow**) „ „ *house.*

These *four* are all the diphthongs found in English. There are no diphthongs in the words *pair, fear, weigh, sew,* and *glow.* There are no *triphthongs* in English. In the word *beauty* the sound of the three vowels **eau** = the sound of the diphthong in *new.*

A SYLLABLE is a sound produced by one impulse of the voice. A vowel or a diphthong, either with or without the aid of any other letter, can make a syllable.

Ex. : The first syllable in *a-fiéld* and in *a-shóre* is **a.**

A Consonant requires the aid of a vowel in order to make a syllable.

'*Pa*' is a syllable; but **p**' represents merely a tight closing of the lips.

The *power* of a letter must be distinguished from its *name*. Take the word *go*. Let the sign ∧ indicate the taking away of **o**. Then **g** ∧ cannot be pronounced. We may call it 'jee.' That is its *name*. But that does not express its *power* as used in the word *go*.

Consonants are divided into the following classes :—

Liquids: **l, m, n, r.**

Labials: **p, b, f, v, w.**

Dentals: **d, t, l, n, j, s, z** ; also the following letters, *as sometimes used :*—

c, sounded as in *face*, or as in *discérn*, or as in *social*; **g**, sounded as in *gem*; **r**, sounded as in rose.

Gutturals: **h, k, q, y** ; also the following letters, *as sometimes used :*—

c, sounded as in *call*; **g**, sounded as in *go*; **r**, sounded as in *work*.

h is distinctly called *the aspirate*, and is otherwise called *a weak guttural*.

Consonants have been thus classified with respect to the organs of speech. In Latin, *labium* = lip ; *dens* = tooth ; *guttur* = throat. The four letters **l, m, n, r**, are called '*Liquids*,' because their sounds readily unite with others. The letters having whispering or *hissing* sounds (**s, z, j**, with **c** and **g**, when used as dentals) are called '*Sibilants*.'

*2 THE SPOKEN ALPHABET.

The series of elementary sounds heard when English is correctly spoken, contains *twelve* vowels, *four* diphthongs, *five* labials, *ten* dentals, *six* gutturals, and *four* liquids. All these *forty-one* sounds are heard when the following *seventeen* words are correctly pronounced :—**march, move, note, push, bud, vain, fear, wall, size, treasure, joy, thing, than, cube, get, house, yonder.**

The preceding *seventeen* words contain the *forty-one* sounds noticed in the following analysis :—

Four sounds of **a** are heard in the words ' map,' ' ah ! ' ' pale,' ' call.'

Two sounds of **e** are heard in ' met ' and ' feet.'

The sound of the vowel **i** is heard in ' tin.'

Three sounds of **o** are heard in ' not,' ' note,' ' move.'

Two sounds of **u** are heard in ' cup ' and ' pull.'

The sounds of *four diphthongs* are heard in the words ' eye,' ' boy,' ' ewe,' ' house.'

The sounds of the four *liquid* consonants are heard in the words ' lane,' ' man,' ' name,' ' rose.'

The sounds of the five *labial* consonants are heard, as initials, in the words ' pin,' ' bee,' ' fan,' ' vain,' ' win.'

The sounds of two *dentals*, **t** and **d**, are heard, *without sibilation*, in the words ' tin ' and ' din.'

The sounds of three *sibilant dentals* are heard as initials in the words ' jest,' ' sin,' ' zeal.'

The *sharp* sound of the *aspirated sibilant* **ch** is heard in ' chest.' This sound is represented by the single letter **c** in the Italian words ' violoncéllo ' and ' vermicelli.' The same sound is represented by the single letter **t** in the word ' question.'

The *sharp* sound of the *aspirated sibilant* **sh** is heard in ' shall.' This sound is represented by **c** in ' social ; ' by **s** in ' mansion ; ' by **t** in ' partial ; ' and by **ch** in ' charlatan.'

The *flat* sound of the *aspirated sibilant* **zh** is represented by **z** in the word ' azure.' The same sound is represented by **s** in ' úsual,' ' méasure,' ' pléasure,' and ' tréasure.'

Two sounds of the *aspirated dental* **th** are heard in the words ' thin ' and ' thine.' The former is called *sharp* and the latter *flat*.

The sounds of five gutturals—**g, k, y, n,** and **r**—are heard in the words ' go,' ' kind,' ' youth,' ' long,' ' work.' [**n** and **r** have other sounds, and are therefore also classed with liquids.]

The sound of the *aspirate* (or *weak guttural*) **h** is heard in ' here ! '

The results of the preceding analysis are concisely given in the appended table.

In English the Spoken Alphabet contains :—

4 sounds of **a** in ' map,' ' ah,' ' pale,' ' call '	4
2 sounds of **e** in ' met,' ' feet '	2
The sound of **i** in ' tin '	1
3 sounds of **o** in ' not,' ' note,' ' move '	3
2 sounds of **u** in ' cup,' ' pull '	2
4 diphthongs in ' eye,' ' boy,' ' ewe,' ' hour ' . . .	4
4 liquids : **l, m, n, r**	4
5 labials in ' pin,' ' bee,' ' fan,' ' vain,' ' win ' . . .	5
2 dentals in ' tin ' and ' din ', ...	2
6 sibilant dentals in ' sin,' ' zeal,' ' shall,' ' azure,' ' chest,' ' jest ' .	6
2 lisping dental sounds : **th** in ' think ' and **th** in ' that ' .	2
5 gutturals in ' kind,' ' youth,' ' go,' ' long,' ' work ' . .	5
The aspirate, **h**, or weak guttural	1
Total	41

If the *obscure* sound of **u** in ' cur ' must be counted, then there are forty-two sounds in English.

SHARP AND FLAT SOUNDS.—Two consonants, one *sharp*, the

other *flat*, coming together, cannot be pronounced in one syllable. Both must be *sharp* or both must be *flat*. Hence these three rules are deduced :—

a.—When a noun ends with a *flat* consonant, the sound of **s**, in the possessive case, is changed into the sound of **z**, as in the example 'the stag's antlers.' The letter **z** is seldom *seen*, but is often *pronounced*.

b.—The same change takes place in forming the plural of a noun ending with a *flat* consonant. *Ex.* : 'flags.' If we pronounced the **s** *sharp*, we should say '*flax*.'

c.—When a verb ends with a *sharp* consonant, the ending **ed**, in the past, if contracted (as '**d**), is pronounced as **t**. *Ex.* : 'bless'd '= '*blest* ;' 'cross'd '= '*crost*.'

In the following table, the *sharp* sounds of consonants are placed in contrast with the *flat* :—

Sharp.	**LABIALS.**	**Flat.**
p in pin		**b** in bee
f „ fan		**v** „ vain
	DENTALS.	
t „ tin		**d** „ din
	SIBILANT DENTALS.	
s „ sin		**z** „ zeal
sh „ shall		**z** „ azure
ch „ chest		**j** „ jest
	LISPING SOUNDS.	
th „ think		**th** „ that
	GUTTURALS.	
k „ kind		**g** „ go

E.I. Vowels and Consonants.

Vowels.—Each of the short vowels—**a, e, i, o, u, y**—has a corresponding long vowel.

Short.		*Long.*	
a as in '*map*'		**â** as in '*ah*'
e „ '*met*,' '*her*'		**ê** „ '*there*'
i „ '*tin*'		**î** as *ee* in '*feet*'
o „ '*not*'		**ô** as in '*note*'
u „ '*cup*,' '*pull*'		**û** as *o* in '*move*'

y had, at first, a sound like **u**, but afterwards served as a substitute for **i**.

Consonants.—The LIQUIDS—l, m, n, r—are sounded as in **M.E.**

LABIALS.—It seems probable that **f,** placed between vowels, had in some words the sound of **v** in **M.E.** A half-consonant sound of **w** (*final*) is supposed to have approached the sound of **v** in **M.E.**

DENTALS.—þ often represents sharp *th* (heard in ' *thin* '). ð often represents the flat *th* (heard in ' *thine* '). Of these two forms for our modern *th*, the first (þ) serves mostly as an initial; the second mostly as a mediate or a final letter. *Ex.*: **þencan** (= ' to think ') ; **mirð** (= ' mirth '). But the two letters are often used indifferently in **E.I.** MSS. A careless way of writing þ gave rise to the use of ' *ye* ' as a substitute for ' *the.* '

GUTTURALS.—c = k (as in ' *kind* ').

g, as an initial, is guttural, even before the vowels **e** and **i,** as it still remains in ' *get* ' and ' *give.* ' When placed between any two of the vowels **æ, e, i, y,** the guttural sound of **g** is weakened, and approaches the sound of **y** in ' *ye.* ' A weakened sound of **g** is in **E.II.** often represented by the letter ʒ.

h initial is aspirated, as in ' *hand.* '

cg in sound = guttural **gg.**

ch in **E.II.** takes the place of **c** in First English, and has the dental sound of *ch* in ' *church.* '

In **cs** the **c** remains guttural.

cw = *qu.* *Ex.*: **cwellan** = ' *to quell.* '

sc = *sk* (as in ' *askew* ').

*3. FAULTS OF THE WRITTEN ALPHABET

There are only five vowels in the printed alphabet, but the English Language has twelve distinct vowel-sounds.

More than twenty apparent diphthongs are used in writing English, while the spoken language has only four true diphthongs.

The want of harmony between words written and words spoken is as noticeable in the consonants as in the vowels.

TWO CONSONANTS are often used to represent the sound of one. *Ex.*:—

The sound of **gh** in *laugh* = **f.**
,,   **gh** ,, *ghost* = **g** in *go.*
,,   **ph** ,, *phial* = **f.**

Two CONSONANTS are often placed together to represent a peculiar sound not expressed by a single letter. *Ex.*:—

ch, sounded as in *chair.*
sh ,, ,, *ship.*
th ,, ,, *thin.*
th ,, ,, *hither.*
ng ,, ,, *young.*

x consists of two letters written as one, and is equivalent to **ks** or to **gz**. In *fox* the **x = ks**. In *exert* the **x = gz**.

q has no sound distinct from that of **k** ; **c**, in many words, is sounded as **s**, and in others as **k**. The soft (or dental) sound of **g** in '**gem**' is the sound of **j** in 'jest.'

* 4. SYLLABLES.

A syllable may consist of one vowel, or of one diphthong ; or may be formed by connecting a vowel or a diphthong with a consonant, or with several consonants. *Ex.*: 'a,' 'eye,' 'am,' 'our,' 'land,' 'joint.'

In every case the syllable—either simple or complex in its sound—is produced by *one impulse of the voice.*

The sounds of letters collected in a syllable are often modified by their union. *Ex.*: s in 'flags' is not pronounced like s in 'stacks.' [*See* * 2, on 'Sharp and Flat Sounds.']

The following words are often used in writing of syllables and accentuation :—

Mónotone, one tone.
Mónosyllable, a word of one syllable.
Díssyllable   ,,   two syllables.
Trísyllable   ,,   three ,,
Pólysyllable   ,,   four or more syllables.
Penúltimate, the second syllable, as counted from the *end* of a word.
Antepenúltimate, the third syllable, as counted from the *end* of a word.

*5. ACCENT.

The stress laid on one syllable in a word, *to give unity to the word*, is called the Accent.

ENGLISH contains, besides its store of original words, many Roman words—some taken from Norman-French, and others from Latin.

OUR language, including these *three* classes of words, has also *three* modes of placing the accent.

These three modes may be called the English, the Norman-French, and the Latin.

All the three modes of placing the accent are still fairly represented in the language, as pronounced in the nineteenth century; but *the English mode* prevails. By the use of accent unity is given to the elements of which a word is made. Let the two words *bow* and *string* be pronounced in close succession, but in a sustained monotone. Then they cannot form the word bówstring. It is the accent that makes the two words *one.*

In every word of two syllables, one syllable must be pronounced with an accent. There must not be two accents in a dissyllable.

The apparent exception in 'fàrewéll!' is hardly worth notice. True, it is written as one word, but it is a sentence.

Another exception, 'A'-mén,' is pronounced in a monotone.

The English principle of accentuation is to place the accent, in all simple words, on the most important syllable, or the stem, and this is generally the first syllable.

The following words may serve as a few examples taken from dissyllables:—fáther, móther, bróther, síster, kíndred, chíldren, hérdsman, ploúghman, wéaver, báker, míller, méadow, wáter, mórning, súnset, wónder, thúnder, líghtning, súmmer, wínter, hárvest, wággon, wálking, ríding, físhing, húnting, fíghting, wéapon, rúdder, sáddle, fríendship, wísdom, wórship. These are all words derived from the strong and graphic vocabulary used in England before the Conquest.

In many words of two syllables the meaning may be changed by moving the accent from the first to the second syllable. *Ex.* : cóncert (*noun*); concért (*verb*).

Thus, a *cómpound* is a mixture, and when we mix materials we *compóund* them. A *cóntrast* implies a difference between two objects, and when we place them, so as to show their difference, we *contrást* them.

The general tendency of the English language is to place the accent on the first syllable of a *dissyllable.*

But many words derived from Norman-French, or from Latin, have the accent on the final syllable. The following are a few examples:—addréss, appróve, austére, benígn, delíght, divíne, excíte, gazétte, grotésque, impáir, incíte, políte, posséss, supérb.

The general tendency of the English language is to place the accent on the first syllable of a *trisyllable,* as in the words: féllowship, fóllower, háppiness, bóundary, cápital, dútiful, béautiful.

In Latin words of three syllables, when the penultimate

syllable and the final are *long*, the penultimate has the acute accent, as in *dixérunt*.

When the penultimate is *short*, and the final is long, the acute accent falls upon the antepenultimate, as in *dícerent*.

In some words borrowed from Latin the English accentuation *accords with the Latin*; but in many other words the English departs from the Latin accentuation, and places the accent on the first of three syllables.

The following words are examples of polysyllables having the accent on the first syllable :—céremony, líterature, mércenary, pársimony, cástigatory.

To facilitate pronunciation many polysyllables have a *secondary accent*, which must be divided from the primary by the interposition of, at least, *one syllable*.

In the following examples the primary accent is printed as if doubled :— admínistrátive, cástigátory, héterogéneous, hýpochondríacal, iráscibílity, remúnerabílity.

Words ending in **ian**, or **ion**, or **ior**, have the accent on the preceding syllable ; as in barbárian, musícian, physícian, admirátion, coronátion, opínion, inférior, supérior. . . . The same rule is followed in words ending in **ious, eous,** or **uous.**

Ex. : labórious, erróneous, impétuous.

Words having **i-ty,** or **i-tude,** or **er-y,** as the last two syllables, have the accent on the *antepenultimate* :—divérsity, beátitude, machínery.

* 6. DIVISION OF SYLLABLES.

In writing the division of a word should be, as far as possible, avoided.

Two vowels having distinct sounds may be separated :— *tri-al.*

One consonant placed between two vowels may be connected with the latter, if the former is *long* :—*pa-per.*

Two consonants placed between two vowels may be separated :—*man-ner.*

Where two vowels are separated by three consonants, *two* consonants may be connected with the latter vowel :— *doc-trine.*

A compound word may be divided into its parts. *Ex.* : *palm-tree.*

The rule ' that *prefixes* and *suffixes* may be separated,' cannot be understood until the student shall have acquired some knowledge of the structure of words. The following are examples of this rule :—' pre-fix,' ' post-pone,' ' mis-rule,' ' dark-ness,' ' improve-ment,' ' bond-age,' ' refer-ence,' ' departure,' ' qual-ity,' ' na-tion,' ' fool-ish,' ' heark-en,' ' pun-ish,' ' depart-ed,' ' depart-ing.' [*See* § **41.**]

CLASSIFICATION OF WORDS.

7. INTRODUCTION.

The second part of Grammar is called ETYMOLOGY, and, when strictly defined, means discourse respecting the original forms of words.

In Greek, **logos** = ' discourse ;' **etymon** = ' true origin of a word.'

Less strictly defined, Etymology is a part of Grammar including three divisions.

Of these the *first* gives a CLASSIFICATION OF WORDS considered as parts of speech, or with respect to their several uses in the construction of sentences.　To the *second* belongs the treatment of changes of form called INFLEXIONS.　The *third* treats of the DERIVATION and the COMPOSITION OF WORDS.

In the present treatise all the sections **7–40** belong to ETYMOLOGY.

As words must be classified with respect to their several uses in the construction of sentences, we must first know what a sentence is.

Every SENTENCE like that to which the letter **A** is here prefixed *tells something.*

A.—' Daylight appears.'

Here ' daylight' is a noun, or a name.　A name of anything that exists, or of which we have any notion, is in Grammar called a noun.　The word ' day' is a noun, and ' light' is a noun.　When placed together, as they are in ' daylight,' they make a compound word, which is also a noun.

The word ' appears' is a verb, which tells something of ' daylight.'　The verb is the word that *tells,* asserts, or declares something.

A is a complete sentence, though it contains only two words.　It is a *simple* sentence, not because it is short, but because it contains only *one verb.*　The noun is called the *subject,* because it is the word of which the verb, chiefly and in the first place, tells something.

Every sentence must contain a noun (or a word equivalent to a noun), and must contain a verb.　To each of these

two parts of speech a word may be added to define more closely the meaning.

B.—' Clear daylight suddenly appears.'

We speak of 'daylight' as of something having an independent existence. The appearance must have a cause; but to this we do not refer when we simply use the word 'daylight' as a noun. We speak of it as having an independent existence. But we do not, in the same way, employ the word ' clear.'

' Clear' is an attributive word, *belongs* to ' daylight,' and serves to define that noun.

Attributive words are called adjectives, because they are placed beside nouns, and *belong* to nouns.

The word ' clear' is an adjective, and ' bright' is another word of the same class.

' Suddenly' defines the verb 'appears.' The verb tells that an act takes place, and the word 'suddenly' defines the manner of the act. A word thus serving to define the act expressed by a verb is called an adverb.

An adverb may define an act with respect to *place* or to *time*. But we may think of an act as extending to a certain *degree*, as dependent on a *cause*, as done in a certain *manner*, or as attended with certain *circumstances*. In any one of these respects an adverb may define a verb. This is the chief use of the adverb; but it may serve also to define an adjective, and one adverb may define another. Adverbs define the uses of *attributive* words.

C.—' Clear daylight **bright-en-s** the stream.'

The form in which the verb ' brightens' is printed shows that it contains an adjective—' bright'—and is therefore an *attributive* word; but it is more than that, for it *tells* or asserts that an act takes place, and that the source or immediate cause of the act is ' daylight.'

The verb ' brightens' *combines an attribute with an assertion,* and, in meaning, is equivalent to the two words 'makes bright.'

A verb that combines an *attribute* with an *assertion* is called *a concrete verb.*

The *abstract* verb ' **be** ' is so called because it can assert nothing more than existence. The words ' *daylight is* ' can tell us nothing without the addition of an attributive word like ' *clear.*'

The importance of the distinction here made between the the *abstract* verb **be** and all *concrete* verbs will be shown in the ' Analysis of Sentences.'

A *concrete verb* is also called a *predicative verb.*

The two words 'appears' and 'brightens' are both verbs; but in the two sentences **A** and **C** the verbs have, in one respect, different uses. Each tells us that an act takes place; but the verb 'appears' concludes a sentence and tells nothing of any effect. The verb 'brightens' may be used in the same manner as when we say, 'The day brightens.' But it is not so used in the sentence **C**, where the word 'stream' follows.

The verb in **C** serves to express an act *that passes on and makes some change or transition in an object.*

The word 'brightens' is here called a *transitive verb.* The verb 'appears' is called *intransitive.*

The word 'the,' in its original meaning, is equivalent to 'that,' and 'that' may be used to define a noun, though not with respect to any inherent *quality.*

The word 'stream'—like the word 'daylight'—is a noun; but these two nouns have distinct uses in the sentence **C**. The first noun denotes the source of the act by which a change is made in the 'stream,' denoted by the second noun. The first noun is used as the Subject of the Sentence. The second noun is used as the Object following *a transitive verb.*

D.—' Clear daylight brightens the **wind-ing** stream.'

The form in which the adjective 'winding' is here printed shows that it belongs—with respect to its source—to the verb 'wind; but 'winding,' as used in **D**, is an attributive word, serving to define the noun 'stream.'

Many words ending in **ing** are used sometimes as nouns and sometimes as adjectives.

'Winding' is here used as an adjective.

In numerous cases we have no single word by which we can give to a noun the required definition. We therefore use two or three words, of which one is called a preposition, and two or three words placed together make *a phrase.*

E.—' Clear daylight brightens the winding stream *in the dale.*'

The last three words in the sentence **E** make a phrase, and ' *in* ' is the preposition.

The word ' dale ' is a noun, and, with respect to its use, is dependent on the preposition ' *in.*' We therefore call ' dale,' placed as we find it in **E**, *a dependent noun.* It serves neither as the subject nor as the object, but as part of *a prepositional phrase*, which is used to supply the want of a suitable adjective. With respect to its formation, it is called prepositional, but, with respect to its *use*, it is called an adjective phrase.

Many prepositional phrases are used as adverbs.

F.—'Daylight suddenly appears, and **it** brightens the winding stream in the dale.'

The word **it** is a pronoun, and serves to prevent a repetition of the noun 'daylight.' 'A pronoun is a word used instead of a noun.'

Two sentences—the first beginning with the noun 'daylight,' the second with the pronoun—are connected by the word 'and.' A word used to connect two sentences is called a conjunction.

Both Nouns and Pronouns are called *Substantive Words.* They denote things existing, or supposed to exist.

Adjectives and Adverbs are called *Attributive Words.*

The verb *combines an attribute with an assertion. Ex.:* 'bright-ens.'

The *chief words* are the Noun, the Pronoun, the Adjective, and the Verb. The other parts of speech—the Adverb, the Preposition, the Conjunction, and the Interjection—are sometimes called Particles.

With the *chief words*—without the aid of Particles—we can form sentences. **C** may serve as an example.

The elements of which sentences consist may be *expanded* with respect to their *forms.* Several words may be used *instead of a noun,* or instead of *an adjective.* But, with respect to their several *uses,* the parts of a sentence—whatever their forms may be—must serve as nouns, adjectives, verbs, and adverbs.

In writing or speaking of separate words, or syllables, or letters, they are treated as nouns.

Ex.: The word '**and**' serves to connect sentences, and sometimes connects words.

ion serves as the ending of many nouns.

a is a vowel.

In the following *notes on the parts of speech* no attempt is made to give complete definitions.

There are eight parts of speech :—

NOUN.	ADVERB.
PRONOUN.	PREPOSITION.
ADJECTIVE.	CONJUNCTION.
VERB.	INTERJECTION.

The first four are the Chief Words in Sentences ; the others are called Particles.

When English words are divided into *nine* classes, the two adjectives 'an' (or 'a') and 'the' are placed apart from other adjectives, and are called 'Articles.'

A NOUN is a word used as a name.

Any Noun may be made the Subject of a Sentence. No Sentence can be made without the aid of a Noun or a Pronoun.

A PRONOUN is a word used instead of a Noun.

Pronouns are too often and too carelessly used instead of Nouns.

A word that in one place stands *instead of a Noun* may, in another place, be used *with a Noun*, and is then called an Adjective.

AN ADJECTIVE is a word used to define a Noun.

An Adjective may be used to denote—

quality ;	*Ex.* :	*hard* rocks	order ;	*Ex.* :	*third* class
quantity	,,	*much* corn	identity	,,	*this* man
number	,,	*five* bells	possession	,,	*my* watch

Some writers define Adjectives as words added to Nouns, in order 'to denote their *qualities.*'

Other words that define Nouns—though not with respect to their *qualities*—have been called 'Adjective-Pronouns,' which (it is said) 'are of a mixed nature.' One name may be given to a word with respect to its *origin*, and another with respect to its *use* in a sentence ; but the two names should be kept apart. **My**—one of the words called 'Adjective-Pronouns'—is a form of **mîn**, which in **E.I.** is a Pronoun ; but in **M.E.** the word **my** is never 'used instead of a Noun.' [*See* § 9.]

A VERB is a word that, when rightly placed in connexion with a Noun or a Pronoun, tells something.

Every Concrete Verb (like 'brighten') tells something that is distinct. The Abstract Verb **be** asserts nothing more than existence.

AN ADVERB is a word used to define an act expressed by a Verb.

This is the chief use of the Adverb ; but it may also serve to define an Adjective or an Adverb.

A PREPOSITION is a word placed before a Noun or a Pronoun, to show its relation to some preceding word.

A CONJUNCTION is a word that connects with each other two sentences, or two phrases, or two words.

AN INTERJECTION is a word used to express some emotion. *Ex.* : ' Oh ! '

Parsing shows the parts of speech of which a given sentence consists.

In the simplest mode of Parsing, the words in a given sentence are classified with respect to *their several uses.* An example is appended :—

Classify the words used in the following sentences :—' The clear light of sunrise shines over the ridge of the mountain, and brightens the rippling streams in the valley. They glitter in the radiance of the morning.'

Classification.

NOUNS.—' Light,' ' sunrise,' ' ridge,' ' mountain,' ' streams,' ' valley,' ' radiance,' ' morning.'   PRONOUN.—' They.'

ADJECTIVES.—' The,' ' clear,' ' rippling.'

VERBS.—' Shines,' ' brightens,' ' glitter.'

PREPOSITIONS.—' Of,' ' over,' ' in.'

CONJUNCTION.—' And.'

8. NOUNS.

The two main divisions of Nouns are called Concrete and Abstract.

CONCRETE NOUNS are names of real objects, including persons, animals, plants, and things called inanimate. *Ex.* : ' man,' ' sailor,' ' lion,' ' tree,' ' rose,' ' rock,' ' clay,' ' water.'

ABSTRACT NOUNS are names of general notions. *Ex.* : ' truth,' ' justice,' ' whiteness.'

Old English Nouns include a large number of concrete nouns, and as almost all the pronouns and the particles in our language and numerous adjectives and verbs belong to Old English, we can write and speak of realities, or the objects of sense, and generally of any common affairs of life, without using any words borrowed from Latin. The following quotation, which does not contain one word bor-

rowed from Latin or from French, may be given as an example :—' The Englishman's herds, still grazing in his fields and meadows, gave him milk and butter, meat and wool ; the herdsman watched them in the spring and summer; the ploughman drew his furrows; the reaper plied his scythe, piled up sheaves, and hauled his wheat, oats, and rye to the barn.'

Abstract Nouns in Old English were sometimes formed by the aid of the final syllables (or suffixes) **dôm, hâd, nes, scipe,** and others, of which modern forms are still used—'dom,' 'hood,' 'ness,' 'ship,' *etc.* But in general our Old English nouns are concrete, or serve as names of real objects, and our more convenient forms of abstract nouns are borrowed from Latin. [*See* § **40.**]

Concrete Nouns belong respectively to the following classes :—

Proper Names, or names appropriated to individuals, either persons or places :—' Harold,' ' Hastings.'

Class Names, or names common to many objects belonging to one kind :—' rock,' ' tree,' ' river,' ' man.'

Collective Names, or names of several or many objects, collected and viewed as a whole :—' crowd,' ' flock,' ' herd,' ' army.'

Names of Materials, or substances of which things are made :—' gold,' ' iron,' ' silver,' wool.'

Abstract Nouns belong respectively to the following classes :—

Names of Qualities, viewed apart from substances and existing only as notions :—' youth,' ' beauty,' ' kindness.'

Names of States, or modes of existence, and names of periods :—' rest,' ' life-time.'

Names of Actions, viewed apart from agents :— ' living,' ' growing,' ' growth.'

Verbal Nouns.—Many Verbal Nouns, or names of actions, have in **M.E.** the ending **ing,** which takes the place of **ende** and **inde,** or (in one dialect) **ande,** in **E.I.** and **E.II.** But many words having the ending **ing** are commonly used as adjectives. Nouns of this form are called Verbal Nouns, and adjectives having the same form are called Verbal Adjectives. Of the nouns ending in **ing** some represent

E.I. nouns formed from verbs, and having the ending **ung** or **ing**. Whatever its origin may be, a **M.E.** word having the ending **ing** is classified with respect to its uses in the construction of sentences, and is called respectively a noun or an adjective.

The following sentences contain examples of verbal nouns:—' *Walking* is good exercise.' ' He teaches *writing*.' ' You have won the prize for *drawing*.'

' *To write* ' is a verbal noun. *Ex.*: ' He is learning *to write*.'

VARIOUS USES OF ONE WORD.—A word mostly used as a noun may, without any change of form, be transferred to another class.

The transfer may be permanent, or may be occasional. Thus the noun **ceáp** (= a bargain) is obsolete, and ' cheap ' is an adjective ; but such words as ' gold ' and ' silver ' may be employed, sometimes as nouns, sometimes as adjectives.

Many words used as nouns are also used as verbs. *Ex.*: ' dawn,' ' hand,' ' land,' ' mind,' ' sail,' ' sound.'

A word mostly serving as a noun takes sometimes the place of an adverb. *Ex.*: ' He went *home*.'

An abstract noun may be made concrete. *Ex.*: ' This is a fine *building* ' (*i.e.* a house).

A proper noun may be made common. *Ex.*: ' He is not *a Milton* ' (*i.e.* a poet like Milton).

A common noun may become a proper noun. *Ex.*: ' The Prince ' (of Wales being understood).

9. PRONOUNS.

* PRONOUNS are words of which *the original forms* belong to **E.I.**

In some examples these forms have been changed more or less, as the following table may show. Some variations of forms belonging to **E.II.** are placed in curves.

E.I.	E.II.	M.E.
ic	ic (ich, I)	*I*
me	me	*me*
we	we	*we*
ûs	us	*us*
þu	þu (þou)	*thou*
þe	þe	*thee*
ge	ȝe (ye, yee)	*ye*

E.I.	E.II.	M.E.
eów	eow (ow, yon)	*you*
he	he (a)	*he*
hine	hine (him)	*him*
heó	heo (scho, she)	*she*
hire	hire (hir)	*her*
hit	hit (hyt)	*it*
þâ	þa (þei, thaie)	*they*
mîn	min (mine)	*mine (my)*
ûre	ure (oure)	*our*
þîn	þin (þine)	*thine (thy)*
eówer	euwer (youre)	*your*
þâra	þare (þeire)	*their*
þe (þat)	þe (þat)	*the, that*
hwâ	wha (who)	*who*
hwone	hwon (wham, whom)	*whom*
sum	sum (som)	*some*
feáwe	feawe (fewe)	*few*
ænig	æniȝ (ani, oni)	*any*
ælc	ilk (elch, æch)	*each*
æȝðer	æiðer (ather, either)	*either*
naðer	nather (neither)	*neither*

The general likeness of pronominal forms in **E.I.** and **M.E.** is made evident by the table. But while the words remain, their uses have, in many instances, been changed. The words 'mine' and 'thine' are still used as pronouns (or *instead of nouns*), but only to denote possession. The words 'like *thine*' now mean 'like something belonging to thee,' as when we say 'kindness like *thine*.' But in **E.I.** the words þîn gelica = 'like thee,' or 'like thyself.'

In **M.E.** the words 'my,' 'thy,' 'her,' 'our,' and 'their' are always used *with nouns* (or as *adjectives*), and for possessive pronouns the words 'mine,' 'hers,' 'ours,' and 'theirs' are substituted.

In **M.E.** 'who' is used in asking questions; but it is also used as a *relative* pronoun, and often takes the place of the older word þe (= 'that'), which in **E.I.** served as a demonstrative pronoun, and also to supply the want of a distinct relative form.

Variations of uses in Pronouns have arisen from the vague nature of the words so named. While they are used as *substitutes* for nouns, they serve also to some extent *to define nouns*, though not with respect to quality. Pronouns, like nouns, denote persons and things. But words used as

Pronouns (such as 'this' and 'that') are to some extent like adjectives, and serve to define or point out nouns.

The position of some Pronouns, thus placed between two other parts of speech, has given rise to the name 'ADJECTIVE-PRONOUNS,' which has been employed to indicate, at once, the original forms and the modern uses of such words as 'my,' 'your,' and 'their.'

Some Pronouns have become more and more like nouns; others have been virtually transferred to the class of adjectives. The general result of the process is that several words—such as 'my,' 'thy,' 'her,' 'our,' 'your,' and 'their'—may still be called pronouns,' if we are speaking of their *origin* and their *forms*. But the same words, when considered with reference to their *uses*, in the construction of sentences, must be called Adjectives; for they are always connected with nouns, and serve to make more definite the meanings of nouns. In the words 'your book,' '*your*' tells nothing of any *quality* belonging to the book, but serves, nevertheless, to define or limit the meaning of the word 'book.' '*Your*' is, with respect to origin, a pronoun, but in **M.E.** is always used as an adjective.

PRONOUNS are divided into six classes :—

Personal Pronouns are used instead of names of persons. *Ex.*: 'he,' 'you,' 'they.'

Possessive Pronouns are used instead of names of owners. *Ex.*: 'ours,' 'yours,' 'theirs.'

Demonstrative Pronouns point out persons, *etc. Ex.*: 'this,' 'that,' 'these,' 'those.'

Interrogative Pronouns are used in asking questions. *Ex.*: 'who?' 'which?' 'what?'

Relative Pronouns define preceding nouns and connect sentences. *Ex.*: 'who,' 'which,' 'that.'

Indefinite Pronouns are more correctly described as *comparatively indefinite*. Nearly all the words of this class are used sometimes *instead of nouns* and *sometimes* with nouns following. *Ex.*: 'some,' 'few,' 'each,' 'either,' 'neither.'

PERSONAL PRONOUNS have forms appropriate to the *First Person*—the person who is speaking of himself alone, or of himself as one of two or more :—' I,' 'me,' 'we' 'us,' 'myself,' 'ourselves.'

The forms for the *Second Person* are appropriate to the person or the persons spoken to :—'thou,' 'thee,' 'ye,' 'you,' 'thyself,' 'yourselves.'

The forms for the *Third Person* are respectively used in speaking *of* a person, or of two or more persons, or in speaking of any object, or of several objects :—'he,' 'him,' 'she,' 'her,' 'it,' 'they,' 'them,' 'himself,' 'herself,' 'itself,' 'themselves.'

It may for a moment seem incorrect to place '*it*' with personal pronouns ; but 'it' is often used to denote persons. *Ex.* : 'It is *I.*' The uses of this pronoun ('*it*') are extensive, as will be shown in Syntax. 'It' often denotes an unnamed agent, or agency, as when we say 'It rains,' or ' It was freezing last night.' In many sentences the pronoun '*it*' serves to *introduce* a noun. *Ex.* : ' It is the *rain* that makes the grass grow.'

The compound personal pronouns—'myself,' ' thyself,' ' himself'—are formed by adding ' *self*' (an adjective in **E.I.**) to a pronoun, in order to give more force to its meaning, or to denote that the act expressed by a verb takes effect on the agent. *Ex.* : ' He himself stepped forward, and he defended himself.'

The word ' *self*' is frequently and correctly used as a noun. *Ex.* : ' To thine own self be true !' (SHAKESPEARE.)

POSSESSIVE PRONOUNS have some forms (*a*) *always* used instead of nouns, and others (*b*) *sometimes* used instead of nouns.

Ex. (*a*): 'hers,' 'ours,' 'yours,' 'theirs,' are used *instead of* nouns.

Ex. (*b*): ' mine,' 'thine,' his,' are sometimes used *instead of* nouns, and are sometimes used *with* nouns.

The words ' my,' ' thy,' ' her,' ' our,' ' your,' ' their,' are all modern forms of **E.I.** pronouns, but are now always used *with nouns.* Any one of these words may be followed by the adjective ' *own*,' which gives emphasis to the word denoting possession. The word ' *its* ' (which did not exist in **E.I.**) is here classified with the forms ' my,' ' thy,' ' our,' *etc.*

DEMONSTRATIVE PRONOUNS have the forms 'this,' 'that,' 'these,' 'those,' which are used sometimes *with* nouns and sometimes *instead of* nouns.

'*Yon*' and '*yonder*' are used as adjectives (mostly by writers of verse). 'Yonder' may be used as an adverb. In **E.I.** the form **geond** (= 'there' or 'through') served as an adverb, and as a preposition; but in **E.II.** the forms 'yone' and 'yond' are employed as adjectives, as 'yon' and 'yonder' are still used by modern authors, but mostly in verse.

INTERROGATIVE PRONOUNS have forms used *instead of* nouns, and others that may be used *with* nouns.

Ex. (*a*): ' who ?' ' whom ?' ' whoever ?'

Ex. (*b*): ' whose ?' ' which ?' ' what ?'

'*Whether*' (= which of two) is obsolete as an adjective, but serves as a pronoun. [*See* MATTH. xxi. 31; xxiii. 19, and ACTS i. 24.]

RELATIVE PRONOUNS have the forms 'who,' 'whose,' 'whom,' 'which,' 'that,' 'what.' The words 'as' and 'but' are sometimes used with a relative meaning.

'*Who*.' The extensive use of this relative pronoun is modern. The oldest relative pronoun is '*that*.' In **M.E.** '*who*' refers to persons; '*which*' to animals and inanimate objects; '*that*' to both personal and impersonal names. These distinct uses are modern.

'*Whose*,' the possessive form of '*who*,' is followed by a noun; but is found without a noun following in the BIBLE. (*Rom.* ix. 5.)

The rule, that '*whose*' must refer to persons, is not old, and is not observed in poetry.

Ex.: ' groves, *whose* shadows.' (SHAKESPEARE.)

'*Which*' in **E.II.** is freely employed with reference to persons, and is often preceded by the adjective '*the*.'

'*That*,' serving often as a relative pronoun, has not yet lost its original demonstrative meaning, but has often a definitive and restrictive use, by which it is made distinct from '*who*' and from '*which*.'

Ex. (*a*): 'Here comes *the* man *that* will tell us the truth.'

Ex. (*b*): ' Here comes *a* native, *who* may give us aid.'

Ex. (*c*): ' Here comes *a* native, *and he* may give us aid.'

In any sentence where the words '*and he*' may without

loss of meaning take the place of the relative pronoun, the definitive use of '*that*' is not required.

E.I. had no distinct forms for relative pronouns. The want was supplied in four ways :—**1.** By using with a relative meaning the demonstrative pronoun se, seó, þat (= 'that'). **2.** By using alone the pronoun þe (= 'that'). **3.** By placing þe before a personal pronoun. **4.** By placing þe after a demonstrative pronoun.

'*As*,' when it follows the word '*such*,' may have the use of a relative pronoun. *Ex.* : '*such* reading *as* was never read.' (POPE.)

'*But*' is sometimes used as in meaning equivalent to '*that*' . . . '*not*.'

> *Ex.* :　　'There's not the smallest orb
> 　　*But*, in his motion, like an angel sings.'—SHAKESPEARE.

Here the construction 'but . . . sings' = '*that* does *not* sing.'

'*What*' is, in meaning, equivalent to '*that which*.'

INDEFINITE PRONOUNS.—The following words, called 'indefinite pronouns,' are used sometimes *instead* of nouns, and sometimes *with* nouns following. In the latter case, these words should be called adjectives.

' All,' ' another,' ' any,' ' each,' ' either,' ' neither,' ' enough,' ' few,' ' many,' ' one,' ' several,' ' some,' ' such.'

' *Other* is mostly used as an adjective ; but ' *others* ' may take the place of a noun.

' *Each other* ' and ' *one another* ' are the forms placed after verbs intended to denote *reciprocal* acts, or those acts in which the agent and the object change places.

The following words, sometimes classed with 'indefinite pronouns,' are used as nouns, or instead of nouns :— ' aught' (or ' ought'), ' naught' (or ' nought '), ' none,' ' nobody,' ' nothing.'

10. ADJECTIVES.

Adjectives are words used to define Nouns with respect to quality, quantity, number, order, identity, and possession.

Some Adjectives are *comparatively Indefinite*. *Ex.*: ' *several* persons,' ' *any* person.'

The adjective '*several*' is not definite like the numeral adjective '*five.*'

QUALITIES ascribed to natural objects are denoted by such adjectives as ' hard,' ' hot,' ' cold,' ' bright,' ' swift.'

Qualities ascribed to persons are denoted by such adjectives as ' generous,' ' truthful,' ' faithful.'

One adjective may serve to denote either a natural or a moral quality. *Ex.*: ' hard,' ' cold,' ' firm,' ' steady,' ' good,' ' bad.'

QUANTITY, without any exact definition, is denoted by such adjectives as ' much,' ' little,' ' more,' ' less.'

NUMBERS are denoted by the adjectives called NUMERAL, which may be divided into three classes: *Cardinal Numerals*, *Ordinal Numerals*, and *Multiple Numerals*.

Cardinal Numerals show how many objects are named. *Ex.*: ' *two* roses,' ' *five* bells,' ' *twenty* men.'

* In the appended table many variations of form found in **E.II.** are omitted.

	E.I.	E.II.	M.E.
1.	ân	an, on, one	*one*
2.	twegen (twâ)	twein, twei, two	*two* (' twain ' is obsolete)
3.	þrî	þreo, þre	*three*
4.	feówer	fower, four	*four*
5.	fîf	fif, five	*five*
6.	six	syxe, sexe	*six*
7.	seofon	seoven, seven	*seven*
8.	eahta	ehte, aght	*eight*
9.	nigon	nihen, niene	*nine*
10.	tên	tene, ten	*ten*
11.	endlif	elleve, ellevene	*eleven*
12.	twelf	twelf, tweolve	*twelve*
13.	þreótŷne	þrettene	*thirteen*
14.	feówertŷne	fourtene	*fourteen*
15.	fîftŷne	fiftene	*fifteen*
16.	sixtŷne	sextene	*sixteen*
17.	seofontŷne	seoventene	*seventeen*
18.	eahtatŷne	ahtene	*eighteen*

	E.I.	E.II.	M.E.
19.	nigontŷne	neȝentene	*nineteen*
20.	twêntig	twenti	*twenty*
30.	þrîtig	thretty	*thirty*
40.	feówertig	fowerti	*forty*
50.	fîftig	fifti	*fifty*
60.	sixtig	sixti	*sixty*
70.	seofontig	seoventi	*seventy*
80.	eahtatig	eiȝti	*eighty*
90.	nigontig	ninti	*ninety*

The words 'score,' 'hundred,' 'thousand,' are nouns; 'million,' 'billion,' 'trillion,' *etc.*, are nouns borrowed from French.

The noun 'score' takes **s** to make a plural form, when no numeral precedes; but, when following a numeral, 'score' requires no change.

Ex.: 'You may count them *by scores*.' '*Threescore* years.'

Ordinal Numerals serve to show the *order* of parts belonging to a series. *Ex.*: 'The *fifth* chapter in the *second* book.'

English ordinal forms are mostly derived from the cardinal by adding **th,** pronounced as in '*thin.*' '*Second*' is a word borrowed from French.

In giving names to fractions (in arithmetic) ordinal numerals serve as nouns. *Ex.*: 'Two *thirds* of three *fourths* = one half.'

* In the appended table some variations found in **E.II.** are omitted.

	E.I.	E.II.	M.E.
1.	fyrsta	firste	*first*
2.	oðer	oþer, seconde	*second*
3.	þridda	þirde	*third*
4.	feórda	fowrthe	*fourth*
5.	fîfta	fifte	*fifth*
6.	sixta	sixte	*sixth*
7.	seofôða	sevenþe (*etc.*)	*seventh*
8.	eahtôða	eghte, aȝtþe	*eighth*
9.	nigôða	ninþe (*etc.*)	*ninth*
10.	teôða	teonþe, tenþe	*tenth*
11.	êndlyfta	endlefte, elevenþe	*eleventh*
12.	twelfta	tweolfte, twelfthe	*twelfth*
13.	preótteôða	þrettende (*etc.*)	*thirteenth*

	E.I.	E.II.	M.E.
14.	feówerteóða	fourteþe (*etc.*)	*fourteenth*
15.	fifteôða	fifteþe (*etc.*)	*fifteenth*
16.	sixteôða	sixteþe (*etc.*)	*sixteenth*
17.	seofonteóða	seventiþe	*seventeenth*
18.	eahtateóða	eightetethe	*eighteenth*
19.	nigonteóða	neoȝenteoþe	*nineteenth*
20.	twêntugôða	twentiþe	*twentieth*
30.	þrittigôða	þrittiþe	*thirtieth*

A Multiple Numeral serves to define a complex whole, with respect to the number of its parts. (*Ex.* I.)

A Multiple Numeral may serve as an adverb to denote a rate of increase. (*Ex.* II.)

Ex. (I.) : ' A threefold cord.' (II.) : ' Other seeds brought forth fruit . . . some sixtyfold, some thirtyfold.'

A Multiple Numeral is formed by adding the syllable **fold** to an English stem, or **ble** or **ple** to a Latin stem. *Ex.* : 'twofold,' 'threefold,' 'double,' 'triple' (or ' treble '), ' fourfold,' ' quadruple.'

IDENTITY is denoted by the demonstrative adjectives, ' this,' ' that,' ' these,' ' those,' and ' the.'

' This' and 'that,' with their plural forms 'these' and ' those,' are often used to define nouns, and are also used as Pronouns, or *instead of nouns*. The so-called ' definite article ' '*the*' often serves as a weakened expression for '*that*,' and when followed by the word '*same*' is clearly demonstrative. The demonstrative adjectives ' yon' and ' yonder' are mostly used in poetry.

The form of the ' definite article ' belongs to þe, which in E.I. served as a substitute for the demonstrative pronoun se. The neuter form þat was in E.II. used as a demonstrative adjective.

POSSESSION is denoted by the words ' my,' ' thy,' ' her,' ' its,' ' our,' ' your,' ' their,' which are always used *with nouns*, and by ' mine,' ' thine,' and ' his,' which may be used either as adjectives or as pronouns.

The adjective ' own' following a possessive adjective serves to strengthen its meaning.

INDEFINITE ADJECTIVES.—Of the following words all—

except two—may be used as pronouns :—'all,' '*an*' (or '*a*'), 'another,' 'any,' 'each,' 'either,' 'neither,' 'enough,' '*every*,' 'few,' 'many,' 'several,' 'some,' 'such.'

The two words not used as pronouns are '*an*' (or '*a*') and '*every*.'

'**An**' (called 'the indefinite article') is changed to '*a*' before a consonant, and before words apparently beginning with the vowels *o* and *u*, but having the initial consonant sounds of *w* and *y*. *Ex.*: 'a book,' 'a house,' 'such a *one*,' '*a union*.'

'*An*'—identical with the **E.I.** numeral ân (= one)—was in **E.II.** sometimes reduced to the form **o**, while retaining its original meaning. (*Ex.* I.)

In **E.II.** the word '*everich*' ('every,' *etc.*) was sometimes used as a pronoun. (*Ex.* II.) In **M.E.** 'every' is always used as an adjective. (*Ex.* III.)

Ex. I. 'Of o wil' (= of one will). 'Of o body' (= of *one* body).

Ex. II. 'That *every* schuld an hundred knightes bring.' (Chaucer.)

Ex. III. 'Every tree is refreshed by the rain.'

Verbal Adjectives.—Forms of verbs called Participles, having the endings **ing, ed, en,** *etc.*, are often used as Adjectives, and are sometimes placed before nouns. *Ex.*: 'a persevering man,' 'furnished rooms,' 'well-bound volumes,' 'a broken vow,' 'a forgotten promise.'

It is not said that *any* participle may be treated as an adjective and placed before a noun. In placing participles, respect must be paid to usage. We say 'the parcel was *brought*;' 'the news was *heard* and *believed*.' But these participles (printed in Italic) are seldom or never placed before nouns.

It must not be supposed that all adjectives ending in **ed** are verbal forms. In some compound words, nouns are converted into adjectives by the addition of the ending **ed**. *Ex.*: 'high-mindèd,' 'open-heartèd.'

Various Uses.—Some words that serve as adjectives may, without any change of form, serve also as nouns. *Ex.*: 'the English,' 'the Chinese,' 'the rich,' 'the poor,' 'the village green.'

Some adjectives are, by adding **s**, changed to nouns in the plural number. *Ex.* : ' greens,' ' natives,' ' mortals.'

Some words often serving as adjectives serve also as verbs. *Ex.* : ' level,' open,' ' warm.'

Some words are, without change of form, employed either as adjectives or as adverbs. *Ex.* : ' late,' ' long,' ' still.'

11. VERBS.

A VERB has already been defined as a word that, when rightly placed with a noun or pronoun, can tell, assert, or declare something.

This general definition has no reference to the abstract verb **be**. That must be considered apart from all other verbs, which are sometimes called ' concrete,' because they can assert something more than ' being ' or ' existence.' [*See* § **46**.]

AN INTRANSITIVE VERB denotes an act that does *not* pass on from the agent (or the cause), so as to affect an object. *Ex.* : ' The tree *falls*.' ' The man *calls* loudly.' ' The boy *sleeps*.'

A TRANSITIVE VERB denotes a transition of force, which may be real or supposed. *Ex.* : ' He *felled* the tree.' ' He *spoke* the word.'

A PASSIVE VERB denotes that the subject of which we speak receives or endures the effect of an act. *Ex.* : ' The tree was felled.'

AN IMPERSONAL VERB ascribes an act to some unknown or unnamed agent. *Ex.* : ' It rains.'

A Verb is used *reflexively* when it is placed between a subject and an object, both denoting the same person or thing. *Ex.* : ' He defended himself.'

A Verb denoting reciprocal action—in which subject and object are supposed to change places—is followed by the words ' each other,' or by ' one another.' *Ex.* : ' They help each other.'

VARIOUS USES.—A Verb usually called Intransitive, or Transitive, or Passive, may, by exceptional use, be transferred from one class to another.

A Verb usually INTRANSITIVE may be followed by an object.

Ex.: 'We have dreamed a dream.' (GEN. xl. 8.) 'Let me die the death of the righteous.' (NUMBERS xxiii. 10.) 'Lighten mine eyes, lest I sleep the sleep of death.' (Ps. xiii. 3.)

In these examples the objects are called *cognate*, because they are respectively like the predicates contained in the verbs.

But objects not '*cognate*' often follow verbs called 'INTRANSITIVE. *Ex.*: ' I could *weep* away *the life* of care that I have borne.' It is said of a ship, ' She *walks* the waters; ' of another, ' She *sails* the ocean;' and of another, ' She *swims* the sea.' Examples of this kind are numerous.

The INTRANSITIVE is used with a reflective meaning. *Ex.*: ' Flee thee away !' ' Fare thee well !'

The INTRANSITIVE is used with *the meaning* of the Passive. *Ex.*: ' This ivory *feels* smooth.' ' The table *moves*.' Followed by a preposition, the Intransitive takes the form as well as the meaning of the Passive. *Ex.*: ' His recovery is not *despaired of.*'

A Verb is called Impersonal when the action is ascribed to an unknown or unnamed agent; but the verb so called may be connected with a personal subject.

Ex.: ' It *rains*.' ' Upon the wicked He shall *rain* snares,' etc.

A verb called TRANSITIVE may be used without any reference to an object.

Ex.: ' Now I *see*.' (JOHN ix. 25.)

The verb ' *see* ' is used *intransitively* seven times in the chapter here referred to.

Numerous examples like the following are found in good authors :—' He *stole* away.' ' He *keeps* aloof.' ' Streams *unite* and form a river.'

The Passive Voice is sometimes used with a preposition, where we might expect to find a transitive verb. *Ex.*: ' My father was possessed of a small living in the Church.' (GOLDSMITH.)

The TRANSITIVE is often used with a Passive meaning. *Ex.*: ' Here is a house *to let*.' ' The book is hard to *read*.' ' He published a tract, but it did not *sell*.' ' This paragraph *reads* badly.' ' There is much *to admire* in this picture.'

Examples of this class are numerous. Such forms of expression are as old as the English language.

*12. ADVERBS.—FORMS.

The original forms of PARTICLES—including adverbs, prepositions, and conjunctions—are mostly found in **E.I.**

***Adverbs** have been formed from cases of adjectives and nouns, from the pronouns **he** (= he) þe (= that) and **hwâ?** (= who?), and by means of composition.

The following are Adverbs of which the formation in **E.I.** is not clearly known:—

E.I.	E.II.	M.E.
eft	eft	*aft* (a nautical word)
feor	fer	*far*
git	yet	*yet*
neáh	nygh	*nigh*
nû	now	*now*
oft	oft	*often*
wel	wel (*etc.*)	*well*

In **E.I.** many adverbs are formed by adding **e**, either to the stem of a simple adjective, or to a compound ending with **lîc** (= like). The ending **lîce**, after passing through the forms *liche, lich, lye, ly*, in **E.II.**, is permanently changed to **ly** in **M.E.**, and gives to numerous adjectives, of Roman and of English origin, an adverbial form.

Some words ending in **ly** are still used as adjectives—for example, ' goodly,' ' lovely,' and ' manly '—and one form serves often (especially in poetry) as an adjective and as an adverb. In **M.E.** the adverbial form has sometimes a distinct or special use, as the appended table shows. The special uses of some words ending in **ly** are indicated by Italic type.

The sign — shows that a distinct adverbial form either does not exist or is not preferred.

Adjective.	*Adverb.*	*Distinct Adverb.*
close	close ('came close')	{ ' *closely approach-ing* '
even	even (' he even said,' *etc.*)	' *evenly placed* '
fain (' was fain ')	fain (= gladly)	—
fast	fast	—
hard	hard ('rode hard ')	*hardly*

Adjective.	Adverb.	Distinct Adverb.
high	high ('soars high')	*highly*
last	last ('he came last')	*lastly* (=' to conclude')
late	late ('came late')	' *was lately here* '
short	short ('fell short')	*shortly* (= *soon*)
still (= quiet)	still ('you still trust,' etc.)	*quietly*
straight ('is the gate')	straight ('went straight')	*straightly* (=*strictly*)
fair	fair	fairly
light	light	lightly
loud	loud	loudly
plain	plain	plainly
scarce	scarce	scarcely
sore	sore	sorely
sweet	sweet	sweetly

For all the words following ' *straight*,' the use of a distinct adverbial form seems preferable, though no special meaning belongs to the ending **ly**.

The suffix **ly** makes adverbs of ordinal adjectives, and **ce** makes adverbs of the numerals *one, two, three.*

Ex. : 'firstly,' 'thirdly,' 'once,' 'twice,' 'thrice.'

Of several adverbs the original forms are cases of nouns in **E.I.** But hardly a trace of the genitive case remains in **M.E.**, except, perhaps, in the word 'needs,' and in the compounds 'sideways,' 'lengthways,' and 'now-a-days.'

The following are examples of adverbs that were originally accusative cases of nouns in **E.I.** :—'aye' (= ever), 'cheap' (from **ceáp**, a bargain), 'north,' 'south,' 'east,' 'west,' 'back,' 'home.'

Pronominal Adverbs, of which several serve to define actions with respect to place and time, have been formed from the **E.I.** pronouns :—**he** (= he), the demonstrative þe (*Fem.* **seó**, *Neut.* þæt), and the interrogative **hwâ** ? (= who ?)

The following belong to **he** :—

E.I.	E.II.	M.E.
hêr	her (here)	*here*
hider	hider	*hither*
heonan	heonne (henne)	*hence*

The following belong to þe (= that) :—

E.I.	E.II.	M.E.
þâr	þar (þere)	*there*
þider	þider	*thither*
þanan	þanne	*thence*
þanne	þanne (þenne)	*then* (and *than*)
þus	þus	*thus*

The following belong to **hwâ** :—

E.I.	E.II.	M.E.
hwâr	hwar (hwer)	*where*
hwider	hwider (whedir)	*whether*
hwanan	whanne (whenne)	*whence*
hwanne	hwenne (*etc.*)	*when*
hwŷ ?	why ?	*why ?*
hû ?	how ?	*how ?*

Compound Adverbs.—Of these many now obsolete are found in **E.II.** Of those still employed some are formed by connecting a *noun* with one of the prepositions in the appended list.

Prepositions.	*Compound Adverbs.*
a (for **on**)	*abed, abreast, away ; abaft, aboard, ashore, astern*
be (for **by**)	*betimes*
ere	*erewhile* (inverted in *while-ere*)
for	*forsooth*
out	*outdoors*
over	*overboard*
per (Latin)	*perhaps*
to	*to-night, to-day*

Other compound adverbs are formed by connecting an *adjective* with **a**, which in composition may represent either **on** or **of**, and serves as the prefix placed before the numeral **ân** (= one) in *anón*. In *along* **a** takes the place of **and** in **andlong** (a preposition).

Other compound adverbs are formed by connecting pronominal adverbs with prepositions, as in the examples 'herein,' 'hereafter,' 'hitherto,' 'therein,' 'thereupon,' and 'wherefore.'

The apparently simple forms of the adverbs **yes** and **not** are contracted compounds. **Yes** = **ge-se**, which = **se** ('it may be ') *strengthened* by the prefix **ge**, which here = ' surely.' **Not** is a contracted form of the words—**ne-â-wiht** or (in later

forms) '*not-a-whit.*' Hence, by elision and contraction, came the form '*na-wiht*' = '*nawt,*' and finally = '*not.*' The old word '**wiht**' had several vague meanings, of which one = '*any living creature.*'

'*Yea*' is an emphatic form of $\hat{a}$ = '*ay*' = ever. '*Verily*' (= truly) is used in the New Testament, but is otherwise obsolete. '*Forsooth*' (= for truth) was an earnest affirmative in **E.II.**, but is now used only in irony. '*No,*' '*nay,*' '*never,*' are (like '*not*') compounds of **ne**, a particle which in **E.I.** was sometimes used alone, but was often strengthened by another expression, and was followed by a second negative. It is understood that, in **M.E.**, 'two negatives, having reference to one verb, are useless,' or 'destroy each other.' But there was no such rule in **E.I.**

ADVERBS.—USES.

ADVERBS serve chiefly to define the meanings of verbs, and serve also to make more definite the meanings of adjectives and adverbs.

Ex.: 'He *never* speaks *falsely.*' His style is '*very* clear.' 'He writes *very well.*'

Adverbs, classified with respect to their uses, have the following names :—

Names.	*Examples.*
Adverbs of *Quality*	'earnestly,' 'truly,' wisely.'
,, *Quantity*	'greatly,' 'plentifully,' 'wholly.'
,, *Order*	'firstly,' 'secondly,' 'thirdly.'
,, *Place*	'here,' 'there,' 'where,' 'ashore.'
,, *Time*	'now,' 'then,' 'lately.'
,, *Affirmation*	'yes,' 'truly,' 'surely.'
,, *Negation*	'no,' 'not,' 'never.'
,, *Doubt*	'perhaps,' 'possibly.'

The preceding table is not given as complete. A complete and logical Classification of Adverbs would be very extensive.

Many Adverbs, of which the original forms are adjectives of quality and quantity, have the ending **ly.**

Examples.

Adverbs of Quality : ' clearly,' ' obscurely,' ' swiftly,' ' slowly.'

Adverbs of Quantity : ' greatly,' ' hardly,' ' nearly,' ' wholly.'

Adverbs are formed by adding **ly** to words ending in **ing**. *Ex.* : ' exceedingly.'

Of many *adjectives* ending in **ly** a few remain. *Ex.* : ' goodly,' ' manly,' ' lovely,' ' heavenly.' These words should not be used as adverbs.

Some words ending in **ly** serve as adjectives and as adverbs. *Ex.* : ' daily,' ' weekly,' ' monthly,' ' yearly.'

Several words not ending in **ly** serve, without any change of form, as adjectives and as adverbs. *Ex.* : ' close,' ' hard,' ' last,' ' late,' ' long.'

In **E.I.** and partly in **E.II**. a final **e** served to make adverbs distinct from adjectives ; but in **M.E.** the final **e** mostly disappears, and thus the adjective and the adverb have the same form, as the appended examples show :—

E.I.— deóre, deópe, efne, hearde, lange, rihte, stille.
M.E.—dear, deep, even, hard, long, right, still.

Adverbs derived from numeral adjectives serve to denote—

Order.—*Ex.* : ' firstly,' ' secondly,' ' thirdly.'

Rates of Increase. — *Ex.* : ' threefold,' ' fourfold,' ' thirtyfold.'

Adverbs of Place may serve to denote—

Rest in a place. *Ex.* : ' here,' ' there,' ' where.'

Motion toward a place. *Ex.* : ' hither,' ' thither,' ' forward.'

Motion from a place. *Ex.* : ' hence,' ' thence,' ' out,' ' away.'

Some Adverbs of Place have forms borrowed from nouns. *Ex.* : ' north,' ' south,' ' east,' ' west,' ' back,' ' home.'

Particles often used as Prepositions serve also as Adverbs of Place. *Ex.* : ' Come *on* ! '

The particle, if placed before a noun to show its relation to some preceding word, is called a preposition. *Ex.*: 'He stood *on* the bridge.'

Several *Compound Adverbs*—formed by placing a Preposition before a Noun—serve as *Adverbs of Place*. *Ex.*: 'aboard,' 'ashore' (a = on), 'overboard.'

Adverbs of Time may serve to denote—

The Present. *Ex.*: 'now,' 'to-day,' 'hitherto.'

The Past. *Ex.*: 'then,' 'yesterday,' 'lately,' 'of yore' (= years ago).

The Future. *Ex.*: 'soon,' 'to-morrow,' 'hereafter,' 'then.'

A Point of Time. *Ex.*: 'now,' 'then' (Past or Future), 'soon.'

Duration. *Ex.*: 'still,' 'ever,' 'always,' 'aye.'

Repetition. *Ex.*: 'again,' 'often,' 'seldom,' 'daily.'

Adverbs of Affirmation have the forms—'yes,' 'ay,' 'yea' 'truly,' 'surely,' 'certainly,' 'indeed,' *etc.*

Adverbs of Negation have the forms—'no,' 'nay,' 'never,' 'not.'

*13. PREPOSITIONS.—FORMS.

13. Prepositions are divided, with respect to their *forms*, into two classes—*Simple* and *Compound*. *Ex.*: The word 'at' is simple, but 'with-out' is made of two words.

Among simple prepositions the following are called original, because their derivation from other words *in English* is not known :—

E.I.	E.II.	M.E.
at	at	*at*
bî	bi (by, be)	*by*
for	for	*for*
fram	fram (from, fro)	*from*
in	in (i)	*in*
of (af)	of (af, o')	*of* (*off*, adverb)
on (an)	on (an)	*on*
—	til (till)	*till*
tô	to	*to* (*too*, adverb)
up	up	*up*
ƿið	with	*with*

The following are derivative prepositions :—

E.I.	E.II.	M.E.
after	after (efter, *etc.*)	*after*
ær	ær (ar, or)	*ere* (in verse)
ofer	over	*over*
—	sin (sithens)	*since*
þurh	þurgh (þorow)	*through*
under	under	*under*

Compound Prepositions have the three forms—Prep. + Particle; Prep. + Noun; Prep. + Adjective.

The following are formed from Particles :—

E.I.	E.II.	M.E.
âbûtan	abuten	*about*
on-ufan	abuven (above)	*above*
beforan	beforen (before)	*before*
behindan	behinde	*behind*
beneoðan	bynethe	*beneath*
begeondan	beȝonde	*beyond*
bûtan	buten (boute)	*but* (= except)
intô	into (intil)	*into*
—	þurhut (thorgheout)	*throughout*
underneoðan	undernethe	*underneath*
—	onto (ontil)	*unto* (until)
uppan	upon (upo)	*upon*
wiðinnan	withinne	*within*
wiðûtan	withoute (*etc.*)	*without*

The following compounds are formed of particles and nouns. In '*down*' the prefix a has been cast off :—

E.I.	E.II.	M.E.
âdûne	adoun (doun)	*down*
ongên	agein (ayenst)	*against*
on-middan	amidde (in middes)	*amid* (*amidst*)
gemang on-mang }	imang (among)	*among* (*amongst*)
be-sîdan	bi syde (bysydes)	*beside* (*besides*)

The following are compounds of particles and adjectives :—

E.I.	E.II.	M.E.
andlong	endlang (alang)	*along*
—	of lah, alowe (*adverbs*)	*below*
bitweón	atwene, bitwene	*between*
betweox	atwix, betwix	*betwixt*
tôweardes	to . . . wardes	*toward* (*towards*)

Near serves as a preposition, as **neáh** served in **E.I.**

Among prepositions found in **E.II.**, but now obsolete, may be named ' **mid** ' (= *with*) and ' **anént** ' (from **E.I.**, **on efen**), of which the *first* meaning = opposite, and the *second* = respecting. With the latter meaning, the word is still used in Scotland.

Per (Latin) is used in commercial arithmetic.

Sans (Old French = without), though used by SHAKE-SPEARE, is obsolete.

Across now mostly takes the place of *athwart*, from **on þweorh**, an adverb in **E.I.**

PREPOSITIONS.—USES.

PREPOSITIONS are words placed before nouns and pro-nouns, to show their relations to preceding words.

Ex. I.: 'We went into the field.' '*Into*' shows a relation of '*field*' and '*went*.'

Ex. II.: 'He is a man of honour.' '*Of*' shows a relation of '*honour*' and '*man*.'

Ex. III.: 'Sacred to the memory,' *etc*. '*To*' shows a relation of '*memory*' and '*sacred*.'

Prepositions, with nouns following, form *phrases*, of which some serve as adjectives, others as adverbs. *Ex.* I.: 'He is a man of *honour*' = 'he is an *honourable* man.' *Ex.* II.: 'He writes *with great care*' = 'he writes *very carefully*.'

Prepositions may serve to denote—

Place. *Ex.*: 'at the gate;' 'in the town.'

Time. *Ex.*: 'for a week;' 'on that day.'

Agency, *etc*. *Ex.*: 'made by M.;' 'written by N.'

Means, *etc*. *Ex.*: 'driven on by a gale;' 'cut with a sword.'

A Cause. *Ex.*: 'reproved for disobedience.'

A Purpose. *Ex.*: 'the Sabbath was made for man.'

Some Prepositions retain their primary meanings, and serve mostly to denote relations of place. *Ex.*: 'above,' 'along,' 'around,' 'beneath,' 'beyond.'

Other Prepositions are versatile with respect to their uses. A few examples are appended :—

At.—At the gate—call at a house—at a time appointed—at least—at rest—at work—to aim at—to bark at—to glance at —to set at nought—to arrive at—glad at heart—he laughs at—he lives at Thorpe (a village).

After.—' After six days '—' longing after immortality.'

About.—' We walked about the town '—' about that time ' —' about a foot long '—' tell us all about it.'

By.—' He sat by the fire '—' the book was written by M.' —' measure your wishes by your means '—' this colour is not seen by candle-light.'

For.—For some time—provisions for a month—food for children—the ship sailed for New York—we will wait for him —for your sake—we took him for a friend—sold for five shillings—change for a crown—destined for—qualified for— he longs for—we pray for—I will not answer for him—he takes fruit for breakfast.

In.—In the field—in the space—in the course of time—in that year—he lives in London—clothed in fine linen—rich in minerals—set in order—included in the list—to bear in mind —to confide in—have confidence in—it is not in his power— he acts in defiance of—in vain—in memory of M.

Of.—He is a native of France—the home of—the court of France—the works of SPENSER—the expedition of RALEIGH— his love of poetry—of course—on account of—ignorant of— full of—out of fashion—beware of the men—repent of—accused of—made of—deprived of—a man of honour—I shall think of you—the bravest of the brave.

On.—On this side of the case—on this theme (or subject) —on your honour.

To.—It was given to M.—to buy corn—with regard to— subject to—to his honour let it be said—' sacred to the memory '—' when he came to himself '—reduced to despair— they burn the wood to charcoal.

Upon.—' Meditate upon these things '—' they dwell upon their own merit.'

With.—Mr. Smith was there with his sons—crowned with a garland—with our swords we defend our homes—land covered with thistles—an estate encumbered with debts— enriched with—corresponding with—endowed with—we cannot cope with him—fed with—replete with—blending with— he sympathized with them.

Prepositions have been divided, with respect to their forms, into two classes—Simple and Compound.

The following are Simple, and are also called Primi-

tive, because their derivation from other forms is not
clearly known :—'at,' 'by,' 'for,' 'from,' 'in,' 'on,' 'of,'
'till,' 'to,' 'up,' 'with.'

The following are compounds of particles :—'above,'
'about,' 'before,' 'behind,' 'beneath,' 'beyond,' 'but,'
'into,' 'throughout,' 'until,' 'upon,' 'within,' 'without.'

The following are compounds of particles and nouns :—
'across,' 'against,' 'among,' 'beside' (or 'besides').

The following are compounds of particles and adjec-
tives :—'along,' 'amid,' 'around,' 'athwart,' 'below,' 'be-
tween,' 'toward' (or 'towards').

*14. CONJUNCTIONS.—FORMS.

Some Adverbs and some Prepositions are used as
Conjunctions.

Words more distinctly serving to connect sentences are
here noticed ; *firstly*, with respect to *origin* and *composition*.
Their *forms* are mostly found in **E.I.** The sign + shows
that words having *like forms* in **E.I.** and **M.E.** have *different
uses.*

E.I.	E.II.	M.E.
and	and (ant, an)	*and*
ær þe	er (ar, or)	*ere* (used in verse)
elles	elles	*else*
gif	yef (if)	*if*
bûtan	wiþouten	*except*
ac	'ac,' 'oc'	*but*
þê las	leste (les)	*lest*
swâ +	so (by so)	*so*
aðor	oðer (or)	*or,*
þonne	þanne (þan)	*than*
þeâh	þah (þoh, *etc.*)	*though* (or *although*)
þâ hwîle	whiles	*while* (or *whilst*)
ealswâ	alswa (also, als)	*also, as*
hwîl	the while	*meanwhile*
for þam þe	for (= because)	*for* (= *because*)
þæt (*pron.*)	that (*conj.*)	*that*
—	by e cause þat	*because*
mâra + ofer	moreover	*moreover*
nâ þê las	naþeles	*nevertheless*
—	therfore	*therefore*

E.I.	E.II.	M.E.
þærwið	therewithal	*therewith*
—	less	*unless*
hwaðer	whether (wher)	*whether*

Some Conjunctions (called *correlative*) consist of two words placed apart, as in the examples appended. Of these conjunctions, that may be described as going in pairs, several were often employed in **E.I.** and **E.II.**, and they are still used in **M.E.**

E.I.	E.II.	M.E.
alswâ + wel	as (wel) as	*as (well) as*
bu . . . and	ba . . . ant	*both . . . and*
oððe . . . oððe	oþer . . . or	*either . . . or*
nâðor . . . ne	nother . . . nor	*neither . . . nor*

The repetition of 'what' (in the form of 'what' . . . 'what') has been classed with correlative conjunctions. In **E.II.** that form is used as = 'partly' . . . 'partly.'

Some conjunctions found in the literature of the sixteenth and seventeenth centuries are now treated as obsolete. A few examples are appended.

E.I.	E.II.	M.E.
—	al-be that	*albeit* (=*though*)
—	and (= an = if)	*an* (= *if*)
eác	ek (eke)	*eke* (= *also*)
furðor (*adv.*)	forther (furthermore)	*furthermore*
—	howbe	*howbeit* (= *yet*)
—	wheras	*whereas*
gelîc + wîse	iliche	*likewise*

CONJUNCTIONS.—USES.

Conjunctions are words used to connect sentences.

Ex.: 'The sun shines *and* the rainbow appears.'

A *sentence* tells something and contains one verb.

A *phrase* consists of two or more words, but does not contain a verb. *Ex.*: 'for a time;' 'in a place.'

The conjunction **and** serves to connect sentences, or phrases, or words.

Ex. I.: 'The sun shines *and* the rainbow appears.'

Ex. II.: 'In the morning *and* in the evening my voice shall be heard.'

Ex. III.: 'A mixture of blue *and* yellow makes green.'

Conjunctions are divided into two classes, called *Co-ordinative* and *Subordinative*.

Ex. 1st *class* : ' and,' ' or,' ' but,' ' yet, ' for.'

Ex. 2nd *class*: ' that,' 'as,' 'than,' ' because,' 'if,' 'un-less,' 'though,' ' lest.'

CO-ORDINATIVE CONJUNCTIONS.

And serves to indicate a natural sequence, or a like-ness of two assertions.

Ex. I.: ' Dense clouds were collected, *and* gloom was spread over the dale.'

Ex. II.: ' A false witness shall not go unpunished, *and* he that speaketh lies shall perish.'

No other conjunction has all the uses of **and**. The following words serve here and there to take its place :—
' also,' ' besides,' ' further,' ' meanwhile,' ' now,' ' even.'

Several words that in Second English might sometimes take the place of ' and ' are now almost, or quite, obsolete.

Ex. : ' *eke* ' (quite obsolete, = ' also '), 'further,' 'further-more,' 'likewise,' ' moreover,' ' thereon,' ' thereupon, ' there-withal.'

The Ordinal Adverbs—' firstly,' ' secondly,' ' thirdly,' *etc.*—serve to connect sentences, and to show the order in which assertions, *etc.*, are placed.

Or (often preceded by **either** and sometimes followed by **else**) may serve to indicate that of two assertions one must be true.

Ex. : ' *Either* Achilles must subdue his anger, *or* he must see the defeat of the Grecian army.'

Nor, preceded by **neither**, or by **not**, indicates a two-fold negation, or a forbidding of two things.

Ex. I.: '*Neither* hath this man sinned, *nor* [have] his parents [sinned].'

Ex. II.: ' Thou shalt *not* bow down thyself to them, *nor* serve them.'

But may serve to indicate a *contrast*, or may intro-

duce a *limitation*, or may strengthen a *denial* already expressed by ' *not.*'

Ex. I.: ' Wealth maketh many friends; *but* the poor is separated from his neighbour.'

Ex. II.: ' In youth they loved each other; *but* their friendship was not permanent.'

Ex. III.: ' Wisdom will *not* make us love disputation, *but* will show the vanity of our disputes.'

For (or **therefore**) is used when one sentence tells the *effect*, and another tells the *cause*.

Ex.: ' The water flows rapidly here; *for* the bed of the river has a steep descent.'

In all the preceding examples the conjunctions are *Co-ordinative*, and the sentences connected are Co-ordinate Sentences. Each has an independent meaning. In the first of the examples given to show the uses of ' *but*,' the conjunction may be omitted, and still the meaning of the second sentence remains unchanged. This is not the case when sentences are connected by ' if.' *Ex.*: ' You will win *if* you persevere.' Take away ' *if*,' and the second sentence is an assertion. But, when following ' *if*,' the second sentence expresses a *condition* of winning. The second sentence serves to limit or define the meaning of the first, as the adverb ' perhaps ' may serve to limit the assertion expressed by a verb. A sentence thus serving, or making no independent assertion, is called Subordinate. The conjunctions by which Subordinate Sentences are introduced are called Subordinative. It is convenient to describe as *Clauses* all Subordinate Sentences.

The independent sentence to which a Clause belongs is called the Principal Sentence.

When placed in connexion with a Principal Sentence, a Clause may serve as a Noun, or as an Adjective, or as an Adverb.

Ex. I. ' I know *that flatterers are often traitors.*'

Ex. II. ' The man *who acts honestly* has peace of mind.'

Ex. III. ' He began to work *when the day dawned.*'

In *Ex.* I. the words in Italic form a Noun Clause, and follow the verb, just as the words ' *the fact* ' might follow. In *Ex.* II. the words in Italic form an Adjective Clause, and qualify the noun ' man.' In *Ex.* III. the words in Italic form an Adverbial Clause, and define the verb ' began,' as the adverb ' *early* ' might define it.

In *Ex.* II. the Adjective Clause is introduced by the Relative Pronoun 'who.' It must be noticed here that the words more strictly called Conjunctions are not the only words employed to connect sentences. Adjective Clauses are introduced by means of Relative Pronouns, and sometimes by means of Adverbs. Adverbial Clauses are introduced by words otherwise used as Adverbs or as Prepositions.

Simple Adverbs—*i.e.* adverbial expressions, each contained in a single word—serve to define verbs with respect to place, time, degree, cause, and manner. Adverbial Phrases are formed by placing prepositions before nouns, and serve also (but more extensively) to define verbs with respect to place, time, degree, cause, and manner. Subordinative Conjunctions —including words otherwise used as adverbs and as prepositions—serve to introduce clauses by which definitions of place, time, degree, cause, and manner are more completely and more clearly expressed. The extended treatment of Subordinative Conjunctions belongs to the Analysis of Sentences; but a few examples of uses may here be appended.

SUBORDINATIVE CONJUNCTIONS.

Where serves to introduce an adverbial clause of PLACE, that may answer the question 'where?'

Ex. : 'He found the book *where* he left it.'

Wherever introduces a clause that may answer a question beginning either with 'where' or 'whither.'

Ex. : 'He will go *wherever* duty may call him.'

Before may introduce an adverbial clause of TIME, and may serve to indicate either the Past or the Future.

Ex. I. : '*Before* I was afflicted, I went astray.'

Ex. II. : 'Look *before* you leap.'

Ere—more frequently used in verse than in prose— has the meaning of 'before,' or 'sooner than,' and may have reference either to the Past or to the Future.

When mostly refers to a point of Time; but may introduce a conditional clause, as in *Ex.* II. and III.

Ex. I. 'You will come *when* the bell rings.'

Ex. II. 'Do you hope to win respect *when* you flatter me?'

Ex. III. '*When* the bell is cast, the form may be broken.'

While (or ' whilst ') often introduces a clause expressing duration, but may sometimes refer especially to *circumstances*.

Ex. I. : ' *While* we are dreaming, time is passing away.'

Ex. II. : ' *While* you are making that noise, I have to solve this problem.'

Until has reference to a point of time, and answers the question ' how long ? '

Ex. : ' He stayed on the mountain *until* the sun appeared.'

As (following ' as ' or ' so ') introduces a clause of limitation, or of comparison.

Ex. I. : ' So far *as* I can see, there is no exception to the rule.'

Ex. II. : ' He runs as fast *as* you can run.'

So (following ' as ') may introduce a clause defining a proportionate increase or decrease.

Ex. : ' As the heat increases, *so* the mercury in the thermometer rises.'

Than refers to a preceding comparative adjective or adverb.

Ex. : ' He runs faster *than* I can run.'

When ' than ' is immediately followed by a dependent pronoun, such as ' *me*,' ' *him*,' or ' *them*,' some words have been omitted. But we find in good authors ' *whom* ' placed next to ' *than*.' Dependent pronouns follow prepositions.

If introduces a conditional clause.

Ex. : ' *If* I have time, I will call upon you.'

If (following ' as ') introduces a clause of comparison.

Ex. : ' He looks ' *as if* ' he did not know us ' (*i.e.* as he might look *if* he did not know us).

' *As though* ' is found instead of ' *as if*,' where the meaning is like that of the given example.

' **As** ' may serve to indicate a ground or reason for a following assertion.

Ex. : ' *As* I have not read the book, I shall not attempt to describe it.'

Because (more distinct than ' for ') refers an effect to its cause.

'The lake must be frozen, *because* the temperature has long been lower than twenty degrees.'

That may introduce a clause expressing a purpose, or —following 'so'—may indicate a manner of acting.

Ex. I. : 'The guide will go forward, *that* he may show us the way.'

Ex. II. : 'He went away, so *that* his departure was not noticed.'

'That' is a versatile connective, and may introduce either an adjective clause or a noun clause.

Ex. I.—'Here is the man *that* will tell the truth.'

Ex. II.—'We know *that* you wrote the letter.'

Though. A sentence preceded by a clause beginning with 'though' (or 'although') serves to contradict a sequence of cause and effect that might be expected.

Ex. : '*Though* you cannot understand it, you must admit that it is true.'

Lest introduces a clause expressing the opposite of a wish or a purpose.

Ex. :   '*Lest* our feet should step astray,
Protect and guide us in the way.'

In the Bible, *lest*, following a command (or a warning), = 'that' . . . 'not,' or 'that' . . . 'no.'

Ex. I. : 'Take heed, *that no* man deceive you.'

Ex. II. : 'Take heed, *lest* any man deceive you.'

Unless (like 'except') may introduce a conditional clause.

Ex. I. : 'He will not be pardoned *unless* he repent.'

Ex. II. : '*Except* these abide in the ship, ye cannot be saved.'

Of the particles here noticed as subordinative conjunctions, the following may, in other places, serve as adverbs :—'before,' 'so,' 'when,' 'where,' 'wherever.' The words 'before' and 'except' are used as prepositions.

VARIOUS USES.—In parsing a sentence every particle should be named with respect to its use in the sentence.

One particle—for example, 'but'—may serve in one

place as an adverb, in another as a preposition, and in a third place as a conjunction.

Ex. I.: 'Other joys are *but* toys' ('but' = 'only').

Ex. II.: ' All *but* honour is lost' ('but' = 'except ').

Ex. III.: 'Mushrooms soon spring up, *but* oaks grow slowly.'

In *Ex.* I. '*but*' is used as an adverb.

In *Ex.* II. '*but*' is used as a preposition.

In *Ex.* III. '*but*' connects two sentences.

The particle serving to define a verb, an adjective, or an adverb is called an Adverb.

The particle placed before a noun (or a pronoun) to show its relation is called a Preposition.

The particle that connects sentences is a Conjunction.

In many sentences the position of the adverb may be changed.

Ex. I.: 'Sunshine *now* brightens the dale.'

Ex. II.: 'Sunshine brightens *now* the dale.'

Ex. III.: '*Now* sunshine brightens the dale.'

The Preposition may be moved, if taken with its dependent noun, but otherwise must not leave its place.

Ex. I.: ' *In the morning* the lark's song is heard.'

Ex. II.: 'The lark's song is heard *in the morning.*'

In many instances the Conjunction is immovable. If it be moved, the following clause must also be moved.

Ex. I.: ' The water flows rapidly here ; *for* the bed of the stream is steep.'

Ex. II.: '*If you persevere,* you will win.'

Ex. III. : 'You will win, *if you persevere.*'

*15. INTERJECTIONS.

Simple vowels, syllables with no distinct meaning, phrases, and some contracted sentences are found among the expressions called INTERJECTIONS.

E.I.	E.II.	M.E.
eâ lâ ! (= 'ah ! ' 'O !')	—	—
wâ lâ wâ ! (= woe ! lo, woe !)	walaway !	*well-a-day !*
—	alas ! (O.F.)	*alas !*
—	ah ! oh ! (O.F.) a !	*ah !*

Some interjections are contracted forms of words. Others may be accepted as sounds used instinctively to express emotions. An extended notice of such words and sounds has great interest in connexion with the history of culture. There are found comparatively few interjections in **E.I.** literature, which was mostly written by churchmen, and by no means represented the common talk of the people. In **E.II.** interjections are, in some respects, too abundant. In many examples, strange abbreviations, and other changes made in sacred names, served to disguise irreverence. The use of such expletives is well reproved in an old 'Treatise on Penitence,' of which a translation, called the 'Persones Tale,' is ascribed to CHAUCER.

Some sounds called interjections have vague or versatile meanings— like those of 'O!' and 'ah!' Others have uses that, in some degree, may be defined. Wonder is expressed by 'O ho!' and sometimes by 'ah!' which serves also as an expression of grief. Contempt may be expressed by 'pooh!' 'psha!' or 'fudge!' This word is made classical by a passage in GOLDSMITH. Disbelief is indicated by 'indeed!' and by 'forsooth!' The latter, used formerly in serious affirmation, = 'truly!' The word 'nay,' when used as an interjection, means 'yea, and more than that!' The word 'why' sometimes serves as an interjection expressing a momentary hesitation.

Abhorrence may be expressed by means of such exclamations as 'fie!' 'out!' and 'away!' The meaning of the last is more distinctly given in the French '*avaunt!*' which is an altered form of the Latin '*ab ante*,' and = 'out of my way!' For bidding silence 'hush!' 'hist!' and 'whist!' are used. The Old French verb '*oyes!*' (='hear ye!') belongs to courts of law. In salutations the **E.I.** verb **wilcumian** (= greet kindly) is still used in the form of 'welcome!'(= 'hail!'); but 'well-done!' is a compound word, of which the first part is the adverb 'well.' Of exclamations serving to excite action several are obsolete. The adverb '*yare*' (= 'ready'), used as an interjection by SHAKESPEARE, belongs to the stem **gar**, of which the uses in Teutonic languages are extensive. The old cry for help '*harow!*' and the war-cry '*havoc!*' are obsolete.

A further analysis of exclamations might lead too far. The cry of Chanticleer has sometimes served as an interjection. The calls 'loo, loo!' and 'halloo!'—belonging to the chase—

and some calls addressed to animals—'hayt!' 'wo!' *etc.*—
might be classed with interjections.

Interjections have no syntax, or connexion with words in
a sentence. Where such connexion appears, a word has been
omitted. *Ex.*: 'Woe is me!' = 'Woe is *for me.*'

INFLEXIONS.

*16. INTRODUCTION.—NOUNS. E.I.

When the form of a word is changed in order to show
a difference in its use, or its relation to another word,
the change is called inflexion. The several inflexions in-
dicating the various relations in which a noun may be
placed in a sentence are called case-endings. The ap-
pended table shows all the case-endings of the Latin noun
'*pŭĕr*,' a boy.

Noun.—Second Declension (Masculine).

Singular.			*Examples of Uses.*
Nominative Case	pŭ-ĕr, *a boy*		pŭĕr vēnit, *the boy is come*
Genitive	,,	pŭĕr-ī, *of a boy*	pŭĕrī caput, *the boy's head*
Dative	,,	pŭĕr-ō, *to a boy*	pŭĕrō lĭbrum dăt, *he gives a book to the boy*
Accusative (or *Objective*)	,,	pŭĕr-um, *a boy*	pŭĕrum laudat, *he praises the boy*
Ablative	,,	pŭĕr-ō, *by or with a boy*	laūdŏr ā pŭĕrō, *I am praised by the boy*

Plural.

Nominative Case	pŭĕr-ī, *boys*	
Genitive	,,	pŭĕr-ōrum, *of boys*
Dative	,,	pŭĕr-īs, *to boys*
Accusative	,,	pŭĕr-ōs, *boys*
Ablative	,,	pŭĕr-īs, *by or with boys*

The general use of inflexions of case is to serve as substitutes for
prepositions. The English prepositions used in the example here given by
no means serve to represent *all the uses* of the several cases. When it is

said, '*this noun is in the Genitive*,' nothing definite is told; for the Genitive case in Latin (as in Greek) *is used to express several distinct relations of words*, and the same remark may be applied to the other cases. But their respective uses are not sufficiently extensive and precise to express *all the relations that may be expressed by prepositions*. These particles were therefore used for many purposes in Latin, and for more in Greek, though both these languages are called synthetic.

A language in which separate particles are mostly used *instead of inflexions* is called analytical.

The general history of the Teutonic Languages is a story of transition from the synthetic form to the analytic; but in High German the process has not been carried to such an extent as in English.

Our modern language is mostly analytic, but retains some inflexions which may be described as saved from the ruin in which others were involved. These vestiges of inflexions are found in the five parts of speech—Noun, Adjective, Pronoun, Verb, and Adverb.

E.I., in several of the uses to which the cases of nouns are applied in Syntax, agrees well with Latin. The Nominative is the case of the Subject (or the name of the agent). The Genitive denotes possession, and has several other uses (as in Latin). The Dative answers the question '*to whom?*' and has some other uses. The Accusative (or 'Objective') is the case that *in sense* immediately follows the verb transitive. Besides these cases **E.I.** had an Instrumental, used to denote the means or the instrument used in action.

Nouns in E.I. and E.II.—Nouns in **E.I.** may, with respect to their forms of declension, be divided into more than two classes; but all may be viewed as variations of *two* declensions. These two declensions, found in the **Oldest English**, are called the strong and the weak. The *first* (especially as used for masculine nouns) has the greater number of inflexions to denote the various relations in which a noun may stand with other words in a sentence.

The *second declension* has fewer changes, and is therefore called weak, with regard to inflexions. **Smið** is a masculine noun of the *first* or *strong* declension, to which **denu** (feminine) and **word** (neuter) also belong. **Steorra** is a masculine noun of the *second* or *weak* declension, in which the three genders agree closely with one another in their inflexions.

E.I. Nouns.—First Declension.

Singular.		*Plural.*
N.	**smið**, a smith	**smiðas**, smiths
G.	**smiðes**, of a smith	**smiða**, of smiths
D.	**smiðe**, to *or* with—	**smiðum**, to *or* with—
Acc.	**smið**, a smith	**smiðas**, smiths
N.	**denu**, a dell	**dena**, dells
G.	**dene**, of—	**denen**, of—
D.	**dene**, to *or* with—	**denum**, to *or* with—
Acc.	**dene**, a dell	**dena**, dells
N.	**word**, a word	**word**, words
G.	**wordes**, of—	**worda**, of—
D.	**worde**, to *or* with—	**wordum**, to *or* with—
Acc.	**word**, a word	**word**, words

E.I. Noun.—Second Declension.

	Singular.	*Plural.*
N.	steorra, a star	steorran, stars
G.	steorran, of—	steorrena, of—
D.	steorran, to *or* with—	steorrum, to *or* with—
Acc.	steorran, a star	steorran, stars

It is evident that, in **E.I.**, inflexions did not suffice to make clear all the uses of nouns, as singular and plural, or all the relations that are now indicated by position and by the use of the prepositions 'of,' 'to,' 'for,' 'by,' 'with,' and others.

In none of the forms above given has the accusative case *a distinct inflexion* like *um* in the Latin second declension (*masculine*). Consequently, prepositions are extensively used in **E.I.**, though not always in the places where they would be used in Modern English. In ten verses taken from the parable of the 'Prodigal Son' (Luke xv. 11–21), Modern English has *twenty-six* prepositions, and **E.I.** has *twenty-two*. But in the Oldest English, prepositions were followed by several cases—the Accusative, the Dative, and the Genitive. Thus, by the aid of both cases and prepositions, several relations of words for which we have now but *one form* had clearly distinct forms.

When compared, not with Greek, but with Modern English, **E.I.** may be called rich in inflexions.

During the long transitional period, when **E.II.** in many forms was written, the general tendency of transition was to cast away the old inflexions.

In the most important of the dialects (the Midland) we find, as early as the thirteenth century, the grammatical gender of nouns cast aside. Instead of the several forms of the plural, **es** is the ordinary sign, though **en** (for the older **an**) is still used in forming plurals. **es** is also used as the ordinary suffix of the possessive case. These changes were confirmed in the time of Chaucer.

In Modern English the noun retains two inflexions. **es** for the possessive case (as in smiðes) is now changed to the contracted form **'s**. In the days of Addison some educated men believed that the possessive **'s** was a contraction of the adjective *his*. It was erroneously supposed that, in the Oldest English, men wrote thus,—'the king *his* crown,' and then reduced '*his*' to the contracted form, seen in 'the king's crown.'

The grammarians of Addison's time never thought of one objection to their etymology of **'s**. 'The queen *her* crown' is not easily contracted into 'the queen's crown,' if we take the **'s** for a contraction of the word '*his*.'

Of the old endings for the plural, **en** (a substitute for **an**) still survives in *oxen*, as well as in '*housen*,' '*shoon*,' and other words preserved in *dialects*. The plural suffix **en**, which became obsolete in the Elizabethan time, did not always represent the **an** of **E.I.**, but was suffixed to some nouns that in **E.I.** belonged to the first or strong declension. In **E.I.** some plurals were formed by vowel-change. *Ex.*: fôt, fêt. The modern forms 'feet,' 'geese,' 'men,' 'mice,' 'teeth,' represent **E.I.** plurals formed by vowel-change.

It is an error to suppose that the plural **s** was introduced with Norman-French about the time of the Conquest. The suffix **es** and its contracted

form, **s**, are clearly variations of **as**, the plural ending in **E.I.** for masculine nouns of the first declension, of which **smith** (plural = smiðas) is an example.

The **Oldest English** had *grammatical genders*, which were often marked by the endings of nouns, as in the following examples :—

MASCULINE.—Nouns ending in **a, ere, end, ing** (patronymic), **m, hâd, dôm, scipe.** *Ex.*: **gemâna** (*community*), **writere** (*writer*), **Hælend** (*Saviour*), **Finning** (*Finn's son*), **wæstm** (*fruit*), **þeowhâd** (*serfdom*), **wisdôm** (*wisdom*), **freóndscipe** (*friendship*).

FEMININE.—Nouns ending in **waru** (collective), **en** (with exceptions), **ð** (abstract), **ing** or **ung** (abstract), **nes** (abstract), and **u.** *Ex.*: **buhrwaru** (*townsfolk*), **wylen** (*female slave*), **duguð** (*virtue*), **sceawung** (*contemplation*), **mildheortnes** (*mercy*), **denu** (*dell*).

NEUTER.—Nouns ending in **ern, lâc, tl,** and the diminutive suffixes **incle** and **en.** *Ex.*: **dômern** (*sessions-house*), **wîflâc** (*wedlock*), **setl** (*seat*), **scipincle** (*skiff*), **cycen** (*chicken*).

In the course of the thirteenth century words formerly masculine or feminine were made neuter ; in others a confusion of genders is found.

In the Midland Dialect of the fourteenth century the genders of nouns are mostly defined in accordance with the natural rule of Modern English.

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17. NOUNS.—M.E.

Nouns in **M.E.** have inflexions to denote *Gender, Number,* and *Case.*

In **Modern English** we have no grammatical genders.

In **E.I. steorra** (a star) is of the masculine gender; **denu** (a 'dell,' or narrow valley, still called '*dene*' or '*dean*' in some names of places) is feminine. These are *grammatical* genders. The distinction made between them is not founded in nature.

Nouns are divided into three classes, called Genders :—Masculine, Feminine, and Neuter.

Some nouns have inflexions to distinguish the feminine from the masculine gender.

Nouns used as distinctive names of males are called *Masculine.*

Names of females are called *Feminine.*

Names of notions and things are called *Neuter.*

Distinctions of gender, in Modern English, are mostly founded in nature, and are not borrowed either from First English or from Latin.

When persons are named, sex is often denoted by the use of two different words which, in some instances, belong to one stem.

Masculine.	Feminine.	Masculine.	Feminine.
bachelor	maid	master	{ matron *or* mistress
boy	girl		
bridegroom	bride	monk	nun
brother	sister	nephew	niece
earl	countess	papa	mamma
father	mother	sire }	madam
friar	sister	sir }	
gentleman	lady	sloven	slut
husband	wife	son	daughter
king	queen	tailor	seamstress
lad	lass	tutor	governess
lord	lady	uncle	aunt
man	woman	widower	widow
		wizard	witch

Different words are used to distinguish some animals as male and female. *Ex.* :—

Masculine.	Feminine.	Masculine.	Feminine.
boar	sow	gander	goose
buck	doe	hart	{ hind
bull	cow		roe
bullock }	heifer	horse	mare
steer }		mallard	wild duck
cock	hen	milter	spawner
foal }	filly	ram	ewe
colt }		ruff	reeve
hound }	bitch	sire	dam
dog }		stag	hind
drake	duck		

When gender is marked by a change of termination, the suffix denoting the feminine is mostly **ess**, borrowed from Latin and Norman-French.

Masculine.	Feminine.	Masculine.	Feminine.
abbot	abbess	giant	giantess
actor	actress	governor	governess
author	authoress	host	hostess
baron	baroness	hunter	huntress
count	countess	Jew	Jewess
deacon	deaconess	lion	lioness
duke	duchess	ōgre	ōgress
emperor	empress	marquess	marchioness
enchanter	enchantress	negro	negress

Masculine.	Feminine.	Masculine.	Feminine.
peer	peeress	shepherd	shepherdess
priest	priestess	sorcerer	sorceress
prince	princess	tiger	tigress
prior	prioress		

The following words, sometimes used, may still be called foreign :—

Masculine.	Feminine.	Masculine.	Feminine.
beau	belle	margrave	margravine
czar	czarina	signor	signora
don	donna	sultan	sultana
landgrave	landgravine		

ine serves as the feminine suffix in 'heroine,' and in such proper names as 'Josephine' and 'Pauline.'

The **E.I.** feminine ending **en** remains only in one word —'vixen'—and in 'spinster' we have the only example left of **ster**, another feminine ending in **E.I.**

The Latin feminine ending **trix** is seen in the words 'executrix' and 'testatrix.'

In some compounds the second word denotes gender.

Masculine.	Feminine.
gaffer (= godfather)	gammer (= godmother)
landlord	landlady
merman	mermaid
milkman	milkmaid

In **E.I.** the words **carl** (masculine) and **cwên** (feminine) were sometimes used to denote gender in names of animals. In **M.E.** such compounds as the following are used :—

Masculine	Feminine.
buck-rabbit	doe-rabbit
he-goat	she-goat
peacock	peahen

Many names of persons are, with respect to gender, *Common*. The tendency in **M.E.** is to increase the number of these words, of which the following are examples :—

child	friend	painter	servant
cousin	neighbour	parent	slave
enemy	orphan	poet	teacher

The following are examples of masculine nouns having no corresponding feminine nouns :—

captain	judge	soldier
champion	knight	squire
fisherman	parson	swain

The following are examples of feminine nouns having no corresponding masculine nouns :—

| Amazon | naiad | shrew |
| muse | nymph | siren |

Of several nouns the gender is defined by reference to mythology and poetry :—

| Cyclops | gnome | naiad |
| fairy | muse | sylph |

Besides distinctions of gender founded in nature we find, in our uses of pronouns, some distinctions made with regard to imaginative or poetical notions of gender, and here and there also are found some slight traces of grammatical gender in **E.I.**, Old French, and Latin. A few examples of poetical gender may be given. It is hardly necessary to add that these cannot be placed under any rules. [*The abbreviations M. for masculine and F. for feminine may be used here.*]

Among the names of the great forces and manifestations of nature we find treated as masculine :—the sun, and the names of several planets ('Mercury,' 'Mars,' 'Jupiter,' 'Neptune'); but 'Venus' and 'the Earth' are feminine; the Moon ('queen of night'), Dawn ('Aurora'), 'Evening' and 'Night,' 'Nature' and 'the World' (the last as used by SHELLEY), are F. The stormy north-wind ('Boreas') and the gentle 'Zephyr' are both M.

The sea and rivers are both M. and F. 'The river [Thames] glideth at *his* own sweet will.' (WORDSWORTH.) The same poet makes 'the Wharf' and 'the Duddon' M., though they are rivers of small extent. Of the four seasons all may be M., but 'Spring' is sometimes named as F.—

> 'So forth issew'd the seasons of the yeare :
> First, lusty Spring . . .
> And in *his* hand a javelin he did beare . . .
> Then came the jolly Sommer . . .
> And on *his* head a girlond well beseene
> *He* wore . . .
> Then came the Autumne, all in yellow clad . . .
> Laden with fruits that made *him* laugh . . .
> Lastly came Winter cloathèd all in frize,
> Chattering *his* teeth for cold that did *him* chill.'
> SPENSER.

Of trees the oak, cedar, and pine are M. Among flowers the rose, the lily, and others are F.; but 'Poor Robin,' 'Sweet William,' 'Old Man,' and others are M. In zoology masculine or neuter pronouns generally follow

names of reptiles and names of the larger quadrupeds. In the latter class the two sexes have often distinct names, as in the examples 'lion,' 'lioness,' 'tiger,' 'tigress.' The 'hare,' the 'mouse,' and the 'mole' are mostly named as F.

Poetry prevails more in the names of birds. To the M. belong the 'eagle,' the 'redbreast,' and sometimes the 'owl:'—

> 'This vagrant owl is playing here—
> *He's* at the top of *his* enjoyment.'
> 　　　　　WORDSWORTH.

But GRAY (in his 'Elegy') refers to the 'owl' as F. The 'sky-lark' is named as M. and F. The 'cuckoo' (mostly F.) is named by CHAUCER as both M. and F.

To the latter poetical gender belong mostly the 'nightingale' ('Philomel'), the 'lapwing,' the 'turtle,' and the 'dove;' but there are exceptions:—

> 'Over *his* own sweet voice the stock-dove broods.'
> 　　　　　WORDSWORTH.

Not only inanimate things in nature, but also the *tools* or *implements* commonly used in agriculture are talked of as belonging to the feminine class. COBBETT says (in his 'English Grammar,' 1826): 'Our country folks in Hampshire call almost everything *he* or *she*.' Of all habits of this kind the sailor's, in talking of his ship (especially of a sailing-vessel), seems the most general and permanent. It arises from the same instinct to which poetry owes its birth. Of a sailing-vessel far out on the Pacific Ocean, and driven along by a breeze, WILSON says : ' *She* walked the waters like a thing of life.' Other poets have made classic the sailor's usage :—' Down with the topmast; yare!—lower, lower; bring *her* to try with main-course. Lay *her* a-hold, a-hold; set *her* two courses; off to sea again! Lay *her* off!' (SHAKESPEARE.)

> 'Where lies the land to which yon ship must go?
> Fresh as a lark, mounting at break of day,
> Festively *she* puts forth in trim array;
> Is *she* for tropic suns or polar snow?
> What boots the inquiry? Neither friend nor foe
> *She* cares for; let *her* travel where *she* may,
> *She* finds familiar names, a beaten way
> Ever before *her*, and a wind to blow.'
> 　　　　　WORDSWORTH.

Masculine names given to ships have no effect on the sailor's use of the poetical feminine. The 'Bellerophon' ('a man-of-war') 'drops *her* anchor;' and of another ship, the 'Earl of Abergavenny,' it is said, ' *She* lay at anchor off the Isle of Wight.'

The names of lands and nations are poetically feminine. *Ex.*: 'France,' 'Holland,' 'Britain' (in GOLDSMITH's 'Traveller'). Germania is F., but the German people (in their poetry) call *Deutschland* their *Vaterland* (= Fatherland).

The names of human passions and emotions are followed by both M. and F. pronouns. In a fine ode on 'The Passions' (written by COLLINS) 'Fear, bewildered, laid *his* hand amid the chords;' Anger rushed, ' *his* eyes on fire;' wan Despair 'beguiled *his* grief;' Hope 'waved *her* golden hair;' Revenge 'threw down *his* sword;' Pity 'applied *her* soul-subduing voice;'

Melancholy 'poured through the mellow horn *her* pensive soul;' Cheerfulness 'flung *her* bow across *her* shoulders;' Joy 'addressed *his* hand to the lively pipe.' As treated by BUNYAN, Despair is M. and 'Diffidence is the *wife*' of 'Despair.' 'Enterprise' is finely described as a bold *youth* (by WORDSWORTH). Many names of ideas—including peace, liberty, victory—are treated as F. Both 'fancy' and 'imagination' are described as F. by WORDSWORTH, even when he writes in prose. Of 'Domestic Peace' COLERIDGE writes :—

> 'In a cottaged vale *she* dwells,
> Listening to the Sabbath-bells.'

Both 'Indolence' and 'Industry' are treated as M. by THOMSON. 'Contemplation,' 'Leisure,' and 'Laughter,' are made M. by MILTON, and COLLINS makes 'Freedom' masculine. SACKVILLE makes 'sleep' masculine.

'Wisdom' is personified as F. in the BIBLE (*Proverbs* viii.) All the arts and sciences (if personified), 'Poetry,' and all the nine Muses are F.

Among the creatures of poetic imagination 'fairies' are both M. and F., and have a king ('Oberon') and a queen ('Titania'). 'Puck' and 'Ariel' are M. Of goblins 'Robin Goodfellow' (like the German *Kobold*) is M. Among creatures called demons (in the evil sense of the word) the M. prevails. 'Death' is made M. and is described as 'a king' (by MILTON); but 'Sin' is the '*mother*' of 'Death.' In the oldest of English poems ('Beowulf') one of the 'monsters' slain by the hero is called 'Grendel,' and a worse monster is called 'Grendel's mother.'

'Religion,' as described by poets, is a matron. 'The Church' is called 'a mother,' and 'Faith,' 'Hope,' and 'Love' (in union with 'Religion') are all named as feminine. The following quotations are taken from WORDSWORTH :—'Sacred Religion! *mother* of form and fear.' 'Faith had *her* arch.' 'Hope had *her* spire.' 'Love laid (the foundations of) *her* towers.' 'The *Mother* Church in yon sequestered vale.'

Some amusing examples of gender poetically defined may be found in CHARLES LAMB's essay—'Rejoicings upon the New Year's coming of Age.'

Vestiges of *grammatical gender* are traced in some abstract *Roman nouns*, when used in personification. Nouns with the endings '**ry**,' '**ty**,' '**tion**,' '**ice**,' '**ance**,' and '**ence**,' are often treated as F.; but exceptions may be found, as we have already seen, in 'Industry' and 'Indolence.'

Some *English nouns* with the endings '**ing**,' '**ness**,' and '**th**' (which are feminine suffixes in **E.I.**) are feminine, when used as names of personifications. But the word 'Wisdom,' with others, may show that no rule can be prescribed for poetical genders. 'Wisdom,' as already noticed, is feminine in poetry, though '**dôm**' is a masculine ending in **E.I.**

Nouns.   Number.—There are two numbers—*Singular* and *Plural*.

A noun in the Singular is the name of *one*.

A noun in the Plural is the name of *two* or of *more than two*.

The Plural is formed by adding '*s*' or '*es*' to the singular.

This plural '**s**' belongs to the first or strong declension in the **Oldest**

English. The word **smiꝺ-as** is the plural of ' smith.' The notion that plural **s** was borrowed from Norman-French is erroneous. But it may be true that in **E.II.** the general use of **es**, as the suffix of the Plural, was confirmed by its agreement with the Norman-French endings **s** and **x**.

Several Old English words change final **f** into **ves** for the plural. *Ex.*: ' leaf,' ' leaves ;' ' thief,' ' thieves ;' ' shelf,' ' shelves.'

But the plural of ' chief ' is ' chiefs.'

Several nouns ending in **f**, following **oo**, **f**, or **r**, form their plurals by adding **s**. *Ex.*: ' roof,' ' roofs ;' ' cliff,' ' cliffs ; ' ' dwarf,' ' dwarfs.'

The plurals of ' wharf' and ' staff' are frequently written as ' wharves ' and ' staves.'

Final **y** after a vowel takes **s**, but after a consonant changes to **ies**. *Ex.*: ' boys,' ' days,' ' keys ;' but ' flies,' ' spies,' ' cities.'

Several foreign words ending in **o** add **es** to form their plurals. *Ex.*: ' echoes,' ' mottoes,' ' negroes,' ' potatoes.'

' **s** ' only is added in ' cantos,' ' grottos,' and ' mosquitos,' and to nouns ending in **io** or **oo**. *Ex.*: ' folios,' ' cuckoos.'

Some nouns have no plural forms. *Ex.*: ' temperance,' ' honesty,' ' fidelity.'

Other nouns have no singular forms. *Ex.*: ' bellows,' ' scissors,' ' means,' ' annals.' The words ' alms ' and ' eaves' were singular in **E.I.**; but are now treated as plurals.

Some nouns have the same form for both the singular and the plural. *Ex.*: ' deer,' ' grouse,' ' sheep,' ' salmon,' ' swine,' ' trout.'

Other nouns have two plural forms, for two distinct uses.

Ex.: ' Penny ' has for the plural ' pence,' to tell the amount; but ' pennies ' to refer to the distinct coins. ' These four " pennies " are old coins, and are worth more than " four-pence." ' ' " Dies " are used for coinage, but " dice " for gambling.' Men who are ' brothers ' by birth may be called ' brethren,' as members of one society. Several kinds of cloth may be collectively called ' cloths ;' but ' clothes '

are garments. We use the word 'peas' with reference to number, but 'pease' with reference to a *kind* of pulse.

The names of several sciences, or studies, have a plural form with a collective meaning. *Ex.*: 'mathematics,' 'physics,' 'ethics.'

Other collective names have only a singular form; as, 'cavalry' and 'infantry.'

Many names of *quantity* and *number* are commonly used without a plural sign. *Ex.*: 'horse' and 'foot' (for cavalry and infantry), 'pair,' 'brace,' 'dozen,' 'gross,' 'foot,' 'fathom,' 'sail.'

The following are examples of plural compound words: —'blackbirds,' 'courts-martial,' 'sons-in-law,' 'hangers-on,' 'good-for-nothings,' 'handfuls of barley.'

In 'blackbirds' the noun and the preceding adjective make one word. When a particle or a phrase is appended to a noun (as in 'hangers-on,' 'sons-in-law,' and 'good-for-nothings') the chief word takes the **s**. The word 'handful' is *a firm compound*, and therefore follows the rule for the plural. [*See* § **33.**]

Proper names take '**s**' or '**es**' in the plural.

Or the plural sign is affixed to a descriptive term added to a proper name. The following forms are established by usage:—'We met there the Browns and Smiths.' '"Wright Brothers" is the name of the firm.' 'Messrs. Brown and Co.' 'Rylstone, the estate of the Nortons, was in the midst of the barony held by the Cliffords, and the Nortons often impounded the Cliffords' deer.'

Particles, treated as nouns, have plural forms. *Ex.*: 'the *ups* and *downs* in this life;' '*pros* and *cons*;' '*ayes* and *noes*.'

's is sometimes used instead of **s**, to mark the plural of a word *seldom used as a noun*. *Ex*: 'For once the O's and Macs were in the right.' (MACAULAY.)

s immediately following a sharp mute keeps the sound of **s** in 'sea.' *Ex.*: 'stacks.'

s immediately following a flat mute has the sound of **z**. *Ex.*: 'stags.'

The sound of **z** is heard also after vowels. *Ex.*: 'rays,' 'folios.' [*See* § **2.**]

Some forms of the plural are vestiges of declension in **E.I.**, or of forms in **E.II.**

The forms 'feet,' 'geese,' 'men,' 'mice,' 'teeth,' represent **E.I.** plurals. formed by vowel-change. Obsolete forms are set in Italic.

Singular.	*Plural.*	*Singular.*	*Plural.*
brother	{ brothers { brethren	house	{ houses { *housen*
child	children	louse	lice
cow	{ cows { kine	man	men
		mouse	mice
eye	{ eyes { *eyen*	ox	oxen
foot	feet	shoe	{ shoes { *shoon*
goose	geese	tooth	teeth
hose	{ hose { *hosen*	woman	women

The plural ending **en** is a variation of **E.I. an.** Of **E.II.** plurals in **en** only one (*oxen*) is now commonly used; but in dialects we still find '*eyen*,' '*hosen*,' '*housen*,' '*peasen*' (for '*pease*'), and '*shoon*.'

Several foreign nouns retain their native forms in the plural.

Ex.: **Hebrew** :—' cherubim ' (*plural* of ' cherub '); ' seraphim ' (*pl.* of ' seraph').

Greek :—' axes ' (*pl.* of ' axis '); ' bases ' (*pl.* of ' basis '); ' ellipses ' (*pl.* of ' ellipsis '); ' phenomena ' (*pl.* of ' phenomenon ').

Latin :—' apparatus,' ' series ' (with singular and plural alike) ; ' foci ' (*pl.* of ' focus ') ; ' memoranda ' (*pl.* of ' memorandum ') ; ' arcana,' ' addenda,' ' data,' ' errata,' ' strata ' (all plurals of nouns ending in **um**).

French :—' beaux,' ' belles-lettres,' ' messieurs.'

Italian :—' banditti ' (gangs of thieves); ' dilettanti ' (triflers in art and literature) ; ' virtuosi ' (men who excel in artistic execution).

Some nouns have both foreign and English forms of the plural.

Ex.: 'dogma' . . *pl.* 'dogmăta' (and 'dogmas')
      'index ' . . ,, 'indĭces' ('indexes')
      'genius' . . ,, 'genii' (geniuses')
      'stamen' . . ,, 'stamina' ('stamens')

In several instances the two forms of the plural have distinct uses.

Ex.: The 'genii,' in fairy tales, are fabulous creatures; but great poets are called 'geniuses,' or 'men of genius.' We speak of 'stamina' with regard to a healthful constitution; but of the 'stamens' in a flower. A book may have two or three 'indexes;' but we speak of the 'indices' used in algebra.

The following plural forms may be noticed here :—

Singular.	Plural.	Singular.	Plural.
alkali	alkalies	negro	negroes
cargo	cargoes	Norman	Normans
crisis	crises	Northman	Northmen
dryad	{ dryades *or* dryads	ōásis	ōáses
		parénthesis	paréntheses
efflúvium	efflúvia	potato	potatoes
fife	fifes	quarto	quartos
fish	fish *or* fishes	rádius	rádii
genus	génera	soliloquy	soliloquies
German	Germans	species	species
half	halves	summons	summonses
heathen	{ heathen heathens	Turcoman	Turcomans
		vertex	vértices
hypóthesis	hypótheses	vortex	vórtices
medium	media	volcano	volcanoes
motto	mottoes	yeoman	{ yeomen yeomanry
Mussulman	Mussulmans		
naiad	{ naiades *or* naiads	youth	{ youths youth
nebula	nebulæ		

Nouns. Case.—The noun has only one inflexion—'s to denote case, or the relation of a noun with another word.

's is used mostly to denote possession. *Ex.*: 'John's book.' But 's, as an inflexion of nouns of time, serves to denote duration. *Ex.*: 'a week's holiday.'

When 's is added, the noun is in 'the possessive case.' 's is a contraction of the old case-ending 'es,' which had, in E.I., uses far more extensive than those of the modern possessive 's.

The noun that should follow the possessive sign is sometimes omitted. *Ex.*: 'St. Paul's' means 'St. Paul's Church.'

When a noun ends with a sibilant, the **s** for the possessive is often omitted. *Ex.*: 'Mars' Hill;' 'for goodness' sake.' But in many similar cases the **s**, however harsh its sound, is retained, as in 'Chambers's Journal,' 'St. James's Square.'

When the plural ends in '**s**' the apostrophe, or sign of elision, alone marks the possessive case.

Ex.: 'The Nortons impounded the Cliffords' stray deer.' 's is added to other endings of the plural. *Ex.*: 'the children's toys.'

The 's is added to the last of two or more closely connected nouns. *Ex.*: 'the tyrant Henry's power.'

's immediately following a sharp mute has the sound of **s** in 'sea;' 's after a flat mute has the sound of **z**. *Ex.*: 'the goat's beard;' 'the stag's antlers.' [*See* § **2.**]
The sound of **z** follows vowels. *Ex.*: 'Gray's Elegy.'

*18. PRONOUNS.—E.I.

The FORMS of Pronouns, in Modern English, belong to First English, but so great are the alterations made in USES, that it is impossible to give, in all instances, M.E. forms correctly showing the uses of corresponding forms in First English. The following are examples of alteration :—

E.I.	M.E.
The forms **mîn** and **þîn**, **ûre** and **eówer**, as Genitive Cases, have uses like those of *mĕi*, *tŭi*, *nostri*, and *vestri* in Latin.	The words 'my,' 'thy,' 'our,' and 'your' are always placed as Adjectives with nouns following, and 'mine' and 'thine' are sometimes so placed.
The forms **his**, **hire**, **hira**, and **þâra** are Genitives, and have uses like those of *eī-us*, *ĕōrum*, and *illo-rum* in Latin.	The words 'his,' 'her,' and 'their' have uses like those of *sŭŭs* and its inflexions in Latin.
Pronouns of the third person have these plural forms : **hi**, **hira**, and **him**.	Pronouns of the third person have no plural forms representing **hi**, **h ra**, and **him**.

E.I.	**M.E.**
The plural forms, þâ, þâra, and þam are demonstrative.	The plural forms, 'they,' 'theirs,' and 'them' are not demonstrative.
Hwâ is not a Relative Pronoun.	'Who' is a Relative and Interrogative Pronoun.
The Interrogative **hwæt** does not serve as an Adjective.	The Interrogative 'what' serves often as an Adjective.
Pronouns of the first and the second person have a Dual Number.	There are no dual forms in Modern English.

These examples may suffice to show the impossibily of giving such modern *forms* as may indicate the several *uses* of Pronouns in First English. The tables appended give **E.I.** Declensions of the Personal Pronouns, **ic** (= I), þu (= thou), **he** (= he), **heó** (= she), **hit** (= it); also the Declension of the Demonstrative Pronoun **se** or þe (= that), and the forms belonging to the Interrogative **hwâ** (= who?) To the **E.I.** Pronouns, **he**, þe, and **hwâ**, the forms of several Adverbs—such as 'here,' 'there,' and 'where'—belong. [*See* § **12.**]

E.I. PERSONAL PRONOUNS.

1st Person.

	Singular		Plural		Dual
N.	ic	**we**		**wit**	
G.	mîn	ûre (ûser)		uncer	
D.	me	ûs		unc	
Acc.	me (mec)	ûs (ûsic)		unc (uncit)	

2nd Person.

	Singular		Plural		Dual
N.	þu	**ge**		**git**	
G.	þîn	eówer		incer	
D.	þe	eów		incer	
Acc.	þe (þec)	eów (eówic)		inc (incit)	

3rd Person.

		Masculine.	Feminine.	Neuter.		Of all Genders.
Singular	*N.*	he	heó	hit	*Plural*	hî (hig)
	G.	his	hire (heore)	his		hira (heora)
	D.	him	hire (heore)	him		him (heom)
	Acc.	hine	hî (hig, hire)	hit		hî (hig)

THE DEMONSTRATIVE PRONOUN, **se, seó, þæt** (= *that*).

		Masculine	Feminine.	Neuter.		Of all Genders.
Singular	*N.*	se (þe)	seó	þæt	*Plural*	þâ
	G.	þæs	þǽre	þæs		þâra (þǽra)
	D.	þâm	þǽre	þâm		þâm (þǽm)
	Acc.	þane (þone)	þâ	þæt		þâ

THE INTERROGATIVE PRONOUN, hwâ.

Masculine and Feminine.		*Neuter.*
N.	hwâ?	hwæt?
G.	hwæs?	hwæs?
D.	hwam? (hwæm?)	hwæm?
Acc.	hwone? (hwæne?)	hwæt?

Possessive Adjectives, made from the genitive cases of personal pronouns (of the first and second persons) are declined in **E.I.** after the form of the strong declension. These adjectives (of which the modern forms are '*my*,' '*our*,' '*thy*,' '*your*,' '*her*,' '*their*') are sometimes called 'Possessive Pronouns.' The form '*his*' may still be used either *with* or *instead of* a noun. The pronominal forms *ours, yours, theirs*, are not found in **E.I.** In **Old English** the possessive '*his*' serves often as a substitute for the possessive inflexion of a noun.

E.I. had no peculiar form for the Relative Pronoun. The indeclinable demonstrative þe was used as a relative, either alone or with another pronoun (personal or demonstrative). Hence we have the use of *that* as a restrictive and definitive relative. In **M.E.** the uses of '*that*' and '*who*' have been confused.

'*Who*,' the Relative Pronoun, is an altered form of the **E.I.** Interrogative, **hwâ.** Of this pronoun **hwilc** (= '*which*') is a compound form. '*What*' (from **hwæt**, the neuter of **hwâ**) has now mostly a meaning equivalent to '*that which*,' and may be used either as a pronoun or as an adjective. The modern restriction of '*who*,' as applied to persons, and of '*which*,' as applied to inanimate objects, was unknown in old times. Poets, for the sake of brevity and elegance, often use the form '*whose*' without reference to persons, and this is historically correct.

E.I. has no Reflexive Pronoun to express an act reverted on the agent. For this purpose the personal pronoun was used. *Ex.*: '**þæt folc hit reste**' (= '*The people rested themselves*'); '*Turneth* **giu** (= **eów**) to me' (= '*Turn yourselves to me*'). Here the verb is used as reflexive, and the pronoun **giu** (for **eów**) is in the accusative case following a transitive verb.

To give emphatic expression to a personal or a demonstrative pronoun the adjective **sylf** (= '*self*') is often used. *Ex.*: '**We sylfe gehyrdon.**' (= '*We ourselves heard*'). But **sylf** is also treated as a noun in **E.I.**, as we find '*self*' treated by CHAUCER and SHAKESPEARE.

In **E.II.** the demonstrative adjective '*yond*' (or '*yone*'), sometimes classed with pronouns, was introduced. In **E.I.** the word **geond** was an adverb and a preposition. The adjective '*same*' is still used to give emphasis to a demonstrative. Its force is increased by combination in the word '*self-same.*'

PRONOUNS.—M.E.

Pronouns of the following classes are more or less inflected in **M.E.** :—Personal and Compound-Personal, Demonstrative, Relative, and Interrogative.

Excepting the Nominative—which serves as a Vocative in exclamations —all cases of nouns and pronouns in E.I., as in other synthetic languages, are called 'oblique.' In Modern English, *names* of oblique cases—except- ing 'the Possessive'—have mostly become so far vague that they do not clearly denote *uses*. For this reason such names as 'Genitive,' 'Dative,' and 'Accusative' (or 'Objective') are hardly noticed here in treating modern forms, though it must be granted that vestiges of 'the Dative' in E.I. remain in some modern uses of pronouns. [*See* §§ 47 and 49.]

Personal Pronouns of the first and second persons have the following forms :—

	1st Person.	2nd Person.		1st Person.	2nd Person.
Singular {	I me	thou thee	*Plural* {	we us	ye (*or* you) you

' *I*,' the pronoun of the first person, and ' *thou*,' of the second person, have no inflexions with respect to gender.

In Modern English 'my,' 'thy,' 'our,' and 'your,' serve as adjectives, but are not used as **mîn, þîn, ûre,** and **eówer** were used for the Genitive in E.I.

Mine and *thine* are often used without nouns following.

Ex. : ' These books are *mine*.' Here ' mine ' is a possessive pronoun. In poetry *mine* and *thine* (instead of *my* and *thy*) are used *with* nouns. *My* and *thy* are pronouns with respect to formation ; but are used *with* nouns, and not instead of nouns.

' *Me* ' and ' *thee* ' follow verbs and prepositions. *Ex.* : ' He goes before *me*, and will guide *me*.'

The preposition ' to ' is often understood and not expressed before ' *me*,' as in the following examples :—' *me*thinks ' (= it seems *to me*), ' give *me* the pen,' " show *me* the book.' These are examples of ' *the Dative Case* ' in E.I., which was represented by ' *me* ' without a preposition.

Old authors often use ' *me* ' where we should now say ' *for me*.' *Ex.* : ' Knock *me* at this gate ;' instead of, ' Knock *for* me.' This is another use of the Dative Case, and is not unlike the familiar form of request in ' Come, play *us* a tune.'

The personal pronoun ' *thou*,' is still found in poetry and in forms of prayer, but has long been obsolete in conversation.

' *Ours* ' and ' *yours* ' are used with reference to owners, but ' *mine* ' and ' *thine* ' are used with reference to one owner. *Ex.* : ' These books are *ours* ;' ' those books are *mine*.'

' *Us* ' may represent either the object or the dative case, or may follow a preposition. *Ex.* I. : ' He led us.' II. ' He gave us a lesson.' III. ' He will go *with* us.'

' *You* ' is placed as the subject, or as the object, or after a preposition. *Ex.* : I. ' You write well.' II. ' He will guide you.' III. ' He will go *with* you.'

'*Ye*,' in Old English, was used for the subject, and '*you*' for the object, or as a dependent noun following a preposition. Numerous examples of distinct uses for '*ye*' and '*you*' may be found in the English Bible. [*See* MATT. v., 11, 12 ; 21, 22 ; 33, 34.]

These distinct uses of '*ye*' and '*you*' were mostly neglected by dramatists of the Elizabethan age. They often placed '*you*' as the subject and '*ye*' as the object. In conversation the latter form is now obsolete.

The pronoun of the third person has, in the Singular, the three forms : ' he' (masculine), ' she' (feminine), and ' it' (neuter) ; but the Plural form, ' they,' serves for all genders.

The forms ' he,' ' she,' and ' they ' serve as Subjects.

The forms ' him,' ' her,' and ' them ' serve as Objects, and as dependent words following prepositions ; but ' it ' may serve as Subject, or as Object, or as a dependent word following a preposition. [*See* §§ **47** and **49.**]

Some writers on grammar treat the forms ' his,' ' her,' ' its,' and ' their ' as ' Possessive Cases ' of ' he,' ' she,' ' it,' and ' they.' By other writers ' his,' ' her,' ' its,' and ' their ' are called ' Possessive Pronouns.' These names have reference to the stems to which the said forms belong. But, when classified with respect to modern *use*, these forms may be treated as adjectives. In order to show at once both their *origin* and their *use*, ' his,' ' her,' ' its,' and ' their '—like ' my,' ' thy,' ' our,' and ' your '—are sometimes called Adjective-Pronouns. It is with reference to *modern use* that such words as ' our,' ' your,' and ' their ' are here called adjectives, while ' ours,' ' yours,' and ' theirs ' are classed with possessive pronouns. A tabular form can hardly show at once the historical relations and the syntactical uses of all words called pronouns ; for some words that were pronouns in **E.I.** serve as adjectives in **M.E.**

The following words are used *with nouns*, or as adjectives :—' my,' ' thy,' ' her,' ' its,' ' our,' ' your,' ' their.'

Possessive Pronouns.—The following words are used *instead of nouns*, or as possessive pronouns :—' mine,' ' thine,' ' his,' ' hers,' ' ours,' ' yours,' ' theirs.'

The possessive form '*his*' may be used *either with or instead of a noun*. *Ex.*: ' That was *his* book.' ' That book was *his*.'

Demonstrative Pronouns have the following forms for the singular and the plural :—

Singular.	*Plural.*
this	these
that	those

'*Who*,' the Relative Pronoun, has the following forms in both the singular and the plural :—

who	whose	**whom**

'*Who*' when employed as an Interrogative Pronoun, has still the forms '*whose*' and '*whom.*' *Ex.*: '*Whose* is the fault?' '*To whom* shall we go?'

'*Whose*' mostly refers to persons, but in poetry may refer to inanimate objects. *Ex.*: '. . . brown groves *whose* shadow,' *etc.* (SHAKESPEARE.) 'A holy river, on *whose* banks are found sweet pastoral flowers.' (WORDS-WORTH.)

The Pronouns '*who?*' '*whose?*' '*whom?*' '*which?*' '*what?*' and the compounds '*whoever?*' '*whatever?*' when used in asking questions, are called *Interrogative.*

The Indefinite Pronouns '*one*,' '*another*,' and '*other*' are used and inflected as nouns; but '*another*' (= *one* other) has no plural form.

> '*Teach me to feel *another's* woe,
>   To hide the fault I see;
> That mercy I to *others* show,
>   That mercy show to me.'

'*One*' is often used as a noun. *Ex.*: 'One of these little *ones*, which believe in me.' (MATTH. xviii. 6.) [*See* § **44.**]

'*Enough*' has no plural form.

The possessive forms '*eithers*' and '*eitheres*' are found in old authors.

Without the aid of inflexion, the indefinite pronouns ('*each other*' and '*one another*'), when used without a stop placed between them, and following a transitive verb, serve to express a *reciprocal action*—an act in which the agent and the object change places. *Ex.*: 'Love one another.'

Compound Personal Pronouns have the following forms for the singular and the plural :—

Singular.	*Plural.*
myself	ourselves
thyself	yourselves
himself	themselves
herself	themselves
itself	themselves

*19. ADJECTIVES.—E.I., E.II.

Adjectives in **E.I.** (as in Latin) agree with the nouns to which they respectively belong in gender, number, and case. In Latin the noun *pŭĕr*, if used in the genitive singular, must be changed to *pŭĕrī*, and the adjective *bonus*, if placed in concord with *pŭĕrī*, must be changed to *boni*. Like the noun, the adjective is now of the masculine gender, singular number, and genitive case. This likeness of form between the adjective and the noun to which it refers is called ' *Concord*.' In Modern English the reference of the adjective is shown by its *position*, and not by a change of form.

In Latin the reference must be expressed in the form, and this rule prevails mostly in **E.I.** But here concord of gender, number, and case is not completely denoted by the second adjective, in constructions where a demonstrative or possessive is prefixed to a qualifying adjective, as in the following example :—' Seô wæs þæs gôdan monnes gifu' ('It was the gift of *that* good man'). Here the genitive case is marked by the demonstrative þæs. The adjective gôdan has the form of the second, or weak, declension ; also called *Definite*, with respect to the use of the *Demonstrative*. In the following phrase an example is given of an adjective inflected according to the first, or strong, declension ; otherwise called *Indefinite* :—' folc heardes môdes ' ('people of stubborn temper'). Here the neuter adjective has the form of the genitive singular in the first, or strong, declension, and this form shows that the adjective belongs to môdes.

Adjectives in **E.I.** have inflexions, to mark more or less distinctly gender, number, and case. The more distinctive inflexions belong to the first, or ' strong,' declension, as the appended tables show.

ADJECTIVES.

	E.I. 1st *Declension.*			**E.I.** 2nd *Declension.*		
	Masculine.	*Feminine.*	*Neuter.*	*Masculine.*	*Feminine.*	*Neuter.*
Singular	blind	blind	blind	blinda	blinde	blinde
	blindes	blindre	blindes	blindan	blindan	blindan
	blindum	blindre	blindum	blindan	blindan	blindan
	blindne	blinde	blind	blindan	blindan	blinde

				Mas. Fem. and Neut.
Plural	blinde	blinde	blindu	blindan
	blindra	blindra	blindra	blindena
	blindum	blindum	blindum	blindum
	blinde	blinde	blindu	blindan

Besides inflexions to show concord, adjectives in **E.I.** have the endings **er** and **est** for degrees of comparison.

The **comparative** suffix is **er** (**ir, ôr, ur, ar**). When placed in concord with a noun, an adjective of the comparative degree belongs to the second, or ' weak,' declension. For **heard** (hard) the comparative (if uncontracted) would have these forms for the nominative case singular :—

Mas.	*Fem.*	*Neut.*
heardera	heardere	heardere

But these forms are mostly contracted.

Mas.	*Fem.*	*Neut.*
heardra	heardre	heardre

The superlative suffix is est (ist, ost).

When placed in concord with a noun, the superlative may have either the 'weak' or the 'strong' form of declension. The superlative of swið (strong) has these forms in the second, or weak, declension:—

Mas.	*Fem.*	*Neut.*
swiðesta	swiðeste	swiðeste

The corresponding forms for the superlative of **strang** (strong) are examples of contraction with modulation of the vowel:—

strengsta	**strengste**	**strengste**

Vowel-changes are found in the comparison of other adjectives.

Ex.: *Pos.*	*Comp.*	*Super.*
ald, or eald (old)	yldra	yldesta
geong (young)	gyngra	gyngesta
lang (long)	lengra	lengsta

Several adjectives in **E.I.** have anomalous, and others have defective, degrees of comparison.

Ex.: *Pos.*	*Comp.*	*Super.*
forma (first)	—	fyrmesta (first)
mycel (much)	mæra	mæsta
yfel (bad)	wyrsa	wyrsesta
—	neara (nearer)	nŷhsta (nêxta)

In the first example (**forma**) a word *already superlative* takes a second superlative, ending **m-est**, which, in the variation **m-ost**, looks like the adverb '*most.*' The **m** here belongs to an older Gothic and English form of the superlative—**ma**—found in **hinduma** (= extreme, or last), and in other words. The old superlative form, having been used *as a positive*, took a suffix to make a new superlative. Thus to **hindu-ma** is related **hindu-m-istô**, a word found in the Gothic version of the Gospels made by Ulfilas in the fourth century. [*See* MATTH. viii. 12.]

Possessive Adjectives, formed from the genitive cases of the personal pronouns (of the first and second persons), are declined as adjectives having the strong form of declension.

Ex.: '**Ic fare tô mînum fæder**' ('I will go to my father').

The possessive here given in the dative case is formed from the pronominal genitive **mîn** (= the Latin *mei*).

Possessive Adjectives retained in the earlier times of **E.II.** some traces of their original declension; but when distinctive forms were effaced, such adjectives were made like genitive cases of personal pronouns. These adjectives have consequently been mostly classified as 'possessive *pronouns.*' The name refers, however, to their *origin* and not to their *use.*

* **Adjectives. E.II.**—In **Old English** the two forms of **E.I.** for the declension of adjectives fell into ruins before CHAUCER's time.

One of the endings (**e**) was used as a substitute for others, served sometimes to mark the plural, and sometimes indicated the use of a qualifying adjective with some preceding definitive word, which might be **the** or **this**, or a possessive form. Examples of this definitive use of a final **e** may be found in the opening lines of CHAUCER's prologue to his 'Canterbury Tales.'

This final **e** was, in the fourteenth century, sounded at the end of many

words. Without its sound many lines in CHAUCER's verse would be deprived of harmony. The final e was elided before a vowel and before a word beginning with h.

Traces of vowel-change in the comparison of adjectives were long retained in Old English. An innovation was made by shortening, in comparison, the vowel of the positive. Thus depe (deep), used instead of deôp, had for the comparative and the superlative dĕpper and dĕppest. Many words were treated in the same manner by LANGLAND and other writers of the fourteenth century. The inflexions er and est were freely added to both English and Roman words, and no distinctions were made respecting euphony, or the length of words, or their terminations. The analytical forms 'more' and 'most' were often used as substitutes for inflexions, but without any observance of such rules as have been laid down by modern grammarians. Double comparatives and superlatives were, in Old English, freely employed in such forms as 'most clennest' (for 'cleanest'), 'more unhappyer,' 'most unkindest.' Such forms were not condemned in SHAKESPEARE's time. One of the class is retained in the Bible of the seventeenth century (ACTS xxvi. 5), where we read of 'the most straitest sect' of Pharisees.

In MODERN ENGLISH hardly any vestiges of the two declensions in E.I. remain. There may, however, be a trace of the weak declension in our phrase 'the olden time,' and a trace of vowel-change in comparison remains in 'old, elder, eldest.' With these slight exceptions the adjective has now no inflexion save the er and est for comparison. While these suffixes are retained the analytical mode of indicating comparison, by using the adverbs 'more' and 'most,' is also freely employed.

Rules intended to restrict the use of er and est are given in many English Grammars, but are not generally obeyed. Some of the more concise of these rules allow the use of suffixes with words of the following classes :—

(1) Monosyllables ; (2) Dissyllables ending with le or y, preceded by a Consonant.

Another rule would forbid the use of an inflexion after any one of the endings ain, al, ate, ed, ent, id, ing, ous ; also after compound words made with ful, less, and some. This extensive rule is not generally accepted. Inflexions are often added to words ending in ed, el, er, and ant, and such words as 'handsomest,' 'pleasantest,' 'solidest,' are found in good authors.

The law that prohibits the use of double comparison is often broken, but in many cases the error is logical and not formal. Inflexions or adverbs of comparison are used with words that are incapable of comparison. Ex.: 'the loneliest place,' 'the most unmeasured abuse,' 'a most interminable discourse,' 'perfectest joy,' and 'extremest pain.' To make clear the error implied in such phrases the word 'infinite' may be named. It is incapable of comparison, and its true meaning should prohibit its frequent use as an adjective in the positive degree. For all ordinary purposes, the weaker word 'indefinite' might serve as a substitute for 'infinite.'

ADJECTIVES.—M.E.

Adjectives used to denote quantity and quality have three degrees of comparison—the Positive, the Comparative, and the Superlative.

The Comparative and the Superlative are formed by the inflexions **er** and **est**.

When an adjective ends in **e** the inflexions are reduced to **r** and **st**. *Ex.* : 'wide, wider, widest.'

A final **y** is changed to **i** before **er** and **est**. *Ex.* : 'heavy, heavier, heaviest.'

Inflexions are added to words of one syllable, and to dissyllables ending like 'able' or 'heavy,' or having the accent on the second syllable.

The words **more** and **most** are commonly used for the comparative and the superlative of adjectives containing two or more syllables. *Ex.* :—

Positive.	*Comparative.*	*Superlative.*
careful	more careful	most careful
díligent	more díligent	most díligent
indústrious	more indústrious	most indústrious

Rules for distinct uses of 'er' and 'est,' and their substitutes '*more*' and '*most*,' are neither old nor well observed. They have been mostly dictated by a care for euphony. MILTON uses 'sólidest,' and longer words ending in 'est. Such words as 'pleasanter' and 'handsomest' are common enough.

Many adjectives are incapable of comparison. *Ex.* 'square.'

Double superlatives seem useless, but they are often found in the works of good English writers. *Ex.* : 'chiefest, 'extremest.'

To express degrees of diminution the words '*less*' and '*least*' are employed. *Ex.* : 'less severe,' 'least useful.'

To add strength to the Comparative, 'far' and 'by far' are used, and the Superlative is aided by the phrase 'of all.' *Ex.* : 'the greatest of all wonders.'

The Latin comparative adjectives '*junior,*' '*senior,*' *etc.,* are not followed by '*than.*'

The following adjectives have irregular forms of comparison. Some words ending in 'most' have arisen from confusion of the adverb 'most' with the old double superlative **m-est,** of which one variation = **m-ost.**

Positive.	*Comparative.*	*Superlative.*
bad	worse	worst
evil	worse	worst
far, **feorr** (*adverb*)	farther	farthest
forð (*adverb*)	further	furthest
forme (**E.II.**)	former	foremost / first
good	better	best
—	hinder	hindmost
ill	worse	worst
—	inner	inmost
late	later (latter)	latest (last)
little	less (lesser)	least
many	*mo* (**E.II.**)	most
much	more	most
near	nearer	nearest (next)
old	older (elder)	oldest (eldest)
up (*adverb*)	upper	upmost (uppermost)
ût, out (*adverb*)	outer	utmost (outermost)
ût, out (*adverb*)	utter	utmost (uttermost)

'*Many*' serves as an adjective and as a pronoun. There is no etymological ground for calling '*more*' the comparative of '*many*;' but *more* and *most* are used with reference to *number* as well as to quantity.

*20. VERBS.—E.I., E.II.

That part of a Verb that remains when inflexions are taken away is called the Stem.

Inflexions of Verbs are changes of form, serving to denote changes of Mood, Tense, Number, and Person.

Mood means manner or mode.

The Infinitive ⎫		makes no assertion. *Ex.*: 'to write.'
The Indicative ⎪ mood of a verb	declares. *Ex.*: 'he writes.'
The Imperative ⎬	commands. *Ex.*: 'come!'
The Subjunctive ⎭	may express both doubt and futurity. *Ex.*: 'if he *come* to-morrow.'

Tense means time.

Two tenses—Present and Past—are denoted by inflexions.

Ex.: *Present*: **ic onginne** = I begin.
     Past: **ic ongan** = I began.

In **E.I.** the form of the Present is often used for the Future. *Ex.*: ' **Ic fare tô mînum fæder** ' = ' I go to my father ;' but it *may* mean, ' I *will go* to my father.'

When no auxiliary (or helping) verb is used a tense is called *Simple*.

The verbs ' have' and 'shall' are sometimes called 'auxiliaries,' because they give aid in the formation of tenses.

Ex.: *Future*: ' I shall find.'
     Perfect: 'I have found.'

These tenses are called Compound tenses.

Number.—A verb is used in the *Singular* when one person or thing is the subject of which we speak, but in the *Plural* when we speak of more than one. *Ex.*: ' he speaks ;' 'they speak.'

Persons.—In each number there are three persons.

> 1. I speak
> 2. Thou speakest
> 3. He speaks

The Infinitive Mood has no distinctions of Number and Person. The forms in this Mood belong historically to verbs, and are therefore called ' verbal ;' but they tell nothing, and therefore cannot serve as verbs to give union to the parts of a sentence.

The **Conjugation** of a Verb is a plan showing the several forms of one Verb, when used with reference to variations of Mood, Tense, Number, and Person. When no helping verb is used the conjugation is Simple ; when helping verbs (such as ' have' and 'shall') are used, the conjugation is Compound.

There are two Conjugations formed without using any auxiliary verb.

I. The **Old** Conjugation, otherwise called ' Strong.'

II. The **New** Conjugation, otherwise called ' Weak.'

Old—*Present*: **ic finde** = I find.
     Past: **ic fand** = I found.

New—*Present*: **ic hæle** = I heal.
     Past: **ic hæl-de** = I heal-ed.

The **Old Conjugation** makes the Past by a change of the vowel.

The **New Conjugation** makes the Past by adding **de**.

There is another distinction. To form a *Perfect* tense we use ' *have*' followed by a form called the ' *Perfect Participle.*'

Ex.: **ic hæbbe begunnen** = I have begun.
     ic hæbbe hæled = I have healed.

The Perfect Participle with ' *had* ' forms the tense called Pluperfect. *Ex.*: ' **ic hæfde begunnen** ' = I had begun.

Begunnen, a Perfect Participle of the Old Conjugation, ends in **en**.

Hæled, a Perfect Participle of the New Conjugation, ends in **d**.

The Old Conjugation in **E.I.** is, with respect to the changes made in vowels, divided into eight classes of verbs. *Seven* are noticed here. The *eighth* has hardly any representative in **Modern English.**

The *seven* classes in **E.I.** are in **M.E.** still represented more or less by

verbs of the classes to which 'begin,' 'bear,' 'bid,' 'take,' 'drive,' 'freeze,' and 'blow' belong; but *the vowels, in the modern forms, do not always correspond with those of the old verbs.* Vowels are more changeable than consonants.

For the purpose of committing to memory the forms of modern strong verbs, the classification here given has no great value; but it will be found useful by all who would study the history of the English Language.

In the following table, the more characteristic changes of vowels in **E.I.** are given, but several variations that cannot be concisely defined are omitted. In the classes numbered 4th and 7th the Past has, in **E.I.**, no vowel-change to distinguish the Plural from the Singular; but in the other classes the *Plural in the Past has its distinct vowels.*

	Present (Abbreviation = Pr.)	*Past* (Abb. = P.)	*Perfect Participle* (Abb. = P.P.)
1st CLASS.	i	a (*Pl.* u)	u
Ex.:	beginne	begann (begunnon)	begunnen
M.E.	begin	began	begun

Here the vowel-change remains in **M.E.**; but it does not serve to make distinct the Plural of the Past.

2nd CLASS.	e (*or* i)	a (*Pl.* æ)	o
Ex.:	bere	bar (bæron)	boren
M.E.	bear	bare (*or* bore)	born
	bear (carry)	bore	borne

The distinct forms of the Perfect Participle, as used to denote two meanings of the verb, are *modern.*

3rd CLASS.	e (*or* i)	a (*Pl.* æ)	e (*or* i)
Ex.:	bidde	bad (bædon)	beden
M.E.	bid	bade	bidden (*or* bid)
4th CLASS.	a	ô	a
Ex.:	tace	tôc	tacen
M.E.	take	took	taken
5th CLASS.	î	â (*Pl.* i)	i
Ex.:	drîfe	drâf (drifon)	drifen
M.E.	drive	drove	driven

The diphthong sound of long **i** (as 'eye') in 'drive' is modern. In the **E.I.** form, **drîfe**, the sound of î = *ee* in 'feet.'

6th CLASS.	eó	eá (*Pl.* u)	o
Ex.:	freóse	freás (fruron)	froren
M.E.	freeze	froze	frozen

eó and **eá** are diphthongs in **E.I.**

7th CLASS.	â eá (*etc.*) }	eó	{ â eá
Ex.:	blâwe	bleów	blâwen
M.E.	blow	blew	blown

It seems probable that in **E.I.** the **âw** in this verb and in others of the 7th class had a sound like that of *ow* in 'tower.'

E.I. and **E.II.** Verbs of the Old Conjugation, here arranged in seven

classes, are sometimes collectively given under the general title 'Irregular Verbs,' which means only that they are not inflected like the New Verbs 'praise' and 'call.' Old Verbs thus given as 'Irregular' are, moreover, mixed with contracted and other forms of the New Conjugation—such as 'say,' 'pay,' 'tell,' and 'hear.'

A glance at the Old Verbs in the 1st, 4th, 5th, and 7th classes suffices to show that they cannot be truly described as 'Irregular' in E.I., and, in a later section, we shall see that in M.E. Old Verbs of the classes numbered 1st, 4th, 5th, and 7th still retain a considerable likeness to their original forms in E.I. The forms of E.II. may be generally described as transitional, and, in several verbs, are made perplexing by their great variety ; for writers of E.II. maintained, with respect to *spelling*, unbounded freedom.

Signs and abbreviations found in the appended tables have the following uses :—

Pr. = Present (1st Person Singular) Indicative.　*P.* = Past (1st Person S.) Indicative.　*P.Pl.* = Past Plural Indicative.　*P.P.* = Perfect Participle.　The dash (—) after the Past S. indicates that no vowel-change takes place in the Past Pl.　The sign ... indicates that a verb, or a form, is not found in E.I., or in E.II.　For example, the verbs 'fling,' 'thrive,' and 'crow' are not found in E.I.　The abbreviation *etc.* indicates that several variations are found in E.II., or that some variation exists in E.I.

For the pronunciation of some E.I. letters see § 2.　The final short e of the Present (1st Person Singular) may be sounded as e *in the word ' mĕt.'*

Old Conjugation, E.I. and E.II.—1st CLASS.

Pr.	P.	P.Pl.	P.P.	M.E.
E.I. { **ginne** { **onginne**	**gan** **ongan**	**gunnon** **ongunnon**	**gunnen** **ongunnen**	(*begin*) —
E.II. beginne	began ⎱ begon ⎰	begunnen	begonnen	—
binde binde	**band** bound (*etc.*)	**bundon** bounden	**bunden** bounden	(*bind*) —
clinge clinge	**clang** ...	**clungon** clongen	**clungen** clungen	(*wither*) (*shrink*)
... dinge	... dang	... dongen	... dongen	— { *ding* (= { *beat*)

[This verb has still old forms in the Scottish dialect.]

drince drinke	**dranc** dronk	**druncon** drunken (*etc.*)	**druncen** drunken	(*drink*) —
feohte fehte	**feaht** fauȝt	**fuhten** foughten	**fohten** foghten	(*fight*)
finde finde	**fand** fand ⎱ fond ⎰	**fundon** funden	**funden** founden	(*find*) —
... flinge	... flang (*etc.*)	... flongen	... floungen	— (*fling*)

Pr.	P.	P.Pl.	P.P.	M.E.
grinde	**grand**	**grundon**	**grunden**	(*grind*)
grinde	grond	grunden	grounden	—
melte	**mealt**	**multon**	**molten**	(*melt*)
melte	malt } melted }	molten	molten	—
...	...	...	...	—
ringe	rang	rongen	rungen	(*ring*)

[*Query*: The conjugation of **hringan** in **E.I.**?]

{ **yrne** { **eorne**	**arn**	**urnon**	**urnen**	(*run*)
rinne	rana	runnon	runnen	—
	ran (*etc.*)	runnen (*etc.*)	runnen (*etc.*)	—
scrince	**scranc**	**scruncon**	**scruncen**	(*shrink*)
schrinke	schrank	schronken	schrunken	—
since	**sanc**	**suncon**	**suncen**	(*sink*)
sinke	sank	sonken	sunken	—
singe	**sang**	**sungon**	**sungen**	(*sing*)
singe	sang	songen	sungen	—
slince	**slanc**	**sluncon**	**sluncen**	(*slink*)
...	...	...	...	
slinge	**slang**	**slungon**	**slungen**	(*sling*)
slinge	slang (*etc.*)	slongen	slongen	—
spinne	**span**	**spunnon**	**spunnen**	(*spin*)
spinne	span	sponnen	sponnen	—
springe	**sprang**	**sprungon**	**sprungen**	(*spring*)
springe	sprang(*etc.*)	sprongen	sprungen	—
stince	**stanc**	**stuncon**	**stuncen**	(*stink*)
stinke	stank	stonken	stunken	—
stinge	**stang**	**stungon**	**stungen**	(*sting*)
stinge	stong (*etc.*)	stongen	stungen	—
swelle	**sweall**	**swullon**	**swollen**	(*swell*)
swelle	swal	swollen	swollen	—
swimme	**swam**	**swummon**	**swummen**	(*swim*)
swimme	swom } swimmed }	swommen	swommen	—
swinge	**swang**	**swungon**	**swungen**	(*swing*)
swinge	swong	swongen	swungen	—
winde	**wand**	**wundon**	**wunden**	(*wind*)
winde	wond	wonden	wunden (*etc.*)	—

Pr.	P.	P.Pl.	P.P.	M.E.
winne	**wan**	**wunnon**	**wunnen**	(*win*)
winne	wan : won	wonnen	wunnen	—
wringe	**wrang**	**wrungon**	**wrungen**	(*wring*)
wringe	wrong	wrungen	wrongen	—

<div align="center">2nd CLASS.</div>

bere	**bar**	**bæron**	**boren**	(*bear*)
bere	bar (*etc.*)	beren	boren born } borne	—
brece	**brac**	**bræcon**	**brocen**	(*break*)
breke	brak	braken	broken	—
scere	**scar**	**scæron**	**scoren**	(*shear*)
schere	schar scharde }	scheren	schorn	—
stele	**stal**	**stælon**	**stolen**	(*steal*)
stele	stal stale }	stelen	stolen	—
swerie	**swôr**	**swôron**	**sworen**	(*swear*)
swere	swor swoor sware }	sworen sweren }	sworen	—
cume	**cwam** **com** }	**câmon** (*etc.*)	**cumen**	(*come*)
come	cam com }	comen	comen cum }	—

<div align="center">3rd CLASS.</div>

bidde	**bad**	**bædon**	**beden**	(*bid*)
bidde	bad bed }	...	beden	—
ete	**æt**	**æton**	**eten**	(*eat*)
ete	at : æt (*etc.*)	eton (*etc.*)	eten (*etc.*)	—
gife	**geaf**	**geafon**	**gifen**	(*give*)
ȝife (*etc.*)	ȝaf (*etc.*)	ȝaven (*etc.*)	ȝiven (*etc.*)	—
gite	**geat**	**geáton**	**geten**	(*get*)
ȝete	gat	geten (*etc.*)	goten geten } gotted	—
licge	**lag**	**lægon**	**legen**	(*lie down*)
ligge	lay (*etc.*)	laien (*etc.*)	lain (*etc.*)	—

Pr.	P.	P.Pl.	P.P.	M.E.
seo	seah	sâwon (*etc.*)	sewen (*etc.*)	(*see*)
se (*etc.*)	sah (*etc.*)	sawen (*etc.*)	seen (*etc.*)	—
sitte	sat	sæton	seten	(*sit*)
sitte	sat : sæt	seten	seten	—
sprece (*etc.*)	sprac	spræcon	sprecen (*etc.*)	(*speak*)
speke	spak (*etc.*)	speken	spoken	—
trede	trad	trædon	treden	(*tread*)
trede	trad : trod	traden (*etc.*)	troden ⎫ tredded ⎭	—
wefe	waf	wæfon	wefen	(*weave*)
weve	waf	weven	woven	—

4th Class.

tace	tôc	—	tacen	(*take*)
take	took ⎫ takede ⎭	—	taken (*etc.*)	—
forsace	forsôc	—	forsacen	(*deny*)
forsake	forsok	—	forsaken	(*forsake*)
grafe	grôf	—	grafen	(*engrave*)
grave	grof ⎫ graved ⎭	—	graven	—
hlade	hlôd	—	hladen	(*lade*)
lade	lod	—	laden	—
sceace	scôc	—	scacen	(*shake*)
schake	schok ⎫ shaked ⎭	—	schaken ⎫ shaked ⎭	—
scape	scôp	—	scapen	(*shape*)
schape	schop	—	schapen ⎫ shapid ⎭	—
scafe	scôf	—	scafen	(*shave*)
schave	schof ⎫ schaved ⎭	—	schaven	—
stande	stôd	—	standen	(*stand*)
stonde	stood	—	stonden	—
wace	wôc	—	wacen	(*wake*)
wake	wook	—	waken	—

5th Class.

Pr.	P.	P.Pl.	P.P.	M.E.
drîfe	drâf	drifon	drifen	(*drive*)
drive	draf	driven	driven	—
ârîse	ârâs	ârison	ârisen	{ (*arise, rise*)
rise	ras : roos	risen : resin	risen	—
bîde	bâd	bidon	biden	{ (*wait for, endure*)
bide	bad (*etc.*)	biden	biden	—

[The modern form 'abide' = *stay*.]

Pr.	P.	P.Pl.	P.P.	M.E.
bîte	bât	biton	biten	(*bite*)
bite	bat	biten	biten	—
cîde	câd	cidon	ciden	(*chide*)
chide	chyd } chidde }	chidden } chyd }	chidden } chid }	—
rîde	râd	ridon	riden	(*ride*)
ride	rad	riden	riden	—
...	...	...	...	—
rive : rife	raf : rof	riven	riven	(*rive*)
scîne	scân	scinon	scinen	(*shine*)
schine	schon	schinen	?	—
slîde	slâd	slidon	sliden	(*slide*)
slyde	slood	sliden	sliden	—
smîte	smât	smiton	smiten	(*smite*)
smite	smat } smot }	smiten (*etc.*)	smiten	—
strîde	strâd	stridon	striden	(*stride*)
stride	strad } strode }	striden	striden	—
...	...	...	...	—
strive	strof } strivede }	streven } striveden }	striven	(*strive*)
...	...	...	...	—
thrive	throf : thraf	thriven	thriven	(*thrive*)
wrîte	wrât	writon	writen	(*write*)
write	wrat } wrot } writ }	writen	writen } wreten }	—

6th Class.

Pr.	*P.*	*P.Pl.*	*P.P.*	**M.E.**
freóse	freás	fruron	froren	(*freeze*)
frese	fres frees }	...	froren	—
ceóse	ceás	curon	coren	(*choose*)
chese	cheas ches }	chosen chesen }	chosen	—
leóse	leás	luron	loren	(*lose*)
lese	les : lees	luren : loren	loren : lorn lost }	—

7th Class.

blâwe	bleów	—	blâwen	(*blow*)
blowe	blew (*etc.*)	—	blowen	—
beáte	beót	—	beáten	(*beat*)
bete	bet : bette	—	beten : bett	—
cnâwe	cneów	—	cnâwen	(*know*)
knowe (*etc.*)	knew (*etc.*)	—	knowen	—
...	...	...	...	—
crowe	crew	—	crowen	(*crow*)
fealle	feóll	—	feallen	(*fall*)
falle	feol : fel (*etc.*)	—	fallen	—
grôwe	greów	—	grôwen	(*grow*)
growe	grew growide }	—	growen	—
healde	heóld	—	healden	(*hold*)
holde (*etc.*)	held (*etc.*)	—	holden	—
heáwe	heów	—	heáwen	(*hew*)
hewe	hew (*etc.*)	—	hewen (*etc.*)	—
mâwe	meów	—	mawen	(*mow*)
mowe	meow : mew	—	mowen	—
sâwe	seów	—	sâwen	(*sow*)
sowe	sew : sowide	—	sowen sowid }	—
þrâwe	þreów	—	þrâwen	(*throw*)
throwe	threw (*etc.*)	—	throwen	—

As examples of **E.II.** verbs (of several classes) having *many variations* the following may be noticed:—bersten (*burst*), eaten (*eat*), fehten (*fight*),

fleon (*flee*), healden (*hold*), hebben (*heave*), laughen (*laugh*), liggen (*lie down*), rinnen (*run*), schawen (*show*).

Many 'strong' verbs in **E.I.** have, in the course of eight or nine centuries, become obsolete, and many have been wholly or partly transferred to the New Conjugation. Others have passed over from one class of the Old to another. The following, belonging to the *fourth* class in **E.I.**, belong now to the New Conjugation :—

Pr.	P.	P.Pl.	P.P.	**M.E.**
bace	bôc	—	bacen	*bake*
hebbe	hôf	—	hafen	*heave*
weaxe	weôx	—	weaxen	*wax* (= *grow*)

The verb 'swear' soon passed over from the *fourth* to the *second* class. Its forms in early times included the following :—

Pr.	P.	P.Pl.	P.P.	**M.E.**
swerie	swôr	swôron	sworen (swaren) }	*swear*

These two verbs have been transferred from the *fourth* to the *seventh* class :—

Pr.	P.	P.Pl.	P.P.	**M.E.**
drage	drôg	—	dragen	*draw* (= *drag*)
slahe	slôh	—	slagen	*slay*

The following are verbs that in **E.I.** belong to the sixth class:—

Pr.	P.	P.Pl.	P.P.	**M.E.**
cleófe	cleáf	clufon	clofen	*cleave* (= *split*)
fleóge	fleáh	flugon	flogen	*fly* (*as a bird*)
sceóte	sceát	scuton	scoten	*shoot*
seóðe	seáð	sudon	soden	*seeth* (= *boil*)

The *eighth* class in **E.I.** may be called extinct, for it is but slightly represented in the present tense of one verb—'hang.' So far as this retains the form ' *hung* ' (in P. and P.P.) it belongs to the *first* class of Old Verbs ; but it is now treated mostly as a verb of the New Conjugation. The **E.I.** forms of the *eighth* class are shown in the following examples :—

Pr.	P.	P.Pl.	P.P.	**M.E.**
fange	fêng	—	fangen	*take*
hange	hêng	—	hangen	*hang*

Simple Forms of Conjugation.—It has already been noticed that when no auxiliary, or helping, verb is used, the conjugation of a verb is called Simple, and that when any auxiliary verb is used the conjugation is Compound.

Ex. : ' he *wrote* ' is a Simple tense, but ' he *has* written ' is a Compound tense.

The treatment of the Compound Conjugation is postponed.

Verbs in **E.I.** had some peculiar forms used in the Subjunctive Mood, but those forms are lost in **M.E.**

Of the forms of the Indicative that remain in **M.E.** three—marked with * in the appended table—are obsolete in conversation.

The appended table gives, in **E.I.** and **M.E.**, the simple forms of bindan —a verb belonging to the 1st class of the Old Conjugation.

The Subjunctive Mood is omitted. [*See* § **23.**]

INDICATIVE MOOD.

E.I.   *Present Tense.*   **M.E.**

Sing.

1. ic	bind-e	I *bind*
2. þu bind-est		* thou *bindest*
3. he bind-eð		{ he *binds* or { * *bindeth*

Plur.

1. we ⎫		we ⎫
2. ge ⎬ bind-að		ye ⎬ *bind*
3. hî ⎭		they ⎭

Past.

Sing.

1. ic	band	I *bound*
2. þu	bund-e	* thou *bound'st*
3. he	band	he *bound*

Plur.

1. we ⎫		we ⎫
2. ge ⎬ bundon		ye ⎬ *bound*
3. hî ⎭		they ⎭

IMPERATIVE MOOD.

Sing. **bind** (*bind*) | *Plur.* **bind-að** (*bind*)

INFINITIVE MOOD.

Verbal Noun. **bind-an** (to *bind*) | *Imp. Part.* **bind-ende** (*binding*)
Gerund. (tô) **bind-anne** (to *bind*) | *Perf. Part.* **bund-en** (*bound*)

E.II. gradually introduced changes in forms of conjugation, mostly leading towards a general disuse of inflexions. In the Northern Dialect, the ending **es**, or one of its variations (**is** and **ys**) took the place of **est** in the 2nd person Singular, of **eth** in the 3rd person Singular, and of **að** in all persons Plural of the Indicative Mood, Present Tense. In the Midland Dialect **en** was used as a substitute for **að** in First English, and in the South Dialect **að** was represented by **eth**.

edest (or **ed'st**), used as the ending of the 2nd person Singular (Past), belonged in **E.I.** to the New Conjugation; but was sometimes affixed to verbs of the Old Conjugation in **E.II.**, and so produced some harshly-sounding forms—such as '*bound'st.*' The Northern Dialect cast off the **'st** in the 2nd person Singular (Past) of weak verbs.

In the Imperative Mood **eth** (with variations) was long retained as the plural ending. Its loss leaves only one form in the Imperative Mood.

an, the ending of the Infinitive (or Verbal Noun), was changed to **en**; also to **e**.

anne (**enne** or **ene**), the ending of the Gerund—or the Verbal Noun

dependent on a preposition—was lost in the course of transitions made in the fourteenth century.

In **E.I.** the form of the Gerund followed the particle tô, and was used, in the first place, to express a purpose. *Ex.*: 'A sower went out *to sow*.' Here, to translate '*to sow*' into **E.I.**, the Gerund tô **sawenne** must be used.

The form ending in **anne**, *etc.*, was also used in **E.I.** to express (like the Latin Gerundive) duty, destination and obligation. *Ex.*: 'He is a man *to be loved*.' 'This fact ought *to be known*.' Here the forms tô **lufienne** and tô **witanne** would be used in **E.I.**

The form ending in **anne**, *etc.*, was also used to follow a verb of vague or defective meaning—for example, the verb '*begin*.' *Ex.*: 'He began *to flee away*.' 'He began *to steal*.' In **E.I.** the forms tô **fleônne** and tô **stelenne** might be used in these sentences; but the verb '*begin*' might also be followed by the Infinitive. *Ex.*: '**He ongan hî æt þ&re s&læran**' ('He began to teach them beside that lake'). '**His fæder ongan hyne biddan**' ('His father began to entreat him').

The name 'Dative,' sometimes given to the Gerund, has reference to its *form* (as following tô), but does not describe its several *uses*.

The imperfect participle, having the suffix **ende**, in the Midland Dialect, with **inde** (Southern) and **ande** or **and** (mostly Northern), often changed **inde** to **inge** and **ing** in the thirteenth century, and the substitution of **inge** and **ing** for the older forms was confirmed in the fourteenth century, though the older forms did not then disappear. CHAUCER speaks of men who 'came in' *lepand*' (*i.e.* 'leaping').

en, the ending for the Perfect Participle of the Old Conjugation, was long retained in **E.II.**, and still remains in such modern forms as 'driven,' 'forsaken,' 'frozen,' 'shaken,' 'taken,' and 'written;' and in the obsolete or half-obsolete forms, 'baken,' 'graven,' 'smitten,' 'stricken,' and 'waxen.'

The process of weakening, contracting, and casting away the **en** of the P.P. began early in **E.II.**, but went on slowly. Some strong verbs were made weak. In others the form of the P.P. was contracted, as in the example 'sown,' used instead of 'sawen' or 'sowen.' In other verbs the loss of final **n** was followed by the loss of final **e**. Meanwhile vowel-change for the Past Plural of verbs was gradually more and more neglected, and consequently the Past and the P.P. of some verbs were made identical in form, as in the example 'bound.' In the Elizabethan age the Past was often used instead of the P.P., as by SHAKESPEARE, in the words '.arose' (for 'arisen'), 'drove' (for 'driven'), 'smote' (for 'smitten'), and 'wrote' (for 'written').

In **M.E.** the Past, in some verbs, retains the oldest vowel of the Singular; in others that of the Plural. In the examples '*bare*' and '*bore*' the vowels of the Past (Singular) and the P.P. are both retained. Sometimes the oldest vowel of the Singular (Past), though obsolete in conversation, is retained in poetry. *Ex.*: '*brake*' (for 'broke'), '*drave*' (for 'drove'), and '*sprang*' (for 'sprung') are found in SHAKESPEARE, and in other poets are found such old forms as '*sank*' and '*shrank*,' used instead of 'sunk' and 'shrunk.'

The first result of gradual decay in inflexions, during the long time when various forms of **E.II.** were written, was to make a few endings— mostly **en**, **es**, and **e**—serve for several distinct uses. **en**, for example, was employed, in Midland dialects, as a verbal ending in the Plural of both Present and Past (Indicative), in the Plural of the Subjunctive, in the Infinitive or Verbal Noun, and in the Perfect Participle, while it served, moreover, to form the plural of some nouns. It was but natural that an ending of which the uses were so vague should at last be cast aside.

In First English the prefix **ge** was placed before verbs, and sometimes modified their meanings. In Old English this **ge** (softened in sound and reduced to the form of **y** or **i**) served mostly as the prefix of the P.P., and, without changing its meaning, made it distinct from the Past, when vowel-changes had passed away. This prefix **y** or **i**—freely used by CHAUCER in the fourteenth century—was afterwards used as an archaism in poetry by SACKVILLE, SPENSER, and by later authors. It is now altogether obsolete in prose, and almost in verse, though it may be found here and there in modern verse—for example, in THOMSON's 'Castle of Indolence' and in BYRON's 'Childe Harold.'

In Modern English the results of decay in verbal inflexions are these:—

We have not one distinct form left for the Subjunctive Mood. It has been supposed that '*wert*' (2nd person of the Singular, Past, in the conjugation of '**be**') is a Subjunctive form; but it is often found in sentences where the meaning is clearly Indicative.

We have lost **en**, the ending of the Infinitive or Verbal Noun, **anne**, *etc.*, in the Gerund, and **en** in many Perfect Participles.

In the Indicative Mood the endings **est** (Present) and **ed'st** (Past) are retained in literature, but are obsolete in conversation. **eth** for the 3rd person Singular (Present) belongs to archaic literature. The Plural has no inflexions.

In the simple conjugation of a strong verb we have, therefore, only seven or eight distinct forms—*seven*, if the verb is like 'bind'; *eight*, if, like 'write,' it retains a distinct form of the P.P. Of these seven or eight endings, three—**est**, **ed'st**, and **eth**—are obsolete in conversation.

In the simple conjugation of a weak verb we have only *four* distinct forms, if we omit those *obsolete* in conversation.

The appended table of verbal forms in **E.I.**, followed by the forms of **E.II.** and **M.E.**, will serve to convey some general notion of the process by which our verbal inflexions have been reduced to their present scanty number.

OLD CONJUGATION.—INDICATIVE MOOD.

	E.I.	E.II.	M.E.
Present.	S. 1. ic bind-e	1. bind-e	1. I *bind*
	2. þu bind-est	2. bind-est (and -es, -is, or -ys in Northern dialects)	2. thou *bindest*
	3. he bind-eð	3. bind-eth *or* bint, and in Northern dialects bind-es (-is, -ys)	3. he *binds*
	P. 1. we ⎫	1. ⎧ bind-eth, bind-e; with	1. we ⎫
	2. ge ⎬ bind-að	2. ⎨ bind-es (-is, -ys) in	2. you ⎬ *bind*
	3. hî ⎭	3. ⎩ Northern dialects, and bind-en in Midland dialects	3. they ⎭
Past.	S. 1. ic band	1. band (bond)	1. I *bound*
	2. þu bund-e	2. bond-e	2. thou *bound'st*
	3. he band	3. band (bond)	3. he *bound*
	P. 1. we ⎧ bundun	1. ⎫	1. we ⎫
	2. ge ⎨ or	2. ⎬ bond-en, bond-e, bond, bound	2. you ⎬ *bound*
	3. hî ⎩ bund-on	3. ⎭	3. they ⎭

IMPERATIVE MOOD.

E.I.	E.II.	M.E.
Sing. **bind**	bind	*bind*
Plur. **bind-aꝺ**	bind-eth ; North. dial. bind-es	*bind*

INFINITIVE MOOD.

E.I.		E.II.	M.E.
Verbal Noun.	**bind-an**	bind-en, bind-**e**	(to) *bind*
Gerund.	(tô) **bind-anne**	(The form in **anne** was lost in the fourteenth century)	(to) *bind*
Imp. Part.	**bind-ende**	bind-ende, bind-inde, bind-and, binding	*binding*
Perfect Part.	**bund-en**	bond-en, bond-e, bond, bounden, bound	*bound*

The New Conjugation. E.I., E.II.—In First English the New Conjugation makes the Past by connecting the ending **de** with the stem of the verb. The Perfect Participle ends in **ed** or **d**.

	Pr.	*P.*	*P.P.*
Ex. :	hæl-e	hæl-de	hæl-ed (*heal.*)

In First English the Conjugation of weak verbs included two forms of connecting the suffix with the stem. In the first form the connective vowel was **e** (or **i**). The connective of the second form was **ô**.

	Pr.	*P.*	*P.P.*
Ex.: I.	**ner-i-e**	**ner-e-de**	**ner-ed** (*save*)
II.	**luf-ig-e**	**luf-ô-de**	**luf-ôd** (*love*)
III.	**hæl-e**	**hæl-de**	**hæl-ed** (*heal*)

The third is an example of verbs in which the connective vowel **e** is mostly omitted when the vowel of the stem is long. In **luf-ig-e** the **g** (softened to a **y** sound) serves to keep distinct the two vowels **i** and **e**.

In Modern English the connective vowel **ô** is lost. **e** remains, but is mostly silent, save when it follows **d** or **t**.

The connective **o** was mostly changed to **e** in the earlier time of **E.II.** The final **e** of the Past fell into disuse in the later development of Old English.

The endings, **est** for the 2nd person Singular (Present) ; **eth** and **s** for the 3rd person Singular (Present) ; **an** for the Infinitive ; **ende**, *etc.*, for the Present Participle ; and **anne** for the Gerund, are used in **E.I.**, alike in the two conjugations New and Old.

The ending **edest,** for the 2nd person Singular (Past), belonged originally to the **New** Conjugation ; but in **E.II.** the same ending was sometimes affixed to verbs of the **Old** Conjugation.

The appended table shows two forms of the New Conjugation in **E.I.** In both the Subjunctive Mood is omitted. [*See* § **23**.]

hælan = *to heal.*

INDICATIVE MOOD.

Present.

S. 1. ic   hæl-e
   2. þu   hæl-est
   3. he   hæl-eð
P. 1. we ⎫
   2. ge ⎬ hæl-að
   3. hî ⎭

Past.

S. 1. ic   hæl-de
   2. þu   hæl-dest
   3. he   hæl-de
P. 1. we ⎫
   2. ge ⎬ hæl-don
   3. hî ⎭

IMPERATIVE MOOD.

S. hæl
P. hæl-að

INFINITIVE MOOD.

Verbal Noun. **hæl-an**
Gerund. hæl-enne
Imp. Part. hæl-ende
P.P. hæl-ed

---

lufian = *to love.*

INDICATIVE MOOD.

Present.

S. 1.   luf-ig-e
   2.   luf-ast
   3.   luf-að
P. 1. ⎫
   2. ⎬ luf-i-að
   3. ⎭

Past.

S. 1.   luf-ô-de
   2.   luf-ô-dest
   3.   luf-ô-de
P. 1. ⎫ luf-ô-dun
   2. ⎬ *or*
   3. ⎭ luf-ô-don

IMPERATIVE MOOD.

S. luf-a
P. luf-i-að

INFINITIVE MOOD.

Verbal Noun. luf-i-an
Gerund. luf-i-enne
Imp. Part. luf-ig-ende
P.P. luf-od

In **E.I.** and **E.II.** several weak verbs, by syncopation of stems and suffixes, and by assimilation, were made more or less irregular in their conjugation. These are here classified mostly with reference to their forms in Modern English. Some verbs, of which '*let*' is an example, have now only one form for the Present, the Past, and the Perfect Participle. The original forms of the first six verbs following are not found in **E.I.**, but are found in Old English.

Inf.	*Past.*	*P.P.*	**M.E.**
casten	caste : kestide (*etc.*)	casten : cast	(*cast*)
costen	costed : coste	costed	(*cost*)
cutten	kottede : cutte	cut	(*cut*)
hurten	hirtide : **hurte**	hurt	(*hurt*)
putten	putte	put	(*put*)
scheden	schedde	sched	(*shed*)

Inf.	Past.	P.P.	M.E.
hreddan	hredde	hreded	(rid)
redden	redde	red	—
screádian	screádode	screádod	(shred)
schreden	schred	schrede	—
scyttan	scytte	scytted	(shut)
schutten	schette	schet	—
settan	sette	seted : sett	(set)
setten	sette	set	
sprædan	sprædde	spræded	(spread)
spreden	spradde	sprad	

Several verbs—represented by ' *meet* '—have now no change for P. and
P.P. save a shortening of the vowel, which was long in **E.I.**

Inf.	P.	P.P.	M.E.
blêdan	blêdde	blêded	(bleed)
bleden	bledde	bled	—
brêdan	brêdde	brêded	(breed)
breden	bredde	bred	—
fêdan	fêdde	fêded	(feed)
feden	fedde	fed	—
hŷdan	hŷdde	hŷded	(hide)
hiden	hidde	hid	—
lædan	lædde	læded	(lead)
leden	ledde	led : i-lad	—
mêtan	mêtte	mêted	(meet)
meten	mette	met	—
rêden	rêdde	rêded	(read)
reden	redde	red	—
spêdan	spêdde	spêded	(speed)
speden	spedde	sped	—

Some verbs—represented by ' *keep*,' ' *bend*,' and ' *gird* '—have mostly
Perfect Participles ending in t. Among them several (of which '*gird*' is
an example) retain also the regular P.P.

Inf.	P.	P.P.	M.E.
âlîghtan	âlîhte	âlîghted	(alight)
lighten	lighte : lit	lit	—
bendan	bende	bended	(bend)
benden	bende ⎱ bente ⎰	bent	—

Inf.	*P.*	*P.P.*	**M.E.**
... bulden	... bildide : bilde	... builded	— (*build*)
cêpan kepen	**cêpte** kepte	**cêped** kept	(*keep*) —
dælan delen	**dælde** delede } delte }	**dæled** deled } delt }	(*deal*) —
drêman dremen	**drêmde** dremede	**drêmed** dremed	(= *rejoice*) (= *dream*)
fêlan felen	**fêlde** felede : felte	**fêled** feled	(*feel*) —
gyldan gilden	**gyldede** gilte	**gylded** gilt	(*gild*) —
gyrdan girden	**gyrde** girde	**gyrded** girt	(*gird*) —
... knelen	knelede } knelte }	... —	— (*kneel*)
læfan leven	**læfde** levede } lefte }	**læfed** left	(*leave*) —
lænan lenen	**lænde** lened } lente }	**læned** lent	(*lend*) —
mænan meanen	**mænde** mænde	**mæned** ment	(*mean*) —
reáfian reaven	**reáfode** reafde	**reáfod** reft	(*bereave*) —
... slepen	... slep : slepte	... aslopen	— (*sleep*)
sweopian swepen	**swipôde** sweped	**swipôd** sweped	— (*sweep*)
wendan wenden	**wende** wente	**wended** went	(*wend*) —
... wepen	... wep : wepte	... wopen	— (*weep*)

Two verbs—' *sell* ' and ' *tell* '—have long ô instead of **ea** in the Past of **E.I.** The change was made in **E.II.**

Inf.	*P.*	*P.P.*	**M.E.**
syllan	**sealde**	**seald**	(*sold*)
sellen	sealde ⎫ salde ⎬ solde ⎭	sold	—
tellan	**tealde**	**teled**	(*tell*)
tellen	tealde ⎫ talde ⎬ tolde ⎭	told	—

In ' *clothe* ' (P. clad) contraction has taken place, and the sound of ð has, by assimilation, been changed to that of **d.** In ' *make* ' (P. ' *made* ') a guttural **c** with the connecting vowel ô is lost.

The **E.II.** contractions and other variations of 'habben' (P. 'hadde,' *etc.*) are numerous.

Inf.	*P.*	*P.P.*	**M.E.**
claðian	**clâðôde**	**clâdod**	(*clothe*)
clathen	cladde	clad	—
habban	**hafde**	**hafed**	(*have*)
habben ⎫ haven ⎬(*etc.*) han ⎭	havede ⎫ hevede ⎬(*etc.*) hadde ⎭	haved ⎫ had ⎭	—
macian	**macôde**	**macôd**	(*make*)
maken	makede	made	—

In the Past of ' *shoe* ' and ' *flee* ' syncopation takes place, with a vowel-change from long to short.

The transition from **sægde** to **sæde**, for the Past of **secgan** (to say) is explained by a reference to the **E.I.** alphabet. Guttural **g**, in some positions, had a softened sound like that of **y.**

Inf.	*P.*	*P.P.*	**M.E.**
sceôian	**scôde**	**scôd**	(*shoe*)
shoen	shode	shoed : shode : shod	—
seggan	**sægde**	**sæd**	(*say*)
seggen ⎫ sayen ⎬(*etc.*) sayn ⎭	saide ⎫ seide ⎭	said ⎫ seid ⎭	—

In several verbs the stem-vowel has been changed to **ou** (in ' *teach* ' to **au**) for P. and P.P. ' *Work* ' retains, in **M.E.**, the regular form, besides the P. and P.P. ' *wrought.* '

Inf.	*P.*	*P.P.*	**M.E.**
bringan	**brohte**	**broht**	(*bring*)
bringen ⎫ bringen ⎭ brengen	brohte ⎫ broughte ⎭	brought ⎫ broght ⎭	—
bycgan	**bohte**	**b́oht**	(*buy*)
biggen ⎫ buẏen ⎭	bouhte ⎫ boghte ⎭	bou3t ⎫ boht ⎭	—
sêcan	**sôhte** ⎫ **souhte** ⎭	soht ⎫ sought ⎭	(*seek*)
seken			
tæcan	**tæhte**	**tæht**	(*teach*)
techen	tahte ⎫ taughte ⎭	taught ⎫ taht ⎭	—
þencan	**þeahte**	**þoht**	(*think*)
þenken	þohte ⎫ þouhte ⎭	þought ⎫ þoht ⎭	—
wyrcan	**worhte**	**worht**	(*work*)
wirken	wrohte ⎫ wroughte ⎭	i-worht ⎫ wroht ⎬ wrought ⎭	—

The appended table partly shows the process by which weak verbs have passed, through transitional forms, into the forms now accepted as belonging to Modern English.

NEW CONJUGATION.—INDICATIVE MOOD.

	E.I.		E.II.	M.E.
Present. *S.*	1. ic	**hæl-e**	1. hel-e	1. I *heal*
	2. þu	**hæl-est**	2. hel-est (-es, -is, -ys)	2. thou *heal-est*
	3. he	**hæl-eð**	3. hel-eth (-es, -is, -ys)	3. he *heal-s* or *heal-eth*
P.	1. we	⎫	1. ⎧ hel-eth, hel-e ; in	1. we ⎫
	2. ge	⎬ **hæl-að**	2. ⎨ Midland dialects,	2. you ⎬ *heal*
	3. hî	⎭	3. ⎩ hel-en ; in Northern, hel-es (-is, -ys)	3. they ⎭
Past. *S.*	1. ic	**hæl-de**	1. hel-e-de, hel-e-d	1. I *heal-e-d*
	2. þu	**hæl-dest**	2. hel-e-dest	2. thou *heal-e-dst*
	3. he	**hæl-de**	3. hel-e-de, hel-e-d	3. he *heal-e-d*
P.	1. we	⎫	1. ⎫ hel-e-den, hel-e-de,	1. we ⎫
	2. ge	⎬ **hæl-don**	2. ⎬ hel-e-d	2. you ⎬ *heal-e-d*
	3. hî	⎭	3. ⎭	3. they ⎭

IMPERATIVE MOOD.

E.I.	E.II.	M.E.
S. **hæl**	hel-e	*heal*
P. **hæl-að**	hel-eth ; North. dial. hel-es	*heal*

INFINITIVE MOOD.

E.I.		E.II.	M.E.
Verbal Noun.	**hæl-an**	hel-en, hel-e	(to) *heal*
Gerund. (tô) **hæl-enne**		(The form in **enne** was lost in the fourteenth century)	(to) *heal*
Imp. Part.	**hæl-ende**	hel-ende, hel-inde, hel-and, hel-ing	*heal-ing*
Perfect Part.	**hæl-ed**	hel-ed	*heal-ed*

The general result of decay in verbal inflexions is that in **M.E.** the *Simple Conjugation* is brief. On the other hand *Compound Forms of Conjugation* have hardly any bounds; for besides the auxiliaries 'have,' 'shall,' and 'will' others may be used. *Ex.*: 'do,' 'may,' 'can,' 'must,' and 'go.' The poverty of our Simple Conjugation is shown in the appended tables.

The Simple Conjugation of '*write*' (a strong verb having the greatest number of inflexions) includes only eight distinct forms, and of these three (here printed in Italic) are seldom used. In all the places left blank the form '*write*' is used.

INDICATIVE MOOD.

Present.

Sing.			*Plur.*		
1.	I	—		we	—
2.	thou	*writest*		ye (you)	—
3.	he writes (*writeth*)			they	—

Past.

1.	I wrote		we	⎫
2.	thou *wrotest*		ye (you)	⎬ wrote
3.	he wrote		they	⎭

IMPERATIVE MOOD.

INFINITIVE MOOD.

Verbal Noun. (to) write
Imperfect Participle. writing
Perfect Participle. written

The Simple Conjugation of the weak verb '*call*,' having the ending **ed** for both the Past and the Past Participle, is briefly indicated in the following tabular form. One sign (—) indicates the form of the verb in *the first person Singular of the Present*, and another sign (...) indicates the form of the *Past* and the *Perfect Participle*. The pronouns, 'I,' 'thou,' 'he' (singular), and 'we,' 'you,' 'they' (plural), are indicated by the numbers 1, 2, 3.

INDICATIVE MOOD.

		Present.	*Past.*
Sing.	1.	—	...
	2.	**—est**	**...'st**
	3.	**—s**	...
Plur.	1.	—	...
	2.	—	...
	3.	—	...

IMPERATIVE MOOD.

INFINITIVE MOOD, (to) — ; Imperfect Participle, —ing.
Perfect Participle, ...

For Compound Conjugation in **E.I.** the verbs **beón, weorðan,** and **habban** are used with Participles ; **sculan,** sometimes serving to indicate a future time, conveys also a notion of obligation.

Beón and **weorðan** (*to become*) are used with Participles in the PASSIVE VOICE.

The Imperfect Participle is used with **beón,** *etc.,* to denote progressive action, as in **ic eom sprecende** (= I am speaking).

The Perfect Participle with **habbe** forms a Perfect, and with **hafde** forms a Pluperfect Tense, but the simple Past is often used instead of the Pluperfect.

All these forms of Compound Conjugation were continued in **E.II.,** and the use of '*schal*' (= **sceal** in **E.I.**) for the Future was greatly extended. The auxiliary 'habben' has, in Old English, many variations, of which only a few are given in the appended table.

habban (= *have*)

		E.I.	E.II.	M.E.
Present.	S. 1.	habbe	habbe, hafe, have	*have*
	2.	hafst	habbest, hafest, havest, hast	*hast*
	3.	hafað	habbeth	*has, hath*
	P.	habbað	habbeth, hafeth, haveth, hath	*have*
Past.	S. 1.	hafde	hafde, hadde, hefde (*etc.*)	*had*
	2.	hafdest	haddest, hevedest (*etc.*)	*had'st*
	3.	hafde	hevede (*etc.*)	*had*
	P.	hafdon	heveden (*etc.*)	*had*
Verbal Noun.		habban	habben, hafen, haven, han	*to have*
Gerund.		tô habbenne	to habbene	*to have*
Imp. P.		habbende	havande (*etc.*), hevinge	*having*
P.P.		hafed	haved, had	*had*

* Irregular Verbs.—E.I., E.II.

Verbs belonging neither to the Old Conjugation nor to the New are called Irregular (or Anomalous). Some have forms of the Past now used in the Present Tense, and are defective in the number of Tenses. The Irregular Verbs, of which some **E.II.** forms are given in the appended tables, have in **E.II.** many variations that are here omitted. Words remaining in **M.E.** are printed in *Italic.* **E.II.** forms are printed in Roman. The boldest type indicates the words belonging to **E.I.**

The forms of **beón** belong to three *stems,* and may here be distributed in two tables.

am (= *am*)

	Pr.	*Past.*		
S. 1.	am	wæs	*Inf.*	**wesan**
2.	eart	were	*Imp. P.*	**wesende**
3.	is	wæs	*P.P.*	**gewesen**
P.	are	were		

beon (= *be*)

		Pr.	Past.		
S.	1.	beo : be	—	Inf.	beon
	2.	bist	—	Imp. P.	beende
	3.	beth	—	P.P.	bin
P.		beoth : sinden	—		

do (= *do*)

		Pr.	Past.		
S.	1.	do	did	Inf.	do
	2.	dest	didest	Imp. P.	doinge
	3.	ded	did	P.P.	don
P.		don	ded : diden		

gangan— go (= *go*)

		Pr.	Past.		
S.	1.	ga : go	yode	Inf.	gan : gon
	2.	gast	—	Imp. P.	goinge
	3.	gas : goth	eode : yede		
P.		gang : gon	{ (3rd p.) eode : yude	P.P.	gon : ago

With respect to '*ago*,' and many other words, it should be noticed that, while the *form* is retained, the *use* of the word is changed.

wendan (= *to go*)

		Pr.	Past.		
S.	1.	wende	went	Inf.	wenden
	2.	wendist	wentest		
	3.	(wends)	went	P.P.	went
P.		wenden	wenten		

In **E.II.** the forms used to give the tenses of 'go' belong to three stems. The form '*wends*' still belongs to poetry. In Old English, as in Modern, *went* serves as the Past of *go*. The forms '*go*,' '*gon*,' *etc.*, come from the **E.I.** verb **gangan**. The forms 'yode,' *etc.*, come from 'eode,' a weak verb, distinct from both **gangan** and **wendan**.

can (= *can*)

Con now = to study. The old meanings of the Infinitive were 'to be able,' 'to know.' In **M.E.** the Indicative forms assert power or ability.

		Pr.	Past.		
S.	1.	can	cuthe	Inf.	con (= *study*)
	2.	canst : can	cuthest		
	3.	can	cuthe	Imp. P.	cunning (= *sly*)
P.		connen	couden		

'Cunning' had formerly the meaning of 'being able.'

dar (= *dare* = venture)

		Pr.	*Past.*		
S.	1.	dar	dorste	*Inf.*	daren (*etc.*)
	2.	darst : dare	dorstest	*Imp. P. daring (= bold)*	
	3.	dar : *dare*	dorste	*P.P.* dorre	
P.		durren	dorsten		

scal (= *owe*)

		Pr.	*Past.*		
S.	1.	scal	sculde		
	2.	scalt : shal	sculdest		
	3.	scal	sculde	*Inf.*	**sculan**
P.		sculen	sculden		

This verb (**sculan**) affords a remarkable instance of slow decay, or diminution, in the meaning of a word. **Sceal** is historically a past tense of **skila**, and in meaning = 'I have killed some man, and therefore must now pay the penalty.' The word still conveys a notion of obligation, especially when the modern past form, '*should*,' is used in the second person. *Ex.*: 'You should pay your debts.'

mow (= *am able*)

		Pr.	*Past.*		
S.	1.	mow	mohte	*Inf.*	mowe
	2.	myght : maist	mihtest		
	3.	mai	mihte		
P.		mowen	muhten	*P.P.*	*might*

wille (= *will,* the auxiliary verb)

		Pr.	*Past.*		
S.	1.	wille	wolde		
	2.	wilt : will	woldest		
	3.	wille	wolde	*Inf.*	**willan**
P.		wolen	wolden		

The independent verb 'to will' (= to the phrase 'to have a will,' or = to 'bequeath by will') is a weak verb, and is regular in its conjugation. It is seldom used. [*See.* NEW TEST., JOHN xvii. 24.]

owe (= *ought*)

		Pr.	*Past.*		
S.	1.	owe	ouhte	*Inf.*	owen
		owest	oughtest	*Imp. P.*	owinge
		ah : *ought*	ahte (*etc.*)	*P.P.*	*ought*
P.		owen	ouhten		

must (= *must*)

	Pr.	Past.		
S. 1.	mot	moste		
2.	most : mote	mostest		
3.	mot	moste	Inf.	môtan
P.	moten	mosten		

Of this verb **M.E.** retains only one form —'*must*,' now used mostly in the Present Tense.

weorðan (= *become*)

	Pr.	Past.		
P. 1.	**weorðe**	**wearð**		
2.	**wyrst**	**wurde**	Inf.	weorðan
3.	**wyrð**, *worth*	**wearð, wærd**		
P.	**weorþað**	**wurdon**	P.P.	geworden

This verb was used with participles in the Passive Voice of verbs in **E.I.**

'*Worth*' is used with the meaning of '*be to*' in 'woe worth the day!'

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* E.II. DIALECTS.—VARIATIONS.

Of Variations in Old English Verbal Forms a very large majority are nothing more than so many modes of spelling. Other variations—more important—represent three dialects. Of these the Southern was spoken in divisions of England lying south of the Thames. The Midland was spoken in Norfolk, Suffolk, Lincolnshire, and the Midland shires, and—farther north—was partly altered by contact with other modes of speech. Thus **and**—a participle ending of the Northern Dialect—is found here and there in the Midland. Some divisions may be made in the Midland Dialect, but of variations the East Midland is so far the most important that it may be called 'the Midland.' The Northern Dialect was spoken in Middle and Eastern districts lying north of the Humber, and in the Lowlands of Scotland. Characteristic Verbal Endings are given in the tables appended, which are not intended to show variations, such as are found in each of the three dialects.

SOUTHERN DIALECT.

	Present.			(Indicative.)	Past.		
Sing. 1.	e	Pl. 1.⎫		Sing. 1. de (d)	Pl. 1.⎫		
2.	est	2. ⎬eth		2. dest	2. ⎬den (de, d)		
3.	eth	3. ⎭		3. de (d)	3. ⎭		

	Imperative Mood.			Participles.	
Sing. e		Pl. eth (e)	Imp. inde, ing	Perf. ed	

The prefix **i** (or **y**) often serves to make the Perfect Participle distinct from the Past Tense.

MIDLAND DIALECT.

	Present.		*(Indicative.)*		*Past.*	
Sing. 1.	e	*Pl.* 1. ⎫		*Sing.* 1.	de (d)	*Pl.* 1. ⎫
2.	est	2. ⎬ en		2.	dest	2. ⎬ den (de, d)
3.	eth	3. ⎭		3.	de (d)	3. ⎭

Imperative Mood.   *Participles.*

Sing. e | *Pl.* eth (e)   ‖   *Imp.* ende, and, ing   *Perf.* ed

In the Midland, as in the Southern Dialect, the prefix **i** (or **y**) often serves to make the Perfect Participle distinct from the Past Tense.

NORTHERN DIALECT.

	Present.		*(Indicative.)*		*Past.*	
Sing. 2. ⎫	is (es)	*Pl.* 2. ⎫ is (es)		*Sing.* 1. ⎫		*Pl.* 1. ⎫
3. ⎭		3. ⎭		2. ⎬ it (ed)		2. ⎬ it (ed)
				3. ⎭		3. ⎭

Imperative Mood.   *Participles.*

— | *Pl.* es   ‖   *Imp.* and, ing | *Perf.* it (ed)

WORDS ENDING IN ing.

The ending **ing** served as a substitute for **inde** in the Southern Dialect, **ende** in the Midland, and **ande** (or **and**) in the Northern.

FIRST ENGLISH had two uses for the concrete suffix **ing**, which served to form words mostly used as concrete nouns, and others used here and there as adjectives. With this suffix used in forming concrete nouns—such as **cyn-ing** (king)—l was sometimes connected, as in **hȳre-l-ing** (hireling). A distinct and abstract suffix, **ung** (or **ing**), served with verbal stems to form abstract nouns, such as **endung**. In the class of concrete nouns in **ing**, the connexion of l with **ing** had not always a diminutive meaning. In some examples the suffix **ing** seems to make no difference in the meaning of the stem. Thus, 'lording' in some places = 'lord.'

In Old English the uses of words having the suffix **ing** were extended. They served, as participles, connected with verbs, and denoting such continuous acts as were expressed by older participle forms ending in **inde**, **ende**, and **and**. And as words ending in **inde**, *etc.*, might be used either as participles or as adjectives, so later forms of participles (ending in **ing**) were also employed as adjectives. Meanwhile **ing** served also as an ending of abstract **and** of concrete nouns.

The following are examples of the *two* uses to which participle forms having the endings **inde**, **ende**, and **and** were applied in **E.II.**

Participles.—'The thief is comynde.' 'He was gangende.' 'We er here lyffand' (living). *Adjectives.*—'Biscopes singende.' 'Folc (here) woniende' (people dwelling here). 'Damysels wanderand by spring wells.' 'A ganand (suitable) servant.'

Old English words in **ing** have therefore versatile uses. They may—but not without respect to their meanings—represent First English concrete and abstract nouns ending in **ing** and **ung**, or may serve as participles and adjectives. All these four uses belong to our modern forms in **ing**.

The following are Old English examples of words in **ing** serving as participles :—

' A pore wydow . . . was duellyng in a pore cotage.' ' We were entry-ing at a townes ende.' ' Syngynge he was or flowtynge all the day.' ' Conscience was coming.' ' Conscience was chiding.'

The following are examples of words ending in **ing**, and serving as nouns :—' Our birthe here es begynnyng of the dede that es our endyng.' ' Styntyd is the mornyng' (The mourning is ended). ' At the last a changing befell.'

The following are examples of Old English words ending in **ing** and serving as adjectives :—' Mid (with) barninge golde.' ' A worthy weed, well closing' (= A good coat, well fitting). ' Business, that cunning creature, can soon bring him there.' ' The balmie dew, through birning drouth, he dryis.'

In the Northern Dialect the verbal form ending in **ing** was, in numerous examples, treated as a noun, and words ending in **and** served mostly as participles and adjectives. But to the same dialect belong three of the examples here given of adjectives included among forms ending in **ing**. These forms were not *always* employed as nouns in the Northern Dialect.

In the appended excerpts from writings in the three dialects of **E.II.** forms that are found following verbs, and serving to make complete assertions, are called ' Participles.' In Syntax these forms are classified with others called ' Complements of the Predicate.' [*See* § **46.**]

EXAMPLES OF E.II. VERBAL FORMS.

Present and Past (Indicative) Sing., 2nd Person.

		Present.	*Past.*
Southern Dialect.		þu havest.	þu haddest.
Midland	,,	þu seyest.	þu lovedest.
Northern	,,	þou spendis.	þou crowned. þou had.

Present and Past Pl. (1st and 3rd Persons.)

		Present.	*Past.*
Southern Dialect.		We habbeth.	We hadden.
,,	,,	Men knoweth it.	Men liveden.
Midland	,,	We loven.	We walked in the feldes.
,,	,,	Some sayen.	Thay preyeden (= prayed).
Northern	,,	Now we win.	We keepit him.
,,	,,	Men sayis.	They keepit him.

Imperative (Plural).

Southern. Walketh (ye) !—Stondeth ! (= Stand !)

Midland. Walketh !—Stondeth !

Northern. Frely gyf yhe !—Wepes namore !—Gives timpan ! (Bring a timbrel !)   Blawes (in) beme ! (Blow the trumpet !)

Imperfect Participles.

Southern. Weepynd—berninde (= burning)—barninge (= burning).

Midland. Walkende—lepand (= leaping)—singinge.

Northern. Burnand (= burning)—coming—following.

Perfect Participles.

Southern. Heled—loved—arayed—i-cristned—y-blissed.
Midland. Wounded—offendid—y-buried—blessyd—blessed.
Northern. Displeasit (= displeased)—delayit (= delayed).

As modern forms in **ing** may serve (*a*) as nouns, (*b*) as participles, and (*c*) as adjectives preceding nouns, so some (*a*) may be defined by adjectives, some (*b*) may be followed by nouns serving as objects, and some (*c*) may—like adjectives—be defined more closely by connexion with adverbs.

The general tendency of the language in the time when Old English was written was to increase greatly the number of verbs belonging to the New Conjugation, to which nearly all the verbs borrowed from Old French were transferred. The verb 'strive' (of which the stem is Teutonic) represents the Old French verb **estriver**, but is conjugated as a verb belonging to the fifth class of the Old Conjugation. Some verbs were gradually and permanently transferred from the Old Conjugation to the New ; but there remained such old forms of verbs as are given in the list appended.

Old Forms of Verbs that have been mostly transferred to the New Conjugation.

Old Forms of P. and P.P. are given, with numbers denoting classes of the Old Conjugation to which the old forms belong. *The form given for the Present belongs to Modern English.*

Pr.	P	P.P.	Cl.	Pr.	P.	P.P.	Cl.
ache	ok		4	*lie (speak falsely)*	leh	lowen	6
bake	bok	baken	4				
bow	beaȝ	bowen	6	*lock*	lek	loken	6
brew	brew	browen	7	*lose*	leas	loren	6
burst	barst (etc.)	borsten (etc.)	1	*melt*	malt	molten	1
				mete	mat	meten	3
carve	carf	corven	1	*reap*	rap	repen	5
cleave	clef	cloven	6	*rive*	raf	riven	5
creep	crep	cropen	6	*row*	reow	rowen	7
delve	dalf	dolven	1	*seethe*	seth	soden	6
dread	dred	adrad	8	*shape*	schoop	shapen	4
fare	for	faren	4	*shoot*	schot	schoten	6
flee	fleih	flowen	6	*shove*	schef	schoven	6
float	flet	floten	6	*sleep*	slep	i-slepen	8
fold	felde	folden	7	*slit*	slat	sliten	5
fret	frat	freten	3	*starve*	starf	storven	1
glide	glad	gliden	5	*swell*	swol	swollen	1
gnaw	gnew	gnawen	7	*thrive*	throf	thriven	5
grave	grof	graven	4	*walk*	welk	i-walken	8
gripe	grap	gripen	5	*warp*	wearp	worpen	1
hang	heng	hongen	8	*wash*	wosch	waschen	4
heave	hof	hoven	4	*wax*	wox	waxen	4
—	heaf	heven	6	*weep*	wep	bi-wopen	7
help	halp	holpen	1	*weigh*	way	weyen	3
knead	—	kneden	3	*wreak*	wrak	wroken	3
laugh	hlo	lawhen	4	*wreathe*	wræð	writhen	5
leap	lep	lopen	7	*yell*	ȝal	ȝollen	1
let (permit)	let	laten	8	*yield*	yald	ȝolden	1

I

An attempted transfer of verbs from the Old Conjugation to the New failed in some instances, and occasionally new or weak inflexions were given to verbs that still retained their strong inflexions.

New Forms of Verbs still wholly or partly belonging to the Old Conjugation.

In the list appended, new forms of P. and P.P. found in Old English are given, with numbers denoting classes of the Old Conjugation to which the verbs belong. *The form given for the Present belongs to Modern Engish.*

Pr.	P.	P.P.	Cl.	Pr.	P.	P.P.	Cl.
draw	drawede	—	7	*sow*	sowide	sowid	7
grow	growide	—	7	*strew* ⎫	strewede	strewed	7
help	helpede	helpid	1	*strow* ⎭	strowide	strowed	7
know	knowide	—	7	*strive*	strivede	—	5
lose	loste	lost	6	*swell*	swellyd	—	1
ring	ringede	—	1	*swim*	swymmed	—	1
run	rennede	—	1	*take*	takede	—	4
shake	shakide	—	4	*tear*	terede	teared	2
shape	shapide	shapid	4	*tread*	tredede	—	3
shine	shinde	—	5	*wax*	wexide	wexid	4

Obsolete Verbs.

Of Old English verbs called obsolete a considerable number may still be found in dialects of the North of England and in the Lowlands dialect of Scotland, which is erroneously treated as a 'language' distinct from English. These verbs, and others now forgotten, mostly denote physical actions and transitions in nature, or serve to express the common passions of men. The following are a few examples of obsolete verbs:—'**agrise**' (dread), '**belimpe**' (happen), '**beorge**' (protect), '**chine**' (split), '**dreoge**' (mourn), '**fremme**' (act well), '**for-slouthe**,' or, in its later form, '**foreslow**' (lose by sloth), '**grete**' (mourn), '**greythe**' (make ready), '**hele**' (conceal), '**lake**' (leap; or play), '**loute**' (stoop), '**fese**,' or '**pheese**' (scare; drive away), '**rowte**' (snore), '**snithe**' (cut), '**stixe**' (ascend), '**swice**' (deceive), '**the**' (thrive), '**thole**' (suffer), '**threpe**' (call; or scold), '**thwinge**' (constrain), '**twinne**' (separate), '**weorthe**' (become). For some meanings the old vocabulary had words almost synonymous. The general meaning of the verbs 'to fail' and 'to decay' belongs to the old words '**blinne**,' or '**linne**' (cease), '**clinge**' (wither), '**swele**' (waste away), '**swelte**' (faint; die), and '**sweorce**' (grow faint). The general meaning of the verbs 'to seize' and 'to take' belongs to the old words '**fo**' (or '**fonge**'), '**gripe**,' '**hente**,' '**lacche**,' and '**nime**.' It may be noticed here that smooth, modern versions of some old writings convey false impressions of life in the Middle Ages. Our study of English words may serve to correct some historical errors. Of harsh manners in olden times our language bears witness. In words of strife and warfare the old vocabulary was wealthy, and contained, besides some verbs not obsolete, the following:—'**flite**' (strive), '**grimme**' (rage), '**hnate**' (knock), '**reave**' and '**strude**' (rob), '**schende**' (ruin), and '**wrece**' (wreak; avenge). The verbs '**sace**,' '**wige**,' and '**winne**' all mean 'to fight,' and the meaning of 'to destroy' is expressed by '**cwele**' (whence '**quell**'), '**drepe**,' and '**spille**.'

Gradual Prevalence of the Midland Dialect.

In Scotland, during the time 1350–1550, transitions in language were made more slowly than in the Midland districts of England, and words borrowed from the Old Northern (or Icelandic) tongue were long retained in the Old English dialect spoken in the Lowlands of Scotland. In some forms of declension and conjugation, and in a considerable part of its vocabulary, that dialect has individuality. But many words not found in writers of Southern First English might exist in the popular English tongue of the oldest time, for Old Northern was cognate with First English. The so-called Old Scottish 'Language' is merely one of the *three* dialects of **English**. In the fourteenth century the difference made between the Northern and the Southern Dialects was already so great that men who spoke the latter could hardly understand well the former. In the later part of the fifteenth century, and in the earlier part of the sixteenth, transition in the speech of the more central parts of England was accelerated by the introduction of printing, and at the close of the sixteenth century special glossaries were required by readers of books written in LANGLAND's time. In the hundred years that passed away between that period and SPENSER's time, the relations of the three dialects were changed. The Northern was left least altered. In Scotland educated men, who could write Latin, spoke Old English, such as seemed uncouth and 'out of use' to men living within sixty miles of London, or in the South and West of England. The Southern Dialect retreated and belonged mostly to the West. Meanwhile the Midland—greatly altered in the course of the hundred years—assumed the character and the position of Standard English, and was spoken in London and its surrounding districts.

VARIATIONS in Old English—such as have been noticed—are indeed manifold; but they do not make our language, as written in the later mediæval period, a tongue separate, on one side, from First English, and, on the other, from Modern English. ' In England, from the time of ÆLFRIC to the present, one tongue has been always spoken by the people.' To support this assertion the following facts may be noticed.

ÆLFRIC, a bishop who lived in the *tenth* century, wrote (as he tells us) a a book 'on engliscre spræce'—*i.e.* in the English speech. In the next hundred years CANUTE's secular laws were written, and were proclaimed 'on **englisc**,' in order that they might be understood and held valid '**ofer eall Engla-land**'—that is to say, throughout all England. It is clear, then, that ' the Danes' had not suppressed the language of the people, and if rude and cruel invaders could not do that, it was not likely it would be done by the Normans, who were (comparatively speaking) civilized and educated men.

After the Conquest—as before—when Latin words and phrases were used, in sermons addressed to the people, translations were introduced by phrases such as are seen in the following examples :—' *Dimitte nobis debita nostra*—þæt is, **on englisc**, **Forgif ûs ûre gyltas** ;' ' *Observa diem sabbati*— þet is, **on englis**,' *etc.* It seems clear that after the Conquest men called the speech of ÆLFRIC and **his** predecessors English; for LAYAMON, who lived in the *twelfth* century, speaks of ' þa **Englisca boc**' that was written by the venerable BEDA, who lived in the *eighth* century. ORM, who wrote in the *thirteenth* century a harmony of the Gospels, described his own work as turning ' **intill Ennglissh**' the holy doctrine of God's word. This writer had his own rule for spelling; he always doubled the consonant following a short vowel. In the *fourteenth* century CHAUCER, though he employed

many French words, wrote (as Spenser tells us) good English, and in the
fifteenth century several writers of English verse lived in Scotland, as we
are told by Dunbar, their follower, who, in the early part of the *sixteenth*
century, wrote good English poetry.   Chaucer, when he speaks of diver-
sity in modes of writing, still calls the language spoken throughout
England 'our tongue.'   Trevisa, who wrote English in 1387, complained
that pronounciation was so far discordant in various districts that Southern
men could not understand the speech of Northern men.   Still the three
'languages' of which he writes were but three dialects of English.   Put-
tenham (in his 'Art of English Poetry,' 1589) tells the poets (or 'makers ')
who were his cotemporaries that in their choice of diction they must
neither follow such old authors as Langland and Chaucer, nor imitate
Northern modes of speech ; but at the same time he confesses that Northern
men spoke purer English than was spoken in and near London.   A Scottish
writer of the sixteenth century tells us that 'Inglis men and Scottis men '
can never agree, though 'thai be nychtbours' (neighbours) 'and of ane
langage.'

Of some writers who lived in the *seventeenth* century it might be said,
they strove to bury their own speech under an accumulation of Latin com-
pounds ; but English was still the language of the people, and its strength
was shown in the authorized version of the Bible.   To display the wealth
of his native tongue, a writer named Fairfax published, in 1674, a book
of which the aim was to exclude nearly all words borrowed from Latin.
In later times good authors have written so as to unite the two elements
of our composite language.   At the present time, the notion of treating
modern forms without reference to old forms may be called obsolete.   Our
'household words' and our construction of sentences are closely connected
with Old English.

Such variations as belong to one language are, in appended examples,
placed in contrast with differences that separate one language from another.
It is obvious that, in the excerpts following the number 3, there are no
differences such as are seen when those examples are compared with Latin,
Italian, and Cymraeg excerpts following the numbers 4, 5, and 6.   It is
also obvious that Gothic, Old High German, and First English are closely
related Teutonic languages, and do not differ from one another as they
differ from Roman and from Keltic languages.

1. *Gothic.*   4th century.   Vairthai vilja theins, svê in himina, jah
                  M.E. Words.   Become will thine,   as in heaven, also
ana airthai.   Lausei uns af thamma ubilin.   Gif uns himma daga, *etc.*
on   earth.   Re-lease us from that   evil.   Give us this   day, *etc.*

2. *Old High German.*   8th century.   Uuerdhe uuilleo thin sama so
                  M.E. Words.   Become will   thine same as
in himile endi in erthu.   Arlôsi unsih fona ubile.   Gib uns hiutu, *etc.*
in heaven also in earth.   Re-lease us from evil.   Give us to-day, *etc.*

3. *English.*   9th century.   **Geweorðe þin willa   on eorðan**
       ,,   14th century.   Be   thi wille don in erthe
       ,,   19th century.   Be   thy will   done in earth
swâ (so) swâ (as) on heofenum.   Alys ûs of yfele.
..   as   in hevene.   De-lyver us from yvel.
..   as   in heaven.   Re-lease us from evil.

4.   *Latin.*   Fiat   voluntas tua sicut in cœlo   et   in terra.
M.E. Words.   Be done   will   thy   as   in heaven also in earth.

5.   *Italian.*   La tua voluntà sia fatta in terra come in cielo.
M.E. Words.   — thy   will   be done in earth   as   in heaven.

6. *Cymraeg.*   Bydded   dy ewyllys ar y ddaear megis   y mae
M.E. Words.   (Let) be thy   will   on the earth   as   (it)   is
yn y nefoedd. Gwared ni rhag drwg. Dyro i ni heddyw, *etc.*
in the heaven. Re-lease us from evil. Give to us to-day, *etc.*

Of the stems seen in the excerpts from First English only one (**weorð**)
is obsolete in our English of the present time, and that stem may be found
here and there in Modern English literature.

21. THE OLD CONJUGATION.—M.E.

[*For the use of learners who do not study Old English, some definitions
already given in* * **20** *are repeated in* § **21.**]

Verbs, when called Intransitive and Transitive, are
classified with respect to meaning. Verbs, when classi-
fied with reference to forms, are called Old and New, or
Irregular and Defective. Inflexions of Verbs are changes
of form serving to denote changes in Mood, Tense,
Number, and Person. That part of a Verb that remains
when inflexions are taken away is called the Stem.

Mood means manner or mode.

When a Verb is named without any assertion, or any
expression of a wish or a supposition, the Verb is used
in the Infinitive Mood.

Ex.: '(to) write.' The particle '*to*' is here called
'the sign of the Infinitive Mood,' and does not retain the
force of the preposition '*to.*'

For the purposes of making assertions, expressing
negation and asking questions the Indicative Mood is
employed. *Ex.*: 'He writes.' 'He fears no foe.' 'Do
you say that?'

The Imperative Mood expresses a command or a
request. *Ex.*: 'Come!'

The Subjunctive Mood serves generally to express
notions that imply contingency or possibility. When
both doubt and futurity are implied, the Subjunctive
Mood, or manner of speaking, may be used.

Ex. : ' If he *come* to-morrow, I shall see him.'

But many writers and speakers would say ' if he *comes*.' [*See* § **58**.]
The Subjunctive Mood has no *peculiar* inflexion. When we write (in the Subjunctive Mood) such a sentence as ' if he *were* here,' we do not use a peculiar form for the Subjunctive. One of the forms of the Indicative Plural is here used in the Singular, in order to denote the difference between a supposition and an assertion.

The Verbs ' have,' ' shall,' ' will,' and ' be ' are called Auxiliary Verbs, because they give aid in the Conjugation of other Verbs.

Tense means time. The Present, the Past, and the Future are the three chief divisions of time.

The Verb has inflexions to make the Past distinct from the Present. *Ex.*: *Pr.* ' he writes ;' *Past,* ' he wrote.' *Pr.* ' he commands ;' *Past,* ' he commanded.'

By the aid of Auxiliary (or *Helping*) Verbs (' shall,' ' will,' and ' have ') other distinctions are made, so that at least six Tenses may be enumerated :—

Present. he writes.	*Perfect.* he has written.
Past. he wrote.	*Pluperfect.* he had written.
Future (*Imp.*) he will write.	*Future* (*Per.*) he will have written.

The Perfect speaks of the Past with a reference to the Present. ' I wrote the letter ' (Past), ' and now I have written it ' (Perfect.) The Pluperfect refers to a point of time as antecedent to another in the Past. *Ex.*: ' I had written my note before the arrival of the mail.' The Future Perfect refers to a point of time as antecedent to another in the Future. *Ex.*: ' I shall have ended my work before they come to-morrow.'
Three Tenses—the Present, the Past, and the Future Imperfect—have reference to an unfinished action. Three—the Perfect, the Pluperfect, and the Future Perfect—have reference to a finished action. The two Tenses having reference to future time are sometimes named respectively the First Future and the Second.

The Verb is in the Singular when one person or thing is the subject of which we speak, but in the Plural when we speak of more than one. In each Number there are three Persons.

Ex.: 1*st.* ' I speak ;' 2*nd.* ' thou speakest ;' 3*rd.* ' he speaks.'

The Plural has no inflexions of Person.

Ex.: ' we write ;' ' you write ;' ' they write.'

The Conjugation of a Verb is a plan showing several forms serving to denote variations of Mood, Tense, Number, and Person.

When no Auxiliary (or Helping) Verbs are used, the Conjugation is Simple.

Ex.: ' *wrote* ' is a part of the Simple Conjugation.

When Auxiliary Verbs are used, the Conjugation is Compound.

Ex.: ' *has written* ' is a part of the Compound Conjugation.

' Writing ' and ' written ' are called Participles. While (like Verbs) they denote action, they may be used as Adjectives.

' Writing ' may serve here as an example of Participles called ' Imperfect.' ' Writing ' is used, with Helping Verbs, to express continuous action—Present, Past, or Future.

> *Present.* I am writing.
> *Past.* I was writing.
> *1st Future.* I shall be writing.

' Written ' (a Perfect Participle) is used to form, with Helping Verbs, the three following Compound Tenses :—

PERFECT.

Singular.		*Plural.*
1. I have		we
2. thou hast	} written	you } have written
3. he has		they

PLUPERFECT.

Singular.		*Plural.*
1. I had		we
2. thou hadst	} written	you } had written
3. he had		they

FUTURE PERFECT.

Singular.		*Plural.*
1. I shall		we shall
2. thou wilt	} have written	you will } have written
3. he will		they will

In Modern English—as in First English and in Old English—Verbs have two Conjugations—the **Old** and the **New.**

In some Grammars the two forms of Conjugation are respectively called 'Strong' (= OLD) and 'Weak' (= NEW). In other Grammars the New Conjugation is called 'Regular,' and the Old is called 'Irregular.'

In the Old Conjugation the Past Tense is expressed by the change of a vowel.

In the New Conjugation the Past Tense has the suffix '**d,**' representing **de** in First English.

	OLD.	NEW.
Present.	I write.	I love.
Past.	I wrote.	I loved.

The Perfect Participle is the form used with '*have*' in the Tense called '*the Perfect.*'

I have written . . . . . OLD.
I have loved . . . . . . NEW.

The Perfect Participle of the Old Conjugation does not end in **d.**

The old suffix **en,** for the Perfect Participle of the Old Conjugation, has been dropped in many instances ; but remains in the Participle '*written.*' Here, however, the modern tendency to drop the suffix **en** is indicated. We read, in the English BIBLE (of the seventeenth century), 'What I have *written* I have *written,*' but a modern author says, in verse, ' What is *writ* is *writ.*'

The *Perfect Participle* of the New Conjugation ends in **d.**

In pronunciation, and in one mode of spelling, this **d** is in some verbs changed to **t.**   [*See* *2.]

A few Verbs belonging neither to the Old nor to the New Conjugation are called Irregular.

The three forms of a Verb chosen to indicate its Conjugation are those found in the 1st Person Singular of the Present Tense, the Past, and the Perfect.

	Present.	*Past.*	*Perfect.*
Old.	I write	I wrote	I have written.
New.	I love	I loved	I have loved.

The second form is that which may be used with the adverb 'yesterday.' The third form is that which follows '*have*.'

Ex.: ' I *wrote* yesterday.'—' I have *written*.'

Forms respectively appropriate to the three persons are, in the Singular, partly made distinct by these personal endings:—**est** (or, in verse, '**st**) for the second person, and **es** or **s** (with **eth** or **th**) for the third person of the Present. In the Past the first and the third person are in form alike; but **est** or '**st**, added to the tense-ending **ed**, makes for the second person of verbs in the New Conjugation the ending **ed'st**. The person-endings **est**, **s**, and **eth** are used alike in the two conjugations; but **eth** is archaic or poetical in literature, and is obsolete in conversation. The Plural has no endings showing distinctions of person.

In the following table the Simple forms of Conjugation—i.e. the changes made without the aid of Helping Verbs—are given in the two Conjugations, Old and New.

INDICATIVE MOOD.

	OLD CONJUGATION.	NEW CONJUGATION.
Present S.	I know	I call
	thou know-est	thou call-est
	he know-s	he call-s
Pl.	we ⎫ you ⎬ know they ⎭	we ⎫ you ⎬ call they ⎭
Past S.	I knew	I call-ed
	thou knew-est	thou call-edst
	he knew	he call-ed
Pl.	we ⎫ you ⎬ knew they ⎭	we ⎫ you ⎬ call-ed they ⎭

IMPERATIVE MOOD.

S. and Pl.	know	call

INFINITIVE MOOD.

Verbal Noun.	(to) know	(to) call
Imp. Part.	know-ing	call-ing
Per. Part.	known	call-ed

Old Verbs arranged in Seven Classes.

Old or Strong Verbs in First English are, with respect to vowel-changes in P. and P.P. forms, arranged in Eight Classes. In Modern English remains of vowel-changes are found, more or less, in Seven Classes of Old Verbs, but the Eighth Class does not exist. [*See* * **20**.] When com-

pared with their original forms, modern strong verbs—such as 'bind,'
'bear,' 'bid,' 'take,' 'drive,' 'freeze,' and 'blow'—may at once be called
like and unlike.   To tell the whole story of transitional forms belonging to
the time when Old English was written, many pages would be required.
For example, more than thirty writers would be wanted to show all the
forms used respectively for the P. and the P.P. of 'burst' before the time
when this verb lost its vowel-changes and its participle ending **en**.   In
other instances, old forms have in the course of ages been so much altered,
that some writers on Grammar now divide all English verbs into two
classes, called 'Regular' and 'Irregular,' and, including in the latter class
all old verbs, treat of them without any reference to their historical con-
nexion.   This simple method of treatment has in its favour one practical
consideration.   For learning by rote a list of Old Verbs, the variety of
vowel-changes in their modern forms makes impossible such classification
as might afford aid to memory.   This fact is made evident in the appended
table, which may be compared with the table of vowel-changes for Old
Verbs in **E.I.**   [*See* ***20.**]

Vowels in Modern Forms of Old Verbs.

CLASS.	Present.	Past.	Perfect Participle.
1st	i, e, a, u	u, a, ou, o	u, ou, o
2nd	ea, o	o, a	o
3rd	i, e, ea, ee	a, o	i, o, ea, ai, ee
4th	a	oo, o, a	a, oo, o
5th	i	o, i, a, u	i, o, u
6th	ee, ea, oo	o	o
7th	ew, ow, a, o, y, } aw, ay, ea }	ew, ow, e, ea	{ ew, ow, e, a, { aw, ea, ai

It is therefore granted that, in the slight task of committing to memory
P. and P.P. forms of ninety-six strong verbs more or less current in
Modern English, we find no help in their historical classification.   But it
may nevertheless afford means of ready reference to their Oldest English
forms, and may thus serve to make clear the sources of unusual forms and
of some archaic words here and there occurring, not only in old writings
and in spoken dialects, but also in works belonging to standard modern
literature.   In the First Class, for example, the old Past forms 'shrank,'
'span,' 'sprang,' 'stang,' and 'swang' are made clear by reference to verbs
belonging to the First Class in First English.   And it will be as readily
seen that the forms 'bare,' 'brake,' 'sware,' and 'tare' represent Past
forms (Singular) in verbs of the Second Class; that 'spake' is an old Past
form of the Third Class; that the perfect participles 'graven,' 'shapen,'
and 'shaven' belong to the Fourth; that the Past forms 'drave' and
'strave,' like the P.P. form 'stricken,' agree with old and regular forms of
the Fifth Class; that the words 'cloven,' 'forlorn,' 'frore,' and 'shotten'—
all found in modern literature—belong to old verbs of the Sixth Class, and
that the perfect participles 'holden,' 'up-holden,' and 'with-holden,' belong
to the Seventh.   It is true, however, that the student will here and
there find modern forms of old verbs that cannot be readily defined and
associated.   For in living tongues, as in nature, there occur such transi-
tions and unions as render exact classification impossible.   Some forms of
the verb 'bid,' for example, have arisen from confusion of two verbs—
biddan ('to require') and **beódan** ('to command').   Other examples of

difficulty are seen in the verbs ‘break,’ ‘come,’ and ‘beat.’ The following verbs—treated as old with respect to some P.P. forms—have also weak forms of perfect participles, and therefore belong to the Old Conjugation and to the New.

| engrave (and *grave*) | mow | shave | sow |
| hew | shape | shear | wake (awake) |

Of these, as of some other verbs, weak forms, ending in **ed**, become, as years roll on, more and more prevalent, while older forms, ending in **en**, fade away, so gradually that the time when they become obsolete cannot be defined. The facts already noticed make it evident that no plan of classification can serve always to place together corresponding forms and, at the same time, to connect together verbs that historically belong to one class. In the First Class modern forms for the P. and the P.P. of ‘begin,’ ‘ring,’ ‘sing,’ and ‘sink’ correspond well with original forms of the Past (Plural) and the P.P.; but in the Past Singular the true forms—‘began,’ ‘rang,’ ‘sang,’ and ‘sank’—are often neglected, and **en** has been dropped in the Perfect Participle. Greater alterations are seen in the Third Class. In the Fourth **o**, the original vowel of the Past, remains in one form (‘woke’), and its modern substitute **oo** is seen in ‘forsook,’ ‘shook,’ ‘stood,’ and ‘took.’ But the verbs ‘engrave,’ ‘grave,’ ‘shape,’ and ‘shave’ have weak forms in the Past, as in the P.P. Their older forms—‘*grove*,’ ‘*shope*’ (or ‘*shoop*’), ‘*graven*,’ and ‘*shaven*’—belong to the Fourth Class of Old Verbs. In the Fifth Class **a**, the original vowel of the Past (Singular), is here and there seen in such words as ‘*drave*,’ ‘*smate*,’ and ‘*strave*,’ but **o** and **i**, in this class, mostly serve as substitutes for **a**. Of the Sixth Class hardly more than two verbs can be called modern. In the Seventh Class ‘mow’ and ‘sow’ retain their places only with respect to their P.P. forms ‘mown’ and ‘sown.’ These observations may serve to indicate, at once, both the uses and the natural defects of historical classification.

The abbreviation Pr. is used for the Present, 1st person Singular; P. for the Past, and P.P. for the Perfect Participle. Such variations as are still current are set within curves; but obsolete forms and some having only special uses are set in Italic and within brackets.

The **First Class** of Old Verbs includes those which in **E.I.** had, in the Past, S. **a**, Pl. **u**, and had **u** in the Perfect Participle. Of these changes vestiges remain in **M.E.** forms. The vowel in the Present, **i** (**e**), is changed to **u** (**a**, **ou**, **o**) in the Past, and to **u** (**ou**, **o**) in the Perfect Participle.

In the First Class the less altered forms have **a** in P. and **u** in P.P. Of the forms more altered five have **ou** in P. and PP., and one verb (‘win’) has **o**. The verbs ‘melt’ and ‘swell’ are now mostly treated as weak verbs, and for ‘hang’ both strong and weak forms are used—sometimes with and often without respect to the two meanings of the verb. Its original forms are these :—Pr. **hange**, P. **hêng**, P.P. **hangen**. The vowels —Pr. **a**, P. **ê**, and P.P. **a**—are characteristics that in **E.I.** belonged to the Eighth Class of Strong Verbs, which is not represented in Modern English. [*See* *20.]

Pr.	*P.*	*P.P.*
begin	**began** (begun)	**begun**
bind	bound	bound [*bounden*]

The old verb **gin**, used by SHAKESPEARE and MILTON, is not a contracted form of 'begin,' but is the stem to which the compound 'be-gin' belongs. In this instance the prefix **be** makes no difference of meaning. LAYAMON, a writer who lived in the twelfth century, thus employs the stem-verb as in meaning equivalent to the compound:—'Summe heo gunnen urnen; summe heo gunnen lepen; summe heo gunnen scooten' ('Some they began to run; some they began to leap; some they began to shoot').

The old P.P. '*bounden*' is now an adjective, and in meaning = bound by duty or in law. In the words, 'That ship is bound for Plymouth,' the meaning of the P.P. 'bound' (= made ready) reminds us of '*boun*,' which, in the Scottish Dialect = ready. In Icelandic the verb **búa** = make ready.

Pr.	*P.*	*P.P.*
cling	clung	clung
dig	dug (digged)	dug (digged)
drink	drank (drunk)	drunk [*drunken*]

The P.P. '*drunken*' is used as an adjective. In M.E. literature we find '*drank*' here and there treated as a P.P. This is historically incorrect.

Pr.	*P.*	*P.P.*
fight	fought	fought
find	found	found
fling	flung	flung
grind	ground	ground
hang	hung (hanged)	hung (hanged)

The verb 'hang' (= strangle) has 'hanged' for P. and P.P., but distinct uses of the verb are not always marked by distinct forms.

Pr.	*P.*	*P.P.*
melt	melted	melted [*molten*]

The P.P. '*molten*' is used as an adjective. 'They . . . worshipped the *molten* image' (Ps. cvi. 19, C.P. version). The verb 'smelt' (= melt ore) belongs to the New Conjugation.

Pr.	*P.*	*P.P.*
ring	rang (rung)	rung
run	ran	run
shrink	shrunk [*shrank*]	shrunk [*shrunken*]

The verb '*shrive*' (to hear a confession and to absolve) has the forms: P. '*shrove*,' '*shrived*;' P.P. '*shriven*.' This verb is almost obsolete.

Pr.	*P.*	*P.P.*
sing	sang (sung)	sung
sink	sank (sunk)	sunk (sunken)

The P.P. 'sunken' is used as an adjective preceding nouns.

Pr.	P.	P.P.
sling	slung	slung
slink	slunk [*slank*]	slunk
spin	spun [*span*]	spun
spring	sprung [*sprang*]	sprung
stick	stuck	stuck
sting	stung [*stang*]	stung
stink	stunk [*stank*]	stunk
string	strung	strung [*stringed*]

The P.P. '*stringed*' is used as an adjective in Ps. cl. 4.

Pr.	P.	P.P.
swell	swelled [*swal*]	swelled (swollen)

The P.P. 'swollen' is used as an adjective preceding nouns.

Pr.	P.	P.P.
swim	swam (swum)	swum
swing	swung [*swang*]	swung

The forms '*sprang*,' '*swang*,' and others like them, are historically correct, in the Past (Singular), and are found in good writers of **M.E.**

Pr.	P.	P.P.
win	won	won
wind (up)	wound	wound

The verbs '*to wind*' (a horn) and '*to wind*' (as a stream) are both used as *new*, but not without exceptional cases. In Scott's 'Lady of the Lake' we read, 'his horn he wound.' (First Canto, xvii.)

Pr.	P.	P.P.
wring	wrung (wringed)	wrung

The **Second Class** includes a few verbs which—excepting '*come*'—have **ea** in the Present, **o (a)** in the Past, and **o** in the Perfect Participle.

In the Second Class the less altered forms have **a** in P. and **o** in P.P. Present forms in this class end in liquid sounds—excepting 'break,' which originally belonged to the Third Class. The verb 'shear' has both weak and strong forms. In 'come' the vowel of the Present must be treated as an exception.

Pr.	P.	P.P.
bear	**bore** [*bare*]	**born** (borne)

'A child is born.' 'The weight is borne.' The distinction here indicated is modern. For the compounds 'forbear' and 'overbear' the P.P. forms are 'forborne' and 'overborne.'

Pr.	P.	P.P.
break	broke [*brake*]	broken (broke)

Pr.	P.	P.P.
come	came	come

The compounds 'become' and 'overcome' are like 'come' in their P. and P.P. forms.

Pr.	P.	P.P.
shear	sheared [*shore*]	shorn (sheared)
steal	stole [*stale*]	stolen
swear	swore [*sware*]	sworn .

The old P. form '*sware*' is found in Ps. xcv. 11.

Pr.	P.	P.P.
tear	tore [*tare*]	torn
wear	wore	worn

The **Third Class** includes verbs that have been greatly altered with respect to the vowels of their P. and P.P. forms.

The less altered verbs have **i** (**e, ea**) in Pr., **a** (**o**) in P., and **i** (**ea, o**) in P.P. To other verbs belong respectively the vowels **ea** in P. and **a** (**ai, ee**) in P.P.

Pr.	P.	P.P.
bid	**bade** (bid)	**bidden** (bid)

The verb 'bid' (to offer a price) has no change for P. or P.P. The compound 'forbid' is like the stem-verb in P. and P.P. forms.

Pr.	P.	P.P.
ēat {	ăte ĕat	ēaten (ĕat)
get	got [*gat*]	got [*gotten*]

The compounds 'beget' and 'forget' are like the stem-verb in their P. and P.P. forms. The P.P. 'forgotten' is not obsolete.

Pr.	P.	P.P.
give	gave	given

The compound 'forgive' is like the stem-verb in P. and P.P. forms.

Pr.	P.	P.P.
lie	lay	lain

This intransitive verb should be distinguished from the transitive and weak verb 'lay,' which has '*laid*' for both P. and P.P.

Pr.	P.	P.P.
see	saw	seen
sit	sat (sate)	sat (sate)
speak	spoke [*spake*]	spoken (spoke)
tread	trod	trodden (trod)
weave	wove	woven

The **Fourth Class** includes verbs that have **a in** the Present, **oo** (**o, a**) in the Past, and mostly **a** in the Perfect Participle.

The less altered verbs of the Fourth Class have **a** in Pr., **oo** in P., and **a** in P.P. The more altered verbs have **a** in P., and mostly have weak forms of P. and P.P.

Pr.	*P.*	*P.P.*
take	**took**	**taken**
engrave	engraved	engraved [*engraven*]

This compound 'engrave,' like the stem-verb 'grave' (which is comparatively rarely employed), is mostly treated as a verb belonging to the New Conjugation. For the P.P. '*graven*' see Job xix. 24.

Pr.	*P.*	*P.P.*
forsake	forsook	forsaken

In First English the verb **sacan** = to fight, and **for-sacan** = to oppose and to deny. Hence apparently comes the word '**sackless**' (= inoffensive), in the Swaledale dialect.

Pr.	*P.*	*P.P.*
grave	graved	graved [*graven*]
lade	laded	laden

The P.P. form 'loaden' has arisen from a confusion of the two verbs 'lade' and 'load,' which have the same meaning, but are historically distinct.

Pr.	*P.*	*P.P.*
shake	shook	shaken
shape	shaped	shaped [*shapen*]
shave	shaved	shaved [*shaven*]
stand	stood	stood

In Modern English the compound 'understand' is like the stem-verb in P. and P.P. forms. In Old English are found the P.P. forms '*understanden*' and '*understand*.'

Pr.	*P.*	*P.P.*
stave	staved [*stove*]	staved [*stove*]
wake	woke (waked)	waked

The meanings of this verb, and of its compound—awake, P. awoke (awaked), P.P. awaked—are transitive and intransitive. Both the old and the new forms of this verb are founded in First English. The Past 'woke' is found in good authors.

The **Fifth Class** includes verbs that have **i** (long) in the Present, **o** (**i, u**) in the Past, and **i** (**o, u**) in the Perfect Participle.

The long **i** in the Present has, in **M.E.**, the diphthong sound of 'eye.'

The old vowel in the Past S. is **a**, which here and there appears in modern literature—for example, in the word ' drave,' found in SHAKESPEARE.

Pr.	P.	P.P.
drive	**drove** [*drave*]	**driven**
abide	abode	abode [*abidden*]

In **E.II.** we have the simple verb ' *byde* ' (= to wait for), with the P. forms ' *bod* ' and ' *bode.*'

Pr.	P.	P.P.
arise	arose	arisen
bite	bit	bitten (bit)
chide	chid	chidden (chid)
hide	hid	hidden (hid)
ride	rode	ridden (rode)
rise	rose	risen
rive	rived	riven
shine	shone	shone [*shined*]
slide	slid [*slode*]	slidden (slid)
smite	smote	smitten [*smit*]
stride	strode	stridden [*strid*]
strike	struck	struck [*stricken*]
strive	strove [*strave*]	striven [*strove*]

The verb ' *strive* ' is not found in **E.I.** In Old English are found both weak and strong P. forms of this verb. So the obsolete verb ' *fyne* ' (= come to an end) has for P. forms both ' *fyned* ' and ' *fon*.' These are rare instances of verbs borrowed from French and having strong forms of conjugation.

Pr.	P.	P.P.
thrive	throve (thrived)	thriven
write	wrote [*writ*]	written [*writ*]

The **Sixth Class** includes verbs that have **ee** (**ea, oo**) in the Present, and **o** in the Past and the Perfect Participle.

Some verbs belonging to this class have become obsolete ; others have been mostly or entirely transferred to the New Conjugation, and of some forms of the Sixth Class in **E.II.** only such vestiges remain as are seen in the words ' cloven,' ' forlorn,' ' frore,' and ' shotten.' The following are verbs of the Sixth Class in **E.II.** :—

Pr.	P.	P.P.	M.E.
cleve	claf (*pl.* cloven)	cloven	*cleave*
leose	leas (*pl.* loren)	lorn	*lose*
sethe	seth (*pl.* suden)	soden	*seethe*
scheote	schot (*pl.* schoten)	schot (schoten)	*shoot*

The forms ' cloven ' and ' shotten ' are still used as adjectives. The

word 'forlorn' (= 'for-loren' = utterly lost) is an alteration of an old P.P. belonging to a compound of 'leose.' The word 'frore,' used by MILTON as an adverb, is a shortened form of 'froren' (= frozen), an old P.P. of 'freose' (= freeze).

There are only three verbs now remaining in the Sixth Class—'freeze,' 'chose,' and 'heave' (*intransitive*). The last has a strong Past, used as in the example 'The ship *hove* in sight.' The P.P. *hoven* (or *hove*), which has a passive meaning (= inflated, distended), is heard only in dialects. [*See* * **20**.]

Pr.	P.	P.P.
freeze	**froze**	**frozen**
choose	chose	chosen
heave (*intr.*)	hove	—

The **Seventh Class** includes several verbs that have **ow** (**ew**) in the three forms Present, Past, and Perfect Participle.

In forms of the more altered verbs belonging to this class the Present has the vowels **a**, **o**, **y**, and **ay**; the Past has **e** and **ea**; the Perfect Participle has **e**, **a**, **ea**, and **ai**. In the oldest Teutonic forms of some verbs in this class the initial sound of the stem is doubled in the Past, as in the Gothic Past form *hai-hald* (= held). This reduplication in the Past led to assimilation and contraction. By this process vowel-changes in verbs like 'hold' are made clear. For evidence we refer to the Gothic language, to which First English is closely related. Several verbs of the Seventh Class have both weak and strong P.P. forms.

Pr.	P.	P.P.
blow	**blew**	**blown**
crow	crew [*crowed*]	crowed, crown [*crowen*]
draw	drew	drawn
fall	fell	fallen

The compound 'befall' (= to happen) has the forms—P. befell, P.P. befallen.

Pr.	P.	P.P.
fly (as a bird)	flew	flown

'Flee,' a Strong verb in **E.I.**, has now the contracted forms of the Weak Conjugation:—P. 'fled,' P.P. 'fled.' In Modern English, as in Old English, the forms of the two verbs 'fly' and 'flee' are often confused.

Pr.	P.	P.P.
grow	grew	grown
hew	hewed	hewed (hewn)
hold	held	held [*holden*]

The P.P. *holden* is found in ACTS ii. 24. The P. Participles *upholden* and *withholden* are obsolete. *Beholden* means 'obliged,' or 'bound by duty.'

Pr.	*P.*	*P.P.*
know	knew	known
mow	mowed	mowed (mown)
show	showed (shewed)	shown (shewed)
slay	slew	slain
sow	sowed	sowed (sown)
strew	strewed	strewn ⎫
strow	strowed	strown ⎭
throw	threw	thrown

Pr.	*P.*	*P.P.*
beat	beat	beaten (beat)

'Beat,' a partly exceptional verb, is placed here, because its oldest forms belong to the Seventh Class of Old Verbs in First English.

COMPOUND CONJUGATION.

To form the First Future Tense of the Compound Conjugation, we add to the Helping Verbs of that Tense the Infinitive without the sign ' to.'   With the Helping Verbs of other Compound Tenses in the Indicative Mood, and for the Compound forms of the Infinitive Mood, we use the Perfect Participle.   When the Verb tells us that the Subject acts, the Verb is used in the Active Voice.

The appended table gives forms and constructions required for translating into English the six Tenses in the Indicative Mood of a Latin Verb —Present, Past, Perfect, Pluperfect, Future Imperfect, Future Perfect.

OLD CONJUGATION—(*Active Voice*).

know

Any of the verbs ' bind,' ' come,' ' drive,' ' find,' 'give,' ' see,' ' strive,' ' take,' ' write,' may be used, instead of ' know,' for exercises.

INDICATIVE MOOD.

Present.	*Past.*
S. I know	S. I knew
thou knowest	thou knewest
he knows	he knew
Pl. we ⎫	Pl. we ⎫
you ⎬ know	you ⎬ knew
they ⎭	they ⎭

Perfect.		*Pluperfect.*	
S. I have		S. I had	
thou hast		thou hadst	
he has	}known	he had	}known
Pl. we have		Pl. we had	
you have		you had	
they have		they had	

Future.		*Future Perfect.*	
S. I shall		S. I shall	
thou wilt		thou wilt	
he will	}know	he will	}have known
Pl. we shall		Pl. we shall	
you will		you will	
they will		they will	

IMPERATIVE MOOD.

know

INFINITIVE MOOD.

Verbal Nouns.	*Participles (or Verbal Adjectives).*
(to) know	*Imperf.* knowing
(to) have known	*Perf.* known
knowing	*Comp. Perf.* having known

22. THE NEW CONJUGATION.—M.E.

The New Conjugation includes verbs belonging to the following classes :—

(*a*) English verbs which, in the oldest known time, were conjugated with **de** as the ending of the Past Tense, and **d** as the ending of the Perfect Participle.

(*b*) English verbs which have been transferred from the Old Conjugation to the New. *Ex.*: ' climb,' ' fare,' ' glide.'

(*c*) Almost every Roman verb.

The verb ' strive ' seems to be an exception. It belongs to the French *estriver*; but its earlier form (*streben*) is Teutonic, though no representative is found in **E.I.**

d or **ed** is added to the stem to form the Past Tense. *Ex.*: *Past*, ' it move-d ; ' ' we depart-ed.'

ed, after the dentals **d** and **t,** is a distinct syllable. *Ex.*: 'ended,' 'parted.'

d keeps its own sound when the verb ends in a *flat* mute or in a vowel. *Ex.*: 'believ'd,' 'sooth'd,' 'prais'd.' When the verb ends in a *sharp* mute **d** takes the sound of **t.** *Ex.*: 'kept.'

Several modes of connecting the inflection **d** with the verb are seen in the Past forms of the following verbs :—'praise,' 'part,' 'carry,' 'remit,' 'rob.'

'Praise' takes the suffix **d** in the Past—'praised.' 'Part' requires **ed** to form the Past—'parted.'

'Carry' changes **y** to **i,** and adds **ed** in the Past—'carried.' 'Remit' doubles the final letter, and adds **ed** in the Past— 'remitted.'

Monosyllables ending in a single, short consonant, pre- ceded by a single, short vowel, double the consonant, and add **ed** in the Past. *Ex.*: 'rob,' robbed.'

Variations in the Forms of the New Conjugation are mostly made by contraction and assimilation. [*See* § 2, 'Sharp and Flat Sounds.']

Contraction means 'a drawing together' of syllables, so as to shorten the pronunciation of a word. The Past of 'stop' is 'stopp-ed,' which may be pronounced in *two* syllables, so as to keep the *flat* sound of **d.** But when the vowel **e** is dropped, and **p** and **d** come together, one must be made like the other—*i.e.* both must be sounded sharp or flat. If the sharp mute prevail, we have the pronunciation heard in 'stopt.' This natural process is called 'assimilation.' Contraction introduces assimilation, and assimila- tion often leads to a change of spelling. Hence we have such forms of the P. and P.P. as 'dropt,' 'stopt,' 'whipt,' 'blest,' 'past.' Nothing is said here to defend this mode of spelling.

VARIATIONS of Forms in the New Conjugation are mostly represented by the following words :—'let,' 'meet,' 'lend,' 'build,' 'sell,' 'clothe,' 'keep,' 'pay,' 'bless,' 'buy.'

Present.	*Past.*	*Perfect Participle.*
let	let	let

The following verbs, placed here with 'let,' have only one form for the Present, the Past, and the Perfect Participle :—

'Bid' (to offer a price), 'cast' 'cost,' 'cut,' 'hit,' 'hurt,' 'put,' 'rid,' 'set,' 'shed,' 'shred,' 'shut,' 'slit,' 'split,' 'spread,' 'thrust.'

In the following lists some words still used more or less are placed within curves. Obsolete words and others seldom heard, or having only special uses, are set in Italic and placed within brackets. Old forms of contracted verbs are given in * **20.**

A second class is represented by the verb ' mēet,' which has in its sound no change except the shortening of the vowel.

Pr.	P.	P.P.
mēet	mĕt	mĕt
blēed	blĕd	blĕd
brēed	brĕd	brĕd
fēed	fĕd	fĕd
lĕad	lĕd	lĕd
līght	lĭt (līghted)	{ lĭt (lĭghted = kindled)
rēad	rĕad	rĕad
slīde	slĭd	slĭd (slidden)
shōot	shŏt	shŏt [*shotten*]
spēed	spĕd	spĕd

In popular use the prepositional verb ' light on ' (= meet by chance) has for P. and P.P. ' *lit on*;' but the compound 'alight' (= dismount) has ' alighted.' The stem **lîht** (= not heavy) is distinct from **leôht** (= bright), and from the Latin stem in ' *deliter* ' (Old French), to which belongs ' delight ' (in **E.II.** ' *delit* '). By the ' wear and tear ' of time words belonging to several stems are often reduced to a formal identity.

Another class of verbs consists of such as cast off the stem consonant **d** and have **t** as the ending of the P. and the P.P. This class may be represented by the verb ' lend.'

Pr.	P.	P.P.
lĕnd	**lĕnt**	**lĕnt**
bend	bent (bended)	bent (bended)
blend	blended [*blente*]	blended (blent)
rend	rent	rent
send	sent	sent
spend	spent	spent
[*wend*]	went	—

' Wend ' (= to go, or to turn) is found, with its Past ' *wended*,' in poetry; but the form 'went' serves now as the Past of the verb ' go.' ' Shend ' (= to ruin. or to disgrace), of which the P.P. is found in **M.E.**, has the forms P. *shent*, P.P. *shent*.

Several forms of contraction are included in the following classification.

The verbs 'build' and 'gild' have hardly lost their complete forms for P. and P.P., but contracted forms of 'build' are generally employed.

Pr.	*P.*	*P.P.*
build	**built**	**built** [*builded*]

'Wisdom hath *builded* her house.' (Proverbs ix. 1.)

Pr.	*P.*	*P.P.*
gild	gilt (gilded)	gilt (gilded)
gird	girt (girded)	girt (girded)

'Thus shall ye eat it, with your loins *girded*.' (Ex. xii. 11.)

Pr.	*P.*	*P.P.*
sell	**sōld**	**sōld**
tell	tōld	tōld

In the preceding two verbs ea (in **E.I.**) has been changed to long ō.

Pr.	*P.*	*P.P.*
clōthe	clōthed (clad)	clōthed (clad)
have	had	had
make	made	made

Contractions and other variations of 'have' are numerous in **E.II.** In the form 'clad,' the P. and P.P. of 'clothe,' th has by assimilation been changed to **d.** In 'made' we have a contraction of the old form '*makede.*'

Pr.	*P.*	*P.P.*
keep	**kĕpt**	**kĕpt**
bereave	berĕft (bereaved)	berĕft (bereaved)
[*reave*]	[*rĕft*]	rĕft

'I am bereaved.' (Gen. xliii. 14.) 'Howe'er bereft.' (Wordsworth.)

Pr.	*P.*	*P.P.*
cleave	clĕft [*clave*]	clĕft [*cloven*]
creep	crĕpt	crĕpt
deal	dĕalt	dĕalt [*dealed*]

Pr.	*P.*	*P.P.*
dream	drĕamt (dreamed)	drĕamt (dreamed)

'We dreamed a dream.' (Gen. xli. 11.) 'They dreamt.' (Words.)

Pr.	*P.*	*P.P.*
feel	fĕlt	fĕlt
kneel	knĕlt (kneeled)	knĕlt (kneeled)
lean	lĕant (leaned)	lĕant (leaned)

'And e'en his failings lean'd to virtue's side.' (Goldsmith.)

Pr.	*P.*	*P.P.*
leave	lĕft	lĕft
lose	lŏst	lŏst [*forlorn*]
mean	mĕant	mĕant

Pr.	*P.*	*P.P.*
sleep	slĕpt	slĕpt
sweep	swĕpt	swĕpt
weep	wĕpt	wĕpt

The verbs classified with 'keep' shorten the vowel and take **t** instead of **d**, but in some instances retain the **d** and the connective **e**.

The following are examples of monosyllables changing **y** to **i** before **d**:—

Pr.	*P.*	*P.P.*
pay	**paid**	**paid**
lay(to put down) }	laid	laid

This transitive verb 'lay' must be kept distinct from the intransitive 'lie' (= to lie down), of which the three forms are—

Pr.	*P.*	*P.P.*
lie	lay	lain [*lien*]

Pr.	*P.*	*P.P.*
say	said	said
stay	stayed (staid)	stayed (staid)

The verbs 'cry' and 'try' follow the general rule that **y** preceded by a consonant is changed to **i** before **ed**. 'Staid' serves as an adjective.

In 'flee' and 'shoe' the final **e** is cast off, and the inflexion = **d**.

Pr.	*P.*	*P.P.*
flee	flĕd	flĕd
shoe	shŏd	shŏd

In the P. and the P.P. of 'hear' the connective vowel **e** is omitted.

Pr.	*P.*	*P.P.*
hear	heard	heard

The verb 'bless' in one of its P.P. forms represents a class of verbs mostly pronounced as contracted and ending in **t**, and sometimes written as they are pronounced.

Pr.	*P.*	*P.P.*
bless	**blessed**	**blessed** (blest)

Other P.P. of this class are sometimes written as follows :—' burnt,'
' crost,' ' dwelt,' ' learnt,' ' past,' ' smelt,' ' spelt,' ' spilt,' ' tost,' ' whipt.'
Nothing is said here to defend this mode of spelling.

The following list of deviations from the rule of the New
Conjugation contains several verbs not included in the pre-
ceding classes. [*See* * **20.**]

Pr.	P.	P.P.
beseech	besought	besought
bet (to wager)	bet (betted)	bet (betted)
bring	brought	brought
burst	burst	burst (bursted)
buy	bought	bought
catch	caught	caught
distract	distracted	distracted [*distraught*]
freight	freighted	freighted [*fraught*]
fret	fretted	fretted [*fret, fretten*]
hang	hanged (hung)	hanged (hung)
hide	hid	hid (hidden)
knit	knit (knitted)	knit (knitted)
leap	lĕapt (leaped)	lĕapt (leaped)
lift	lifted [*lift*]	lifted
load	loaded	loaded (laden)
pen (to shut up)	penned	pent
quit	quitted	quitted (quit)
reach	reached [*raught*]	reached [*raught*]
seek	sought	sought
teach	taught	taught
think	thought	thought
wed	wedded	wedded [*wed*]
wet	wet (wetted)	wet (wetted)
work	worked [*wrought*]	worked [*wrought*]

Of the old verb ' *wone* ' (= to dwell) the contracted P.P. ' *wont* '
(= habit) serves as a noun; but the form ' *wonted*,' used as a P.P., is found
in **M.E.**

Alterations of P. and P.P. are old in the verbs ' bring ' (brought);
' buy ' (bought); ' catch ' (caught); ' seek ' (sought); ' teach ' (taught);
' think ' (thought). In First English guttural **c** and **g** preceding **t**, in the
P. of the verbs ' bring,' ' seek,' ' think,' and ' work,' became **h**, and in the
same verbs the stem-vowel was changed to **o** or **ea**. In Old English
further alterations were made. The **h** in the P. was changed to **gh** or **ʒ**;
the final **c** of the stem mostly became **ch**, and the stem-vowel was changed
to **ou** or to **au**. Similar changes were made in Past forms of the verbs
' catch,' ' fetch,' ' reach,' and ' stretch.' Hence are found—in Old, and partly
in Modern, English—such variations in the Past as the following :—

Present.	Past.	Present.	Past.
beseek	besought	catch	caught (and *catch'd*)
beseech	*beseeched*	reach	*raught* (and reached)
fetch	*fæhte* (and *fetchde*)	work	*worhte* (and *wrought*)
stretch	*strehte* (and *straught*)		

COMPOUND CONJUGATION.

To form the First Future Tense of the Compound Conjugation, we add to the Helping Verbs of that Tense the Infinitive, without the sign 'to.' With the Helping Verbs of other Compound Tenses in the Indicative Mood, and for the Compound forms of the Infinitive Mood, we use the Perfect Participle.

The appended table gives the forms and constructions required for translating into English the six Tenses in the Indicative Mood of a Latin Verb— Present, Past, Perfect, Pluperfect, Future Imperfect, Future Perfect. The constructions belonging to the Subjunctive Mood are noticed in § 23 and § 58.

NEW CONJUGATION—(*Active Voice*).

call

One of the verbs 'bring,' 'command,' 'guard,' 'guide,' 'have,' 'make,' 'move,' 'praise,' may be used instead of 'call.'

INDICATIVE MOOD.

Present.

S. I call
thou callest
he calls [*calleth*]
Pl. we ⎱
you ⎬ call
they ⎰

Past.

S. I called
thou calledst
he called
Pl. we ⎱
you ⎬ called
they ⎰

Perfect.

S. I have ⎱
thou hast ⎪
he has [*hath*] ⎬ called
Pl. we have ⎪
you have ⎪
they have ⎰

Pluperfect.

S. I had ⎱
thou hadst ⎪
he had ⎬ called
Pl. we had ⎪
you had ⎪
they had ⎰

	Future.			*Future Perfect.*	
S.	I shall thou wilt he will	} call	*S.*	I shall thou wilt he will	} have called
Pl.	we shall you will they will		*Pl.*	we shall you will they will	

IMPERATIVE MOOD.

call

INFINITIVE MOOD.

Verbal Nouns.	*Participles (or Verbal Adjectives).*
(to) call	*Imperf.* calling
(to) have called	*Perf.* called
calling	*Comp. Perf.* having called

THE PASSIVE VOICE.

The PASSIVE VOICE of the Verb is used when the Subject is represented as receiving or enduring an action. *Ex.*: ' The tree *was felled.*'

The Verb in the Passive Voice has no peculiar inflexion.

The Perfect Participle is used with Helping Verbs to form all the Tenses of the Passive Voice.

PASSIVE VOICE.—INDICATIVE MOOD.

Present ...	... he is praised.
Past ...	... he was praised.
Perfect ...	... he has been praised.
Pluperfect	... he had been praised.
Future Imperfect...	he will be praised.
Future Perfect ...	he will have been praised.

The appended tables give the forms and constructions required for translating into English the six Tenses of the Indicative Mood in the Passive Voice of a Latin Verb—Present, Past, Perfect, Pluperfect, Future Imperfect, Future Perfect.

OLD CONJUGATION—(*Passive Voice*).

to be known

* There are not many Verbs of the Old Conjugation that can be used in the Passive Voice with reference to the First and Second Persons. For practice the verbs *bind, find, see,* may be used.

INDICATIVE MOOD.

Present.

S. I am
thou art
he is
Pl. we are
you are
they are
} known

Past.

S. I was
thou wast
he was
Pl. we were
you were
they were
} known

Perfect.

S. I have
thou hast
he has [*hath*]
Pl. we have
you have
they have
} been known

Pluperfect.

S. I had
thou hadst
he had
Pl. we had
you had
they had
} been known

Future.

S. I shall
thou wilt
he will
Pl. we shall
you will
they will
} be known

Future Perfect.

S. I shall
thou wilt
he will
Pl. we shall
you will
they will
} have been known

IMPERATIVE MOOD.

be known

INFINITIVE MOOD.

Verbal Nouns.
(to) be known
being known
having been known

Participles (or Verbal Adjectives).
Perf. known

Comp. Perf. having been known

NEW CONJUGATION—(*Passive Voice*).

to be called

Any of the Participles 'commanded,' 'guarded,' 'guided,' 'praised,' 'ruled,' may be used instead of 'called.'

INDICATIVE MOOD.

Present.		*Past.*	
S. I am thou art he is *Pl.* we are you are they are	} called	*S.* I was thou wast he was *Pl.* we were you were they were	} called

Perfect.		*Pluperfect.*	
S. I have thou hast he has [*hath*] *Pl.* we have you have they have	} been called	*S.* I had thou hadst he had *Pl.* we had you had they had	} been called

Future.		*Future Perfect.*	
S. I shall thou wilt he will *Pl.* we shall you will they will	} be called	*S.* I shall thou wilt he will *Pl.* we shall you will they will	} have been called

IMPERATIVE MOOD.

be called

INFINITIVE MOOD.

Verbal Nouns.	*Participles (or Verbal Adjectives).*
(to) be called being called having been called	*Perf.* called *Comp. Perf.* having been called

* 23. THE SUBJUNCTIVE MOOD.

The logical treatment of Clauses called 'Subjunctive' belongs to Syntax.
[See § 58.] The following notes serve only to indicate some uses of Sub-
junctive Verbal Forms in First English and in Old English.

In **E.I.** verbal forms in the Subjunctive Mood *might* follow such conjunctions as 'if,' 'that' (= in order that), 'though,' 'as if,' 'lest,' and 'whether,' when these words served to introduce sentences expressing subjective notions or suppositions. A wish or a purpose might also be expressed by means of a conjunction introducing a clause containing a verb in the Subjunctive Mood.

It is not easy to avoid using here the seemingly pedantic word '*Subjective*;' for no other adjective can serve well as a substitute. [*See* § 58.]

The chief use of a verb in the Indicative Mood is to assert a fact. In the constructions now employed as substitutes for old forms belonging to the Subjunctive Mood, a sentence may express some notion of possibility, probability, or contingency, but it does not assert that an act has taken place, is now taking place, or will take place. This is the general characteristic of all forms and constructions rightly called Subjunctive.

Ex.: 'If he *were* well educated, he would be a modest man.'

It may be noticed here that the forms 'could,' 'would,' 'should,' and 'might' may be used with a Subjunctive meaning in the Present Tense. So we find 'wouldest' (wouldst) used in Old English. [*See* § 58.]

To denote that the verb is not used to assert a fact, such conjunctions as have been named are used in **E.I.**, and the verbs following have no endings to show distinctions of person. In **M.E.** the same rule is sometimes observed in the Present Tense, but is often disregarded. In examples where the old rule is observed, the infinitive form (for instance, '*have*') is used for all the three persons in the Singular, and in the Plural of the Present Tense; but in the Past every verb—excepting the abstract verb **be**—has, in constructions belonging to the Subjunctive Mood of **M.E.**, forms that serve also for the Past of the Indicative Mood. [*See* § 58.]

In **M.E.** the name 'Subjunctive Mood' is given to a series of constructions or sentences, not to any distinct forms that belong to the Subjunctive, as the form '*writes*' belongs to the Indicative Mood. [*See* § 58.]

The Subjunctive forms of the abstract verb **beón**, the old verb **bindan**, and the new verb **hælan** are given in the appended tables.

SUBJUNCTIVE MOOD OF beón.

E.I. PRESENT.		**E.II.** PRESENT.		**M.E.** PRESENT.	
Sing.	*Pl.*	*Sing.*	*Pl.*	*Sing.*	*Pl.*
1.⎫ sî, sŷ,	sîn, sŷn,	1.⎫	seon, *or*	1.⎫	1.⎫
2.⎬ seó, *or*	seón, *or*	2.⎬ seo, *or*	beon, ben	2.⎬ *be*	2.⎬ *be*
3.⎭ beó	beón	3.⎭ beo, be	be	3.⎭	3.⎭

PAST.		PAST.		PAST.	
1.⎫		1.⎫ were		1. *were*	1.⎫
2.⎬ **wære**	**wæren**	2.⎬ ware	weren	2. *wert*	2.⎬ *were*
3.⎭		3.⎭ (*etc.*)		3. *were*	3.⎭

Examples of Subjunctive Clauses.—**E.I.** ' Sam hit sŷ sumor sam winter ' (= Whether it *be* summer or winter). **E.II.** ' Ac *be* hii arise,' *etc.* (= But if they *be* arisen, *etc.*) **M.E.** ' If I *be* pleased to give a thousand ducats,' *etc.*

SUBJUNCTIVE MOOD OF bindan AND hælan.

E.I. PRESENT.		**E.II.** PRESENT.		**M.E.** PRESENT.	
Sing.	*Pl.*	*Sing.*	*Pl.*	*Sing.*	*Pl.*
	bind-ân				
1.⎫ **bind-e**	(-en)	1.⎫ **bind-e**	bind-en (-e)	1.⎫ *bind*	1.⎫ *bind*
2.⎬		2.⎬		2.⎬	2.⎬
3.⎭ **hæl-e**	**hæl-ân**	3.⎭ **hel-e**	hel-en (-e)	3.⎭ *heal*	3.⎭ *heal*
	(-en)				

PAST.		PAST.		PAST.	
1.⎧ **bund-e**	**bund-en**			1. *bound*	
	(-on)	1.⎧ **bond-e**	bond-en (-e)	2. *bound'st* ⎫ *bound*	
2.⎨		2.⎨		3. *bound* ⎭	
3.⎩ **hæl-de**	**hæl-den**	3.⎩ hel-e-	hel-e-den, *or*	1. *heal-e-d* ⎫	
	(-don)	de, *or*	hel-e-de, *or*	2. *heal-e-dst* ⎬ *heal-e-d*	
		hel-e-d	hel-e-d	3. *heal-e-d* ⎭	

24. EXTENDED COMPOUND CONJUGATION.

English Verbs have few inflexions. To supply the defects of the Simple Conjugation we have constructions in which verbs called auxiliaries serve to express variations of meaning more numerous and also more accurate than such as are expressed by means of inflexions in Greek and Latin. The extended treatment of these constructions belongs rather to Syntax than to Etymology. Some writers—accepting a very extensive definition of the word ' Conjugation '—have given the following classification of constructions serving to express notions of continuous or progressive action :—

INDICATIVE MOOD.

Present Progressive.—I am writing.
Present Intentional.—I am going to write.
Past Progressive.—I was writing.
Past Intentional.—I was going to write.
Future Progressive.—I shall be writing.
Future Intentional.—I shall be going to write.

The expression 'about to write' is sometimes used instead of 'going to write.'

The 'POTENTIAL MOOD' (as defined by several grammarians) consists of a verb conjugated with one of the auxiliaries 'may' or 'can.' The Potential Mood thus defined has four tenses :—

Present.—I may (*or* can) write.
Past.—I might (could, would, *or* should) write.
Perfect.—I may (*or* can) have written.
Pluperfect.—I might (could, would, *or* should) have written.

The 'POTENTIAL MOOD' has, moreover, been described as including the following forms for the expression of progressive action :—

Present Progressive.—I may be writing.
Past Progressive.—I might (could, would, *or* should) be writing.
Perfect Progressive.—I may have been writing.
Pluperfect Progressive.—I might (*etc.*) have been writing.

The definition of the IMPERATIVE MOOD is sometimes extended, so as to include such sentences as the following :— 'Let me go ;' 'Let us play.'

The auxiliary verb 'do' is employed in constructions described as 'emphatic.' *Ex.*: 'I *do* write ;' 'I *did* write.'

The auxiliary 'do' is also employed in the constructions called negative and interrogative, and in their combination. *Ex.*: 'He did not come.' 'Did you speak?' 'Did you not speak?'

In poetry and in old literature an inversion made in the usual order of words serves to denote interrogation. *Ex.*: 'Sayest thou this thing of thyself?' 'Speakest thou not unto me?' 'Knowest thou not that I have power?'

25. IRREGULAR VERBS.—M.E.

Verbs belonging to neither of the two Conjugations—OLD and NEW—are called IRREGULAR VERBS.

The following ten verbs have irregular forms of conjuga-

tion :—'be,' 'do,' 'go,' 'can,' 'dare' (= 'venture'), 'shall,' 'will,' 'may,' 'ought,' 'must.'

Of these ten irregular verbs seven are called defective with respect to the number of their tenses. These seven verbs—originally Past forms of verbs—are used in the Present Tense :—'can,' 'dare,' 'shall,' 'will,' 'may,' 'ought,' 'must.' Of these seven verbs five have now for the Past the forms given in the following table; but the words 'could,' 'should,' 'would,' and 'might' may be used in the Present Tense, with a Subjunctive meaning. [*See* § **58**.]

Present.	*Past.*
can	could
dare	durst
shall	should
will	would
may	might

The two verbs 'ought' and 'must' may be used either in the Present or in the Past Tense, but '*must*' is rarely used for the Past.

be

INDICATIVE MOOD.

Present.	*Past.*
S. I am	*S.* I was
thou art	thou wast (or *wert*, in poetry)
he is	he was
Pl. we ⎫	*Pl.* we ⎫
you ⎬ are	you ⎬ were
they ⎭	they ⎭

SUBJUNCTIVE MOOD.

	Past.
S. (if) I ⎫	*S.* (if) I were
,, thou ⎪	,, thou wert
,, he ⎬ be	,, he were
Pl. ,, we ⎪	*Pl.* ,, we ⎫
,, you ⎪	,, you ⎬ were
,, they ⎭	,, they ⎭

IMPERATIVE MOOD.

be

INFINITIVE MOOD.

Verbal Nouns.	*Participles.*
(to) be	*Imp.* being
being	*Perf.* been

The use of the form '*wert*' has been supposed to belong to the Subjunctive Mood, but it belongs also to the Indicative. Both '*wast*' and '*wert*' (in the 2nd person Past) are comparatively modern forms, used instead of the old form 'were.' [*See* * 20.] It is obvious that the Imperative ('be') cannot be employed without an adjunct, such as is seen in the example 'be still.' The Indicative (3rd person Sing. Pr.) is correctly used without any adjunct in HEBREWS xi. 6.

do

INDICATIVE MOOD.

Present.	*Past*
S. I do	*S.* I did
thou dost [*doest*]	thou didst
he does [*doeth, doth*]	he did
Pl. we)	*Pl.* we)
you } do	you } did
they)	they)

IMPERATIVE MOOD.

do

INFINITIVE MOOD.

Verbal Nouns.	*Participles.*
(to) do	*Imp.* doing
doing	*Perf.* done

go

INDICATIVE MOOD.

Present.	*Past.*
S. I go	*S.* I went
thou goest	thou went-est [*wentst*]
he goes [*goeth*]	he went
Pl. we)	*Pl.* we)
you } go	you } went
they)	they)

IMPERATIVE MOOD.

go

INFINITIVE MOOD.

Verbal Nouns.	*Participles.*
(to) go	*Imp.* going
going	*Perf.* gone

The original meaning of the verb **wende** = turn. Such forms of this verb as are found in **M.E.** poetry ('wend,' 'wends,' and 'wended') belong to the New Conjugation.

The old P.P. *agó* serves as an adjective in the phrase 'a long time agó,' and as an adverb in the phrase 'long agó.'

can

INDICATIVE MOOD.

	Present.		*Past.*
S. I can		*S.* I could	
thou canst		thou couldst [*could'st*]	
he can		he could	
Pl. we ⎫		*Pl.* we ⎫	
you ⎬ can		you ⎬ could	
they ⎭		they ⎭	

The letter **l** in the Past forms, 'could' and 'couldst,' does not belong to the verb either in **E.I.** or in **E.II.**

dare

INDICATIVE MOOD.

	Present.		*Past.*
S. I dare		*S.* I ⎫	
thou darest		thou ⎬	
he dares, dare		he ⎬ durst	
Pl. we ⎫		*Pl.* we ⎬	
you ⎬ dare		you ⎬	
they ⎭		they ⎭	

INFINITIVE MOOD.

Verbal Nouns.	*Participles.*
(to) dare	*Imp.* daring
daring	*Perf.* dared

In the Present Singular, 3rd person, the form 'dare' is historically correct. The transitive verb '*dare*' (to defy, or to challenge) is a regular verb of the New Conjugation.

shall

INDICATIVE MOOD.

	Present.		*Past.*
S. I shall		*S.* I should	
thou shalt		thou shouldst [*shouldest*]	
he shall		he should	
Pl. we ⎫		*Pl.* we ⎫	
you ⎬ shall		you ⎬ should	
they ⎭		they ⎭	

The original meaning of '*I shall*' = 'I have incurred the guilt, and must therefore pay the fine.' Some dim memory of this original meaning has given rise to modern distinct uses of '*shall*' and '*will*,' when used as auxiliaries in the Future Tense. [*See* § **46**.]

will

INDICATIVE MOOD.

Present.		*Past.*	
S. I will		*S.* I would	
thou wilt		thou wouldst [*would'st*]	
he will		he would	
Pl. we		*Pl.* we	
you	will	you	would
they		they	

N.B.—The independent verb '*will*' (seldom used) belongs to the New Conjugation.

may

INDICATIVE MOOD.

Present.		*Past.*	
S. I may		*S.* I might	
thou mayst		thou mightest [*might'st*]	
he may		he might	
Pl. we		*Pl.* we	
you	may	you	might
they		they	

ought

INDICATIVE MOOD.

Present.		*Past.*	
S. I ought		*S.* I ought	
thou *owest* : *ahest* (**E.II.**)		thou *oughtest* (MATT. xxv. 27)	
he ought		he ought	
Pl. we		*Pl.* we	
you	ought	you	ought
they		they	

The tense of '*ought*' depends on its context. (*See* JAMES iv. 15; ACTS xvii. 29; LUKE xxiv. 26; MATTH. xxv. 27.)

must

INDICATIVE MOOD.

	Present.			*Past.*
S. I thou he *Pl.* we you they	}must		*S.* I thou he *Pl.* we you they	}must

The tense of '*must*' depends on its *context*. For its use in the Present Tense, see JOHN iii. 7; ix. 4. For the Present Tense, used with reference to the Future, see JOHN x. 16, and 1 COR. xv. 53. For the use of the Past, see JOHN iv. 4, and LUKE xxiii. 17. The word 'context' means words found connected with the verb in a certain sentence, or in a series of sentences.

*26. ADVERBS.—E.I., E.II.

ADVERBS having forms borrowed from Adjectives have, in First English and in Old English, inflexions for degrees of comparison.

In First English the regular endings of the three degrees are **e, or, ost.** In Old and in Modern English the comparative suffix is **er,** the superlative **est.** The following old forms, mostly irregular or defective, are more or less represented in Modern English :—

	Positive.	*Comparative.*	*Superlative.*
E.I.	—	**ær** (*formerly*)	**ærest**
E.II.	—	er (ar)	erst
	feorr (*far*) fer	**fyrre** ferre	**fyrst** ferrest
	lange (*long*) lange	**leng** lenger (leng)	**lengst** lengest
	late (*late*) late	**lator** later	**latost** (regular) last
	lytlê (*little*) litel	**las** les	**last** lest
	miclê (*much*) mikel (moche)	**mâre** (mâ) more (mo, ma)	**mæst** mest (most)

	Positive.	Comparative.	Superlative.
E.I.	neáh (*nigh, near*)	neár	neáhst
E.II.	neh	ner (nere, neor)	next
	oft (*often*)	oftor	oftost (regular)
	oft	ofter (oftener)	oftest
	raðe (*early*)	raðor	raðost (regular)
	rathe	rather	rathest
	wel (*well*)	bet (bett)	betst (best)
	wel (well)	bet (bett)	best
	yfele (*ill, badly*)	wyrs	wyrst
	yvele (eville)	wors (worre)	wurst

ADVERBS.—M.E.

In MODERN ENGLISH, Adverbs ending in **ly** are mostly compared by means of the Adverbs *more* (comparative) and *most* (superlative).

But such adverbial forms as '*rightlier,*' '*eárlier,*' and '*eárliest*' belong to Modern English literature.

Degrees of diminution are expressed by means of the Adverbs *less* and *least*.

The suffix **ly** is added to some Adjectives, and to some Adverbs having forms of comparison. *Ex.*: 'fórmerly,' 'fírstly,' 'lástly,' 'móstly.'

The uses of *more* and *most* for comparison of adverbs are as old as their uses in the comparison of adjectives.

Double forms in comparison of adverbs are not allowed in Modern English, but they occur in Old English, though not so frequently as double forms in comparison of adjectives. [*See* * **19.**]

Both comparison and proportion are denoted by such phrases as '*the more*' and '*the less*,' of which the uses are as old as the English language.

> 'The glorious lamp of heaven, the sun,
> *The higher* he's a-getting,
> *The sooner* will his race be run,
> And nearer he's to setting.'—HERRICK.

The regular forms of inflexion are **er** (comparative) and **est** (superlative).

Positive.	Comparative.	Superlative.
fast	fáster	fástest
high	hígher	híghest
long	lónger	lóngest
loud	lóuder	lóudest
soon	sóoner	sóonest

Some Adverbs have irregular, and others have defective, degrees of comparison.

The word ' *near* ' is a comparative form ; but its first meaning is for-gotten, and it is therefore treated as an adverb of the positive degree.

The comparative form *ere* (= ' before ') serves—mostly in verse—as a preposition and as a conjunction. The superlative form *erst* also belongs mostly to verse. The forms *further* and *furthest* strictly belong to the adverb *forth*.

IRREGULAR FORMS OF COMPARISON.

Positive.	Comparative.	Superlative.
far	fárther	fárthest
far (forth)	fúrther	fúrthest
ill (badly)	worse	worst
late	láter	last
little	less	least
much	more	most
near (nigh)	néarer	next
rathe (obsolete)	ráther (= sooner or more willingly)	—
well	bétter	best

The first meaning of the adjective hræð = swift, and in Old English the adverb ' *rathe* ' means ' quickly' or ' early.' MILTON, in his phrase ' the *rathe* primrose,' employs the word as an adjective.

DERIVATION.

27. INTRODUCTION.

Words, when classified with respect to their original forms and to their derivation and structure, have the following names :—Roots, Stems, Primary Derivatives, Secondary Derivatives, and Compound Words.

A ROOT, in English, is a word that cannot be derived from any other word in English.

A Primary Derivative is a word of which the use, or the relation to other words, or the class to which it belongs, is changed without the aid of a suffix. *Ex.*: the noun '*bond*' is derived from the verb '*bind*,' by changing the vowel.

No attempt is here made to trace back any Modern English word to its oldest root or crude form. In the word 'action,' *act* is the stem and *ion* is the suffix. The crude form, or root, **ag**, is found in Greek and Latin, but does not distinctly exist as a word in English, though we have it in its unaltered form in the word 'agent,' with a vowel-change in 'exigent,' and with loss of the vowel in 'cogent.' The distinction made between roots and stems has, with respect to the analysis of Secondary Derivations, no practical importance. Stems may be called modified roots. In the Secondary Derivative 'rid-er' the root is **rid**, and in 'road-ster' the first syllable, **road**, is a stem or a modified root. But the root and the stem are alike in this :—each is the main part or base of the word, of which the other part is a suffix. When we have to analyse a word only so far as to draw a line between the main part and the suffix, it is convenient to set aside, for the time, the different uses of the words 'root' and 'stem,' and to call the main part the stem, though it may perhaps be a root. By some writers the convenient word 'base' is employed, so that it may serve to denote either a root or a stem.

The following verbs are examples of Roots in English :—
'bēar' (to carry), 'bīnd,' 'blĕss,' 'fēed,' 'lĭve,' 'lōse,' 'rīde,' 'sĭng,' 'strīke.'

The following nouns are called Primary Derivatives :—
'bīer,' 'blĭss,' 'bŏnd,' 'fōod,' 'līfe,' 'lŏss,' 'rōad,' 'sŏng,' 'strōke.'

Many words, without any change of form, are transferred, as parts of speech, from one class to another. For example, the following may be used as nouns or as verbs :—'āir,' 'bēard,' 'fĭsh,' 'fōam,' 'hănd,' 'lănd,' 'mīnd,' 'sāil,' 'sēal,' 'shōw,' 'snōw.' The following may be used as adjectives or as verbs :—'blăck,' 'lĕvĕl,' 'līght,' 'ōpen,' 'wārm.'

In one class of Primary Derivatives a vowel-change takes

place. *Ex.*: '*bāit*' and '*bĭt*' (from '*bīte*'), a '*drōve*' (from '*drīve*'), a '*rōad*' (from '*rīde*'), a '*sēat*' (from '*sĭt*'), a '*shŏt*' (from '*shoot*'), a '*sŏng*' (from '*sĭng*'), '*stāke*' and '*stŏck*' (from the verb '*stĭck*'), and '*strōke*' (from strīke').

In a second class the final consonant of the stem is changed. *Ex.*: '*dĭtch*' (from '*dig*'), '*prōof*' (from '*prōve*'), and '*strīfe*' (from '*strīve*').

In a third class both the vowel and the final consonant are changed. *Ex.*: '*bătch*' (from '*bāke*'), '*frŏst*' (from '*frēeze*'), '*līfe*' (from '*lĭve*'), '*lŏss*' (from '*lōse*'), '*wĕft*' and '*wōof*' (from '*wēave*').

Secondary Derivatives are mostly formed with the aid of English and Roman Suffixes. *Ex.*: 'lórd-ship,' 'mán-hood,' 'áct-ion,' 'órna-ment.' The suffixes *ship* and *hood* are English, but *ion* and *ment* are Roman.

A Suffix is a word, or a part of a word, that has lost, partly or mostly, its own first meaning, and in many instances has suffered alterations of form. Thus it has been gradually reduced from the position of an independent word to a position that may be called menial, and it now serves to modify more or less the meanings of other words. *Ex.*: the modern adjective and adverbial suffix *ly* is an altered form of the First English word and adjective suffix **lîc** (= 'like '), of which the adverbial form is **lîce**. The form 'like' still holds its place as an independent word, but *ly* is a suffix.

The Stem is that part of a derivative word to which the meaning chiefly belongs. To the Stem a suffix is appended, in order to change the meaning and the use of the word, or to remove it out of one class among the Parts of Speech into another *Ex.*: the Stem 'good' is an adjective; the Secondary Derivative, 'góod-ness,' is an abstract noun. The Stems 'child' and 'man' are nouns, but the words 'child-like' and 'man-ly' are adjectives.

Several suffixes have comparatively definite uses in the formation of Secondary Derivatives.

Of other suffixes the use has become indefinite. For example, **dom** still retains a reference to dominion in the word 'kingdom;' but the uses of **on** and **ion** are various, or indefinite, in the words 'drágon,' 'chámpion,' 'míllion,' and 'mínion.'

Secondary Derivatives are, with respect to their etymology, divided into two classes. The first includes words formed with the aid of English suffixes. The second includes words with Roman suffixes and a few endings of Greek words. Each class contains nouns, adjectives, and verbs. Adverbial suffixes are English.

28. NOUN SUFFIXES.—ENGLISH.

First may be noticed some brief forms, or vestiges, of derivative endings, that are now hardly noticed as suffixes. Of these several belong to names of the seasons of the year and other natural transitions, to names of implements and operations in agriculture, and to names of plants and animals.

The order of suffixes—both English and Roman—in the lists that follow, is not alphabetical, but has reference to *final sounds* thus classified :— vowels (**i, y, e, a, o, u, w**); liquids (**m, n, l, r**); labials (**p, b, f, v**); dentals (**t, th, d**); sibilant dentals (**s, c, sh, ch, g**); gutturals (**k, c, ique, ch, g**). Sharp sounds—labial, dental, and guttural—are placed before flat sounds, and therefore **iff** (in 'bailiff') is placed before **ive** (in 'native'), though both represent one Latin suffix. No notice is taken of the silent final **e** in such suffixes as **ate** and **ive**. [*See* * 2.]

Suffix.	Examples of Uses.
ow	'méadow,' 'shádow,' 'spárrow,' 'swállow.'
m	'blóssom,' 'gleam,' 'storm,' 'stream,' 'worm.'
n	'corn,' 'héaven,' 'morn,' 'rain,' 'ráven,' 'thorn,' 'wélkin' (= the sky).
l, le, el	'ápple,' 'fowl,' 'néttle,' 'óuzel,' 'sáddle,' 'síckle,' 'snail,' 'thróstle,' 'wéazel.'
er	'fódder,' 'húnger,' 'láughter,' 'slúmber,' 'súmmer,' 'thúnder,' 'tímber,' 'wáter,' 'wéather,' 'wínter,' 'wónder.'
t	'belt,' 'craft,' 'dint,' 'draft,' 'émmet,' 'flint,' 'frost,' 'hárvest,' 'hórnet,' 'malt,' 'market,' 'mist,' 'night,' 'shaft,' 'thícket,' 'thirst,' 'wort' (= any plant).

'Spring,' 'Summer,' and 'Winter' are English names; 'Autumn' is a Latin name, but 'harvest' (**harf-est**) is English.

Suffix.	Examples of Uses.
th	'breadth,' 'depth,' 'earth,' 'growth,' 'health,' 'heath,' 'mirth,' 'month,' 'tilth,' 'warmth,' 'wealth,' 'width.'
d, de	'deed,' 'field,' 'fold,' 'ground,' 'herd,' 'land,' 'need,' 'speed,' 'strand,' weald,' 'wind,' 'yard.'
se	Suffixes having the sound of final **s**, and others having the sound of **s** preceded by a guttural (as in **cs** = **x**), are found in the words 'eaves,' 'flax,' 'fox,' 'goose,' 'horse,' and 'ox.'

els, a noun suffix in **E.I.** and **E.II.**, does not belong to **M.E.**

Suffix.	*Examples of Uses.*
k	'hawk,' 'lark,' 'milk,' 'stork,' 'work.'

Of the following First English Suffixes some, when found in names of persons, have reference to character, position, and occupation. Others have a diminutive or contemptuous meaning. The order is that of the preceding list.

Suffix.		*Examples of Uses.*
k-in	(Not found in **E.I.,** is in **E.II.** diminutive)	'kílderkin,' lámbkin.' 'Pérkin' and 'Pérkins' are diminutive forms of 'Piers.'

In Middle High German **ek-in**, and in Mecklenburg Low German **ek-en** (= Modern High German **ch-en**), is a diminutive suffix.

Suffix.		*Examples of Uses.*
er	**E.I. ere**	'báker,' 'físher,' 'fúller,' 'leáder,' 'ríder,' 'spíder' (= spinner), 'wággoner.'
ster		In **E.I.** the suffix **est-re** is the feminine of **ere**. In **M.E.** only one word—'spínster'—remains of several feminine nouns that, in Old English of the earlier time, had the suffix *stere*, which, at a later time, was freely employed in forming masculine names, such as correspond with the **M.E.** nouns 'Báxter' (= baker), 'Bréwster' (= brewer), and 'Wébster' (= weaver).
ard, art	**heard** (strong)	'brággart,' 'Ríchard,' 'slúggard.'
ald, old	**weald** (power)	'Hárold,' 'Oswald.'
ock	**oc, uc**	'híllock,' 'páddock.'

ock has not always a diminutive meaning. The word 'paddock' may = a small field, or a toad. In 'mattock' the **ock** takes the place of **og** in the Cymraeg word 'matog.'

Suffix.		*Examples of Uses.*
ing	patronymic	'Gódwulfing' (son of Gódwulf).
ing	local, *etc.*	'Wíll-ing-ton' (name of a village).
ing	denoting rank	'cýn-ing' (king), 'lórd-ing' (lord).
ing	fractional	'fárth-ing' (one of four parts).
l-ing	vague	'dárling,' 'wórldling.'

Several English Suffixes are used in the formation of abstract nouns, or names of general notions.

Of these suffixes the meanings cannot always be expressed in precise terms. For example, **lock** (representing **lâc**) in 'wedlock' seems to have no force more than that of the abstract suffix **ing**. In **E.I.** the noun **wêdd** = a pledge, and 'wédlock' = plédg-ing. In 'hém-lock' the suffix represents **leác** (= a plant). In 'knów-ledge' the second syllable is an alteration of **lâc**. This suffix seems to be as vague or abstract as the verbal **lǽcan**, employed in forming such compound verbs as **geriht-lǽcan** (to *make* right), and **sumor-lǽcan** (to *make for* summer).

In the appended list the order of final sounds is observed.

Suffix.		*Examples of Uses.*
dom	dôm (abstract)	{ 'kíngdom,' 'thráldom,' 'wísdom.'
scape	scipe (shape)	{ 'lándscape' (old form = 'lándskip').
ship	scipe (rank)	'lórdship,' 'wórship.'
ship	scipe (abstract)	'féllowship,' 'fríendship.'
t	t in **E.I.**	'might,' 'right.'
th	ð (abstract)	'growth,' 'health,' 'truth.'
hood, head	hâd (state)	'gódhead,' 'mánhood.'
red	ræden	'hátred,' 'kíndred.'
ledge	lâc	'knówledge.'

In **E.I.** are found the nouns **reaf-lâc** (robbery) **feoht-lâc** (warfare).

Suffix.		*Examples of Uses.*
ness	**E.I.** (abstract)	'góodness,' 'líkeness.'
lock	lâc	'wédlock.'
ing	**E.I.** ung, ing	{ in abstract nouns: 'bléssing.'
ing	{ **E.II.** inde, ende, inge, ing	{ in many words that—like 'béing' and 'cóming'—serve as nouns and as adjectives. [*See* * **20.**]

29. NOUN SUFFIXES.—ROMAN.

The following are Old French and Latin Suffixes, sometimes serving in the formation of concrete nouns. The order has still reference to final sounds.

Suffix.		*Examples of Uses.*
on, ion	{ L. *o, iō* (gen. *onis*), masculine; Fr. *on*	{ 'centúrion,' 'drágon,' 'máson,' 'mínion' (a pet).
o-on	{ L. *o, iō* (gen. *onis*), masculine; Fr. *on*	{ 'buffóon,' 'pantalóon,' 'poltróon,' 'salóon.'

Suffix.		Examples of Uses.
el	Fr. *al, el, elle*; L. *ālis*	'chánnel,' 'cháttel.'
er-el	Fr. *er-elle*	'máckerel,' 'píckerel.'
el	Fr. *el, elle*; L. *ellus (-a, -um)*	'búshel,' 'véssel.'
al	Fr. *al, aille*; L. *ālis*, Pl. *ālia*	'ánimal,' 'víctuals.'
ule, cle	L. *ŭlus*	'glóbule,' párticle.'
ar, er	Fr. *ier, ière*	'fróntier,' 'lárder,' 'ríver.'
er	Fr. *oir, eoire*	'cénser,' 'mánger.'
er	Fr. *re*	'cínder,' 'mónster,' 'wáfer.'
et	L. *ēta, ētes*	'cómet,' 'plánet.'
et, ot	Fr. *et, ot*	'bállot,' 'córonet,' 'íslet,' 'stréamlet.'
ade, ad	Fr. *ade*	'brigáde,' 'cascáde,' 'sálad.'
ice, is	Fr. *ice, is*; L. *icius, icium, itium*	'hóspice,' 'láttice,' 'tréllis.'
ice	Fr. *asse*	'crévice.'
ace, ass	Fr. fem. *ace, asse*; mas. *as*	'cuiráss,' 'cútlass,' 'grimáce,' 'térrace.'
age	Fr. *age*; Med. L. *agium*	'cóttage,' 'vícarage,' 'víllage.'

ROMAN SUFFIXES are used in the names of countries and for national names, as in the following nouns, here arranged with reference to their final sounds :—

Suffix.		Examples of Uses.
y	Fr. *ie*	'Nórmandy.'
ee	Fr. *e, ée*	'Phárisee.'
ia	L. *ia*	'Arábia,' 'Pérsia.'
ain	Fr. *agne*	'Spain.'
ean	Fr. *éen*	'Chaldéan.'
ine	Fr. *in, ine*	'Pálatine.'
ian	Fr. *ien*	'Itálian.'
ese	Fr. *ois*	'Chinése.'
esque	Fr. *esque*	'Romanésque.'

The suffixes **ite** and **ot**, in 'Iśraelite' and 'Cýpriot,' are shortened forms of the Greek noun-endings *ītēs* and *ōtēs*.

The ROMAN SUFFIXES **ant** (and **ent**), **er**, **or**, and **y** are extensively used in words relating to government, the Church, the army, to social distinctions, and to literature and art. The order, again, has reference to final sounds.

Suffix.		*Examples of Uses.*
an	Fr. *an, ain;* L. *anus* (*-a, -um*)	'públican,' 'véteran.'
ain	Fr. *ain;* L. *anus* (*-a, -um*)	'víllain' (a serf).
en	L. *anus* (*-a, -um*); Fr. *ain*	'cítizen,' 'wárden.'
eign	Fr. *ain*	'sóvereign.'
ian	Fr. *ien;* L. *ianus*	'patrícian,' 'plebéian.'
al	Fr. *al, aille;* L. *ālis*	'géneral,' 'ménial.'
ar **er**	L. *arius, aris;* Fr. *aire, ier, ière*	'dówager,' 'schólar,' 'Témplar,' 'vícar.'
eer	Fr. nominative, *eres*	'enginéer.'
ior	L. *ior;* Fr. *ieur*	'inférior' 'sénior,' (adjectives and nouns).
i-our	L. *t-or;* Fr. oblique case-ending, *eor*	'Sáviour.'
or	L. *t-or, s-or*	'aúthor,' 'créditor,' 'réctor,' 'tráitor,' 'tútor.'
or	L. *arius;* Fr. *ier, aire*	'báchelor,' 'cháncellor,' 'propríetor,' 'wárrior.'
iff	Fr. *if, ive;* L. *īvus* (*-a, -um*)	'báiliff,' 'pláintiff.'
ive	Fr. *if, ive;* L. *īvus* (*-a, -um*)	'cáptive,' 'nátive.'
ant **ent**	L. *ent-em, ant-em;* Fr. *ant, ent*	'clíent,' 'deféndant,' 'président,' 'régent,' 'sérjeant,' 'sérvant,' 'stúdent.'
ate	L. *ātus*	'ádvocate,' 'pótentate.'
ist	Fr. *iste;* Gr. *istes*	'ártist,' 'piánist,' 'róyalist.'
bond	L. adj. ending *bundus;* Fr. *bond*	'vágabond' (a noun or an adjective).
ad	Gr. and L. *as, ădis*	drýad, 'mónad,' 'Náiad,' 'nómad,' 'tríad.'
ice	Fr. *ice, is;* L. *itius, icius*	'appréntice,' 'nóvice.'
ic (ick in old spelling)	Gr. *ikós;* L. *ĭcus*	'cátholic' (noun and adjective), 'doméstic' (a servant).

The following ROMAN SUFFIXES (with which the Greek ending *ikós* is placed here) serve to form abstract nouns. The order still has reference to final sounds :—

Suffix.		Examples of Uses.
y	L. *ātus, ata, ia, ium*; Fr. *é, ée, ie*	'cómedy,' 'cóurtesy,' 'módesty,' 'stúdy,' 'trágedy.'
mony	Fr. *moin*	'céremony,' 'téstimony.'
cy	L. *entia*; Fr. *ence*	'clémency, 'ínfancy.'
r-y	Fr. *er-ie*	'chívalry,' 'póetry,' 're-velry.'
ty	L. *tat-em*; Old Fr. *tet, te*; New Fr. *té*	'antíquity,' 'píety.'
sy	L. and Gr. *sis*	'écstasy,' 'idiosýncrasy.'
ue	Fr. *ue, tu*	'válue,' 'vírtue.'
ion **on** **t-ion** **s-ion**	L. *io* (feminine, and denoting action, or a state of being =the result of an action. To *io* belong also collective and concrete meanings, as in 'nátion,' 'lótion')	'admirátion,' 'céssion,' 'réason.'
ar, er	L. *arium, aria*; Fr. *aire, ier, ière*	'dánger,' 'grámmar,' 'práyer.'
eur	Fr. *eur*	'grándeur.'
or, our	L. *or, ōris*; Fr. *eur, our*	'beháviour,' 'hónour' (or 'hónor'), 'spléndour.'

A hybrid word is made when a Roman suffix is appended to an English stem. In 'beháviour' **be** is an English prefix, 'have is an English stem, and **our** is a Roman suffix. [*See* § **39.**]

Suffix.		Examples of Uses.
ure	L. *ura*; Fr. *ure*	'cúlture,' 'náture.'
ure	Fr. *ir*	'léisure,' 'pléasure.'
it	L. *itus*	'crédit,' 'mérit.'
ate	L. *atus*	'cónsulate,' 'epíscopate.'

Suffix.		Examples of Uses.
ment	L. *mentum* (both abstract and concrete, as in 'fulfílment' and 'pave-ment')	'atónement,' 'emplóyment.'

The word 'atónement' is formed from '*at one*' (= at peace with one another). The Old English parts of the word = *at oon* = 'at one.'

Suffix.		Examples of Uses.
tude	L. *tudo* (abstract and collective)	'fórtitude,' 'múltitude,' 'plénitude.'
ance	L. *antia, entia*; Fr. *ence, ance*	'ígnorance,' 'súbstance.'
ence	L. *entia*; Fr. *ence*	'ínnocence,' 'pénitence.'
age	Fr. *age* (abstract and collective); L. *aticum*	'cóurage,' 'hómage,' 'lán-guage.'
ice, ise	Fr. *ice, ise*	'cówardice,' 'jústice,' 'tréa-tise.'
ics	Gr. *ikós*	'phýsics,' 'pólitics.'
ique	Fr. *ique*	the 'antíque' (= a style of art).
esque	Fr. *esque*	'burlésque,' 'pictur ésque' (nouns and adjectives).

The preceding analysis shows that among Nouns having Roman Suffixes many end with the vowel **y**, or with the sounds of liquids and dentals. With respect to meanings, these Nouns are rather abstract than concrete. Of the examples given some are late imitations of old derivatives coming, through the medium of French, from Latin.

GREEK SUFFIXES.

Three Greek terminations of words—**ikós, iakós,** and **ismós**—serve to form abstract nouns and some adjectives. The first (**ikós**) has, in English, the forms **ic** and **ics**, and from the second we have the ending **iac** in a few words. The meaning in both = 'belonging to,' and the more definite meaning is found in the preceding stem. The third suffix (**ismós**), reduced to **ism**, has meanings such as these:—'a tendency to'—'the profession of'—'the prevalence of'— 'adherence to the principles of'—'belief in the doctrine' or in the system indicated by the stem-word—lastly, the doctrine

or the system itself. As the word **politeía** means 'the government of a state,' 'pólitics' must include all things 'belonging to' that government. 'Plátonism' may mean the doctrine taught by PLATO, or adherence to his principles, or some tendency towards acceptance of his teaching.

In several adjectives ending in **ic** the suffix comes (through the Latin **icus**, or through the French **ic, ique**) from the Greek **ikós**. *Ex.*: 'cátholic,' 'doméstic.'

30. ADJECTIVE SUFFIXES.—ENGLISH.

Of these suffixes **ed, en, ful, some**, and **y**, are used to denote, more or less, the possession of a quality indicated by the stem-word. Participial forms in **ed** were used in **E.I.**, and are extensively used in Modern English in cases where no verb exists to which such forms belong. *Ex.*: 'right-mínded,' though it does not belong to the verb 'mind,' is good English, and in structure is like 'ópen-héarted' and 'left-hánded.' The uses of other adjective suffixes are shown in the appended table. The word 'búxom' shows that both the stem and the suffix may come from **E.I.**, though the derivative itself is not found there.

Suffix.		*Examples of Uses.*
y	E.I. ig	'prétty,' 'spéedy.'
y	iht	'stóny,' 'thórny.'
ly	lîc	'góodly,' 'mánly.'
ow	u	'fállow,' 'yéllow.'
some	sum	'búxom,' 'wínsome.'
en	en	'oáken,' 'wóollen.'
en	P.P. ending en	'frózen,' 'wrítten.'
er-n	er-n	'eástern,' 'nórthern.'
il, le	el	'évil,' 'líttle.'
le	ol	'fíckle,' 'nímble.'
er	er	'bítter,' 'óther.'
t	t	'right,' 'swift.'
it, id	P.P. ending in Northern Dialect of E.II.	*'drównit'* (= drowned), *'cróokit'* (= crooked).
fast	fæst	'stéadfast.'
th	ð	*'sélcouthe'* (=strange), 'uncóuth.'
d	d	'cold,' 'old.'
ed	P.P. ending ed (od)	'béaked,' 'hórned.'

Suffix.		Examples of Uses.
fold	E.I. feald	'sévenfold.'
ward	weard (= 'tending' or 'turned')	'fróward' = turned away *from* (good = pervérse).
less	leás	'éndless,' 'féarless.'
esh	s-c	'fresh,' 'rash.'
ish	isc	'English,' 'brównish.'
k	c	'blank,' 'dark.'
like	lîc	'chíldlike,' 'lífelike.'
ing	taking the place of inde, *etc.*	'cúnning,' 'rúnning.' [*See* * 20.]

and (or ande), the Pr.P. ending of the Northern Dialect, ende in the Midland Dialect, and inde in the Southern, are generally = in meaning to the participle and adjective ending ing; but in some E.II. words they are = to the suffix in *a-ble* or *i-ble*.

31. ADJECTIVE SUFFIXES.—ROMAN.

Suffix.		Examples of Uses.
ary	L. *arius*	'heréditary,' 'prímary.'
ine	*īnus, ĭnus*	'crýstaline,' 'féline.'
an, ane	*anus*	'húman,' 'humáne.'
ian	*ianus*	'àntedilúvian,' 'patrícian.'
il	*ĭlis, īlis*	'físsile,' 'sérvile.'
al	*ālis*	'équal,' 'jóvial.'
ble	*bĭlis*	'fléxible,' 'vísible.'
ble, ple	*plus, plex*	'dóuble,' 'tríple.'
ar	*aris* or *arius*	'pólar,' 'régular.'
ive	*īvus*	'áctive,' 'instrúctive.'
ate	*ātus*	'désolate,' 'lábiate.'
ent	*entem*	'éminent,' 'látent.'
lent	*lentus*	'ópulent,' 'víolent.'
id	*ĭdus*	'ácid,' 'rígid,' 'vívid.'
bund	*bundus*	'móribund.'
cund	*cundus*	'jócund,' 'rúbicund.'
ous	*ōsus*	'áqueous,' 'fábulous.'
ose	*ōsus*	'verbóse.'
ic, ick	Gr. *ikós*; L. *ĭcus*; Fr. *ic, ique*	'doméstic,' 'pólitic.'

In the older style of spelling, ick was formerly used for ic.

Suffix.		Examples of Uses.
ic, ique	L. *ĭcus*; Fr. *ique*	'ántic' (= odd), 'antíque' (= ancient).
esque	Fr. *esque*	'burlésque,' 'picturésque.'

M

32. VERBAL SUFFIXES.

Verbs having First English stems have lost their infinitive suffixes, **an** and **ian**. In verbs borrowed from Latin and French almost all Roman noun suffixes are found, excepting about a dozen used to form abstract nouns.

Suffix.		*Examples of Uses.*
e	a vestige of *en* (*ien*) in **E.II.** verbs	' cleanse,' ' dye,' ' give,' ' lie,' ' ride,' ' tease.'
y	Fr. *ier* (*oier*)	' cárry,' ' rémedy,' ' váry.'
fy	Fr. *fier,* from L. *ficare*	' mágnify,' ' térrify.'
en, on	E.I. n-ian	' béacon,' ' béckon,' ' chrísten.'

The **n** here represents, not the **E.I.** verbal ending **ian**, but the **n** of the stem preceding that lost suffix. Some verbs in **en** are imitative.

Suffix.		*Examples of Uses.*
l, le	from nouns in **l, el** (*etc.*)	' brídle,' ' fíddle,' ' nail,' ' sail,' ' whístle.'
er	from nouns in **er, or** (*etc.*), and from adjectives in the comparative	' bétter,' ' féather,' ' fétter,' ' fóster,' ' fúrther,' ' gáther,' ' hínder.'
er	Fr. *re* (?)	' rénder,' ' surrénder.'
t, te	L. *tare* ; Fr. *ter*	' denóte,' ' treat.'
ate	L. *atum* and *atus*	' ágitate,' ' creáte,' ' mígrate,' ' rénovate.'
se	Fr. *ser*	' eráse,' ' revérse,' ' use.'
ize	Fr. *iser* ; Gr. *ίζειν*	' cívilize,' ' éxorcise,' ' fráternize.'
ish	Fr. *iss* (in verbs in *ir*)	' nóurish,' ' púnish,' ' vánish.'

ADVERBIAL SUFFIXES.

Suffix.		*Examples of Uses.*
ly	E.I. lîce (= like ; **E.II.** *liche*)	' bóldly,' ' hárdly.'
meal	E.I. mæl (= part of time, *etc.*)	' píecemeal.'

A derivative word is called *a hybrid* when it consists of parts belonging to two languages. *Ex.* in '*piéce*-meal' the first part is French, the second is English.

Suffix.		*Examples of Uses.*
ward, or **wards**	**E.I. weard** (an *adj.* ending = 'tending' or 'turned')	'fórwards,' 'hómeward.'
ways	**E.I. weg** (= a way)	'álways.'
wise	**E.I. wîse** (= 'manner')	'líkewise.'

In the Northern Dialect *gate*, or *gates*, takes the place of both *ways* and *wise*. Thus 'al-gates' = 'by all ways,' and 'thus-gate' = 'thus wise,' or 'in this way.'

Suffix.		*Examples of Uses.*
ling	**E.I. l-inga; E.II.** *linge*	'dárkling' (MILTON), 'sideling.'

In Northern forms *linge* becomes *linges*, which in the Scottish Dialect is reduced to *lins*, as in 'aiblins' (perhaps), and 'sidelins' (sideling). The Old English adverbial ending *es* is changed to *ce* in the words 'once,' 'twice,' 'thrice,' 'hence,' 'thence,' and 'whence.' In 'hither,' 'thither,' and 'whither,' *ther* takes the place of *der* in Old English.

Suffix.		*Examples of Uses.*
long	**E.I.** (**lang** = 'long')	'alóng (*adv.* and *prep.*); **E.I. andlang.**

COMPOUND WORDS.

33. INTRODUCTION

When two words—each having, when placed apart, a distinct meaning—are placed together, so as to make one word, the word is called a Compound. *Ex.*: 'bówstring.'

The Chief Words in a sentence are the Noun, the Pronoun, the Adjective, and the Verb. Adverbs, Prepositions, and Conjunctions are called Particles. [*See* § **7.**]

COMPOUND WORDS are divided into two Orders. In the First Order one Chief Word is connected with another. *Ex.*: 'lándmark' (= noun + noun); 'fréeman' (= adjective + noun); 'spéndthrift' (= verb + noun).

In the Second Order a Compound is made by connecting one of the Chief Words with a Particle. *Ex.*: ' óverflow ' (= preposition + noun).

Compounds of the *First Order* are described in §§ 34, 35, and 36.

To indicate the several forms of Compounds the sign + is used, with the initials N (for noun), A (for adjective), and V (for verb). Thus N + N = one noun connected with another, or added to another.

Compounds are more or less *firm*, or established by common use. To some extent firmness is indicated by the accent thrown upon the first part, and by omitting the hyphen, as in ' súnrise' and ' súnset,' which may be contrasted with ' wine-merchant ' and with ' stéel-pén.' But the hyphen is often printed in firm compounds, such as ' sea-cóast ' and ' pláy-time.'

Excepting two or three words, compound nouns formed of First English stems have no connective vowels. In 'hand-i-work' i is not a connective vowel, but represents the first syllable of **geweorc** (= **weorc** = work). In 'handy work ' and ' handy book ' the word 'handy' is a modern form of the Old English adjective ' *hénde,*' of which the first (or etymological) meaning = 'dexterous.' The second meaning (which in the olden time was more commonly accepted) = ' courteous,' or 'benign,' and ' gracious.' [*See* 'Specimens of Early English,' Part. II. By MORRIS and SKEAT.]

34. COMPOUND NOUNS.

A COMPOUND WORD that serves as a Noun may have one of these three forms:—N + N; A + N; V + N. *Ex.*: ' fisherman,' ' fréeman,' ' spéndthrift.'

N + N.—As general rules for this form, the following may be given :—The first word is the defining word, or names the species. The second word names the genus. The first word has the accent. *Ex.*: ' bówstring.' [*See* § 36, on exceptions to the rule of accent.]

The first noun may serve, as an adjective, to define the second, with respect to its kind. *Ex.*: 'oák-tree,' ' chérry-tree.'

The first may define the second, with respect to materials. *Ex.*: ' flínt-gláss,' a ' stéel-pén.'

The first may define the second, with respect to some likeness. *Ex.*: ' béll-flower.'

The first may have the use of a noun in the Possessive Case. *Ex.*: Wédnesday = Woden's day, in **E.I. Wôdnes dag** ; Thúrsday = Thor's day, in **E.I. Þunres dag** ; Góspel = God's word, or message.

But in numerous examples the first word in a compound serves instead of a participial or a prepositional phrase that might be used as an adjective. In the words ' a lily growing in water,' the phrase ' growing in water'

serves to express clearly the meaning of the first word in the compound noun 'wáter-lily.' Many compound nouns, consisting formally of two parts, have, when translated by means of phrases, at least three parts, of which one is a preposition. To express fully the meaning of one of these compounds, the order of its two parts must be inverted, and a preposition must be placed between them. *Ex.*: a 'chúrch-yard' is 'a yard near the church.' The general law or habit of forming compounds is this:—two words between which some well-known relation exists are placed together, and it is assumed that a simple reference to usage will make their relation clear. In many instances no sign of connexion is placed between the two words, as when we write, 'He was killed by a *cannon ball*.' In other cases a hyphen is set between the two words, as in the examples: 'bank-note,' '*cannon-ball*,' 'cýpress-trees,' 'good-nátured,' 'hackney-cóach,' 'hén-coop,' 'tilt-yard,' 'weak-síghted.' When by frequent use the two parts of a compound are so closely united that we cease to think of them as *two*, they are written as one word. *Ex.*: 'Cheapsíde,' 'grásshopper,' 'láwsuit,' 'shópkeeper,' 'súnset,' 'wórkman.' The general rule—not strictly observed—is to drop the hyphen when the compound has been made firm. The place of the accent is not in every instance clearly defined.

The following are examples of prepositional phrases required to express fully the meanings of some compound nouns :—

'béll-wether ' = the sheep *with the* bell.
'bírth-right ' = right acquired *by* birth.
'cannon-ball ' = a ball to be fired *out of* a cannon.
'fíre-wood ' = wood *for* making fires.
'grásshopper ' = a cricket that hops *on* grass.
'góld-wíre ' = wire drawn *out of* gold.
'lándlord ' = owner *of* land.
'Máy-fly ' = a fly appearing *in* May.
'pén-knife ' = a knife *for* making pens.
'ráil-way ' = a road made *of* rails.
'séa-breeze ' = breeze blowing *from* the sea.
'self-contról ' = government *of* one's self.

Many compound nouns are partly made of verbal nouns ending in **ing**.

Ex. : 'eáting-house ' = a house *for* eating.
'fishing-rod ' = a rod *for* fishing.
'lánding-place ' = a place *for* landing.
'wálking-stick ' = a stick *for* walking.

It is obvious that, in these examples, the words ending in **ing** must not be described as qualifying adjectives, or as *immediately* connected with their following nouns. *Ex.* : in 'wálking-stick' the first part does not denote a quality belonging to the second.

Of some compounds the meanings must be found in their history. *Ex.* : 'góssip' is a corrupt form of **godsib**, which in **E.II.** is changed to 'gossib.' Of the two words united in the compound the first was once equivalent to

the sacred name 'God,' and the second (**sib**) had the meaning of the word 'akin.' A godfather was therefore called **godsib**, as one who was made *akin*, or closely related, to another by a sacred relationship. At a later time the word was made to serve as a name for any familiar friend, and then it was used to describe familiar or trivial conversation.

A + N.—In compounds of this class the adjective mostly retains its ordinary use, and is placed in immediate attributive relation with the noun. *Ex.*: 'bláckberry,' 'fréeman,' 'hóliday.'

V + N.—Compounds of this class are less numerous than those of the classes already noticed. *Ex.*: 'píck-pocket,' 'túrn-spit,' 'túrn-coat,' 'túrn-key.'

PROPER NAMES.

Among names of lands and towns in First English several are formed by adding to a more definitive word one of the words **burh** (borough), **land** (land), **rîce** (realm), **mægð** (nation). Some names of places, like names of persons, have been contracted and otherwise altered, so that their first forms are not readily seen. Thus **at þære burh** becomes 'Atterbury' and 'Attenbury.' The **r** was lost when the grammatical gender of **burh** was forgotten, or **n** was inserted for the sake of euphony. Final words in names of places have historical interest. Some have in the course of time become so much worn or obscure that they look like suffixes, though they are words, and in many instances their meanings are known. A few words borrowed from Latin are found among them. Others are mostly, or exclusively, found in Northern Names. In English names of places the *first* word is definitive; but in many Keltic names of the same class the *second* word is definitive. [*See* § **39**.]

35. COMPOUND ADJECTIVES.

A Compound Word that serves as an Adjective may have one of these two forms:—A + A; N + A.

The form V + A is rarely seen. *Ex.*: 'forgét-ful.'

A + A.—In some compounds of this class the relation of one word to the other may be simply expressed by '*and*' or by the sign +.

Ex.: 'bitter-sweet,' the name of a plant (woody nightshade, of which the Latin name is *dulcamãra*) = bitter and sweet.

But in more numerous compounds having the form A + A

the *first* adjective defines the second, as in the examples 'bright-réd' and 'rúddy-brówn.'

The second adjective may have the form of the Imperfect, or of the Perfect Participle. *Ex.*: 'hard-working,' 'open-héarted,' 'high-mínded.'

In the last two examples a noun with the suffix **ed** serves as an adjective having the form of a Perfect Participle. The verb 'shape' exists, from which the adjective in 'well-sháped' is formed. We have no verbs from which we can form such adjectives as 'héarted' and 'mínded.' In other examples are found apparent Perfect Participles that are, in fact, nothing more than adjectives, of which the ending **ed** means 'supplied with.' These adjectives are good English words in **E.I.**, as in **M.E.** [*See* § **36.**]

N + A.—In some compounds of this class the noun defines the adjective with respect to likeness. *Ex.*: 'nút-brown,' 'snów-white.'

The adjective having the form of the Imperfect Participle is preceded by a noun serving as the object. *Ex.*: 'frúit-bearing,' 'sóul-stirring.'

In some compounds the relation of the adjective to the preceding noun may be expressed by a preposition.

> *Ex.*: 'brím-ful' = full *to* the brim.
> 'héart-sick' = sick *at* heart.
> 'séa-girt' = girt *with* the sea.
> 'stéad-fast' = firm *in* a place.
> 'thánk-ful' = full *of* thanks.

36. COMPOUND VERBS.

Compounds of the First Order—*i.e.* those in which each word has a distinct meaning and is one of the chief parts of speech—are rarely used as English Verbs. The few examples found have the forms N + V and A + V.

One almost obsolete word, of Latin and Norman-French origin—'vouchsáfe'—has the form V + A. The Latin *vocāre salvum* = N.F. *vochier salf*, **E.II.** *vouche saf*, vouchsáfe (= to promise safety; or, with loss of its primary meaning, = to grant).

mis, used in composition, is closely related with the noun 'miss' (a failure), but is used in **E.I.** as a particle. *Ex.*: mislédan (= misléad).

In First English some compound verbs of the forms N + V and A + V have for the second part -læcan. Its meaning is rather vague, but it generally has the force of 'to make,' 'to make for,' 'to become,' or 'to come,' as may be seen in the examples appended.

> *Ex.*: **efenlæcan** = to become like, or to imitate.
> **he þam hûse geneálæhte** = he came near (to) the house.
> **neálæcan** = to come near.
> **winterlæcan** = to make for winter.

N + V.—Compound verbs having this form are rare. *Ex.* : 'báckbite,' 'brówbeat,' 'wáylay.'

In 'báck-bite' the noun is the object; 'brów-beat' = to threaten *by* frowning; 'wáy-lay' = to beset *in* the way.

Some apparent examples of the form N + V are doubtful. In 'back-slide' the first word is a particle. In 'sóoth-say' the first word may be either a noun or an adjective. The verb 'párboil' looks like a compound of 'part' and 'boil.'

Such words as 'édify' 'sígnify,' and 'múltiply' are in some Grammars placed among English Compounds of the First Order. It is true that, in Latin, their component parts are stems, but in English **fy** and **ply** serve only as suffixes.

It must not be supposed that, because we may use such compounds as 'bóok-learned,' 'móth-eaten,' 'new-fángled,' and 'wínd-fallen,' we have any verb like 'fangle,' or that we may coin such compound verbs as 'bóok-learn,' 'móth-eat,' and 'wind-fall.' The compound 'new-fángled' represents the **E.II.** adjective 'new-fangle.' The compounds 'bóok-learned,' 'móth-eaten,' and 'wind-fallen' belong to the class N + A. The compounds 'high-mínded' and 'open-héarted' belong to the class A + A. The word 'wind-fall' (a shortened form of 'wind-fallen') is commonly used as a noun.

A + V.—Compound verbs of this class are rare. *Ex.* : 'fulfíl,' 'rough-héw.'

The latter word is found in the writings of SHAKESPEARE.

A compound word is sometimes used as part of another compound.

> *Ex.* : 'húsband-man.' Here 'hus-band' = **hûs-bonda**, a householder, or a peasant who has a fixed place of abode.
>
> 'lórd-lieuténant.' ['lieu-ténant' = *locum tenens*, one holding the place of another.]
>
> 'Shépherd-Lord.' ['shep-herd' = **sceâp-hyrde**, a keeper of sheep.]
>
> 'stírrup-léather.' ['stirrup' = **stige-râp**, a rope for climbing up.]

The word 'stírrup' may serve as an example of several old compounds, so far disguised by modern forms as to be no longer noticed as compounds. The following words belong to this class:—

> 'cúrfew' (= Fr. *couvre-feu*).
> 'órchard' (= **E.I.** ort-geard = hérb-garden).

Several words that look like English compounds are corruptions of French words.

Ex. : 'cráy-fish' is most probably a corruption of the Old French word *escrevisse*.

The accent in Compound Words of the First Order is mostly placed on the first or the definitive word, as in 'súnrise' and 'súnset.'

But to facilitate, or to make distinct, its pronunciation, a compound may have the accent on the second word; or, in certain cases, may have two accents.

Ex.: 'north-éast,' 'north-wést,' *etc.*; 'wéll-héad;' 'lórd-lieuténant.'

In some instances doubt may exist with respect to the accentuation of compounds seldom used. In proportion as they become more and more familiar, the tendency of the accent to fall on the first part becomes stronger. It has already been noticed that accents serve to make *verbs* distinct from *nouns*. [*See * 5.*] In examples of compounds it will of course be understood that the accent given to a word used as a *noun* may be changed when that word serves as a *verb*.

37. PREFIXES.

A Compound Word of the Second Order is formed by connecting or placing together a Chief Word or a Stem and a Particle.

The Particle is placed before the Chief Word or the Stem, and is, therefore, called a Prefix.

In the *verb* 'pre-fíx' the first syllable is the prefix and the second has the accent; but when the same word serves as a *noun*, the accent falls upon the pré-fix.

With respect to their sources, Prefixes are divided mainly into two classes—English and Roman.

Several Greek prefixes are used as component parts of words.

With respect to their uses, Prefixes are called inseparable or separable.

An inseparable Prefix has no use save in composition.

A separable Prefix can be used apart.

In the word 'awáke,' the first syllable a is an inseparable prefix.

In the word 'óverflow,' 'over' is a separable prefix, which is used apart in the sentence, 'The water flowed over the bank.'

The following English Prefixes are inseparable :—a, an, un, be, for.

The preposition 'for,' in the sentence 'He worked for me,' is distinct from the inseparable prefix 'for,' which has both a negative and an emphatic force.

In English, all the Roman Prefixes are inseparable, excepting some special uses of contra, extra, per, and plus. When used as parts of the Latin language, the following Prefixes are treated as inseparable :—in, with a negative or privative meaning, as in the adjective *incertus* (= uncértain) ; amb (with its variations), and dis, ne, re, and se.

Roman Prefixes are mostly, but not exclusively, used in composition with Latin words and stems. [*See* § **38.**]

A Prefix belonging to **E.I.** may in **M.E.** retain its first meaning, or may have a secondary use. *Ex.*: **by** (= near) keeps its first meaning or use in the word 'bý-stander,' but has a second meaning, implying reproach, in 'bý-word.' Sometimes a Prefix—like **i** and **y** in some Old English forms of participles—is inert, or void of meaning.

ENGLISH PREFIXES.

a (= Gothic **us** and **E.I.** **â**). The meaning has become vague, but seems in some words to be initiative, in others intensive, and in 'a-ríse' the **a** apparently = 'up.' *Ex.*: 'aríse,' 'aróuse,' 'awáke.'

a = **E.I. and** in the preposition **andlang** (= 'alóng'), of which the **E.II.** forms include *anlong* and *endlang.*

a = on. *Ex.*: 'abóard,' 'afíeld,' 'aróund,' 'ashóre.' In the adverb 'anón' the prefix is **an** (= on). [*See* **an.**]

a (= the P.P. prefix **y** or **i**) was used in words like 'adrád' (= dréaded) in **E.II.**, and is still employed in the words 'agó' and 'awáre.' [*See* **i** and **y.**]

In the word 'adówn' the prefix **a** = the **E.I.** preposition **of**, which = both 'of' and 'from.' '**He gefeoll ofdûne on þâ flôr**' = 'He fell down (or adown) on the floor.' Here **dûn** = a hill, or any height, and **of-dûne** = downwards. In 'a-wéary' the prefix has an intensive meaning, like that of **an** in the compound 'an-húngered.' [*See* **an.**] **a** (= 'on') is, like the article in **M.E.**, changed to **an** before a vowel.

after serves as a prefix in 'áfternoon,' and in 'áfterthought.'

al in some words (for example, 'almíghty') = the adjective 'all,' and supplies one part in an English compound of the first order; but in other words the first part, **al**, is one of the various forms assumed by the Roman prefix **ad** (**af**, **ag**, **al**, *etc.*)

For a peculiar use of 'all tô' in **E.II.** *see* **tô**, an adverbial prefix, of which the meaning = a-súnder. The Latin *dis*, and the German *zer*, are corresponding prefixes.

an (= on). *Ex.*: anón (= 'in one,' or 'at once'), anént (a convenient old word = respécting).

an (inseparable), in 'ánswer,' represents **and** in **E.I.**, and has the meanings of 'back,' 'agáinst,' and 'in replý.'

In the **E.II.** compound 'an-húngred' **an** is intensive. [*See* MATTH. iv. 2.]

at, in many words, is a variation of the Latin prefix **ad.** But **at** is an English prefix in the word '*atónement*' = 'at-oon-ment' = union.

at is the prefix in the **E.II.** word '*at-oon*' (= at one = in concord), which is often found in CHAUCER, and occurs more than once in the 'Tale of Gamelyn.'

at served as a prefix in some proper names found in Old English, of which several have been more or less disguised by contraction. This has already been noticed with reference to the names 'Atterbury' and 'Attenbury,' which are in meaning equivalent to 'at the borough.' It seems also clear that 'Twell' = 'at the well,' and that 'Noakes' is a plural form of 'Noke,' a name disguising by casting off the preposition and by contraction, the original form 'atten oak' = at the oak. The initial **n** in Noke belongs to the definite article 'þen,' which represents the **E.I.** dative form þâm.

be (inseparable) in 'bespéak,' as in other examples, makes the verb more distinctly transitive.

In 'besíde' and 'besídes' **be** = *at* or *by*. In the words 'becóme' and 'beláy' the prefix gives new meanings to the verbs. It makes verbs of nouns in 'befríend' and 'betróth,' and it has a privative meaning in the verb 'behéad.'

by (= 'near') implies inferiority and disrespect in 'býword' and 'býname,' but keeps its first meaning (near) in 'bý-stander.'

e in 'enoúgh' is (like **a** in 'alíke,' 'akín,' and 'amóng') a vestige of the prefix **ge** in **E.I.** [*See* the obsolete prefix **y.**]

for (separable) = the prep. 'for' in 'forsóoth.'

for (inseparable) has the negative force of **ver** (German) in 'forbíd' (= to bid *not* to do). It has an emphatic force in the old participle 'forlórn,' which means 'utterly lost.'

fore (sometimes **for**) = 'before' and 'in front.' *Ex.*: 'forebóde,' 'fóreland,' 'fóreshore.' But we find the negative meaning of '**for**' in the verb 'foregó.'

forth = 'fórwards' in 'fórthcoming,' 'fórthgoing.'

fro (= 'from' or 'averse to') has, in three English words, the negative or deteriorative meaning of the German prefix **ver.** *Ex.*: 'fróward,' 'f!rówardly,' 'f-rówardness.'

In the Gothic New Testament of the fourth century, '**fravaúrhts**' = *evil*, or that which is *averse* from good. (JOHN ix. 41.)

gain (= 'agaínst,' or 'on the opposite site') keeps its Old English meaning in 'gáinsay' (to cóntrovert).

i (a vestige of the verbal prefix **ge** in **E.I.**) is found in the obsolete adverb *i-wis*, or *ywis* (= 'truly'), which has been falsely supposed to be a verb preceded by a pronoun.

in = 'in.' *Ex.*: 'íncome,' 'ínland,' 'ínroad,' 'ínstep.' In some words the **E. in** has been displaced by the Roman **en** or **em,** as in 'entwíne' and 'embólden.'

mis (E.I.) implies defect or error, as in 'misháp,' 'mistáke,' *etc.*

mis is a prefix in **E.I.**, and in meaning coincides with the Norman-French mes (Latin *mĭnus*).

ne is the oldest Teutonic particle of negation.

'ne' (or, with elision, **n'**) is the prefix in 'nay,' 'néver,' and 'none.' [*See* § **12.**]

off (in form belonging to the **E.I.** preposition **af**) has retained its first meaning in 'óffset' and 'óffspring.'

In 'the óff side' 'off' is in meaning equivalent to an adjective, and is the opposite of 'near.'

on = 'upón' or 'fórward,' as in 'ónset' and 'ónslaught.'

The prefix **on** is reduced to **a** in 'a-shóre' and 'a-fíeld.'

out has its first meaning in 'oútbreak,' 'oútcast,' 'oútlaw,' 'outróot,' *etc.*; but implies extension in 'outspréad' and 'outstrétch.'

The notions of prevalence and excess are expressed in 'outnúmber, 'outwít,' 'outdó.' The notion of excess is also strongly expressed in the odd phrase 'to out-Hérod Hérod,' where a proper noun is used as a verb,

over keeps its first meaning in 'overcást,' 'overclóud,' 'óverseer.'   Extension is expressed by 'overflów,' and 'overspréad.'

The notion of prevalence or victory is found in 'overáwe,' 'overcóme,' 'overréach,' 'overrúle,' 'overrún ;' but in the words 'overwíse,' 'overzéalous,' we find the notion of excess.
It should again be noticed that a form serving as a verb may be distinguished by accent from the same form serving as a noun. *Ex.* : 'óverflow' (noun) ; 'overflów' (verb).

thorough (= 'through') keeps its first meaning in 'thóroughbred,' 'thóroughfare,' and 'thórough-góing.'

tô (obsolete) = the Latin **dis** and the German **zer** in the words '*all tô brake.*' [*See* BIBLE. *Judges* ix. 53.]

to = 'on this' and 'on the' in the adverbs 'to-dáy' and 'to-mórrow ;' but the same meaning does not appear in the adverb 'togéther.'

um, or umbe, like the Lat. **ămb**, the **E.I.** ymb, and the Modern German *um*, = 'about' or 'around,' and serves as a prefix in many **E.II.** words, such as *umgang* (a circuit), and *umset* (P.P. = beset all round).

un (inseparable) expresses a negation in the nouns 'un-

cértainty,' 'unrést,' 'untrúth,' in the verbs 'unbínd,' 'un-léarn,' and in the adjectives 'unáble,' 'unármed.'

In adjectives **un** expresses privation or negation in many words : 'un-béarable,' 'unédifying,' 'unfáir,' 'untóld,' 'unwíse.' In 'unanímity' and 'úniform' **un** is a part of the Latin *unus*, which = 'one.'

under (= 'under') keeps its first meaning in 'úndercur-rent,' 'undermíne,' 'úndershot,' and has a secondary meaning in 'únderhand,' 'understánd,' and 'undertáke.'

up (= 'up') keeps its first meaning in 'upbéar,' 'up-héave,' 'uplíft ;' but has a secondary meaning in 'upbráid,' which means to 'repróach.'

wan (= wanting), from the adjective **wana**, was used in **E.II.** as a prefix expressive of privation. *Ex.*: '*wanhope*' (= want of hope = des-páir).

with (inseparable) = 'agáinst,' and has an adversative force in 'withstánd ;' but has the meanings of 'back' and 'from' in 'withdráw' and 'withhóld.'

with (inseparable) differs only in use from the preposition 'with,' which, in **E.I.**, has sometimes the meaning of the prefix.

well (= the adverb 'well') keeps its first meaning in the noun 'wélfare,' and in 'well-méant,' 'wéll-bred,' and other adjectives.

'Wélcome' looks like a compound of 'well' and 'come,' but represents the First English verb **wilcumian**, which = greet and treat kindly.

y, an obsolete prefix (found as an archaism in SPENSER'S poetry), is a vestige of the verbal prefix **ge**, which in **E.I.** sometimes denoted verbs derived from nouns. In Old English **y** (i, or a), as a prefix of the perfect participle, is void of signification.

38. ROMAN AND GREEK PREFIXES.

In the list of Roman and Greek Prefixes the Prefixes are mostly Latin. The abbreviation Lat. (= *Latin*) *is used only here and there, to show the Latin form of a Prefix having variations. The abbreviation Gr.* = *Greek ; Fr.* = *French ; Old Fr.* = *Old French.*

ā, ăb, ābs (='from,' 'away') is the opposite of the prefix '**ad**,' as may be seen in 'avért' (to 'turn from') contrasted with 'advért' (to 'turn to ').

The use of '**ab**' is apparent in the examples 'absolve,' 'abdicate, 'abhor,' but is disguised in 'aváunt !' which = the Old Fr. *avant*, from the Lat. *ab ante*.

a = Fr. **à** in 'agóg '(Fr. *à gogo*), 'apáce,' 'apárt,' 'apért'

(of which 'pert' is a shortened form), and 'ávalanche' (from *à val* = Lat. *ad vallem*).

a = Lat. **ē** (= **ēx**) in 'aménd,' from the Lat. *emendare.*

ad, in the words 'advánce' and 'advántage,' is a mistake of the Fr. **a** (from the Lat. *ab*) in the words '*avancer*' and '*avantage*,' which come from the Lat. *ab ante.*

ăd (= 'to,' or 'toward') preserves its meaning, while it changes the **d** to **c, f, g, l, n, p, r, s,** and **t,** in the verbs 'accéde,' 'affíx,' 'ággravate,' 'allége,' 'annéx,' 'appéal,' 'arráign,' 'assént,' and 'attráct.'

āmb, am (= Lat. *ambi,* **E.I.** *ymb* and **E.II.** *umbe*=round about) is used without any change in the words 'ambigúity,' 'ambítion,' and 'ámbulance,' but loses the **b** in 'ámpµtate.'

amphi (Gr. ἀμφί = 'on both sides,' or 'round') means round in 'amphithéatre.'

'Amphíbious' is an adjective used to describe some animals supposed to be capable of breathing and living in either water or air.

an, or **a** (Gr. ἀ, ἀν) = destitute or deprived of, in 'ánarchy,' from the Gr. ἀρχή = government.

ana (Gr. ἀνά = 'up,' 'through,' 'thorough'). *Ex.*: 'anátomy.'

apo (Gr. ἀπό = 'from,' *etc.*) *Ex.*: 'apóstle' = one sent forth.

āntĕ (= 'before,' with regard to place, time, or order) keeps both its form and its meaning in 'antecédent' and 'ántechamber.'

By changing **e** to **i** this prefix becomes, in form, identical with the Greek prefix 'anti,' which means 'against,' as in the noun 'Antichrist.'

anti (Gr. ἀντί = 'against'). *Ex.*: 'antíthesis.'

bĕnĕ = 'well' in 'benedíction,' 'bénefit.'

bi, or **bĭs** = 'twice' or 'double.' *Ex.*: 'biénnial,' 'bifurcátion,' 'bíscuit.'

cata (Gr. κατά = 'down,' 'for,' 'against,' 'concerning'). *Ex.*: 'catástrophè,' 'cátechism,' 'cátegory,' 'cátholic.'

cīrcŭm (= 'around'). *Ex.*: 'círcuit,' 'circumnavigátion,' 'círcumscribe,' 'circumvént.'

cĭs (= 'on this side'). *Ex.*: 'cisálpine' = on this side of the Alps. [*See* **ūltrā.**]

con (= **cŭm** = 'with' or 'togéther'). *Ex.*: 'concéntrate,' 'concéption,' 'cóncert,' 'conciliátion,' 'connéct.'

The **n** is often changed into **l, m,** or **r,** or is omitted. *Ex.*: 'cóllect,' 'cómplex,' 'correspónd,' 'co-éval,' 'co-operátion.'

cōntrā (= 'against '). *Ex.* : 'cóntraband,' 'contradíction,' 'cóntrast.'

The modifications '**contro**' and '**counter**' appear in 'cóntrovert, 'cóunterpoint,' 'cóunterpart,' and 'cóunterpoise.' In book-keeping, the adverbial phrase **per cóntra** = on the other side.

dē (= 'from ' or 'forth '). *Ex.* : 'dedúce,' 'dedúct,' 'deface,' 'depríve,' 'deríve.'

This **de**, serving to denote derivation, as well as the notion of privation, is not always easily distinguishable from **de**, used in Old Fr., instead of the Lat. **dĭs**, and denoting division, as in 'decompóse' and 'detách.'

demi, Fr. (*Gr.* ἥμι = 'half '). *Ex.* : 'démigod,' 'demisémiquáver.' The prefix '**semi**' is more frequently used. *Ex.* : 'sémicircle,' 'sémicolon.'

dia (*Gr.* διά = 'through '). *Ex.* : 'diámeter.'

dĭs, dĭ (= 'asúnder ') keeps its form and its first meaning in 'dissént,' 'dissólve,' 'disténd,' 'distráct.' It serves to express privation and negation in 'disárm' and 'displéase.'

The euphonic changes of **dis** to **di** and **dif** are seen in 'diláte,' 'divérge,' 'differ,' 'diffúse,' 'difficulty.' The modification **de** is used in 'decompóse,' 'defý,' 'deplóy,' 'detách,' and the Old French form **des** remains in 'déscant' (a noun).

ec, el (*Gr.* ἐκ = Latin **ex** = 'out '). *Ex.* : 'ellípsis.'

en, em, Fr. (= 'in '). *Ex.* : 'embárk,' 'enclósure,' 'enjóin,' 'enthróne,' 'entítle,' 'envélope.'

The Latin **in** sometimes takes the place of the French **en**, as in 'intítle' and 'inthróne.'

enter (Fr. *entre* = 'between,' 'among ') serves as a substitute for the Latin 'inter' in 'entertáin' and 'énterprise.'

epi (*Gr.* ἐπί = 'upon '). *Ex.* : 'épitaph.'

eu (*Gr.* εὖ = 'well,' or 'agréeable '). *Ex.* : 'euphónic '= sounding well.

ēx (= 'out ') retains its first meaning in 'exémpt,' 'expátriate,' 'expórt,' 'ex-président,' *etc.*

The notion of fulfilment or completion is expressed in other words, as in 'efféct' and 'eláborate,' while excess is denoted in 'exórbitant.'
The **x** is sometimes changed, for the sake of euphony, into '**f**' and '**s**,' as in 'effáce,' 'efféct,' 'escápe,' 'eschéat,' and 'essáy' (the verb), and **x** is omitted in 'eláborate,' 'élegant,' 'elocútion,' *etc.* **Ec** = **ex** in 'ecstátic.'

ēxtrā = 'beyond.' *Ex.* : 'extradítion,' 'extráordinary.'

In the phrase 'no extra charge made,' *extra* is used as an adjective.

hemi (*Gr.* ἥμι = 'half '). *Ex.* : 'hémisphere.'

hyper (*Gr.* ὑπέρ = ' over '). *Ex.*: ' hyperbólical.'
hypo (*Gr.* ὑπό = ' under '). *Ex.*: ' hypóthesis.'
in (= ' in ' or ' into '), when prefixed to verbs, strengthens their meaning, especially with respect to notions of transition and inclosure. Examples of the former use are supplied by ' inváde,' ' injéct,' ' infátuate,' while the notion of inclosure is expressed in the words ' innáte ' and ' incarcerátion.'

Modifications of **in** are seen in ' illúmine,' ' impóverish,' ' irrádiate.'

ĭn (= ' not,' or the English prefix *un*), when prefixed to nouns, adjectives, and adverbs, contradicts their meanings. *Ex.*: ' inglórious.'

Besides the modifications **il, im,** and **ir,** the contradictory **in** has the form **ig,** seen in ' ígnorant' and ' ígnominy.'

īntĕr (= ' between,' or ' among'). *Ex.*: ' íntercourse,' ' interjéction,' ' ínterlude,' ' internátional,' ' interpóse.'

In the noun ' intellect,' the prefix **inter** is changed by assimilation.

īntrō (Lat. *adv.*; **īntĕr, īntrā,** *prep.* = ' within '). *Ex.*: ' introdúce,' ' introspéction,' ' introvért.'
jŭxtā (= ' near '). *Ex.*: ' juxtaposítion.'
mălĕ, mal (= ' ill,' ' bad '). *Ex.*: ' maladministrátion,' ' málecontent' (or ' málcontent '), ' malévolent.'
meta (*Gr.* μετά = ' after,' but has other meanings, of which some imply change, or transition). *Ex.*: ' metamórphosis.'
mis (Old Fr. **mes,** from the Lat. **mĭnus,** in meaning = the First English **mis**). *Ex.*: ' misadvénture,' ' mischánce.'
nē (= ' not '). *Ex.*: ' nefárious,' ' néutral.'
nōn (= ' not '). *Ex.*: ' nonconfórmist,' ' non-éntity,' ' non-esséntial,' ' nónjuror,' ' nonparéil,' ' non-résident,' ' nónsense,' ' nónsuit.'
ŏb (= ' against,' ' towards,' and ' in the way') becomes, by assimilation, ' **oc,**' ' **of,**' ' **or,**' ' **op.**' *Ex.*: ' óbvious,' ' occúr,' ' offénd,' ' oppóse.'

par, in the verb ' párboil,' is apparently equivalent to ' part.'

para (*Gr.* παρά = ' beside,' but sometimes implies contradiction). *Ex.*: ' páradox ' = an opinion opposed to commonly accepted notions.
pen (Lat. **paenĕ,** Fr. *pén* = ' almost '). *Ex.*: ' península,' ' penúltimate.'
pĕr, par (= ' through ') denotes extension and completion in the words ' pérfect,' ' pérmeate,' ' perváde.'

In the adverb ' peradvénture ' the prefix = ' by,' or ' by means of.' These

meanings are not seen in the words 'párdon' and 'pérjury.' In 'pellúcid' (= thoroughly clear) the final consonant of the prefix is changed by assimilation to l in 'lúcid' (= clear).

peri (*Gr.* περί = 'round about'). *Ex.*: 'perímeter.'
plu (Lat. plūs = 'more'). *Ex.*: 'plupérfect.'
pre (Lat. prae = 'in front of'). *Ex.*: 'prevént.'
preter (Lat. praetĕr = 'past, 'by-gone,' 'beyond'). *Ex.*: 'preternátural,' 'preterplupérfect.'
prō (= 'forth,' 'forward,' 'instead of'). *Ex.*: 'procéed,' 'procónsul,' 'prógress,' 'protrúde,' 'próvidence.'

The French form 'pur' appears in 'púrchase,' 'púrport,' 'púrpose,' and 'por' occurs in 'pórtrait.'
pro (like con) is used as a noun and as an adjective in the phrases 'the *pro's* and the *con's*;' i. e. 'the arguments *pro* and *con.*'

pōst (= 'after'). *Ex.*: 'pósthumous,' postpóne,' 'póstscript.'
rĕ (= 'back' or 'again'). *Ex.*: 'reappóint,' 'recéde,' 'renéw,' 'resíst,' 'retúrn.'

In some words re merely strengthens the meaning, as in 'rejóice.' Before a vowel d is added to re in 'redéem' and 'rédolent.'

rear (Old Fr. arere and rere = 'backward,' 'behind'). *Ex.*: 'rear-ádmiral,' 'réar-guard,' 'réar-rank.'
rētrō (= 'backward'). *Ex.*: 'rétrograde,' 'rétrospect.'
sē, sēd (= 'apart'). *Ex.*: 'secéde,' 'seclúde,' 'sedítion,' 'seléct,' 'séparate.'

In 'sedítion' a d is added to the particle. In 'secúre' the particle se and the whole word have changed their first meaning: se-cura = 'apart from care.' '*Secure*' now means '*safe.*'

sēmĭ (= *Gr.* ἥμι = 'half'). *Ex.*: 'sémicirque,' 'sémiquaver,' 'sémitone.' [*See* **demi**.]
sĭnĕ (= 'without'). *Ex.*: 'sínecure.'
sŭb (= 'under'). *Ex.*: 'súbjugate,' 'submít,' 'subscríbe.'

The notion of inferiority in rank is expressed in 'súbaltern,' 'subórdinate,' 'sub-príor,' and that of diminution is implied in 'subtráct.' The modifications of this prefix are caused by assimilation before c, f, g, m, p, and r. *Ex.*: 'succúmb,' 'súffix,' 'suggést,' 'súmmons,' 'suppórt,' 'súrrogate,' 'suspénsion.'

sūbter (= 'under'). *Ex.*: 'súbterfuge,' 'subterránean.'
sŭpĕr (= 'above' or 'over'). *Ex.*: 'supérfluous,' 'superinténdent,' 'supernátural.'

The Fr. form sur appears in 'súrface,' 'súrplice,' 'surpríse.'

supra (= 'above') is used in the noun 'supralapsárians' and in the adjective 'supramúndane.'   The noun is the name of a sect.

syl, sym, syn (*Gr.* σύν and ξύν = 'together with').   *Ex.*: 'sýllable,' 'sýmpathy,' 'sýntax,' 'sýnthesis.'

'Sýntax' = that part of Grammar which treats of words, phrases, and sentences, as *placed together* with other words, phrases, and sentences.

trāns (= 'across').   *Ex.*: 'transcríbe,' 'tránsient,' 'transítion,' 'translátion.'

The modification '**tra**' is found in 'tradúce,' and the Fr. form '**tres**' appears in 'tréspass.'

ūltrā (= 'beyond').   *Ex.*: 'ultra-líberal,' 'ultramaríne' (a blue pigment), 'ultramóntane' (= beyond the Alps), 'ultramúndane' (= beyond the visible world).

In the first of the examples given the meaning of the prefix = extreme. The word 'ultramóntane' has reference to Rome, and in controversy is used to denote the whole system of ecclesiastical government of which Rome is the centre

vice (Lat. **vǐcě** = 'instead of').   *Ex.*: 'vice-ádmiral,' 'vice-président,' 'více-roy.'
vis (Old Fr. = the Lat. **vǐcě**).   *Ex.*: 'víscount.'

Of the rules prescribed for Divisions of Syllables, in writing and printing, the most important are those founded on a correct knowledge of Suffixes and Prefixes.   [*See* §§ 40 and 42.]

39. SOURCES OF ENGLISH WORDS.

FIRST ENGLISH and LATIN are the two main sources of words in Modern English.   To the first belong many concrete or realistic words; to the second many words having abstract or general meanings.

The word English has two meanings.   It serves, first, as a name for the Teutonic tongue more strictly called First English and often called Anglo-Saxon; secondly, as a name for the composite tongue of which First English and Latin are the two chief sources.   The context will here prevent confusion of the two meanings.

To FIRST ENGLISH belong the oldest forms of numerous nouns serving as names of appearances, sounds, and transitions in the external world collectively called Nature, such names as 'earth,' 'heaven,' 'sun,' 'day,' 'moon,' 'stars,' 'fire,' 'light,' 'sunrise,' 'sunset,' 'twilight,' 'night,' 'water,' 'springs,' 'wells,' 'waterfalls,' 'land,' 'sea,' 'thunder,' 'lightning,' 'wind,' 'storm,' 'rain,' 'hail,' 'snow.'
Many names of plants and trees and of their several

parts :—' ash,' 'birch,' 'bloom,' 'blossom,' 'root,' 'stem,'
'stalk,' 'leaf,' 'twig,' 'sprig,' 'spray,' 'rind,' 'bark,' 'hay,'
'straw,' 'chaff.'

Some names of wild and tame quadrupeds :—' horse,'
'hound,' 'cow,' 'sheep,' 'swine,' 'boar,' 'wolf,' 'fox,' 'hare,'
'deer,' 'marten.'

Some names of birds, fishes, reptiles, and insects :—'hawk,'
'raven,' 'crow,' 'starling,' 'bittern,' 'crane,' 'owl,' 'sparrow,'
'lark,' and 'nightingale;' 'fish,' 'whale,' 'worm,' 'snake,'
'fly,' 'bee,' 'grasshopper.'

Names for parts of the human body :—'head,' 'eye,'
'brow,' 'ear,' 'mouth,' 'nose,' 'hand,' 'foot,' *etc.*

Many verbs serving to express physical acts :—'run,'
'leap,' 'come,' 'go,' 'take,' 'make,' 'break,' 'work,' 'creep,'
'smite,' 'grasp,' 'gather,' *etc.* [*See* * **20,** § **21.**]

Many adjectives denoting natural qualities :—'hard,'
'healthy' (or 'hale'), 'swift,' 'fair,' 'dreary,' 'stony,' 'good,'
'bad,' 'green,' 'white,' 'blue,' 'yellow,' 'growing,' 'blooming.'

Many names of buildings and their furniture :—'house,'
'barn,' 'beam,' 'gable,' 'roof,' 'door,' 'stool,' 'bench,' 'bed,'
'loom,' 'board,' 'dish,' *etc.*

Names of agricultural implements, *etc.* :—' plough,' ' har-
row,' 'share,' 'sickle,' 'gear,' 'wain,' 'wheel,' 'spoke.'

Some names belonging to navigation :—' keel,' 'boat,'
'stern,' 'stem,' 'rudder,' 'oar,' 'sail,' and 'sound.'

Household names :—' father,' 'mother,' 'husband,' 'wife.'
'brother,' 'sister,' 'friend,' 'gossip,' 'neighbour,' 'godfather,'
'godmother,' 'kinsman,' 'kindred.'

Adjectives denoting moral qualities :— 'good,' 'bad,'
'right,' 'wrong,' 'holy' (= morally 'healthful'), 'kind,'
'true,' 'mild,' 'steadfast.'

Some of the chief topics of discourse may be placed in the following
order :—

1. Nature	5. Government	8. The Church
2. Physical life	6. Morality	9. Art, Poetry
3. Domestic life	7. Religion	10. Philosophy
4. Warfare		

By means of this order the topics to which First English words mostly
belong may be readily shown. They are abundant in the departments
indicated by the numbers 1, 2, 3, and 4, and they are less numerous in the
departments denoted by the numbers 5 and 6. To the sections of which
the numbers are 7, 8, 9, and 10 a comparatively scanty vocabulary belongs.

First English Stems are partly known by their forms, and
by their connexion with English Suffixes and Prefixes, in
derivative and in compound words. [*See* §§ **28, 30,** and **37**]

In some words English Suffixes and Prefixes are attached to Latin Stems, and in other words Latin Suffixes and Prefixes are connected with English Stems. Such words are called hybrids. Several hybrid words are well established in Modern English. A few examples are appended. In each word the English part is printed in Italic.

Ex. : ' art-*ful*,' ' *be*-cause,' ' chast-*en*,' ' duke-*dom*,' ' *over*-rate,' ' use-*less*,' ' dis-*belief*,' ' mean-*while*,' ' re-*take*,' ' *under*-value.'

In each of these words the part not printed in Italic belongs to Latin.

With few exceptions, words belonging, as parts of speech, to the following classes and subdivisions have stems of which the original forms are First English :—

Pronouns of all the six classes. [*See* §§ 9, 18.]

Particles ; *i.e.* adverbs, prepositions, and conjunctions. [*See* §§ 12, 13, 14.]

Nouns changing vowels in the plural. [*See* §§ 16, 17.]

Numeral adjectives and adjectives having irregular forms of comparison. [*See* §§ 10, 19.]

All the verbs placed in the seven classes of old verbs. [*See* * 20.]

Many contracted or otherwise irregular verbs of the New Conjugation. *Ex.*: 'feed,' 'lend,' 'make,' 'say,' 'seek,' 'sell.' [*See* * 20.]

All the anomalous verbs :—' be,' ' can,' ' do,' ' go,' *etc.* [*See* * 20.]

Many verbs that have been transferred from the Old Conjugation to the New. *Ex.* : ' bake,' ' bequeath,' ' climb,' ' heave,' ' help,' ' laugh,' ' shave,' ' sleep,' ' weep.' [*See* * 20.]

The preceding analysis makes it clear that if a student wishes to write English so that his words may be mostly Teutonic, he has little more to do than to take care about nouns, adjectives, and verbs; for the other words *must* be mainly Teutonic. Of course he will generally reject long words. Of all our monosyllables a very large majority belongs to First English ; but a considerable number of exceptions may be noticed. The following short words are of Roman origin :—

air	clerk	form	mace	pert	saint
arms	couch	frail	means	pork	sire
art	count	fruit	mode	port	space
beef	creed	goal	monk	praise	spouse
care	crime	grace	move	preach	style
case	dame	host	page	prince	use
cause	debt	hour	palm	rank	vaunt
cease	doubt	jail	part	ray	veal
chair	duke	large	pawn	robe	vice
chant	flour	league	peace	rude	
chase	flute	lute	peer	sage	

Of First English words many may be called comparatively firm, with respect to both their forms and their meanings. To the class of firm words belong many concrete nouns, or names of general and constant use; adjectives of number, and others denoting such qualities and differences as are continually noticed; verbs telling of acts perpetually repeated. The permanence of thoughts pervading innumerable alterations of forms is expressed in these firm or permanent words—nouns, adjectives, and verbs—of which a few examples are here given.

Nouns.	Adjectives.	Verbs.
brôðor, *brother*	eald, *old*	finde, *find*
dôhtor, *daughter*	gôd, *good*	gite, *get*
fader, *father*	heard, *hard*	habbe, *have*
freónd, *friend*	riht, *right*	healde, *hold*
mann, *man*	seofon, *seven*	leóse, *lose*
môðor, *mother*	strang, *strong*	tace, *take*

Of the words not obsolete many have suffered alterations of form or of meaning, sometimes of both; or as parts of speech they have been transferred from one class into another.

In the appended examples the abbreviations used for names of parts of speech are set in curves, and modern forms are set in Italic. Suf. = suffix.

E.I.	Meanings.	M.E.
bôt (n.)	profit	'to *boot*' (adv.)
ceáp (n.)	a bargain	*cheap* (adj.)
cwelle (v.)	kill	*quell* (v.)
cweðe (v.)	say	be-*queath* (v.)
dême (v.)	doom	*deem* (v.)
fange (v.)	seize	*fangs* (n.)
leáf (n.)	permission	' as *lieve*' (adv.)
magen (n.)	might	*main*-mast (adj.)
plihte (v.)	pledge	'in sad *plight*' (n.)
wîse (n.)	manner	like-*wise* (suf.)

Of all the changes made in the meanings and uses of old words one of the most prevalent is a gradual diminution. The first meanings of their oldest forms are not expressed now by the nouns 'churl' and 'qualm.' The verbs 'fare,' 'fear,' 'harrow,' and 'starve' have not the meanings of their oldest forms. On the contrary, some words extend and refine their uses, as may be seen in the example 'win.'

Various alterations of meanings are shown in the following examples:—

E.I.	M.E.
ceorl, a peasant	*churl*, a niggard
cwealm, death	*qualm*, nausea
fare (v.), go	*fare* (with extended uses)

E.I.	M.E.
fære (v.), frighten	*fear* (v., intrans.)
hergian (v.), lay waste	*harrow* (v.), distress
steorfe (v.), die	*starve* (v.), die of hunger
winne (v.), fight	*win* (v.), gain
witan (v.), know	'*to wit*' (adv.)

E.II., in the course of the time thirteenth century—fourteenth century, cast off more and more of such inflexions as belonged to the tongue written, in the tenth century, by ÆLFRIC. He (it can hardly be doubted) wrote, like other churchmen who in his time studied Latin, so as to make the utmost possible use of First English inflexions. To some extent a similar result of reading Latin is evident in the constructions employed in some parts of WYCLIFFE'S Bible. On the other hand, popular English, in the time of ÆLFRIC, might, in all probability, include many words not employed by that writer, and might have some free constructions in which the inflexions seen in his writings were more or less neglected. After the Conquest the same process of casting off inflexions would naturally go on more and more rapidly, when English was left to the care of the people, though it does not follow that this movement would make progress alike in all places. The general result, however, was this: that **E.II.** was made to differ widely from **E.I.** It has therefore seemed expedient to give to the tongue written by ÆLFRIC a distinct name. Accordingly, 'Anglo-Saxon,' as a term synonymous with First or Oldest English, is now a name established by the authority of learned writers, including a majority of those whose names are here appended.

English Writers on the History of **E.I.**: BARNES, LATHAM, MARSH, MORLEY, SKEAT ('Anglo-Saxon Gospels'). *German Writers*: GRIMM, KOCH. *English Writer* of **E.I.** Lexicon: BOSWORTH. *German Writers*: ETTMÜLLER, GREIN. *English Writers* on **E.I.** Grammar: LATHAM, SWEET, THORPE. *German Writers*: KOCH, MÄTZNER.

The two cotemporaneous processes by which **E.II.**, of the time twelfth century—fourteenth century, was made to differ more and more from **E.I.** were these:—a gradual disuse of inflexions and an increasing use of words borrowed from Old French, otherwise called Norman-French, a tongue consisting mostly of common or popular Latin, mixed with many Teutonic and a few Keltic words. Students who would learn more respecting the sources of that language will find aids in the works to which references will be appended. In England, during the twelfth century, Old French was the language of

poetical literature, though one English romance—LAYAMON'S story called 'Brut'—may belong to that time. Latin was the written language of studious churchmen and schoolmen. Meanwhile **E.II.**, spoken (and to some extent written) with increasing neglect of inflexions, was the language of the people.

The course of transition from **E.I.** to **E.II.** forms is made apparent by comparing with older versions two versions of Gospels known by the names 'Royal' and 'Hatton'—both made in the twelfth century, and lately edited by SKEAT. To the same time belong two series of homilies—the 'Lambeth' and the 'Trinity College Homilies'—both edited by MORRIS.

OLD FRENCH WORDS.

LATIN is a name employed with a twofold meaning—first, to denote the highly-cultivated language written by CICERO and by VIRGIL; secondly, to denote the earlier and later rude or popular tongue, sometimes more distinctly called 'rustic Latin.' The former—closely limited with respect to both time and space—was soon debased, and afterwards was more or less imperfectly represented by mediæval Latin writers. Some altered, expanded, and refined meanings of Latin words may be ascribed to several mediæval writers on ecclesiastical questions. Old French has its two chief sources in common or 'rustic' Latin and in Old German. In the course of the Middle Ages, the popular Latin that for a long time had been prevalent in Gaul, mixed its own forms with stems borrowed from Teutonic tongues spoken by hordes of barbarians— Goths, Longobards, and Franks. Of this mixture examples are still seen in words classed as belonging to Low or Mediæval Latin. Such words are found in the languages called French, Italian, and Spanish—all three alike in one respect: their predominant constituents are Latin. The Roman tongue thus represented, during the Middle Ages, such power as had formerly belonged to the Roman empire itself. As Old French was a mixture of some Teutonic with numerous Latin stems, the Normans brought over with them many words of Roman origin and others having Teutonic stems, which already existed in First English. For example, the Norman—putting an initial **gu** instead of an English **w**—said 'guile' where the Englishman said 'wile,' just as we may now say 'guard' instead of 'ward.'

Among English words of Roman origin the more altered forms have come for the most part through a French medium,

and the forms less altered have been directly borrowed from Latin. Thus we have from the Latin '*domitare*' the Old French·verb '*danter*,' and from this comes the verb '*daunt*;' but from the Latin '*factio*' our word '*faction*' is directly borrowed. From the same Latin word '*factio*' we have the Old French word '*fachon*,' and from this comes our word '*fashion*.' Of some words borrowed from French the sources are found in no classical Latin dictionary. Thus from the Low Latin noun '*regalimen*' (a kingdom) we have the Old French word '*realme*,' and from this come the Old English word '*reame*' and the modern form '*realm*.' Various other alterations of form are seen in the appended list of nouns, adjectives, and verbs borrowed from Old French.

Latin words are set within curves. The abbreviation L.L. serves to point out a word found in Low or Mediæval Latin.

anguisse (angustia), *anguish*
anoier (nocere), *annoy*
apert (apertus), *pert*
avaler (ad vallem), *vail*
avantage (ab + ante), *advantage*
cabus (caput), *cabbage*
cas (casus), *case*
casse (capsa), *cash*
caitif (captivus), *caitiff*
chalenger (calumniare), *challenge*
chatel (capitale), *chattels*
chef (caput), *chief*
coi (quietus), *coy*
cumpanie (L.L. companium), *company*
danter (domitare), *daunt*
defier (fides), *defy*
empeirer (pejor), *impair*
eschele (scala), *scale*
escluse (L.L. exclusa), *sluice*
escuier (scutarius), *esquire*
estable (stabilis), *stable*
estorer (instaurare), *store*
fait (factum), *feat*

falte (fallere), *fault*
faye (fata), '*faerie*'
gaiole (L.L. gabiola), *gaol* (*jail*)
gaufre (L.L. gaufrum), *wafer*
glorios (gloriosus), *glorious*
jogler (joculari), *juggle*
jornee (diurnus), *journey*
langue (lingua), *language*
maule (malleus), *maul*
morine (mori), *murrain*
paier (pacare), *pay*
pais (pax), *peace*
paroisse (L.L. parochia), *parish*
plaissier (plexus), *plash*
pousser (pulsare), *push*
pris (pretium), *price*
quiter (quies), *quit*
rais (radius), *ray*
scandele (scandalum), *scandal*
seure (sequi), *sue*
temptier (tentare), *tempt*
vocher (vocare), *vouch*
void (viduus), *void*

Among our earlier words of French and Latin origin many, belonging to English of the thirteenth century, are found in writings treating of religion and of ecclesiastical affairs. The advantages afforded by these words may be estimated by comparing with older homilies a long and methodical sermon called 'The Persones Tale,' which, on the authority of certain manuscripts, has been ascribed to CHAUCER.

Old English Words borrowed from Old French.

absoluciun	confessour	freres	nonnes	preisunge	salme
advent	covenant	glorious	obedience	prelat	seint
bischop	crede	grace	oile	preyeres	sepulchre
canoun	croys	homage	ordre	professiun	sermun
canticle	crucifix	lescuns	oreisun	ransun	servise
chapele	debonere	letanie	passiun	reclus	tempel
chapitre	devocyon	majeste	paynym	religiun	tentaciun
cherite	devot	matines	penaunce	relike	testament
clergie	disciple	merci	perfectiun	remissiun	trinyte
clerk	disciplines	minstre	persones	repentant	vanite
collecte	dignite	miracle	pilgrimage	reverence	ymages
commande-	eremite	misericorde	poverte	sacrement	
ment	ewangeliste	nativite	prechures	sacrifyse	

The two lists appended may show the variety gained by the introduction of numerous words borrowed from Old French.

Old English Words borrowed from Old French.

abandun	chaumbre	ensample	labour	nortoure	sentence
acount	circum-	fairye	langage	odour	sire
adaunt	stances	fame	largenesse	parlement	squiers
adversite	companie	favour	lettres	pasture	traitours
affectiun	corageus	firmament	madame	power	tresun
angoise	cumfort	franchise	maistrie	price	tryacle
apert (*open*)	custome	gentil-men	manteine	prisun	usage
assise	daunte	governor	marchaunt	profound	valleye
autorite	defaute	grandame	meister	prosperite	venture
aventure	defence	honeste	melodie	prowesse	venysoun
beef	delit	honour	messager	purchas	vertu
blame	distresse	ignorance	mutton	quarellis	warant
cause	douloure	justis	noble	renoun	
championn	doute	keverchief	nombre	scolers	

Modern Forms of Words borrowed from Old French.

achiéve	coúlter	enhánce	lóyal	prayer	renówn
acquaínt	coúrage	enjóy	maintaín	prison	réscue
affaír	court	explaín	márquess	prune	sírloin
allów	cúlprit	expoúnd	mátter	púrchase	sóvereign
arráy	cúshion	feúdal	ménial	purloín	súdden
assízes	daunt	frail	mérchant	púrpose	súmmons
assuáge	decáy	gárment	méssenger	pursúe	squire
avénge	defaúlt	gárrison	míschief	quárrel	trówell
báchelor	delíght	guárdian	núrture	quárry	úmbrage
beguíle	despíse	guérdon	párliament	rálly	úmpire
boúnty	despoíl	guile	párty	realm	vánquish
charge	destróy	impaír	peásant	refraín	vírtue
chiéftain	disguíse	jeópardy	perfórm	remárk	wáger
cloíster	displáy	kérchief	pérson	redoúnd	
convéy	embroíl	lívery	praise	rénder	

English writings of the thirteenth and fourteenth centuries show that, during that time, the two languages, English and Old French, became more and more closely united, or grew together, so as to make out of two languages one tongue, a language still commonly and correctly called ' English ' for two reasons : the best or most useful words had mostly their sources in First English, and the grammar of the composite tongue still remained thoroughly English. The word ' composite '—often employed in speaking of our modern tongue— is hardly adequate to denote the intimate blending of Teutonic with Roman elements that took place in the course of the thirteenth and fourteenth centuries. The result was a union of strength and harmony ; a union of many short, clear, and strong words, with numerous and melodious variations of expression for all such changes as may be required in the tone or meaning of a speaker. Such a union of Teutonic and Roman elements exists in no other language.

For English readers aids for the ʈ ɟudy of Old French are not numerous. The following references will be useful :—HEARNE's edition of ' Robert of Gloucester ; ' MORRIS ('Historical Outlines of English Accidence,' Appendix III.) ; MORRIS and SKEAT (' Glossarial Index to Specimens of Early English '). Readers of German will find aids in the writings of DIEZ (on the ' Romance Dialects ') and MÄTZNER (' Französische Grammatik ' and ' Alt-Französische Lieder ').

OLD NORTHERN WORDS.

A course of varied readings in Old English literature— including, of course, specimens of the Northern English writings called ' Scottish '—will show that the sources of words belonging to Old English are not all found in First English and Old French. Of the Teutonic words not found in the literature of First English some are with good reason ascribed to the Old Northern or Scandinavian tongue, spoken by the rude invaders called ' Northmen,' or ' Danes.' Theirs was a Teutonic tongue which, while it was closely related to the Oldest English, had peculiar forms, such as are still preserved in the oldest literature of Iceland.

Some doubts must attend researches in this part of etymology. First English literature—consisting partly of sacred poetry and of other writings devoted mostly to the service of religion—could not represent the whole living vocabulary of the people. The fact remains, however, that in English, and especially in ' Scottish,' writings of the olden time, some words, of which sources are found neither in First English nor in Old French, have forms closely resembling some still preserved in the tongue called Icelandic or Old Northern. The words themselves belong mostly to the vocabulary

of rude physical life, and to its attendant warfare. Several local names remaining in districts where the words called 'Old Northern' have been mostly preserved; the whole history of the cruel aggressions called 'Danish;' traditions of which vestiges, formerly associated with terror, are still remaining in northern and in midland districts—these are parts of the evidence adduced to show that some of our words belong to a tongue spoken by the rudest of all the Teutonic tribes who invaded the island now called Great Britain. Their incursions and devastations, continued during the ninth and tenth centuries, spread terror all along the east coast of England, as among the Gaelic people of Scotland, from whose language the Old Northern seems to have borrowed several words; for example, the word 'gjalti' (= a coward). The following examples have been classed with words borrowed from the Old Northern tongue. Words here set with quotation points are found in extant dialects, or in Old English. To the latter the number 2. is a reference. Words followed by the letter N. belong to the N. of England, or to Scotland. The following are all found in 'Scottish' literature :—'boun,' 'busk,' 'canty,' 'fey,' 'gain' (= near, etc.), 'gar,' 'raik,' 'slee,' 'sturt,' 'tint' (= lost), and 'toomit' (= emptied).

Old Northern and English Words.

and-riki, *drake*

banga (strike), *bang*

bara (wave), '*bore*' of a tidal river

barkr (barge), *barque*

beita (set on dogs), *bait*

bikar (cup), *beaker*

bóndi (resident peasant), '*bondemen*,' 2.

boun (ready), p.p. of *búa*

briosk (gristle), *brisket*

búa (make ready), '*boun*,' p.p., N.

búask (get ready), '*busk*,' N.

bulki, *bulk*

bylgia, *billow*

daggardr, *dagger*

daska (strike), *dash*

deyja (perish), *die*

doggr, *dog*

dwelja (abide), *dwell*

fana ('play the fool'), '*fond*' (silly), N.

feigr (a., 'near death'), '*fey*,' N.

félagi (shareholder), *fellow*

fjall (mountain), '*fell*,' N.

flenja, *fling*

fleygja (put to flight), '*flay*,' or frighten, N.

ganta (play), '*canty*' (playful), N.

gata (way), '*gait*,' N.

gegna (meet), '*gain*' (near, etc.), N.

gil (ravine), '*ghyll*,' N.

giska, *guess*

glúpna (look downcast), '*glopnid*' (2., amazed), N.

gora (make), '*gar*,' N.

gromr, *groom*

gustr (storm), *gust*

hitta, *hit*

hnefi (fist), '*neif*,' '*nieve*,' N.

hrifa (snatch), *rive*

hrókr, *rogue*

kasta, *cast*

kinda ('bete a fire'), *kindle*

kroppa (cut short), *crop*

krû (a crowd), *crew*

kuta (pierce), *cut*

leggr, *leg*

lypta, *lift*

mâti (associate), *mate*

oddi (unequal), *odd*

ransaka (fight for plunder), *ransack*

reka (roam), '*raik*,' N.

seigr (sure), '*sicker*,' N.

skâlldr (poet), *scald*

skilja (understand, v.), *skill*, n.

skuffa (mock), *scoff*

sky (cloud), *sky*

slægr (sly), '*slee*,' N.

snâkr (boat), *smack*

sökum = 'for the *sake* of'

stedja (to fix), *bestead*

steggr (male animal), *stag*

styrdr (hard), *sturdy*

styrr (battle), '*stour*'

styrt (strife), '*sturt*,' 2. N.

þrifask (prosper), *thrive*

þrîsta, *thrust*

tjörn (lake), '*tarn*,' N.

tom (emptiness), '*toomit*' (emptied), N.

túlka (interpret), *talk*

týna (lose), '*tint*' (lost), N.

windauga, *window*

wiskr (cunning), *wizard*

For further information on words ascribed to the Old Northern tongue students may refer to lexicons and glossaries compiled by the writers whose names are here given :—CLEASBY (Icelandic); IHRE (Old Swedish); MURRAY (Scottish).

CYMRAEG WORDS.

The student who to some knowledge of the Teutonic languages, First English and Old Northern, adds a considerable acquaintance with Old French, will be able to trace back to their sources a large number of the words seen in Old English ; but he will still find here and there forms of which he cannot guess the sources. Of these words several may, with great probability, be ascribed to the Cymraeg or 'Welsh' tongue. But much caution is required in this part of etymology, for in many instances false conclusions may follow hasty observations of likenesses, when these are not well tested by references to history.

The Cymraeg word 'pert' is, in form and meaning, like 'pert' in Modern English. But it is clear that, in Old English, the words 'aperte,' 'perte,' 'pertiliche,' and others belonging to the same stem, were borrowed from the Old French '*apert*,' of which the source is seen in the Latin '*a-pert-us*' (open, or made manifest). The quotations appended show the first meaning of the word, and it will be noticed that the secondary meaning ('rather bold') naturally follows the first—'open,' in speech, or in manner.

'. . . to serue treuþe euere.
Þat is þe perte profession·   Þat a-pendeþ to knihtes.'—LANGLAND.

Translation:—'To serve truth ever—that is the manifest profession [or duty] that belongs to knights.'

> 'Lok, who that is most vertuous alwáy,
> Privé and pert, and most entendith ay
> To do the gentil dedës that he can—
> Tak' [thou] 'him for the grettest gentil man.'—CHAUCER.

'. . . Appear, and pertly!'—*The Tempest*, Act iv. Sc. i.—SHAKESPEARE.

Here 'pertly' seems to mean 'clearly' (not 'briskly'); for it is not likely that the poet would address to 'Ceres' and 'Juno' a command equivalent to that implied in the old interjection 'yare!'

'In a body, when the blood is fresh, the spirits pure and vigorous—not only to vital but to rational faculties, and those in the acutest and the pert-est operations of wit and subtlety—it argues in what good plight and constitution the body is,' *etc.*—MILTON.

The examples given suffice to show that in etymology references to history are the means of finding safe guidance.

Words given in pairs, in the list appended, serve here merely as examples of likeness. It is not asserted either that the word set as the *second* comes from the *first*, or that the *first* comes from the *second*. Words made prominent are called 'Cymraeg,' because that is their true name.

The name 'Welsh,' in its first meaning, was not intended to serve as a mark of respect. In pronunciation, **c** = **k**; **dd** = **th** in the pronoun 'thine;' **th** = **th** in the adjective 'thin;' **w** short = **o** in 'who;' **w** long = **o** in 'move;' **f** = **v**, but **ff** = the English **f**; the sound of the aspirated **ll** cannot be defined by writing.

In the abbreviations here used, the figures 1. *and* 2. *respectively follow words found in* **E.I.** *or in* **E.II.***; the letter* N. *follows words belonging mostly to North Britain, and a few words heard in dialects are set with quotation points. Where some distinction of meaning is noticed, it is shown by words set within curves.*

Cymraeg and English Words.

Afon (a river), *Avon*
basged, *basket*
bel (war), *bealu*, 1., *bale*, 2.
bicra (to fight), *bicker*
bost, n., *to boast*, n.
botas, a *boot*
botwm, a *button*
bragal (to vociferate), *to brag*
brat (clout), ' *brat* ' (apron)
bre (hill), ' *brae*,' N.
bryn (hill), ' *brent*,' 2. (steep)
bwth (hut), *booth*
caban (booth), *cabin*
cam (crooked), *gambrel*
carn (a heap) = *cairn*, N.
chwidog (a sorcerer), *cwidol-wîf*, 1. (a sorceress)
chwiff, *whiff*
chwip, *quip*
chwired, *quirk*
chwyrn (a whirl), *cwyrn*, 1. ' *quern* '
cleca (to gossip), *to clack*
clepio (to prate), *clepe*, 2. (call)
clog (large stone), *clog*
clwt (a patch), *clout*
cnap, *knob*

coblin, *goblin*
cogl, *cudgel*
cop (top), *copp*, 1., *cop-ing*
costio (coster, O.F.), *to cost*
craig (stone), *crag*
crimpio (to shape in ridges), *to crimp*
crochan (pot), *croc*, 1.
crwg, *crook*
cwrian, *to cower*
cwysed, a *gusset*
cylyn, a *kiln*
cynell, a *kennel*
darn, a *darn*
dinas (a city), *denizen*
dirgel (secret), *digol*, 1.
dryg-edd (malice), *dry*, 1. (sorcery)
dwn (dusky), *dun*
ffel (sly), *fell* (cruel)
ffladru (to fondle), *to flatter*
fflaim (lancet), *fleam*
ffordd (a way), *forp*, 2.
ffridd (a forest), '*frith*,' 2.
ffynel (air-hole), *funnel*
ffysgio (to drive off), *fysan*, 1.
gefyn (a fetter), *gyves*
glyn (deep dale), *glen*, N.
grual, *gruel*

grugiar, *grouse*
gwald, *welt*
gwn, *gown*
hap (luck), *hap*
hofio, *to hover*
hyrddu (to push), *to hurt*
llais (a sound), *lay*
llawnt (smooth hill), *lawn*
llercio, *to lurk*
llug (partly), *luke-warm*
masg (net-work), *mesh*
mocio, *to mock*
od (notable), *odd*
pawen, a *paw*
pranc, a *prank*
pwtio (to push), *to put*
rhasg (a slice), *rasher*
rhenc (a row), *rank*
sad (staid), *sad*, 2.
tabar, a *tabart*, 2.
tre (a town), Daven-*try*
truan (a., outcast), *truant*
twtiaw (to make neat), *tidy*, a.
wyneb (a face), *nebb*, 1.
wysg (a stream), the Wiske
ysnoden (a fillet), a ' *snood*,' N.

The connexion of Old English with the Cymraeg or Welsh tongue is the least explored part of English Etymology. The following references may be given:—DIEFFENBACH ('Celtica'); GARNETT ('Philological Essays'); SPURRELL ('Welsh-English Dictionary'); STEPHENS ('Literature

of the Kymry'); WILLIAMS ('Lexicon Cornu-Britannicum'); ZEUSS ('Grammatica Celtica').

OLD ENGLISH.

OLD ENGLISH contains, besides its store of First English words, others borrowed from the languages Old French, Old Northern, and Cymraeg. Variations gradually made in the forms and the meanings of words—especially in the fifteenth and sixteenth centuries, and partly during modern times—are too numerous to be classified in a handbook.

Of all the alterations referred to, one of the most frequent is a gradual diminution (and often degradation) made in the meanings of certain words —for example, in such words as 'angre,' 'schroude,' 'smacky,' and 'triacle.' The last (made by contracting a Greek word and adding a suffix) was once the name of a sovereign antidote against poison, and, without any loss of dignity, the word 'triacle' might serve then to make clear some point in a moral or a religious discourse. On the contrary, of some words the first meanings were extended, and in some instances were refined, as may be noticed in the adjective 'hende' (courteous), of which the first meaning was that belonging to the modern form 'handy.' A very significant series of alterations belongs to the word of which one old form is 'sely.' In High German the first meaning of the corresponding word has been extended and refined. The adjective *selig* may be applied to one who is happy in his departure from this life. But in English the word has passed through these changes of meaning:—1st. lucky; 2nd, innocent, or good; 3rd, 'silly,' and consequently 'miserable.' In some instances words have been, for a long time, overlooked in literature—the verb 'slink,' for example. It is hard to draw the line between the living vocabulary and words that may be fairly called obsolete. Some considerable knowledge of dialects is assumed when it is said that certain words are altogether obsolete. Several of those words otherwise forgotten (like 'dight' = arrayed) have found places of refuge in poetry. Others may without regret be left to die; for the loss of such polemic words as 'þrepe' (scold) and 'sace' (fight) leaves no want of ample variety in modern synonyms. But for such forgotten words as 'anént' (respecting) and 'fremme' (to act well for a given end) our modern tongue has no good and ready substitutes. In meaning, the last-named word is well represented by the verb 'frame,' often used in the dialect of the West Riding. A few examples of Old English words, now altered in meaning, or called 'obsolete,' or living only in dialects, are given in the list appended.

M. *indicates a Midland dialect. The letter* N. *follows words still extant in Northern dialects. The older meanings are set within curves.*

angre (any vexation); *ange,* 1.
joist (to supply harbourage, *etc.,* for cattle); O.F. *gister,* M.
layke (play); *lâc,* 1. (a game), N.
roune (to speak secretly); *rûn,* 1. (a mystery)
sacc-les (inoffensive); *sacan,* 1. (to fight), N.

schroude (any garment); *scrûd,* 1.
smacky (to taste, or perceive); *smæccan,* 1.
thewes (virtues); *theáwas,* pl., 1.
thole (endure); *þólian,* 1., N.
wither-win (adversary); *wiðer* (against); *winnan* (fight), 1.

LOCAL NAMES.

Britain, partly or mostly inhabited by the Cymraeg people, while it was governed by a Roman army, was afterwards invaded by the English and their neighbours, and in later days was here and there 'ransacked' by northern hordes, who from time to time during the ninth and tenth centuries spread devastation in several parts of the island. In the eleventh century they were victorious, and their invasions, which partly left their impress in names of places, came to an end after the Norman Conquest. The sources of Old English are to some extent indicated in the names of places, and among local names in England the words most numerous have their sources in First English.

Of the abbreviations here used, N. *follows names of places in the North, and* E. *names of places in the Eastern Counties, etc.* C. = *Cymraeg ;* G. = *Gaelic ; and* R. = *Roman.*

Old Words in Local Names.

beck (a stream), Troutbeck, N.

bourne (a stream), Ashbourne

brig (a bridge), Brigstock

burgh (a town), Edinburgh

by (a town), Whitby, N. and E.

caster (a camp), Lancaster, R.

cheap (*ceáp*, a market), Cheapside

chester (a camp), Colchester, R.

coln (a colony), Lincoln, R.

combe (a hollow), Ilfracombe, C.

cotes (huts), Fencotes

cove (a hollow), Malham Cove

craig (a rock), Craven

croft (an inclosure), Seacroft, N.

dal (a dale), Kendal, N.

den (a hollow), Hawthornden

down (a hill), Lansdowne

ea (water), Winchelsea

fell (a hill), Cam Fell, N.

fold (an inclosure), Stod Fold, N.

folk (people), Norfolk

force (a waterfall), Airey Force, N.

ford (a passage), Oxford

forth (a way), Garforth, N.

garth (an inclosure), N. and W.

gate (a way), Sandgate

ghyll (a ravine), N.

glen (a deep dale), Glen Almain, G.

grave (?), Gargrave

ham (home), Chatham

hoe (a hill), Ivinghoe

holm (an islet), Rampsholme

holt (a wood), Knockholt

how, *etc.* (a hill), Greenhow, N.

hurst (a wood), Chiselhurst

hythe (a port), Greenhithe

ing (a meadow), Rising

ing (patronymic ?), Billingham

law (a hill), Wardenlaw, N.

lea, *etc.* (a pasture, a shelter)

lieu (Fr. a place), Beaulieu Road

mere (a lake), Grasmere

minster (a convent), Leominster, R.

mouth (of a river), Exmouth

ness (a promontory), Dungeness

nor (north), Norfolk

pen (a summit), Penygant, C.

port (a harbour), Newport, R.

raise (a height), Dunmail Raise, N.

rigg (a ridge), Lough-rigg, N.

scar (a cliff), Gordale Scar, N.

sex (Saxon), Essex, E. and W.

shaw (a wood), Oaken-shaw

shire (a division), Berk-shire

suf (south), Suffolk

stead (a place), Hamp-stead

stoke, *etc.* (a place), Brigstock

stone (*stân,* 1.), Stain-cliffe

stow (a place), Godstow

strath (a dale), Lang-strothdale

street (Lat. *strata via*), Stratford, R.

tarn (a lake), Malham Tarn, N.

thorp (a village), Low-thorp

thwaite (a field), Sea-thwaite, N.

toft (an eminence), Langtoft, N.

ton (a town), Taunton

torr (a hill), Bell Torr

try (C., a town), Daven-try

vaulx (valley), Rievaulx Abbey

weald (forest or waste land), the Weald of Kent

well (a spring), Brace-well

wick (a recess, a place), Alnwick

wiske (C. *wysg,* a stream), N.

with (by, near), Beck with, N.

wold (*weald*), the Wolds

worth (?) Boulsworth (a high moor), Kenil-worth (an estate)

WORDS SELECTED FROM OLD GLOSSARIES.

For certain uses it is convenient to speak of Old English and of Modern English as of two distinct subjects ; but these two names denote two developments of one language, and in writing of Grammar it is neither possible nor desirable to treat separately of the two subjects naturally united.   No hard and precise line can be correctly drawn, so as to separate forms often called ' obsolete ' from others that, although rarely seen or heard, are found here and there in Modern English litera-ture.   Words belonging respectively to these two classes are given in the appended selections from Old Glossaries.

In the abbreviations the figures 1. *and* 2. *severally follow words found in* E.I. *or in* E.II. ; *pr. = Present, p. = Past, and p.p. = Perfect Participle.*

Old English Words.

a, the contracted form of *have*

abidden, endured ; p.p. of *abide*

aboht, redeemed ; p.p. of *abye*

alderliefest, dearest of all

allow, approve ; 1st meaning

axe, ask ; *acsian,* 1.

bad, bade ; p. of *bid*

behight, promised ; comp. p.p. of *hâtan,* 1.

beholden, bound ; *holde,* 2.

belike, to favour, to approve

bestead, make staid, or ' bring about '

beth, (we, ye, they) are, be ye ; *beon,* 2.

betide, to happen ; *tîdian,* 1.

bide, endure, wait for ; *bîdan,* 1.

bilef, remained ; p. of *belîfan,* 1.

bin, are, is ; pr. of *beon,* 2.

bistad (in some places) ' *beset* '

boden, invited ; p.p. of *beoden,* 2.

boun, ready ; p.p. of *búa*

bound, ready = *boun* ; from *búa* (to make ready), N.

bounden, bound ; p.p. of *bind*

brook, endure ; *brúcan,* 1. (use)

byschyne, shone upon ; p.p.comp.of *schinen*, 2.

can, canst. (So 'shall,' 'will,' 'may,' and 'dare' are used.)

chid, chidden ; p.p. of *chiden*, 2.

clave, adhered ; p. of *cliven*, 2.

clept, called ; p.p. of *clepen*, 2.

cloven, cleft ; p.p. of *cleave*

con, to study ; *con*, 1.

couthe, knew [* 20]

dalve, digged ; p. of *delven*, 2.

deem, think ; *déman*, 1. (= pronounce doom)

dight, arrayed ; p.p. of *dihtan*, 1.

don, put on = '*do on*'

dout, put out = '*do out*'

drave, drove ; p.s. of *driven*, 2.

draw'd = drew or drawn

egg, incite ; *eggian*, 1.

fadge, suit ; *ge-fégan*, 1.

fear, to frighten ; *féran*, 1.

fet, fetched ; p.p. of *fetten*, 2.

flang, flung ; p. of *flingen*, 2.

forewite, foreknow ; *witen* [§ 37]

forlorn, lost ; p.p. of *forleósan*, 1. [§ 37]

freighted, fraught ; p.p. of *freight*, '*fraucht*'

fret, eaten away ; p.p. of *freten*, 2.

freyne, ask ; *fregnan*, 1.

gain-giving, misgiving [§ 37]

gainsay, contradict [§ 37]

gan, began [§ 21]

gear (ready means), *gere*, 2 ; *gearo* (ready), 1.

gird, smite ; *gyrdan*, 1.

gives, give ; N. plural

gramercy (many thanks), *grand' merci*, Fr.

halidom, relics ; 'by my halidom' = an oath

harry, distress ; *her-gian*, 1.

hight, named ; *hâtan*, 1.

holden, held ; p.p. of *healden*, 2.

holpen, helped ; p.p. of *helpen*, 2.

hove, distended ; p.p. of *heave*

ihote (= hight), named

iwis, certainly (adverb)

lahte, latched ; p. of *lacchen*, 2.

lemman (friend), *leman*

let, hinder ; *letten*, 2.

leuch, laughed ; p. of *laughen*, 2.

liste, it pleased ; *lystan*, 1.

lit, come by chance ; p.p. of *lighten*, 2.

loken, locked ; p.p. of *luken*, 2.

longe, on account of ; *gelang*, 1.

lough, laughed ; p. of *laughen*, 2.

makar, maker = a poet

methinks, to me it seems

mistook, mistaken ; p.p.

mun, must ; N.

nabbe, have not = *ne* + *habbe*

ought, owe ; *owen*, 2.

pert, manifest ; *apert*, O.F.

pheeze, scare, drive ; *fýsan*, 1.

pight, fixed ; p.p. of *pichen*, 2.

planched, planked ; Fr. *planchéier*

plight, pledged ; p.p. of *plighten*, 2.

quit, made void ; p.p. of *quiten*, 2.

quoth, said ; p. of *quethen*, 2.

raught, reached ; p. and p.p. of *rechen*, 2.

reck, to care for ; *récan*,1.

red, rid ; *redden*, 2.

redde, advised ; p. of *reden*, 2.

rede, advice ; *reden*, 2.

reeve, a steward ; *ge-réfa*, 1.

reft, bereft ; p.p. of *reave*

rennede, ran [* 20]

riven, torn ; p.p.of *rive*

roode (the cross) ; *rôd*, 1.

rounded, insinuated ; *rûnian*, 2.

routhe (pity) ; *hreów*, 1.

schawes, groves ; N. *scua*, 1. (shade)

sched, divided ; p.p. of *scheden*, 2.

schent, ruined, disgraced ; p.p. of *schenden*, 2.

schope, made ; p. of *schapen*, 2.

schriven, confessed ; p.p. of *schriven*, 2.

sheene, shining ; *schinen*, 2.

shinde, shone ; p. of *shine*

shined, shone ; p.p. of *shine*

smit, smitten ; p.p. of *smite*

sperr, to shut up ; *sparran*, 1.

starven, starved ; p.p. of *sterven*, 2.

straught, distracted ; *strecchen*,2.(= stretch)

strave, strove ; p. of *strive*

strawed, strowed [§ 21]

stricken, advanced ; p.p. of *strike*

swink, to work; *swinken*, 2.

swonken, worked; p.p. of *swinken*, 2.

tarre, incite; *terian*, 1. (= vex)

teen, grief; *teóna*, 1. (harm)

tide, come to pass; *tidian*, 1.

to wit, namely; adv. from *witen*, 2.

uncouth, unknown; *uncoupe*, 2.

undern, 9 A.M.

understanden, p.p. = understood

uneath, hardly; *eaðð*, 1. (ease)

upholden, supported; p.p. of *uphold*

wanhope, despair; *wan*, 1. (prefix = wanting)

wantrust, distrust; *wan*, 1.

war (wary); *wǽr*, 1.

waxen, grow, grown; *weaxen*, 2.

ween, to imagine; *wenan*, 1.

wend, to turn; *wendan*, 1.

wight, any creature; *wiht*, 1.

will, wild; Scottish

winne, get; *winnan*, 1. (= fight)

wiste, knew; p. of *witen*, 2.

with, against; *wiðer*, 1.

witherwin, adversary; 2.

wont, accustomed; p.p. of *wunien*, 2. (to dwell)

wood, mad; *wôd*, 1.

worhte, worked; p. of *worchen*, 2.

worþe, to become; *weorðan*, 1.

wot, knows; pr. of *witen*, 2.

wrake, vengeance; *wræc*, 1.

wreathen, wreathed; p.p. of *wrethen*, 2.

writhen, wreathed; p.p. of *writhen*, 2.

yclept, p.p. = named

yode, went; *eode*, 1. (= went)

ywis, certainly; adv.

OLD DIALECTS.

It has been noticed that, in the English of the fourteenth century, there were three dialects; that in Scotland, during the time 1350–1550, transitions in forms of speech were made more slowly than in Midland districts of England, and that, in later days, the 'Scottish,' or most conservative form of the Northern Dialect, was erroneously described as 'a language' distinct from English. [*See * **20.**]

Some references to writings and selections representing the three dialects may be given here.

Example of the Southern Dialect: 'The Ayenbite of Inwyt' (pub. for E. E. Text Soc.)

Exs. of the Midland Dialect: 'William of Palerne' (E. E. Text Soc.); 'Piers the Plowman' (part of B. text, ed. by SKEAT); the Publications of the Chaucer Society.

Exs. of the Northern Dialect: 'The Bruce,' by BARBOUR (E. E. Text Soc.); 'Complaynt of Scotlande' (ed. by MURRAY, for E. E. Text Soc.); 'Cursor Mundi' (E. E. Text Soc.)

The more important variations of words in the extensive vocabulary of Old English are such as belong to dialects, or serve to define periods in the development of the language; but numerous other variations exist, which are nothing more than so many modes of spelling, chosen by writers who severally claimed, in this respect, unbounded freedom, and knew nothing of any rules belonging to orthography. Variations of this class make more copious than they would other-

wise appear the glossaries required by readers of Old English. Its wealth of words and its numerous variations of spelling may both be studied in the glossaries, *etc.*, to which references are here appended.

E.II. Glossaries, *etc.*: MORRIS (Gloss. to ' Cursor Mundi '); ELLIS (' On E. E. Pronunciation '); Glossarial Indexes to MORRIS and SKEAT'S ' Spec. of E. E. ;' Gloss. Index to SKEAT'S ' Spec. of Eng. Lit., 1394–1597 ;' HALLI-WELL (' Archaic Words,' *etc.*—more than 50,000); ' Promptorium Par-vulorum ' (Eng.-Lat. Gloss. of 15th c. ed. by WAY); STRATMANN (' Dict. of Old Eng.') **E.II.** Grammar: BERNARD (' William Langland '); KOCH ; LATHAM ; MÄTZNER ; MORRIS.

LATIN WORDS.

Many words that are constituent parts of Modern English may, with respect to their sources, be called Latin. Of these the oldest are some Roman names of places, such as Chester, Exeter, and Lancaster. Next come the ecclesiastical terms introduced in translations made by AUGUSTINE'S immediate followers, and in writings by other churchmen who, after the sixth century, used a considerable number of such words as are now represented by ' choir,' ' cloister,' ' creed,' ' monk,' and ' priest.' More numerous words of the same class were, in the course of the thirteenth and fourteenth centuries, made more or less current by writers of translations, and by preaching friars who, in their quotations of Latin, often re-peated and expounded their original Latin terms. In those times a teacher would hardly use such a word as *fortitude* without adding the interpretation ' that is, *strength.*' By these and similar means the people were often made to see the force and utility of general terms, and, while mainly holding fast their own language of common life, they soon learned to like their new Roman words ; many altered forms borrowed through the medium of Old French ; others, less numerous and less altered, such as ' firmament,' ' innocent,' ' medicine,' and ' penitence,' and several borrowed directly from Latin. To the latter class considerable additions were made in the second half of the fifteenth century, while in Scotland the poets of that time introduced too many Latin words, and so made their writings more and more unlike the rude language spoken by the people. In England, at the same time, and in the former half of the sixteenth century, the Midland Dialect, greatly enriched by appropriations of Latin, was gradually assuming the character and the position of Standard English. [*See* * **20.**]

In the latter half of the sixteenth century, or in the time when Elizabeth was reigning, the establishment of Modern English took place. This was the result of several powerful and concurrent causes—the general intellectual excitement spreading among educated men, the introduction of printing, and the revival of classical literature, which was soon followed by the publication of many translations from Latin, Italian, and French, and by large importations of Latin words.

Of the numerous Latin compounds introduced by writers of the seventeenth century many have failed to establish themselves as parts of the spoken tongue, though they still keep their places in dictionaries, compiled in the eighteenth century by scholars who knew more of Latin than of English. To make room for numerous long words (*e.g.* 'deosculate,' 'delacrymation,' and 'fuliginous') compilers cast away many English words of which they did not know the sources, and excluded from so-called 'English dictionaries' such quotations of proverbial and idiomatic phrases as would have shown the uses and meanings of old words too carelessly called 'obsolete.' By this process of casting away a great deal of Old English, a 'Latinized' style of diction was made predominant, and the effects of this innovation have not yet passed away. Too many writers use words of which they do not know the true meanings, and too many readers acquire a liking for 'vague, glossy, and unfeeling' forms of expression. Meanwhile, in some books, and in too many sermons addressed to the people, a language that may be called partly foreign, or half-Latin, is used as the means of teaching. It is, of course, understood that not a word of disrespect is here applied to Roman words employed with their true meanings and set in their right places.

The words chiefly wanted in Old English of the earlier time were terms denoting general ideas. The tongue had numerous adjectives, like 'empty,' 'fair,' 'kind,' 'ready,' and 'swift,' and besides these some nouns of general import, like 'hardihood,' 'knowledge,' 'neediness,' and 'readiness;' but there was in the latter class no great variety, and no remarkable extension was made in their meanings. Writers of the higher order, who could not well express their best thoughts by means of such words as 'boxumnes' (obedience), 'saccles' (innocent), and 'onesprute' (inspiration), were sometimes compelled to give to their own old words, and to their later words borrowed from French, meanings higher than at first belonged to them. Accordingly 'hende' (handy) was made to mean 'gracious,' and a noun derived from 'debonere' (= *de bon air*) was used as a word equivalent to 'grace' or to 'goodness' in the highest degree. The comprehensive and higher words then wanted were afterwards supplied by Latin, and at the same time means for the construction of scientific terms were afforded. The student whose

first work is observation of facts must have names to denote their differences and their likenesses; but throughout his whole process he keeps in view one main result, which is their true 'classification.' This one word 'classification' is a fair example of the comprehensive terms supplied by Latin compounds. The same tongue affords nouns synonymous with some Old English names, and other words having the meanings of verbs and nouns borrowed from French, as in the examples 'pérsecute' and 'pursúe,' 'redémption' and 'ránsom.' The inconvenience attending a common use of compounds of which the stems are not well understood has been noticed. The analysis of compounds of which the parts are Latin belongs to an important section of Etymology. [*See* § **40** and the second Vocabulary.]

Of the numerous words borrowed from Latin, those that are purely abstract or general remain so far permanent and unaltered, with respect to their meanings, that they may well represent the duration of Rome itself. Examples of these firm words are seen in 'affirmation,' 'transition,' and 'renovation.' But in other words meanings less abstract, or more nearly associated in any way with the passions of men, are of course variable, as may be noticed in such examples as 'animosity,' 'attorney,' 'censure,' 'insolent,' 'officious,' 'opinion,' and 'resentment.' Several Latin words have still, in the Bible of the seventeenth century, and in the Book of Common Prayer, meanings that are elsewhere obsolete—for example, 'allow,' 'comfort,' and 'prevent.' These words, in the places referred to, have kept original meanings that, in common talk, have been diminished and altered.

VARIOUS SOURCES OF WORDS.

When compared with numerous Roman words coming directly from Latin, or indirectly, through the medium of Old French, other contributions to the resources of the English Language may well seem unimportant. A few examples of naturalized words coming from various sources are here appended. Words belonging to Modern French or to Modern Italian are omitted.

American.—canóe, maize, potáto, tobácco, wigwam.
Arabic.—álchemy, álgebra, assássin, caraván, mosque, súltan, tálisman, vízier, zénith.
Chinese.—cáddy, mandarín, nankéen, tea.
Dutch.—schóoner, sloop, yacht.

Hebrew.—Amen, chérub (pl. chérubim), hallelújah, hosánna, júbilee, leviathan, sábbath, séraph (pl. séraphim), shíbboleth.

Hindu (etc.)—cálico, cúrry, júngle, púndit, rájah.

Persian.—ázure, bazáar, dérvish, émerald, lílac, shérbet, páradise.

Polynesian.—tabóo, tattóo.

Portuguese.—caste, paláver.

Spanish.—armáda, álligator, mosquíto.

Turkish.—diván, drágoman, jánissaries, scímitar.

The sources of English words are abundant, but in some instances the language is poor with respect to synonyms. As examples of words having few equivalents these may be noticed:—'characteristic,' 'use' (the noun), and the adjective 'curious,' employed with an objective meaning. There are not many words that, with respect to language, can well take the place of 'sources.' The Greek word 'étymon,' if accepted so that it might take s for the plural, would often serve as a convenient word. After all the care spent in research, there are words of which the history remains obscure— for example, the noun 'boy,' and the verbs 'carp,' 'hamper,' and 'haunt.'

The variety of the sources noticed is briefly shown in the following list. The languages to which the words severally belong are indicated by abbreviations. It will be noticed that the words borrowed from Latin belong severally to four periods.

Avon, Cym.	firmament, Lat.,3.	júbilee, Heb.	rájah, Hind.
boy (?)	gambóge, Malay	mandarín, Chin.	scimitar, Turk.
carp, v. (?)	guide, Old Fr.	mosque, Arab.	tattóo, Polyn.
Chéster, Lat., 1.	hámper, v. (?)	mosquíto, Span.	thermómeter, Gr
child, Eng.	haunt, v. (?)	paláver, Port.	virtuóso, Ital.
choir, Lat., 2.	hórticulture, Lat.	páradise, Pers.	wígwam, Amer.
fell, North.	4.	précis, Mod. Fr.	yacht, Dutch

WRITERS ON THE HISTORY, ETC., OF THE ENGLISH LANGUAGE.

In the appended list of references to books, only a few are named; but these are enough to lead to a knowledge of other useful works on the same extensive subject. The abbreviations 'Eng.' and 'Germ.' denote the two languages English and German; 'etym.' and 'pron.,' in references to dictionaries, are substitutes for the words 'etymological' and 'pronouncing.' In references to writers on English Grammar, the sign III. *indicates that the writer whose name immediately precedes treats of* M.E. *in its historical union with* E.I. *and* E.II.

Writers on the History of the English Language: LATHAM, MARSH, MORRIS, SKEAT, TRENCH. *Old Dictionaries, etc.*: 'Promptorium Parvulorum' (Eng.-Lat., 15th c.); PALSGRAVE (Fr.-Eng., 1530); 'Manipulus Vocabulorum' (Eng.-Lat., 1570); SKINNER (Eng.-Lat., 1671); PHILLIPS ('World of Words,' 1678; the same work ed. by KERSEY, 1706); BAILEY (1735); JOHNSON (1755). *New Dictionaries, etc.*: ABBOTT ('Concordance to Pope's Writings'); CRUDEN ('Concordance to the Bible'); MÜLLER (Eng.-Germ.); OGILVIE (etym. pron., ed. by CULL); ROGET ('Thesaurus'); SCHMIDT ('Shakespeare Lexicon'); TRENCH ('Select Glossary'); WEBSTER (etym. pron., ed. by MAHN); WEDGWOOD (etym.); SMITH ('Synonyms'); SOULE ('Synonyms').—*Writers on English Grammar*: ABBOTT ('Shakespearean Grammar'); HALDEMAN ('Affixes'); JONSON, BEN. (17th c.); KOCH (Germ., III.); LATHAM (III.); MASON; MÄTZNER (Germ. III.); MORRIS (III.)

40. LATIN COMPOUNDS.

Analyses of vocabularies employed by several good writers of English give the following results, of which the accuracy is, of course, approximate. In some considerable parts of our literature, the number of English words, compared with that of Latin and other borrowed words commonly used, has nearly the ratio of five to one. In a total of four hundred and eighty words, the places occupied by English words are nearly four hundred, and the places where Latin and other borrowed words occur are about eighty. But the latter number is greatly increased when writings on politics, jurisprudence, philology, theology, and philosophy are examined; and, again, the number of borrowed words is increased when treatises on the arts and sciences are made subjects of analysis. In these the number of the Greek compounds is considerable. In general literature, Latin compounds, compared with those made of Greek words, are proportionately numerous. The latter belong especially to writings on the sciences. [*See* the Vocabularies II. and III.]

Greek compounds are extensively employed in treatises on astronomy, botany, chemistry, geography, geology, mathematics, mechanics, mineralogy, optics, and zoology. [*See* Vocabulary III.]

Latin compounds are largely employed by writers on education, ethics, history, jurisprudence, national economy, and politics. [*See* Vocabulary II.]

Numerous compounds borrowed from Latin and Greek are employed by critics and other writers on the fine arts :—architecture, sculpture, painting, music, and poetry. [*See* the Vocabularies II. and III.]

In *verse* the number of Latin words is, in proportion, much smaller than their number in *prose*. With respect to the use of words having their sources in First English, the general tendency of poetry is conservative.

Our extensive modern uses of Latin compounds are closely connected with the history of culture. Of several compounds the stems are words that once had crude meanings, such as are still connected with many Old English words—expressions naturally belonging to times when rapacity wore no disguise, and when acts of violence were the means of conquest on one side and of defence on the other. The first meanings of certain stems are now forgotten. Thus the force of *sacan* (to fight) does not belong to the verb 'for-sáke,' which serves as an instance of diminution or loss of force. In some Latin compounds transitions of the same kind have taken place. Stems have lost so far their primitive meanings that words

originally relating to the camp and the forum serve now to express ideas belonging to the literature of culture.

The difference of primary and secondary meanings is shown by the words 'greed,' '*stour*,' 'fight,' 'ransack,' and 'war,' set in contrast with the words 'rapacity,' 'acts of violence,' 'conquest,' 'spoliation,' and 'defence.' The crude meanings of the first series have hardly lost their force, while our modern uses of the Latin words show a diminution of meaning. The noun 'rapacity' hardly retains all the rude force of 'greed,' though the verb *răpĭo = reáfian* (to rob). In early Greek and in Latin the root of *ăgo* belonged to words used in warfare, of which no thought is implied in the derivative 'ag-ent' and the compound 'trans-act-ion.' The chief cause of such diminutions and of other changes of meaning is clear. Where stems do not belong to our popular tongue, the force of compounds is vaguely understood. Hence Latin words, in poetry, cannot have the force of such pure English as was often written by WORDSWORTH. Wherever the design is to denote forcibly our immediate impressions, or to excite feelings closely associated with well-known words, pure English is the language to be chosen. But it cannot supply all the words for writing on government and education, or vocabularies appropriate to treatises on the arts and sciences. In these, as in other departments, such aids as are supplied by Latin and Greek are most valuable.

The history of our composite language, when extensively studied, serves as a history of transitions in culture. Alterations of language have followed changes of institutions—especially those of the seventh, thirteenth, and sixteenth centuries—and thoughts more comprehensive than those expressed by earlier forms have been developed by means of Latin compounds. To these words new meanings have been given by alterations of opinion and belief; hence there arise, in close association with studies of words, questions too important to be treated here, though they may be suggested. Should the higher meanings given to certain words be viewed as results of 'evolution,' as effects of a law immanent in society? or must they be ascribed to historical events and to institutions founded on authority? These are examples of questions connected with the study of language. In relation to inquiries here suggested, the historical study of English has great importance.

Latin compounds are so extensively employed, that ignorance of their structure leads to wrong uses of words forming a large proportionate part of our language. The meanings of Latin stems, in all derivatives and compounds generally used, should be taught as carefully as we teach spelling.

Latin and Greek vocabularies are appended to this Grammar. They contain stems to which belong some thousands of words. More than a thousand belong to the seven verbs *căpĭo, fĕro, mĭtto, plĭco, pōno, tēndo,* and *tĕnĕo.*

THE ACCENTUATION OF LATIN COMPOUNDS.

1. Words ending in **ian, ion, ior, ious, eous,** or **uous** have the accent on the antepenultimate. [*See* § **42.**]

2. In compounds of the first order the English tendency is to place the accent on the definitive word; but in some polysyllables the Latin rule so far prevails that the accent falls on the antepenultimate. [*See* §§ **5** and **38**.]

Ex.: 'áqueduct,' 'ármistice,' 'ártifice,' 'magnánimous,' 'mánuscript,' 'monópoly,' 'múltiform,' 'omnípotence.' [*See* § **5**.]

3. Where the English tendency and the Latin rule contradict each other, the former sometimes prevails, as in the words 'ágriculture,' 'mélancholy,' and 'órthoepy.' [*See* § **38**.]

4. In compounds of the second order the English tendency is to place accents of nouns on separable prefixes. This tendency prevails also in Latin nouns, where the chief parts are monosyllabic. [*See* §§ **37** and **38**.]

Ex.: 'ábstract,' 'ádvent,' 'cóllege,' 'cómfort,' 'índex,' 'préface,' 'próverb.'

5. In many compounds of two syllables the accent is removed from the first to the second syllable, in order to make verbs distinct from nouns.

Ex.: 'abstráct,' 'expórt,' 'extráct,' 'impórt,' 'objéct,' 'presént,' 'protést,' 'recórd,' 'rebél,' 'refúse.'

THE STRUCTURE OF LATIN COMPOUNDS.

Two stems—one called the verb-stem, the other the supine-stem—are used in the structure of Latin compounds. The latter stem is usually formed by adding **tu** or **su** to the root, or to the verb-stem, and this addition often requires a change in a preceding consonant. In **ăgo** the root (which in this instance = the verb-stem) is **ag**, and if to this stem **tu** is added, a sharp follows a flat consonant; in other words, the surd dental **t** follows the sonant guttural **g**. Assimilation of the two consonants here takes place, and, to make pronunciation easy, the **g** is changed to **c** in the supine-stem **āctu**. From the former stem the derivative word 'ág-ent' is formed, and the latter stem, casting off the final vowel, appears in the words 'áct-ion' and 'áct-ive.' In the word 'cólony' **cŏl**, the verb-stem of **cŏlo** ('I cúltivate'), is seen, and the supine-stem **cūltu** appears in the word 'cúlture.' In **făcio** ('I make') the verb-stem is **făc**, and the supine-stem is **făctu**, which, casting off the final vowel, appears in 'fact' and in 'fáction.' But neither of these two stems is found unchanged in the words 'defícient' and 'deféct.' When serving as parts of compounds, several Latin verbs change the

vowel of the stem. Thus **făcio**, compounded with the particle **de,** changes a to i, as in the verb **defĭcio**, and changes a to e in compounds made with the supine-stem, as in the noun **defēctus**. These two vowel-changes are seen also in the words 'deficient' and 'deféct.' The verb **fĕro** ('I bear,' or 'bring') has no supine-stem, but borrows one—**lātu**—from another verb. Hence the difference of forms in the two words 're-fer-ence' and 're-lát-ion,' of which the meanings are closely allied.

It may be noticed here that, to show the structure of words, they are divided as in the examples 'con-strúct-ion' and 're-lát-ion;' but, in accordance with pronunciation, words are divided as in the examples 'con-strúc-tion' and 're-lá-tion.'

The utility of numerous compounds having Latin stems is obvious. There is no Teutonic compound that can conveniently express the meaning of 'compositíon,' and to substitute, instead of 'impérvious,' the cumbrous word 'un-through-fáre-som'—a compound of which the four parts are English —would be a tedious process. Compounds of which the elements are Latin are mostly recommended by ease in both spelling and pronunciation and by precision of meaning. [*See* the Vocabularies I. and II.]

The knowledge of a few stems of Latin verbs, when added to a knowledge of suffixes and prefixes, will give the meanings of numerous compounds. From the verb **pōno** scores of words are formed, and when it is known that **pŏsĭt** means 'placed,' the uses of such words as 'compositíon' and 'preposítion' are obvious. The verbs **căpĭo** ('I take'), **-spĕcĭo** ('I behóld'), **tĕnĕo** ('I hold'), and **tēndo** ('I stretch') are sources of an extensive vocabulary.

In the appended examples of compounds, the meanings of suffixes and prefixes are not given. [*See* §§ **29**, **31**, and **38**.]

The number 2. points out the second or supine stem, as used in composition. The letter *c.* refers to a vowel-change made in a stem when it is employed as one part of a compound.

Prefixes.	Stems.	Suffixes.	Compounds.
ad	jăcio (2. *c.* jēct.), *place*	ive	'ádjective.'
ad	vērbum, *verb*	—	'ádverb.'
ag	grăvis (adj.), *heavy*	ate	'ággravate.'
col	lĕgo (2. lēct.), *gather*	ion	'colléction.'
com	pōno (2. pŏsĭt.), *put*	ion	'compositíon.'
con	cūrro, *run*	ent	'concúrrent.'
con	fĕro, *bring*	ence	'cónference.'
con	jūngo (2. jūnct.), *join*	ion	'conjúnction.'

Prefixes.	Stems.	Suffixes.	Compounds.
con	sŏno, *sound*	ion	' cónsonant.'
con	stătŭo (2. *c.* stĭt.),*set*	ion	' constitútion.'
con	trăho (2. trāct.), *draw*	ion	' contráction.'
contra	dīco (2. dīct.), *say*	ion	' contradíction.'
de	făcio (*c.* fĭc.), *make*	ent	' defícient.'
e	lĕgo (2. lēct.), *choose*	—	' eléct.'
in	flēcto (2. flēx.), *bend*	ion	' infléxion.'
inter	vĕnĭo, *come*	—	' intervéne.'
intro	dūco, *lead*	—	' introdúce.'
—	lĕgo (2. lēct.), *read*	ure	' lécture.'
non + de	scrībo (2. scrīpt.), *write*	—	' nóndescript.'
pre	pōno (2. pŏsĭt.), *place*	ion	' preposítion.'
pro	hăbĕo (2. *c.* hĭbĭt.)	—	' prohíbit.'
pro	pēllo (2. pūls.), *drive*	ion	' propúlsion.'
pro	tēstor, *bear witness*	—	' protést.'
pro	vĭdĕo, *see*	ence	' próvidence.'
re	fĕro, *bear*	ence	' réference.'
re	fĕro (2. lāt.), *bear*	ion	' relátion.'

GREEK COMPOUNDS.

A few examples are given of Greek words serving as
parts of compounds established in Modern English. [*See*
Vocabulary III.]

Greek Words.	*Compounds.*
archē (*government*) + **a** (*negative*)	' ánarchy.'
autos (*self*) + **kratos** (*power*)	' autócracy.'
bios (*life*) + **graphē** (*writing*)	' biógraphy.'
chronos (*time*) + **logos** (*discourse*)	' chronólogy.'
demos (*the people*) + **kratos**	' demócracy.'
gē (*the earth*) + **graphē**	' geógraphy.'
hieros (*a priest*) + **archē**	' híerarchy.'
lusis (*loosing*) + **ana** (*thorough*)	' análysis.'
nomos (*law*) + **astron** (*star*)	' astrónomy.'
pathos (*disease*) + **logos**	' pathólogy.'
temno (*cut*) + **ana**	' anátomy.'
thermon (*heat*) + **metron** (*measure*)	' thermómeter.'
thesis (*placing*) + **syn** (*with*)	' sýnthesis.'
topos (*a place*) + **graphē**	' topógraphy.'
tupos (*a type*) + **graphē**	' typógraphy.'
zōon (*an animal*) + **logos**	' zoólogy.'

41. ALTERATIONS OF WORDS.

ALTERATIONS that, in the course of time, have been made in the forms of English words are so numerous that their adequate treatment would require space far exceeding the limits of a handbook; but an outline may show the means of making many changes, and some results of the process may be indicated. Of all the means employed the most important are irregular uses of twenty-six letters in writing signs for forty-one or forty-two sounds. [*See* § **1**, ** **2** and **3**.] Of these various and irregular uses one example must here suffice. The sound of **a**, pronounced as in the word 'pale,' is denoted by **a** in 'fate,' 'haste,' and 'mate;' by **ai** in 'plain,' 'rain,' and 'vain;' by **ay** in 'day,' 'ray,' and 'way;' by **ea** in the verbs 'bear,' 'break,' and 'tear;' by **ei** in 'deign,' 'reign,' and 'vein;' lastly, by **ey** in the verbs 'convéy' and 'obéy,' and in the noun 'prey.' Among these and other modes of variously denoting one sound, some may serve, here and there, to indicate sources of words; but in general variations, like those here noticed, can give no safe guidance in etymology. The sound of **a** in 'pale' is denoted by **ai** in 'fair' and 'rain,' of which the First English forms are *fager* and *regen*; by **ai** in 'air' and 'praise,' from the Old French *air* and *preis*; by **ay** and **ei** in 'way' and 'their,' of which the First English forms are *weg* and *pâra*; and, lastly, by **ay** and **ei** in the verbs 'stay' and 'deign,' of which the Old French forms are *esteir* and *deigner*. It is obvious that such uses of letters can give no clear guidance, though it is granted that **ai** and **ei**, in English, often represent **ai** and **ei** (or **oi**) in Old French.

Vowels—initial, medial, or final—are in some words omitted. *Ex.*: spice (from the O.F. *espisce*), pert (O.F. *apert*); cáptain (O.F. *capitaine*), and creed (E.I. *crêda*).

Consonants—initial, medial, or final—are in some words omitted. *Ex.*: 'it' (E.I. *hit*), 'ápron' (O.F. *naperon*), 'slice' (O.F. *esclice*), 'Cráven' (Cym. *Craigvan*), 'Thúrsday' (E.I. Þunres-*dag*), 'decéit' (E.II. *deceipt*) riddle (E.I. *rœdels*), ánvil (E.II. *anvelt*).

In some words both consonants and vowels are together omitted. *Ex.*: 'drake' (O.N. *andriki*), 'spence,' a pantry (O.F. *despense*), 'spite' (O.F. *despit*), 'lark' (E.I. *lâwerce*), 'lord' (E.I. *hlâford*), 'lády' (E.II. *lafdi*), Oxford (E.II. *Oxenforde*), 'gárment' (O.F. *garniment*), ríches (E.II. *richesse*, in the singular number; pl. *richesses*), England (E.I. *Engla-*

land). In the last word the first two syllables form the genitive case of the plural *Engle* (= Englishmen).

In words less numerous than those already noticed, letters have been added to old forms. *Ex.*: 'whole' (E.I. *hâl*), 'could' (E.II. *coude*), 'groom' (E.I. *guma* = a man), 'nímble' (E.I. *nêmol*), 'sóvereign' (O.F. *sovrain*).

Transposition of letters has taken place in some words. *Ex.*: 'ápple' (E.I. *appel*), 'thrill' (E.I. *þyrlian*), 'white' (E.I. *hwît*).

Consonant mutations (or 'permutations') are distinctly noticed in another place.

One of the results of alterations concurrent with other causes is that many words and syllables coming from different sources have been reduced to identity of form, as may be seen in 'light,' the adjective (= not heavy), compared with 'light,' the verb (= kindle and enlíghten), and with 'light,' the second syllable in the noun and verb 'delíght.' The first syllable is French in '*main*-táin;' but in the compound '*máin*-mast' the first part is English. Examples of formal coincidences are numerous.

There are at least *two* meanings for each of the words 'bound,' 'chase,' 'hail,' 'mail,' 'pale,' 'pine,' 'port,' 'pound,' 'race,' 'rank,' and 'well;' *three* or *four* for each in 'bill,' 'case,' 'check,' 'flag,' 'lay,' 'rail,' and 'sound;' *five*, or perhaps *six*, meanings may be given to each of the words 'bay,' 'block,' and 'box.' The *noun* 'hámper' (a basket) has its origin in Low Latin; but of the *verb* 'hámper' the source is not so readily found. Some old uses of this verb remind us of the O.F. verb *empeirer* (to impáir). The word 'fell,' of which the sources are E.I. and O.N., serves as a transitive verb, or as the Past of an intransitive, and has besides the meanings 'cruel,' a 'hide' or 'skin,' and a 'hill' or 'high moorland.'

Compounds, by means of alteration and contraction, have assumed the appearance of derivatives, or of simple words.

Thus 'shériff,' in structure, looks like 'báiliff,' but comes from the E.I. compound *scire-geréfa*. In *hlâford*, the E.I. form of 'lord,' a contraction has been made (it is said) of *hlâf* (a loaf or portion of bread) + *weárd* (a keeper and distributor). Accepting this etymology (which is hardly clear), the primitive office of a *hlâf-weárd*, or 'lord,' was in some degree like one instituted in ancient Egypt, during a time of famine. [*Gen.* xli. 48–56.]

Another result of alterations is that some words of foreign origin have assumed the appearance of native compounds.

For example, 'róse-mary,' the name of a fragrant herb, comes from the Latin *rosmarinus*. The word 'béef-eaters' is probably a misrepresentation of the O.F. name *buffetiers* (from *buffet*), and 'cáuseway' may belong to the French *cauchie*, an alteration of the first Latin word in *calceata* (*via*);

while the O.F. word *escrevisse* may be the source of the apparent compound 'cráy-fish.'

In writing of formal alterations made in words, several compound terms, borrowed from Greek and Latin, are employed, and these terms may here be noticed.

aphǽresis (*Gr.*, taking away from the beginning). *Ex.*: 'sport' (O.F. *desport*), 'stóry' (O.F. *histoire*).

apócope (*Gr.*, taking away from the end). *Ex.*: 'gear' (E.I. *gearwa*), 'hárbour' (E.II. *herberwe*).

assimilátion (*Lat.*, making like). *Ex.*: 'grámercy!' (an old interjectional form, from the French *grand' merci*), 'góspel' (E.I. *godspell*), 'stirrup' (E.I. *stigráp*).

elísion (*Lat.*, cutting off). *Ex.*: 'énvoy' (Fr. *envoyé*), 'wríter' (E.I. *writere*).

epénthesis (*Gr.*, adding within). *Ex.*: 'émpty' (E.I. *emtig*).

metáthesis (*Gr.*, transposition). *Ex.*: 'frith' (Sc. *firth*) 'wheat' (E.I. *hwæte*).

paragóge (*Gr.*, adding at the end). *Ex.*: 'amóngst' (E.I. *amang*), 'áncient' (O.F. *ancien*), 'limb' (E.I. *lim*).

prósthesis (*Gr.*, adding at the beginning). *Ex.*: 'newt' (E.II. *ewt*), 'smelt' (*melt*), 'whole' (E.I. *hál*).

sýncope (*Gr.*, blending two syllables). *Ex.*: 'head' (E.I. *heafod*), 'lark' (E.I. *láwerce*), 'made' (E.II. *makede*).

Of all words in Modern English, those least altered are words borrowed lately and directly from Latin. With respect to numerous other forms, the general results of manifold alterations are these :—our modern modes of spelling indicate truly neither pronunciation nor etymology.

There are in the English now spoken *forty-one* or *forty-two* sounds; to denote these sounds there are only *twenty-six* letters, and of these deficient signs the best possible use is not made. [*See* ** 2, 3.]

CONSONANT MUTATIONS.

Alterations, such as have been noticed, are seen when our attention is bounded by the limits of one language; other mutations, more extensive and in their results more permanent, are observed on passing from one language to another. The history of language is, for the most part, a story of restless transition, though institutions, ecclesiastical and scholastic, have given stability to the written and printed forms of classical Greek and Latin. The Latin of the golden age has thus been preserved, and the style of CICERO may here and there be still admired in compositions belonging to the nineteenth century. But that literary and classical tongue—never spoken by the people—was, in its golden time, as closely limited as it was highly cultivated. Its monumental forms

were, during mediæval times, represented, more or less imperfectly, in the literature of the Church, and they were afterwards brought to light by the labours of many zealous scholars. Meanwhile, in the course of the Middle Ages, the popular tongue called Roman (*lingua Romana rustica*) was mixed with words introduced by barbarous peoples, and out of the mixture of ' rustic Latin ' with some foreign stems there arose several new languages and dialects. In the land now called France the dialects (of which the constituent parts belonged mostly to Roman stems) were mainly divided into two groups ; one including the dialects spoken in the South, the other those spoken in the North. In the latter division the dialect called French was, in the course of time, made predominant over all others, though these did not disappear. Numerous words once called Roman thus passed through mutations manifold, and such as can be only partially classified or made to correspond with known rules and habits of transition. Extensive and permanent alterations, like those here noticed, take place in the development of new languages, and are seen in passing from one language to another.

Of such consonant mutations as may be called occasional, and may take place within the limits of one living tongue, the Cymraeg language affords abundant examples. Here consonant mutations are made in accordance with certain rules of *position*. Thus the initial dental in *tad* changes so as to lead to the forms *dad, nhad,* and *thad.* These mutations are occasional, and are made as certain sequences of words require. Meanwhile *tad* remains, as the radical form of which the others are variations.

In passing from one language to another we observe, in forms cognate with respect to their remote origin, a series of consonant mutations of which the results are, in each language, made permanent. For example, in certain words where ϕ is seen in the Greek, the Gothic has **b** ; where the former language has δ the latter has **t**, and where the former has τ the latter has **th**. Of similar mutations a considerable number are classified as changes made in accordance with certain laws or habits of transition. The *aspirate* becomes *flat* ; the *flat* becomes *sharp*, and the *sharp* becomes *aspirate*. By using initials, instead of the words 'aspirate,' ' flat,' and ' sharp,' the general order of these mutations may be briefly indicated :—

1. a	.	.	.	f
2. f	.	.	.	s
3. s	.	.	.	a

Information respecting certain modifications of the order here noticed will be found in books on comparative philology. The few examples here

given will show how cognate words may differ in their forms. It will be remembered that Gothic and **E.I.** both belong to the Low German division of the Teutonic languages.

Examples of Consonant Mutations.

Greek	Gothic	E.I.
1. θυγάτηρ	dauhtar	**dohtor** (*daughter*)
θύρα	daur	**duru** (*a door*)
φέρω	bairan	**beran** (*to bear*)
φρατήρ	bróthar	**brôðor** (*brother*)
χαίρω	-gairns	**georne** (*gladly*)
χέω	giutan	**geôtan** (*to pour*)
χόρτος	gards	**-geard** (*a yard*)
2. γόνυ	kniu	**cneôw** (*a knee*)
δάκρυ	tagr	**tear** (*a tear*)
δέκα	taihun	**ten** (*ten*)
δέρω	tairan	**teran** (*to tear*)
δόρυ	triu	**treôw** (*a tree*)
δύω	twai	**twâ** (*two*)
ὀδούς (-όντος)	tunthus	**tôð** (*a tooth*)
3. παρά	fra-	**fram** (*from*)
πατήρ	fadar	**fæder** (*father*)
περάω	faran	**faran** (*to go*)
τέρσομα	thairs-an	**þurstig** (*thirsty*)
τόν	tha-	**þe** (*that* or *the*)
τρεῖς	threis	**þrî** (*three*)

Similar mutations, with some modifications, are observed, in passing from Gothic and **E.I.** to the mediæval language called Old High German.

Gothic	E.I.	O.H.G.
1. anthar	ôðer	**andar** (*the other*)
tha-na	þe	**dën** (*that* or *the*)
threis	þrî	**dri** (*three*)
thu	þû	**dû** (*thou*)
2. bôka	bôc	**puocha** (*a book*)
brikan	brecan	**prëchan** (*to break*)
brothar	brôðor	**pruoder** (*brother*)
daur	duru	**tor** (*a door*)
ga-daursan	durran	**tarran** (*to dare*)
gards	-geard	**karto** (*an inclosure*)
3. fadar	fæder	**vatar** (*father*)
faran	faran	**varan** (*to go*)
taihun	ten	**zëhan** (*ten*)
tunthus	tôð	**zand** (*a tooth*)
twai	twâ	**zuei** (*two*)
witan	witan	**wizzan** (*to know*)

Words coming from different sources, and having different

meanings, may be reduced to a formal identity, while unlike forms may have one origin and one meaning. Numerous instances of this disguised relationship have been collected and classified. The collation of cognate words has been connected with extensive historical researches, and these combined studies have given rise to a remarkably comprehensive theory of related languages. According to this theory, several of the Asiatic languages, and by far the greater number of the European, are classed as languages belonging to one common stock—the so-called ' Aryan,' spoken (it is supposed) in prehistoric times, in a region of which Bactriana might possibly be the central district. This primitive ' Aryan ' had its dialects ; and, in the course of time, extensive migrations and other causes of separation made such differences in modes of speech, that out of the first series of the ' Aryan ' dialects new *languages* were gradually developed. Among their means of separation from one another the changes here called consonant mutations were introduced, and of these some were made more or less permanent. For example, where the dental consonant θ (= *th*) was pronounced as an aspirate by the people of one tribe, another tribe acquired the habit of substituting the flat dental sound denoted by **d**, and thus the Gothic word *daur* (a door) was made unlike the cognate word $\theta\acute{\upsilon}\rho\alpha$. Similar changes were made permanent as habits in the pronunciation of labial, dental, and guttural consonants. Thus, in the course of time, the people of one tribe might have in their own tongue altered forms of many stems belonging to languages called ' foreign,' and might be incapable of understanding numerous words that formerly belonged to all the tribes of the people called ' Aryan.'

To a reader of Modern English a passage in E.I. may seem foreign, though it does not contain a single *stem* that is not often employed in the reader's own English. In this case the chief sources of difference are not such consonant mutations as have been briefly noticed here.

The two main divisions in the ' Aryan ' family are the Asiatic and the European. To the former belong *Sanskrit* and *Old Persian*. To the latter division belong the *Keltic* languages (*Gaelic* and *Cymraeg*); the *Teutonic* or *German* (Low and High) ; the *Letto-Slavonic* (including *Lettish* and *Russian*), and the *Pelasgic* (*Greek* and *Latin*).

The Oriental languages called ' Semitic '—including *Hebrew, Syriac,* and *Arabic*—are not classed with the languages called ' Aryan.' From this large family only a few of our European tongues are excluded:— *Basque, Esthonian, Finnish, Hungarian, Lappish,* and *Turkish.* Of the

comprehensive theory here so briefly noticed more can hardly be told in this place; but the following references may serve to direct young students to copious sources of information:—MAX MÜLLER ('Lectures on the Science of Language'); SCHLEICHER ('Die Sprachen Europas;' 'Compendium der vergleichenden Grammatik,' *etc.*)

42. DIVISIONS OF SYLLABLES.

Some practical rules for dividing syllables have been given, but must again be noticed, as they are more or less restricted or modified by certain historical rules. The seven practical rules here given have mostly reference to pronunciation. Historical rules prescribe such divisions as show the structure of words. [See * 6.]

In *writing*, the division of syllables should be as far as possible avoided. It is often inevitable in *printing*; but in many lines divisions may be skilfully avoided.

There are seven formal or practical rules for dividing syllables, and there are seven rules that may be called historical or etymological. The rules in the first series have reference to the various positions of vowels and consonants; to the beginnings of syllables, and to pronunciation.

PRACTICAL RULES.

I. Where other rules will allow it, let consonants begin syllables. *Ex.: pá-per, síl-ver, sé-cret, stá-tion.*

II. A word of one syllable must not be divided. *Ex.: eaves, stairs, states.*

In historical grammar a word that, in the course of time, has been reduced to one syllable, may be divided so as to show its original structure. *Ex.:* 'wor-ld' = *wer-old.*

III. Two vowels having distinct sounds may be divided. *Ex.: búri-al, dení-al, dí-al, soci-ety, supéri-or, trí-al.*

There are about twenty *digraphs*, each consisting of two letters that must not be divided. These *digraphs* will be more distinctly noticed.

IV. One consonant set between two vowels may be placed with the latter vowel, especially where the former is long. *Ex.: bó-vine, cá-pable, dú-tiful, mó-tion, nó-tice, pá-per, tó-ken.*

V. Two consonants set between two vowels may, in many instances, be divided. *Ex.: bap-tíze, bár-rier, flít-ting, frág-ment, fús-tian, glád-den, glím-mer, mán-ner, séc-tion, ség-ment, síl-ver, táb-let.*

But in *tá-ble* the mute and the liquid are too closely combined to be

divided, and the same may be said of their positions in *du-pli-cá-tion*, *péo-ple*, *trí-fle*, *sá-cred*, and *sé-cret*—words that must be noticed in the next rule. In the example *frág-ment*, the practical rule is in concord with the historical rule. The first syllable = the stem and the second = the suffix. But this concord is not seen in *séc-tion*, of which the stem is *sect* and the suffix is *ion*. Here the historical rule is made subordinate to the seventh and last of the practical rules, and *tion* is treated as one syllable. There are consonants set in pairs, each pair having one sound, and these consonants must not be divided. They will be more distinctly noticed.

VI. Where two or three consonants are set between two vowels, a labial, dental, or guttural may be placed with **r** or **l**, to begin a syllable. *Ex.*: *búb-ble*, *dóu-ble*, *péo-ple*, *trí-fle*, *cát-tle*, *míd-dle*, *dóc-trine*, *sá-cred*, *sé-cret*, *strúg-gle*.

In several words **s**, followed by a mute, begins a syllable, as in *con-stráin*, *de-spónd*, *de-stróy*, *re-spónd*, and *re-stráin*. The prefix is *abs* in *abs-cónd*, *abs-táin*, and *ábs-tract*. The prefix is *di* in *di-stíl*.

The seventh practical rule is the result of a common sibilant pronunciation of dentals placed before the following unaccented terminations—*ion*, *ial*, *ure*, *eous*, *ious*, *ience*, *ient*, and *iate*, as in the words appended:— *avér-sion*, *pár-tial*, *pléa-sure*, *crustá-ceous*, *grá-cious*, *courá-geous*, *proái-gious*, *pá-tience*, *pá-tient*, and *sá-tiate*. After **n** the termination *ient* makes but one syllable, and in sound = *yent*.

VII. The division of terminations shown in the appended list of words is established by the common pronunciation of these and similar words.

Each of the endings *ion*, *ial*, etc., is sounded as one syllable, but with respect to structure is counted as consisting of two syllables, and the syllable immediately preceding is therefore called the *antepenultimate*. [*See* § **4**.]
In every word given in the appended list the accent falls on the syllable immediately preceding the termination. [*See* § **40**.]

án-cient	convé-nient	pá-tience	sa-gá-cious
avér-sion	courá-geous	pá-tient	sá-tiate
cón-science	crustá-ceous	pre-tén-tious	spé-cial
constrúc-tion	essén-tial	pro-vín-cial	tréa-sure
controvér-sial	ná-ture	relí-gious	

ETYMOLOGICAL RULES.

The seven formal or practical rules already given have reference to the positions of letters, to the beginning of syllables with consonants, and to some indications of pronunciation. The general purport of all the seven historical and etymological rules is shown in the next paragraph.

To show the structure of words, their constituent parts— words, prefixes, derivative suffixes, and inflexions—are set apart by means of hyphens. [*See* §§ **28–38**, and the three Vocabularies.]

Notes on the accentuation of compound words are given in §§ **36** and **40**.

I. In compounds of the first order two or more words are set apart. [*See* §§ **34, 35,** and **36.**]

áero-naut	fír-tree	leger-de-máin	snów-white
ágri-culture	free-spóken	máin-land	South-Wést
álder-man	gár-lic	main-táin	stóre-house
ány-thing	Glóu-cester	mánu-script	thermó-meter
áque-duct	hálf-penny	máy-fly	vér-juice
baró-meter	hánd-ker-chief	móno-logue	vérmi-form
cold-héarted	homó-logous	orthó-graphy	vín-egar
cúr-few	hús-band-man	órtho-epy	vouch-sáfe
déar-bought	íc-icle	ráil-way	wárd-robe
de-bon-áir	ínn-keeper	Sháke-speare	whírl-wind
fast-sáiling	knée-deep	shép-herd	wórk-man

II. In compounds of the second order the stems and the prefixes are set apart. [*See* §§ **37** and **38.**]

abs-cónd	dis-árm	malé-volent	réar-guard
abs-táin	dis-dáin	mis-táke	re-bél
abs-tráct	dis-éase	nón-sense	réd-olent
án-swer	dis-pláy	over-flów	ré-fuge
á-theism	di-stíl	pár-don	re-stráin
a-vérse	enter-táin	pen-ínsula	rétro-grade
béne-fit	es-cápe	pér-fect	rétro-spect
circum-jácent	fró-ward	perí-meter	ré-vel
com-plácent	ím-manent	pór-trait	se-léct
cón-cord	in-quíre	post-póne	sub-tráct
con-strúction	ín-sect	pre-díct	super-séde
coún-sel	íntel-lect	preter-mít	sus-pénd
de-stróy	inter-díct	pro-híbit	sus-táin
dé-viate	intro-dúce	pur-lóin	více-roy
díf-ference	in-vóke	púr-pose	vís-count

III. In secondary derivatives the stems and the suffixes are set apart. [*See* §§ **28–32,** and the three Vocabularies.]

In some words one suffix follows another, as in 'fanát-ic-ism.'

ág-ent	cívil-ize	enthús-iast	góvern-or
anárch-ic	cólonn-áde	énvi-ous	gránd-eur
ánt-ic	cómment-ary	Europ-éan	híll-ock
ant-íque	confíne-ment	extér-ior	inclús-ive
antíqui-ty	cónstan-cy	fábul-ous	Ind-ia
appéar-ance	constrúct-ion	famíli-ar	ínfin-ite
apprént-ice	convén-ient	fám-ine	ínnoc-ence
ball-óon	déniz-en	fléx-ible	ísl-et
bárg-ain	depárt-ure	flór-ist	Israel-íte
béck-on	díffer-ence	flú-id	legat-ée
brówn-ish	disposít-ion	géneral-ize	librár-ian
cárri-age	éast-ern	gént-ile	lóck-et
chámp-ion	enthúsi-asm	glób-ule	lúmin-ous

mágni-fy	pág-an	pún-ish	tóler-able
Malt-ése	págan-ism	quárr-el	tríb-ute
mar-íne	párl-our	rénd-er	trí-ple
mathem-átics	pássion-ate	Rích-ard	unstéad-y
mén-ace	Pérs-ian	ríg-id	vága-bond
méni-al	pictur-ésque	róyal-ist	váp-our
míscell-any	pi-ty	rús-tic	víct-ory
moíst-ure	pláint-iff	schól-ar	víctu-als
món-ad	pláint-ive	sómno-lent	víll-age
móri-bund	plán-et	spéll-ing	wís-dom
múlti-ply	póet-aster	Sýr-iac	wórld-ling
múlti-tude	pótent-ate	téach-er	
nát-ure	psálmod-ist	tésti-mony	

IV. The words placed together in compound pronouns, and in the vague nouns ('another,' *etc.*) often classed with pronouns, may be set apart, as in the following examples:—

an-óther	it-sélf	them-sélves	who-éver
ány-body	my-sélf	thy-sélf	what-so-éver
ány-one	nó-body	your-sélf	whom-so-éver
ány-thing	nó-thing	your-sélves	whose-so-éver
her-sélf	one-sélf	what-éver	who-so-éver
him-sélf	our-sélves	which-éver	

Compounds made with the aid of *self*, *ever*, and *so-ever* have an emphatic force, but in modern usage they are partly treated as expletive and obsolete forms.

V. Compound particles are divided.

Adverbs :—	a-lóng	for-sóoth	there-áfter
	an-ón	hence-fór-ward	there-ín
	a-shóre	in-déed	perháps
Prepositions :—	a-cróss	be-yónd	un-tíl
	a-móng	tó-wards	through-óut
	ín-to	up-ón	with-óut
Conjunctions :—	al-thóugh	how-éver	thére-fore
	be-cáuse	méan-while	un-léss
	ex-cépt	never-the-léss	whére-fore

VI. The suffixes of gender in nouns, and of comparison in adjectives and adverbs, are set apart.

aúthor-ess (but 'enchán-tress'), héro-ine, spín-ster, testá-trix, víx-en.
gréat-er, gréat-est, inférior, ráth-er, sóon-er.

VII. Verbal inflexions and infinitive endings are set apart from the stems of verbs.

cáll-est, cáll-edst, cáll-eth, cáll-ed.
cáll-ing, knów-ing, wrít-ing, spók-en.
cívil-ize, fábric-ate, mágni-fy, pún-ish.
But doubled consonants, not belonging to the stem and coming before

the ending of the imperfect participle, are separated, as in *flit-ting*, *rún-ning*, *stóp-ping*, and *writ-ten*. In *cáll-ing* and *fáll-ing* the doubled consonants belong to the stems.

In many instances the two methods of division are coincident in their results, and thus obedience paid to a rule in the former series leads to concord with some rule given in the latter series. For example, in dividing the disguised compound *pór-poise*, the fifth rule of the first series prescribes the same division that might be made with a reference to the original words *porcus-piscis*. In *déar-bought* and in *over-flów* the divisions, made in accordance with the fifth and sixth rules of the first series, serve also to show the structure of the compounds. The general purport of the second series of rules accords also with the results of several rules in the first series, with respect to divisions made in the words appended. [*See* the three Vocabularies.]

ab-sólve	dis-cómfort	in-váde	re-nówn
ágri-culture	dis-gúise	méta-phor	re-quíre
áristo-crat	dis-pláy	móve-ment	rétro-spect
as-súage	dis-position	over-flów	ré-vel
béne-fice	enter-táin	pel-lúcid	sémi-colon
bi-énnial	én-vious	pór-trait	sub-dúe
circum-jácent	ex-ténd	pre-díct	sub-tráct
cóm-pany	héro-ine	pré-vious	super-séde
com-plácent	hóli-day	pro-fáne	súr-name
cóm-pound	in-dígnant	pro-híbit	súr-plice
cón-cord	ínflu-ence	pur-loin	více-roy
con-démn	ín-sect	pur-súe	wáy-lay
contra-díct	íntel-lect	re-bél	
de-párture	intro-dúce	ré-fuge	

VARIATIONS.

In many instances rules given for dividing stems from suffixes and prefixes do not accord with divisions made with respect to the positions and sounds of letters. [*See* Vocabulary II.]

Accordingly it must be noticed that the fourth and fifth rules of the first series are often made subordinate to the general intention of the second series. Thus the formal rules here mentioned would allow such divisions as *wri-ting* and *lear-ning*, but etymology requires *writ-ing* and *learn-ing*, because *ing* is a suffix.

Ordinary notions of divisions can hardly fail to make distinct such well-known suffixes as *ment*, *ness*, *tude*, and *ward*; but with respect to several Latin suffixes beginning with vowels, there exists a considerable diversity of practice.

In English verbs, dropping in their participles a final and silent **e**, the

last consonant of the stem is often set with the suffix, as in the example *wri-ting.*

In the appended examples, the fourth, fifth, and sixth rules of the first series are made subordinate to the second and third rules of the second series. In other words, some rules for division, having reference to the positions of letters, are here made subordinate, in order that prefixes and suffixes may be set apart from the stems.

abs-cónd	con-stráin	exíst-ence	réd-olent
abs-táin	délic-ate	góvern-ess	refléct-ive
ábs-tract	depárt-ed	gréat-er	rénov-ate
a-cróss	de-spónd	impórt-ant	re-spónd
ág-ent	de-stróy	innúmer-able	re-stráin
bónd-age	díffer-ence	lív-ing	róyal-ist
brówn-ish	dis-árm	néglig-ent	sed-ítion
cálend-ar	dis-éase	pen-últimate	suggést-ing
cápit-al	di-stíl	píct-ure	trans-láte
cónfid-ence	évid-ent	préjud-ice	víc-ar

The third rule of the second series is, in numerous instances, made subordinate to the seventh rule of the first series—for example, in the words *audá-cious, con-strúc-tion, pá-tient,* and *spé-cial.* [*See* Vocabulary II.]

This *seventh* practical rule is the general result of a sibilant pronunciation given to numerous words having the unaccented terminations already noticed. As one example of blending with the suffix a part of the stem, the word *con-strúct-ion* may be noticed. The prefix is *con*; the stem is *struct*; and *ion*, the suffix, comes from oblique cases of Latin nouns (feminine), having *io* in the nominative and *iónis* in the genitive. But the practical division of the word is *con-strúc-tion.* The letter t is given to the last syllable, because a sibilant t here blends in pronunciation with the suffix and forms part of the third syllable, of which the whole sound is equivalent to *shŭn.* As one example of false division, the supposed case of *cons-trúct-ion* may be given. Here the formation of the word is shown so far as to set apart the Latin suffix *ion.* But the stem is not *truct*, and the prefix is not *cons.* The division does not indicate the true pronunciation (*con-strúc-shun*), but contradicts at once the seventh rule in the first series and the rule for setting apart prefixes. The seventh rule here named has reference to a numerous class of words, of which some specimens may be noticed.

Final *cian* and *sian* are sibilant in *physi-cian* and *Pér-sian.* The terminations *tion* and *sion* (the latter following a consonant) sound like *shŭn,* as in *condí-tion, invén-tion, ná-tion, posi-tion, relá-tion, ascén-sion, mis-sion, possés-sion,* and *provi-sion.* In the same position *tial, sial,* and *cial* are in sound nearly like *shăl,* as in *már-tial, pár-tial, controvér-sial, commér-cial,* and *spé-cial.* In the same position *ure* is mixed with a sibilant s in *tréa-sure,* while *iate* and *eate* blend with sibilant t and s in *sá-tiate náu-seate.* Final *cient* and *tient* sound like *shĕnt* in *án-cient* and *pá-tient,* and *science* is sibilant in *cón-science.* Final *tious, ceous,* and *cious* sound like *shŭs* in *contén-tious, sentén-tious, cetá-ceous, crustá-ceous, predá-ceous, audá-cious, capá-cious,* and *grá-cious.* Final *geous* and *gious* sound like *jŭs* in *gór-geous* and *prodi-gious.*

To the rules already given some special observations may be added respecting certain combinations of letters.

COMBINATIONS OF LETTERS.

The two letters that denote a diphthong must not be separated.

The two letters in a digraph denoting one vowel-sound or a diphthong-sound must not be separated.

There are about twenty of the combinations called digraphs, in which each pair of letters has the sound of a simple vowel. Consequently the three rules having reference to consonants placed between vowels are not changed when a digraph is used instead of a simple vowel-sign. The sounds of some combined letters may be defined here, and certain exceptional uses may be briefly noticed. Digraphs may be thus made distinct from vowels placed together but belonging to two syllables.

ai and **ay** are often sounded as **a** in *pale*. *Ex.: deláy, gain, pain, pay, way*. **ao** in *gaol* has the sound of **a** in *pale*. **au** sounds as the broad **a** (in *call*) in *caught* and *taught*, but has, in the words *aunt* and *taunt*, the sound of the **a** in *ah*. In the affirmative word *ay* (as often sounded) the letters are equivalent to two vowels made distinct, as if printed in the form á-ǐ. **ea**, sounded as **e** in *met*, is heard in *bread, breast, head, tread*, and *héavy*; but the same digraph has the long sound of **ee** (as in *feet*) in *beard, peace, plea*, and *reléase*; the sound of **a** (as in *pale*) in *bear, break, great, pear*, and *tear*; and a shortened sound of *ah* is heard in *heart* and *hearth*. **ei** and **ey** in *deign, obéy, reign*, and *they* = **a** in *pale*; but in *concéive, decéive*, and *recéive* = **ee** in *feet*. **eo** in *people* = **ee** in *feet*, and in *yeoman* = **o** in *note*; but in *jéopardy* the **eo** = **e** in *met*. **ew** (like **eu** in *feud*) is a diphthong in *few* and *mew*, but in *crew* and *grew* has a shortened sound of **o** in *move*, and in *sew* = **o** in *note*.

ia in *carriage* = **i** in *tin*, but in the final syllables of *Christian* and *filial* the **i** = the consonant **y**. **ie** in *believe, field, piece, reprieve, wield*, and *yield* = **ee** in *feet*; but it is a diphthong (= **i** in *pine*) in *pie, tie*, and *vie*, and in *friend* it sounds as **e** in *met*. In the ordinal numerals *twénti-eth, thírti-eth*, etc., the two vowels **i-e** do not make a digraph, but have distinct sounds, and may be divided. **io** in *fáshion* has the short sound of **u** in *cup*.

oa in *boat, coat, coax*, and *oak* sounds as **o** in *note*; in *broad* and *groat* as **a** in *call*; but in *cúpboard* = **u** in *cup*. **oe** in *foe* and *sloe* sounds as **o** in *note*.

ua in *quálity* and *quántity* = **wa**, but in *guard* = **a** in *ah*. **ue** has the diphthong-sound (= **u** in *tube*) in *cue* and *hue*, but in the word *true* has a shortened sound of **o** in *move*. **ui** in *build, guilt*, and *gúinea* sounds as **i** in *tin*, but in *guide* is like the diphthong **i** in *pine*. **uo**, when following **q**, sounds mostly like **wo** (in *quoth*); but in the word *liquor* the letters **quo** = **ku**.

There are no triphthongs in English—*i.e.* there are no syllables in which *three* vowels unite their sounds, so as to produce the sound of a vowel or a diphthong. In the word **awe** the sound of the three letters = the sound of the broad **a** in *call*. **eau** in the French word *beau* = **o** in *note*, but **eau** in *béauty* = **u** in *tube*; **eou** is not a triphthong, but has two distinct and distributed sounds in the words *bóun-te-ous, híd-e-ous*, and *plén-te-ous*. **ewe**

has the diphthong-sound of **u** in *tube*, and **eye** has the diphthong-sound of **i** in *pine*. It will be remembered that, in sounding a diphthong, a movement or change of position is made in the organs of speech. By this fact a diphthong is made distinct from a simple vowel.

ieu in *lieu* and *adieu* has the sound of **u** in tube, but in *lieuténant* the three letters **ieu** have the sound of **e** in *met*; **iew** in *view* has the diphthong-sound of **u** in *tube*. The vowels **iou** have two distinct and distributed sounds in the words *glóri-ous*, *illústri-ous*, *ingéni-ous*, *insídi-ous*, *ódi-ous*, *tédi-ous*, and *vári-ous*.

owe has the sound of **o** in *note*. In the noun *quoit* the three letters **uoi** = the diphthong in *boy*; but **uoy** in *buoy* is sometimes pronounced so that *bwoy* might be the spelling denoting the sound of the word, and making it distinct from *boy*.

Two consonants denoting one sound must not be divided— for example, the dental **ch** in the verbal form *téach-est*, and in the compound *téa-chest*.

ch (inseparable) in some words of Greek origin = **k**, as in *cháracter*; but **ch** in the prefix of *arch-bishop*, and in words of English and French origin, has a sharp dental and sibilant sound, as in *chest*. **sh** has a flat dental and sibilant sound in *shall*. **th** (inseparable) has a sharp dental and lisping sound in *think*, and a flat sound of the same class in *that*. In the word *diph-thong* **ph** = **f** or **p**, and **th** sounds as in *think*. The sharp sound of **th** is heard also in the word *á-theist*, where **a** is the prefix.

gh (inseparable) is silent in *though*, *weigh*, etc., but has, in *laugh* and other words, the sound of *f*, and in *ghost* and *aghást* = the guttural **g** in *go*. **ph** in *phial* and in several Greek compounds has the sound of f. The **n** followed by **g** has a guttural sound in *long*, *sing*, and *young*; but the two letters are sometimes set apart in *lón-ger* and in *yóun-gest*. The aim of this division is to indicate the two distinct sounds of the **n** and the **g**. This mode of division is not recommended; it contradicts the sixth rule of the second series.

SYNTAX.

43. INTRODUCTION

SYNTAX means arrangement, or setting together in right order.

In Greek **syn** (σύν) means *together,* and **taxis** (τάξις) means *arrangement.*

Syntax, as a part of Grammar, treats in the first place of the right placing of words, phrases, clauses, and principal sentences, and secondly defines the right uses of inflexions.

A sentence is formed when words or expanded elements are so placed together that something is told. A sentence consisting of only two words may name an agent, and may tell or assert that an act takes place. The noun names the agent, and the verb expresses the act. The meaning of the noun may be made clearer by means of an adjective, and the use of the verb may be made more definite by means of an adverb. A transitive verb must be followed by an object, and the use of a vague verb must be made clear by some appended word or phrase. These are the chief elements of speech.

In all languages words serve to express these general notions:—that persons and things, seen and unseen, exist; that they differ one from another in their qualities and their relations; that acts, proceeding from agents, seen and unseen, take place; that acts differ from one another with respect to their own nature, with respect to interests, motives, and relations called subjective, and with respect to various relations of place, time, degree, causality, manner, and circumstances; lastly, that certain acts are transitive and pass on from agents to objects, either so as to produce alterations in objects already existing, or so as to create objects. All these general notions are expressed by means of the parts of speech called nouns, adjectives, verbs, and adverbs. The noun

may name either the agent or the object. The verb, connected with a subject, asserts that an act takes place, and that it proceeds from a certain agent. The noun, or name, is made more special by appending an adjective, and the verb is defined by an adverb.

The elements of sentences may be expanded. Several words may be used instead of a noun, an adjective, or an adverb. These are changes of forms; but all the chief or essential parts of sentences have been named. Particles called prepositions serve mostly as parts of expanded adverbs, and sometimes as parts of expanded adjectives. Conjunctions serve, in many places, to connect one sentence with another; in other places, to link together the parts belonging to one sentence. Setting aside, for the present, the uses of these particles, the true elements of sentences are these:—nouns denoting subjects, adjectives, verbs, adverbs, and nouns denoting objects. The union of the verb with the agent—like the union of the transitive verb with its object—is close or immediate. But the adjective is connected with the noun, and the adverb, in its principal use, is connected with the verb. All the parts of the sentence are therefore united, and the centre of the union is the verb.

This introductory analysis is a result of abstraction, which consists mostly in setting aside many differences and treating mainly of likenesses. This process is allowed in grammar to an extent not known in any other science. For example, *nouns* are here divided into two classes, called 'concrete' and 'abstract.' With regard to certain nouns in the latter class, disputations of great importance have been continued from the days of the schoolmen down to the present time. In certain uses of *adjectives* we ascribe to things properties or qualities that have been defined by physical science; but there are many other uses that have their origin only in the mind. A distinction of the same kind may be made with respect to many uses of *adverbs*. Again, the general notion of causality—constantly assumed in the uses of transitive *verbs* and in those of some adverbial clauses—has been called in question and has been made the starting-point of a long series of disputes. All these questions, and others pertaining to the study of language, may be noticed briefly by a grammarian, but only for the purpose of setting them aside. His subordinate task is, not to examine the sources of general or abstract and permanent notions, but to classify the forms in which these notions are expressed. With regard to their validity, he can do nothing more than point to the fact that, in language, they have been constantly assumed. In language we constantly express such notions of substance, transition, and union as have no reference to any evidence afforded by inductive science.

THE ANALYSIS OF SENTENCES.

ANALYSIS, in Grammar, means the division of a sentence into the parts belonging to it.   The intention is to make clear its elements and their relations.

In the compound word 'analysis' the Greek noun λύσις is strengthened in meaning by the prefix ἀνά, which generally means *up*, but here is, in force, equivalent to the prefix *thorough*.

The outlines of Analysis are given here, and special observations are appended to Rules of Syntax given in §§ 53–64.   Tabular Forms for the Analysis of Sentences are given in § 60.

THE ELEMENTS OF SENTENCES.

The elements of sentences, when each element has for its form of expression a single word, have mostly the names already noticed—nouns, adjectives, verbs, and adverbs.   But their *forms* of expression may be expanded, while their *uses* remain unaltered.   Accordingly, when their several uses rather than their forms are studied, the elements of sentences have the following more comprehensive names :—subjects, attributes, verbs, complements, adverbials, and objects.

In writing of Syntax it is generally convenient to give examples in the affirmative form of the Indicative Mood.

A sentence must contain a subject and a verb.   *Ex.*: 'He writes.'

In this place, and in all the parts of Syntax, the verbal forms of the Infinitive Mood are not called verbs.   They cannot assert or tell, and therefore cannot give union to other parts in a sentence.   The verbal forms of the Infinitive Mood serve respectively as nouns and as adjectives.

A SIMPLE SENTENCE contains only one verb, and, when the verb is concrete and intransitive, or is used intransitively, the sentence may consist of only two words ; but a transitive verb is followed by an object.   When the verb is in the Passive Voice, the subject denotes that which receives or endures the effect of an act.   *Ex.*: 'Myron sleeps.'   'Myron made a statue.'   'The statue was placed there.'

The subject answers the question asked by placing *who* or *what* before

the verb. The object answers the question asked by placing *whom* or *what* after a transitive verb.

Ex.: ' *Who* sleeps here?' Myron. ' *Who* made the statue?' Myron. ' He made—*what?* ' A statue.

The adjunct belonging to the subject, to the object, or to any noun or substantive word, is called an Attribute, and the adjunct defining a verb is called an Adverbial. *Ex.*: ' *Young* Myron made a *beautiful* statue.' ' He placed *there* the statue.'

RELATIONS.

The relations existing between the several parts of a sentence are of four kinds:—attributive, predicative, adverbial, and objective. The first exists between the attribute and any form serving as a noun, the second between the verb and the subject; the third exists chiefly between the adverbial and the verb; the fourth exists between the transitive verb and its object.

This fourfold division of relations is practical, and may be readily understood. In accordance with a less analytical view of sentences, their relations of parts may be reduced to a threefold division. This may be made by taking together the verb and the adverbial, as making one definite assertion, but a threefold division should not be made by mingling with an adverbial an objective relation. The next example may suffice to make clear a fourfold division.

' Young Myron placed there a beautiful statue.'
The relation of *young* to *Myron* is attributive.
The relation of *beautiful* to *statue* is attributive.
The relation of *placed* to *Myron* is predicative.
The relation of *there* to *placed* is adverbial.
The relation of *statue* to *placed* is objective.

APPOSITION, CONCORD, AND GOVERNMENT.

In writing of Syntax these three words are often employed:—apposition, concord, and government. In *apposition* two names, or two forms of speech, are used instead of one, and the intention is to give clearness or emphasis to one part of a sentence, as in the following lines :—

' The Eagle, *he* was lord above,
And Rob was lord below.'

Concord is a word denoting strictly a likeness or formal connexion of two words placed together in attributive or in predicative relation to each other. Thus, in the sentence *vir bŏnŭs ēst*, the adjective *bŏnŭs*, like the

noun *vĭr*, is masculine, and has the nominative form of the singular, while
the verb has the form of the third person singular. The adjective, there-
fore, is here placed *in concord* with the noun, with respect to gender,
number, and case, while in number and person the verb *agrees* with the
noun. Thus concords are *shown* in the forms of highly inflected languages ;
but in English our so-called 'concords' of gender, number, person, and case
are mostly *understood*, or are merely implied. These are the 'concords'
spoken of as existing in numerous instances where the relations of words
are not indicated by inflexions. Of the sentence ' Junius *wrote* letters ' it
may be said, '*the verb here agrees in number and person with the subject*,'
though the same form of the verb might follow any one of the five pronouns
' I,' ' he,' ' we,' you,' and ' they.'

In *government* the exact meaning or use of a word is made dependent on
another word which, in English, mostly precedes, but, with regard to the
possessive case, follows the governed word. *Ex.*: ' Cæsar defended *them*,
for they were the *soldier's* friends.' Here the verb governs the object *them*,
and the possessive form *soldier's* is governed by the following noun. In
English, governed nouns are made distinct merely by their meanings and
their positions, in all instances, excepting the use of the possessive inflexion.
The general meaning of government may be thus briefly given:—let any
word, **a**, require that another word, **b**, shall have a certain use in a sentence;
then it is said that '**a** governs **b**.'

These observations have reference to uses or meanings. The names
'genitive,' 'ablative,' *etc.*, are properly names of *forms* that do not exist in
English. Their names are not clear enough to define *uses*. Respecting the
use of a Greek or a Latin noun, placed in a sentence, nothing clear is told
when it is said, ' this noun has the form of the *genitive case singular*.'

WORDS, PHRASES, AND CLAUSES.

Each of the elements in a sentence may be represented
by a word; the subject by a noun or a pronoun; the
attribute by an adjective; the verb, when concrete, by a
word like ' writes ;' the adverbial by an adverb, and the
object by a noun or a pronoun. But these elements may
be expanded, and a phrase or a clause may be used instead
of a single word. The *form* is changed, but the *use*
remains the same.

In some instances the substitution of a phrase or a clause, instead of a
word, is a mere matter of choice. Thus, in translating the Latin ablative
cāsū, we may either write ' accidentally ' or make use of the phrase ' by
chance.' So, instead of speaking of ' an honourable man,' we may say ' a
man of honour,' and we may substitute a clause to take the places of both
the adverb and the preposition in the sentence ' He contended *successfully
for* the prize.' The expanded sentence will then be this : ' He contended
so that he won the prize.' But in numerous instances the substitution of a
phrase or a clause is a great improvement with respect to clearness, and in
many cases no single word can be found to represent fairly the meaning of
a phrase or a clause. In making translations, phrases and clauses must

often change places. For example, when German or English is put into Greek, a participial phrase must often take the place of a clause.

The PHRASE may consist of two or more words, but does not include a verb. *Ex.*: 'They began *building the walls.*'

The CLAUSE includes a verb, and is a sentence that is made subordinate to another. *Ex.*: 'He said *that you would come.*'

The whole sentence containing a clause is called a COMPLEX SENTENCE.

Phrases and Clauses have the relations belonging to words called Nouns, Adjectives, and Adverbs.

PHRASES, considered with respect to their forms, or those parts of speech of which they consist, are called Infinitive, Participial, and Prepositional Phrases.

EXAMPLES OF PHRASES.

Infinitive.	Participial.	Prepositional.
To write	*Writing* notes	*For* your sake
To read	*Reading* history	*With* care
To be called	Well *described*	*In* that place

With respect to their uses, Phrases are classified as in the following list of examples:—

Names.	Examples.
Noun-Phrases.	*To persevere* is your duty.
	Reading history is for me a pleasure.
Adjective-Phrases.	He ended well the work *so well begun.*
	The shadow *of the mountain* darkens the dale.
Adverbial-Phrases.	He had learned *by teaching.*
	They walked *over the plain.*

NOUN-PHRASES.

A NOUN-PHRASE may have one of the forms shown in the appended examples:—

The Infinitive	.	.	'*To err* is human.'
Infinitive + Noun		.	'*To write history* is a hard task.'

Verbal Noun + Noun	.	*Reading poetry* is your delight.
Infinitive + Adjective	.	*To be faithful* is our duty.

A Noun-Phrase may take the place of the Subject, or of the Object, or may be governed by a preposition.

In the last instance the phrase is called dependent. [*See* § **49.**]

Subject .	.	.	.	'*To err* is human.'
Object .	.	.	.	They began *building the walls.*
Dependent	.	.	.	He was ill paid for *writing the book.*

The pronoun 'it,' placed before the verb, is often set in apposition with a Noun-Phrase. *Ex.* : ' It is to put the effect before the cause. It is to vindicate oppression,' *etc.*— MACAULAY.

NOUN-CLAUSES.

A CLAUSE includes a verb, and is therefore a sentence, but, for the sake of a convenient distinction, the name ' clause ' is used to set apart a subordinate sentence, on one side, and, on the other, all the words belonging to a principal sentence. The whole sentence, containing both the principal assertion and the clause, is called a COMPLEX SENTENCE, because its two parts are closely connected by subordination. In a COMPOUND SENTENCE two or more sentences are placed together, but each has, apart from ellipsis, an independent meaning. [*See* § **65.**]

A Noun may be expanded, so as to have the form of a Noun-Clause. *Ex.* : ' Cæsar asserted *that the Romans had been faithful.*'

Here the principal sentence ends with the word ' asserted.'

A NOUN-CLAUSE may take the place of the Subject (*Ex.* I.), or serve as the Object (*Ex.* II.), and may be placed in apposition with a Noun, or with a Pronoun. (*Ex.* III.)

Ex. I. :	*That he is sometimes impatient* is not to be denied.
,, II. :	' We knew *that he would come.*'
,, III. :	' The fact *that he wrote the whole of the book* is not denied.'

An abstract Noun-Clause expresses an act or a fact, and is often introduced by '*that.*' The pronoun '*it,*' placed before the verb of the Principal Sentence, is often set in apposition with an abstract Noun-Clause, as in the following examples :—

'*It* was expected *that he would come.*'
'*It* was in 1780 *that Johnson completed his "Lives of the Poets.*"'—MACAULAY.

Many noun-clauses are introduced by '*that*;' but the conjunction is often omitted where the clause has the place of an object. *Ex.*: 'We know [that] *you were there.*' In indirect questions, and in some other places, noun-clauses are introduced by interrogative words. *Ex.*: 'Tell us *where you live.*'

A concrete Noun-Clause may relate to persons, things, or places, and may be introduced by a relative pronoun, or by an adverb.

Ex. : 'We know *who you are* and *where you live.*'

When a Noun-Clause has the form of a *direct* quotation, the quotation-sign takes the place of '*that.*'

Indirect : Cæsar declared, *that the Romans had been faithful.*
Direct : Cæsar said, '*The Romans have been faithful.*'

The names of clauses must be made known by *uses*, and are not to be *guessed* by means of such introductory words as 'that,' 'who,' and 'where,' of which each may introduce either a clause serving as a noun, or another serving as an adjective, while 'that' may introduce an adverbial-clause.

ADJECTIVE-PHRASES.

An ADJECTIVE-PHRASE may have one of the forms shown in the appended examples :—

Infinitive Passive . .	This is the work *to be done.*
Infinitive Transitive + *Noun* . . .	'Our wish *to win the game* led us,' *etc.*
Participle + Noun .	The tree *bearing fruit* was spared.
Participle + Adverb .	The stream *here flowing* refreshes the grass.
Preposition + Noun .	He is a man *of honour.*
Prep. + Adj. + Noun .	The elms *in this park* are stately.
Prep. + Part. + Noun .	Your plan *of keeping accounts* is good.

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An Adjective-Phrase may serve to define either a Subject or an Object, or any substantive word.

Ex. : The stream *here flowing* refreshes the grass *of the valley*.

ADJECTIVE-CLAUSES.

An Adjective-Clause may serve to define either a Subject or an Object, or any substantive word.

Ex. : ' The river *which rises on the moor* flows through the dale.'

' We have received the parcel *that you sent.*'

Relative Pronouns and Adverbs serve as the connectives of Adjective-Clauses. When the connective is a Relative, the Antecedent should be either a substantive word or a noun-phrase.

Ex. : The debt *that you have contracted* must be paid.

When a whole sentence is intended to take the place of the antecedent and ends with a noun, the appended adjective-clause, introduced by ' which,' may have an ambiguous reference—in other words, may seem to belong either to the sentence or to its *last* word. *Ex.* : ' He will not pay the debt, *which is a disgrace.*' Is the debt itself or the refusal ' a disgrace ' ? Examples of this class are numerous.

VERBS.

A sentence may have the form of two words, but must, with respect to meaning, contain a subject, a predicate, and a copula (or bond), by which the former two parts are connected. When a verb is concrete, it contains both a predicate and a copula. The latter is, in some forms, denoted by an inflexion.

Ex. : ' Myron sleep-**s** ' = ' Myron **is** sleeping.'

In the former sentence the verb **is** serves as the copula or bond, and in the other the letter **s** takes the place of **is**. But in several forms of the verb no bond appears. It is implied and is not formally expressed. In the sentence ' The children sleep,' no letter is added to make the verb finite or limited—in other words, to show that it refers to the number and the person of the subject ' children.' The bond is here invisible, but its existence in the mind is implied when we say, ' The Verb agrees with the Subject in number and person.' [*See* § **58.**]

A concrete verb, or verb of complete predication, contains **two closely**

united parts. The verb has a union in itself, and draws all other words in the sentence into union. An Attribute, placed without a verb, names a quality, an act, or a state of existence, but does not assert that the quality, act, or state of being belongs to any subject. No union of two parts is made by putting together the two words 'light' and 'shining;' for 'shining' is a merely attributive word, and tells nothing. But in the sentence 'Light shines' we have a union that is threefold. The verb has in itself two parts—an attribute part and a form that connects the attribute with the subject. Accordingly there are seen in the sentence these three parts:—a *name*, an *attribute*, and a *bond*, which in force is always equivalent to some form of the general verb 'to be.' Of these three parts the second is more or less deficient in a considerable number of verbs, which are therefore called 'verbs of incomplete predication.' Without the aid of complements, such verbs tell little or nothing. Nothing is told distinctly by saying 'The air *becomes*,' but when the attributive word 'cold' follows, we have an assertion. Here 'cold' is the complement. When the attributive element is altogether wanting, or is more or less vague and deficient, an adjunct called 'a complement of the predicate,' or briefly 'a complement,' follows the verb.

Such complements as follow the verb 'make' have been vaguely called 'factitive objects.' The following two sentences may be noticed:—

> A. 'The people *made* the statue *an idol*.'
> B. 'The people *idol-ized* the statue.'

If in *A* the word 'idol' is an *object*, it follows that in *B there is an object in the verb.* But the predicative verb in *B* = the vague verb + the complement in *A*, and in each of these two sentences the *object* is 'statue.' The appended examples show how closely, in some instances, complements are connected with certain verbs.

> 'The Nile *makes* the valley *fertile*' = 'The Nile *fertilizes* the valley.'
> 'Sunshine *makes* all things *bright*' = 'Sunshine *brightens* all things.'
> 'He *poured* the glass *full*' = 'He *filled* the glass.'
> 'They *made* the practice *legal*' = 'They *legalized* the practice.'
> 'They *made* the frontier *strong*' = 'They *fortified* the frontier.'

Here the verb *made* is vague, but becomes special or clear when the complement is added. In the Persian language, *kardan* and other verbs are used in many places exactly as the verb *made* is used in these examples.

COMPLEMENTS.

In many verbs the adjective or attributive part is so far vague or defective that adjuncts called Complements are required to make such verbs clear, or predicative.

Both the Complement and the Adverbial serve to extend or define the assertions made by verbs, but the union of the Complement with the Verb is closer than that formed by the Verb with such Adverbials as, with respect to their uses, may be called free adjuncts. Their aid is not strictly demanded.

With respect to its forms or its constituent parts, a

Complement may consist of a word, a phrase, or a clause, as the appended examples show :—

Noun	.	.	.	They made him *king*.
Adjective	.	.	.	The water is *deep*.
Phrase	.	.	.	He was *in the town*.
Clause	.	.	.	We were told [that] *the house was let*.

The abstract verb 'be' always requires a complement.

The chief exception to this rule is found in HEBREWS xi. 6.

Several participles, serving as complements, are so far vague that they must be followed by other adjuncts.

Ex. : ' We are all disposed *to give advice*.'

Here the first complement 'disposed' is so far vague that it wants some adjunct like the phrase ' to give advice.'

Complements are often required by verbs of the following classes :—

The auxiliary verbs 'may,' 'can,' 'let,' 'must,' 'have,' 'shall,' 'will.' [*Ex.* I.]

Verbs like 'become,' 'continue,' 'grow,' 'remain,' 'subsist.' [*Ex.* II.]

Verbs like 'appear' and 'seem.' [*Ex.* III.]

Verbs like 'belong,' 'lie' (= to be situate), 'live' (= dwell), 'live' (= gain means of living). [*Ex.* IV.]

Verbs like 'consider,' 'deem,' 'esteem,' 'regard,' 'take.' [*Ex.* V.]

Verbs like 'make' and 'render.' [*Ex.* VI.]

Verbs like 'advise,' 'compel,' 'reduce.' [*Ex.* VII.]

The verbs 'weigh' and 'measure.' [*Ex.* VIII.]

Many verbs when employed in the Passive Voice. [*Ex.* **IX.**]

Ex. I. : ' He may *come*.' ' We can *read*.' ' Let us *go*.'

Ex. II. : ' It becomes *dark*.' ' He grows *strong*.' ' It remains *true*.'

Ex. III. : ' It appears *clear*.' ' It seems *useless*.'

Ex. IV. : ' The source lies *hidden*.' ' They dwell *in that land*.'

      ' Bath is situate *on the Avon*.' ' The people live *by fishing*.'

Ex. V. : ' While others speak of his folly, he takes it *for granted* that he is wise.' ' We called him

brave, and held his virtue *in high estimation.*'
'I took you *for a friend.*' 'I cannot regard
a flatterer *as a friend.*'
Ex. VI. : 'He made the frontier *safe.*' 'They made him
king.'
Ex. VII. : 'They urged me *to go on.*' 'Compel them *to
come in !*'
Ex. VIII. : 'The block weighs *a ton.*' 'The wheel mea-
sures *nine feet round.*'
Ex. IX. : 'We were advised *to go on.*' 'Socrates was ac-
cused *of impiety.*' 'He was doomed *to die.*'

The verb 'make'—in this respect like some other
verbs—has two uses. In the first it retains its primitive
meaning, and must have an object, but requires no com-
plement. In the second use an adjunct is wanted to give
to the verb a second and complete meaning. Other verbs
are used so that they are sometimes complete and at
other times are incomplete in their predication.

In the appended examples complements are set in Italic.

Complete :—'He made a statue.' 'The mill-stream turns
the wheel.' 'He firmly held the standard.' 'He let the
farm.' 'They found the money.'
Incomplete :—'They made the statue *an idol.*' 'During
his imprisonment his hair turned *gray.*' 'Nothing but truth
will last and hold *out* to the end.' 'He let the house *fall to
ruin.*' 'They found him *guilty.*' [*See* § **46.**]

Complements and Adverbials compared.

The general distinction to be made between a Complement and an
Adverbial is this : the latter *may* be used, but the former *must* be used.
There are, however, several degrees of compactness in the union that com-
plements may have with the defective predicates contained in some verbs.
In certain cases, the removal of the complement would leave a vague
assertion ; in others it would leave a false assertion. It would be useless
to attempt drawing a hard and precise line between the two classes of
adjuncts by which the meanings of verbs are extended or made more
definite. Boundary lines are sometimes but faintly drawn in language, as
in nature. Analysis, like science of every kind, has its own limits.

ADVERBIAL-PHRASES.

An ADVERBIAL-PHRASE may have one of the forms shown
in the appended examples :—

Infinitive . .	.	'They came *to scoff*.'
Infinitive + Noun .	.	'He went *to see the games*.'
Adjective + Noun .	.	'They visit us *every day*.'
Preposition + Noun	.	'They burned the wood *to char-coal*.'
Prep. + Adj. + Noun .		'Crusoe lived *on an island*.'

It is convenient to give the name Adverbials to all phrases and clauses that have the use of Adverbs.

ADVERBIALS define assertions, and may refer to the place, the time, the extent or degree, the cause, the purpose, the manner, the means, or to the circumstances of an action. Other uses of Adverbials are too numerous to be analysed in this place. [*See* §§ 47 and **57.**]

With respect to the notions that they express, and to the positions they may hold in sentences, adverbials—taking together their simple and their expanded forms—are so greatly diversified, that a list like the appended can give only a few of their most frequently recurring forms. [*See* §§ 57 and **58.**]

Adverbials of Place answer the questions:—'Where?' 'Whence?' 'Whither?' 'How far?' 'In what course?' [*Ex.* I.]

Adverbials of Time answer the questions: — 'When?' 'How long?' 'How often?' [*Ex.* II.]

Adverbials of Degree extend and limit assertions. [*Ex.* III.]

Adverbials of Causality indicate reasons, motives, and purposes. [*Ex.* IV.]

Adverbials of Manner here include such as denote means and circumstances. [*Ex.* V.]

Adverbials of Reference connect sentences and introduce topics. [*Ex.* VI.]

Adverbials of Contrast introduce contrasted and controversial assertions. [*Ex.* VII.]

Adverbials of Substitution have the meaning denoted by 'instead of.' [*Ex.* VIII.]

Ex. I.: '*Where?*' .	.	'He lives *in Rome*.'
'*Whence?*'.	.	'He sailed *from the island*.'
'*Whither?*'	.	'He went *to the camp*.'
'*How far?*'	.	'They scattered flowers *all along the way*.'
'*In what course?*'	.	'The line is drawn *from S.E. to N.W.*

Ex. II. :	'*When?*'	.	.	'He will return *at noon*.'
	'*How long?*'	.	.	'He was absent *two hours*.'
	'*How often?*'	.	.	'He comes *every day*.'
Ex. III. :	Extent	.	.	'*So far* your words are true.'
	Degree	.	.	'*At this degree of cold*, still water freezes.'
Ex. IV. :	Reason	.	.	'He failed *for want of money*.'
	Motive	.	.	'*For envy* they accused him.'
	Purpose	.	.	'We used all our strength *to lift it*.'
Ex. V. :	Manner	.	.	'He acted *in a careless way*.'
	Means	.	.	'Caves have been formed *by streamlets*.'
				'The knot was cut *with a sword*.'
Ex. VI. :	Reference	.	.	'*As for money*, neglect it not.'
Ex. VII. :	Contrast	.	.	'*On the contrary*, I maintain the truth,' etc.
Ex. VIII. :	Substitution	.	.	'He returned evil *for good*' (= instead of good).

Various Adverbial-Phrases.

There are many adverbials that may be collected under such general names as 'connecting and introductory phrases,' 'phrases of reference,' and 'phrases of contrast.' The following are examples :—'*As for money*, neglect it not.'—Iz. WALTON. '*As to that*, I very seldom go,' etc.—DE FOE. '*For my own part*, I could not but be pleased to see the knight,' etc.—ADDISON. 'It is therefore, *upon the whole*, a duty which every man owes to his country.'—BLACKSTONE. 'Now, *as touching this third ordinance*, I will deal honestly with you.'—ARNOLD. '*On the contrary*, Autumn is gloomy.' —STILLINGFLEET. 'Recreation is intended *to the mind* as whetting is *to the scythe*.'—BP. HALL.

Of similar forms of expression no exhaustive analysis can be given, for adverbials are as numerous as the relations of actions to antecedents, circumstances, and results. But several phrases that in literature often occur may be here noticed, including one that, in conversation, is *old* and almost obsolete :—'*by dint of* argument' (by force) ; '*by means of* persuasion ;' '*by reason of* sin ;' '*by virtue of* the law ;' '*by way of* compensation ;' '*for the sake of* peace ;' '*in behalf of* the poor ;' '*in consequence of*

delay;' '*in lieu of* that' (instead); '*instead of* that;' 'it was *along of* you' (*old*); 'it was *on account of* that;' 'it was *owing to* that;' '*on this side* the grave;' '*with regard to* the law.' Of some phrases the use is to modify or to subdue the general tone of an assertion, as in the examples '*at least* I would say;' '*for my own part* I would say,' etc.

Connexions of Phrases.

A sentence is called *simple* because it contains only *one verb,* and not because it is short. For by means of inserted phrases a simple sentence may be made long.

One phrase may be appended *to a word in another phrase,* as the phrase 'of the Nile' is appended to the noun 'óverflow' in the following example :—'The land is made fertile by the óverflow *of the Nile.*' Again, to some word in the *second* phrase a *third* phrase may be attached, and thus the connexion of a subordinate part with one of the chief parts in a sentence may be made more and more remote. Such a stringing together of phrases —one depending upon another—is not recommended. *Ex.*: 'This enterprize was *well adapted* [1] *to bring* [2] *into vigorous exercise* [3] habits of *endurance and perseverance* [4] acquired *in the course* [5] *of long and wearisome journeys* [6] *through many lonely regions* [7]. This sentence, including only one verb, contains seven phrases. The phrase '*well adapted*' serves as a complement.

ADVERBIAL-CLAUSES are in many instances clearer than Phrases in denoting relations of place, time, degree, causality, and manner.

The appended list of examples may serve to indicate *several* of the chief notions to which Adverbial-Clauses refer. But no concise account can fairly represent the great variety of adverbial phrases and clauses. These, with respect to their manifold uses, are, of all the elements in complex sentences, by far the most versatile. It might be added—with respect to English literature—that the variety of adverbials is such as almost to defy the powers of analysis.

Place	'He found the book *where he left it.*'
Motion	'He will go *wherever Duty may call him.*'
Time	'We began our work *when the sun was rising.*'
Comparison . .	'He likes you better *than* [*he likes*] *me.*'
Limitation . .	'As long *as this warmth remains,* water flows.'
Proportion . .	'*As* 1 *is to x,* so is x to 1 − x. '*The more we learn,* the less we think of our learning.'

Here the repetition of '*the*' = '*eo* . . . . *eo,*' instead of '*quo* . . . . *eo.*'

Manner .	.	.	'He went away so *that his departure was not noticed.*'
Likeness	.	.	'He looks *as if he did not know you.*'
Circumstances	.	.	'*While others turned traitors*, he [Abdiel] was true.'
A Cause	.	.	'The river is swollen, *because so much rain has fallen.*'
A Reason	.	.	'*As I have not studied the question*, I shall give no answer.'
A Purpose	.	.	'The guide will go forward, *that he may show us the way.*'
A Result	.	.	'You have spoken so well, *that I must thank you.*'
A Concession .	.	.	'*Though you cannot understand it*, you must believe it.'
A Condition .	.	.	'*If he had money*, he would give it.'

Such adverbial-clauses as express conditions and suppositions are rightly called *subjective*, but are more frequently called '*subjunctive.*' In the employment of such phrases, some careful writers make alterations in their uses of verbal inflexions, but many writers neglect these changes. [*See* § 58.]

EXAMPLES OF VARIOUS PHRASES AND CLAUSES.

In the examples appended, Phrases and Clauses are printed in Italic. It may be noticed here that there are sentences in which adverbials are not made clearly distinct from adjective-phrases. In numerous instances the words belonging to one clause are separated by the insertion of a clause. Ex. : ' He represented to them that the event *(which they and he had long wished for) was approaching.*'

The adjective-clause, here set within curves, separates a noun and a verb belonging to the noun-clause, which is introduced by the conjunction ' that.' It should be observed that here and there ' that ' or ' which,' the connectives of adjective-clauses, are omitted, in prose as well as in verse.

Noun-Phrases.—It teaches us *how to live.* ' Learn *to do well.*' ' *To err* is human.' *To forgive* is divine. *To speak sincerely* is our duty. Would you learn *to speak correctly*? *Writing exercises* is one way of learning.

Noun-Clauses.—' He first observed *that those writings were of several kinds.*'—ROSCOE. ' He represented to them *that the event* which they and he had long wished for *was approaching.*'—HUME. He tells me *that you cannot swim.* It is a fact *that he has won the prize.* It is not true *that they have been conquered.* ' It was generally thought *that no man could resist such force of argument.*' ' It was not to be supposed *that juries would find such men guilty of treason.*'—BURNET. It will be found true *that flatterers are traitors.* ' The writer here asserts *that every finite cause must be an effect.*' ' We cannot say *how long we shall remain here.*' ' Who doubts, for a moment, *that it is base to speak falsely*?' ' Tell us *where you live.*'

In the last example 'where' introduces a noun-clause. **This clause** denotes an unknown place, and serves as the *object* following the transitive verb '*tell*.'

Adjective-Phrases.—'Cyrus drove back the soldiers *stationed near the king.*' Here is the work *to be done.* That left an impression *not easily forgotten.* These hills contain mines *of copper and iron.* These men, *forgetting time,* were wandering on the shore. 'The shadow *of the mountain* darkens the dale.' They lived in the dale *of the Dove.* This plan *of classifying books* is practical. Thus ends the work *so well begun.*

Adjective-Clauses.—'All those hundreds of millions *that were slain in the Roman wars* shall appear.'—JER. TAYLOR. He then returned to the place *whence he came.* Here is the man *that will tell us the story.* 'Is there any writer *whose style should be closely imitated?*' 'There are some men *who might laugh at this.*' The stream *which rises on the hill* flows through the valley. These are the heights *whence our foes* descended. 'This is the way *that will be found the shortest.*' 'We have received the books *you sent.*' 'Where lies the land *to which yon ship must go?*'— WORDSWORTH.

> 'Ye winds, *that have made me your sport,*
> Convey to this desolate shore
> Some cordial, endearing report
> Of a land *I must visit no more!*'—COWPER.

Complements.—' The people, who called him *their hero,* took him *for a leader,* and soon made him *king.*' ' He made the frontier *strong,* and of all the land he let no part *fall into decay.*' 'They made the serpent *an idol.*' [In these sentences the verbs 'called,' 'took,' 'made,' and 'let,' if they were left without their complements, would have false meanings.]

Adverbial-Phrases.—'America, *on account of its vast extent,* has all varieties of climate.' *At this degree of cold,* still water freezes. *Before seven o'clock* our work will be done. He gave that advice *for your welfare.* 'Loud cries arose *out of the deep forest,* but silence *now and then* followed those noises.' *Near the fountain* a pleasure-house was built. ' *The more they multiply* the more friends you will have.'—BURKE. 'The prisoners must be tried *by a jury.*' This stream has its source *on the moor.* We were *to some extent* successful. Willows are planted *along the river-side.*

Adverbial-Clauses.—*As the heat increases,* the mercury is expanded. ' *Could Time restore the hours,* I would not call them back.' Do you expect to win my confidence, *when you flatter me?* 'Your calculation is correct *as far as it goes.*' I am as old *as you are.* [The adverbial-clause is contracted.] ' If *Junius lives,* you shall often be reminded of it.' ' *If the show of anything be good for anything,* I am sure that sincerity is better.'— TILLOTSON. ' The brilliance of the diamond is not more remarkable *than its hardness.*' [The adverbial-clause is contracted.] *The higher we climb,* the colder it becomes. ' *When passion is loudly speaking,* the voice of reason is not heard.' ' *When these facts were made known,* a great perturbation took place in the army.'

COMPOUND SENTENCES.

A COMPOUND SENTENCE is made by placing together at least two independent sentences, connected by one of the conjunctions called co-ordinative. [*See* § **14.**]

A Compound Sentence, when not contracted by ellipsis, contains at least two verbs. *Ex.*: 'The sun *shines* and the rainbow *appears*.'

In a *Complex Sentence* the connection is closer than that existing between the members of a *Compound Sentence*. In the former the *clause* is made subservient to the chief assertion; but in the latter the annexed sentence retains individuality or independence.

Ellipsis here means the omission of a word, or of several words, belonging to each of two or more sentences placed in co-ordination. In the following example the words that might be repeated are set within brackets:—'We saw there no wide landscape, but [we saw] a place of sheltered quiet.' [*See* § 65.]

A sentence may be compound and complex. Of the two sentences joined by co-ordination, one or both may be complex. Both are complex in the appended example:—

Ex.: ' He is the last man that finds himself to be found out; and whilst he takes it for granted that he makes fools of others, he renders himself ridiculous.'—TILLOTSON.

A Simple Sentence contains but one verb. A Complex Sentence may contain several verbs, but of these only one makes the assertion of the Principal Sentence; the others are subordinate, or belong to Clauses. In the preceding example of a compound and complex sentence there are five verbs—' *is*,' ' finds,' ' takes,' ' makes,' and '*renders*.' Of these verbs two— ' *is* ' and ' *renders*'—belong respectively to the two principal sentences. The verb ' finds ' is placed in an adjective-clause; ' takes ' belongs to an adverbial-clause, and ' makes ' belongs to a noun-clause. An analysis of the whole sentence is appended. It will be noticed that *and* connects the two chief members of the Compound Sentence. The former includes one clause; the latter has two clauses.

Analysis of a Compound and Complex Sentence.

He is the last man	FIRST PRINCIPAL SENTENCE.
that finds himself to be found out . .	*Adjective-Clause, belonging to the noun ' man.'*
[*and*] whilst he takes it for granted . .	*Adverbial-Clause relating to the verb + complement ' renders' . . . ' ridiculous.'*
that he makes fools of others	*Noun-Clause, in apposition with it.*
he renders himself ridiculous	SECOND PRINCIPAL SENTENCE.

In order to show at once the uses of both phrases and clauses, Tabular Forms for the Analysis of Sentences are sometimes arranged in five columns. [*See* § 60.]

Sentences, of which the general structure has been described, may be greatly diversified by inversions of order, and by ellipses or omissions of words. By these means analysis is here and there made rather difficult. [*See* §§ 61, 65.]

Of every element—word, phrase, or clause—three questions may be asked :—Is this form of expression English? Is the *use* here made of it warranted? Is it *so placed* that its use may be readily understood? To these three questions all the rules of Syntax have reference.

PERIODS AND PARAGRAPHS.

A PERIOD, containing several principal sentences, may be made symmetrical, with regard to the extension and the construction of the *two* chief members into which it divides itself, as in the appended example :—

'Truth is always consistent with itself, and needs nothing to help it out ; it is always near at hand, and sits upon our lips, and is ready to drop out before we are aware ; ‖ whereas a lie is troublesome, and sets a man's invention upon the rack, and one trick needs a great many more to help it out.'—TILLOTSON.

Here the sign ‖ marks the place where the whole period divides itself into two main parts, which are set in contrast with each other.

The word 'period' is often more freely employed, so as to denote generally any complete sentence, or any series of sentences closing with a full stop. In some following paragraphs, the term 'period' denotes here and there a *compound* sentence of which each part is *complex*.

A PARAGRAPH consists of a series of sentences belonging to one division of a chapter or section. When constructed in an artistic style, the paragraph has a beginning, a middle, and an end. In one form of the paragraph the theme, introduced in the opening, is expanded in the middle, and at the end is reduced to the form of a summary.

THE STRUCTURE OF PERIODS.

In writing Latin—especially in historical writing—the general structure of *periods* must first be studied ; and when this is done, a second task remains: *words*, treated as parts of principal sentences, or of phrases and clauses, must have not only their right order, but also their proper inflexions. Here are two tasks, and in Latin each is difficult. In writing English, the former is considerable ; the latter is, comparatively speaking, nothing. Throughout the history of the language its two main tendencies have been these: to diminish the value of inflexions, and proportionately to make more and more important the order of words, principal sentences, phrases, and clauses. Our general syntax requires study ; but our special syntax is easy.

Our tongue is for the most part non-inflected. It has endings to make nouns plural, but many words plural in meaning have no sign to show it. The possessive sign has uses very closely restricted. Excepting always the place of *the verb itself*, a word in *ing* may take the place of any element; may serve as a subject or as an attribute, as a complement or as an adverbial, or lastly as an object. In pronouns distinct forms *sometimes* agree with their distinct uses. For example, these forms serve as subjects:—*I, thou, he, she, we, they*, and *who*. But the following may be either subjects or governed words:—*you* (or *ye*), *it, this, that, these*, and *those*. The following may be governed by a verb or by a preposition:—*me, thee, us, him, her, them, whom*. The pronouns *me, us, him, her*, and *them* are often used as Dative cases are used in Latin. But each has also the uses of the Accusative in Latin. *Ex.*: 'The teacher praised *him* and gave *him* a book.' Some adjectives and a few adverbs have changes to show degrees in comparison. Eight forms are, in etymology, treated as belonging to the verb *write*, and no English verb can have more. Two (*writing* and *written*) are verbal forms, *not verbs*; three (*writest, writeth*, and *wrotest*) are practically obsolete; *three* only (*write, writes*, and *wrote*) are commonly used as verbs. The poverty of our English verbs may be shown by a contrast:—

Latin.	English.	Latin.	English.
rĕg-o	I rule	rēx-ī	I ruled
rĕg-ĭs	*hou rulest* (obs.)	rēx-ĭstī	*thou ruledst* (obs.)
rĕg-ĭt	he rules	rēx-ĭt	he ruled
rĕg-ĭmŭs	we ⎫	rēx-ĭmŭs	we ⎫
rĕg-ĭtĭs	you ⎬ rule	rēx-ĭstĭs	you ⎬ ruled
rĕg-ūnt	they ⎭	rēx-ērūnt	they ⎭

'*The verb agrees in number and person with the subject.*' In Latin this asserted concord is formal; in other words, it is shown by changes of form. In English the assertion means only this: in its form the verb *must not contradict* either the number or the person of the subject, and where a proper form of showing concord exists, that form must be employed. Another contrast of Latin and English is seen in the following sentences:—

Latin.—'**Arbores serit agricola, quarum aspiciet baccam ipse nunquam.**'

English.—'The husbandman *plants trees* of which he will never see the fruit.'

The Latin has *five*, but the English has only *two*, inflected words; the *order* is in the Latin variable, but it is hardly variable in good English prose. Of far greater differences some fair examples ought to be seen in a Latin translation of the following sentences:—

'The present constitution of our country is to the constitution under which she flourished, five hundred years ago, what the tree is to the sapling, what the man is to the boy. The alteration has been great. Yet there never was a moment at which the chief part of what existed was not old.—MACAULAY, *History of England*, vol. i. p. 25, 3rd edit.

The words here inflected are *eleven* in *fifty-four*. In terse Latin they would have nearly the ratio of *ten* to *twenty-two*.

It is instructive to compare with the concise style of MACAULAY the comprehensive style of HOOKER, who, in the

course of the time 1585–1600, wrote the earliest of all metho-
dical treatises in English prose. Since his day the fact that
ours is mainly a non-inflected tongue has led us more and
more to care for simplicity in the structure of periods. The
following is one of HOOKER'S more intricate passages. The
words in Italic are not marked as errors, but should be
noticed as closely connected with his style :—

'The stateliness of houses, the goodliness of trees, when we behold
them, *delighteth* the eye; but that foundation which *beareth* up the one,
that root which *ministereth* unto the other nourishment and life, *is* in the
earth concealed ; and if there *be* at any time occasion to search into *it*, such
labour is then more necessary than pleasant, both to them *which* undertake
it, and for the lookers-on. In like manner *the use and benefit of good laws*
[the *object* enlarged and set before the verb]; all that live under them may
enjoy with delight and comfort, *albeit* the grounds and first original causes
from whence they have sprung *be* unknown, as to the greatest part of men
they *are*. But when they who withdraw their obedience pretend that the
laws which they should obey are corrupt and vicious, for better examination
of their quality, it *behoveth* [= the Latin *ŏpŏrtĕt*] the very foundation and
root, the highest well-spring and fountain of them, to be discovered.
Which [= *and this*] because we are not oftentimes accustomed to do, when
we do it, the pains we take are more needful a great deal than acceptable ;
and the matters which we handle seem, by reason of newness (till the
mind *grow* better acquainted with them), dark, intricate, and unfamiliar.'—
Of the Laws of Ecclesiastical Polity, book i.

When considered with respect to the date of the work and
the difficulties of the subject, the writer's style has such a
union of force and clearness as may be justly called marvel-
lous. In his best passages he does in English that which,
with practice, may be more correctly done in Latin. He often
brings together into their own logical union, and gives in one
period, several important thoughts, of which one idea is the
source ; or in one comprehensive paragraph he gives the out-
line and general design of a treatise. As a contrast the fol-
lowing passage may be noticed :—

' In such a state of society as that which existed all over Europe during
the Middle Ages, it was not from the king, but from the nobles that there
was danger. Very slight checks sufficed to keep the sovereign in order.
His means of corruption and intimidation were scanty. He had little
money, little patronage ; no military establishment. His armies resembled
juries. They were drafted out of the mass of the people ; they soon re-
turned to it again ; and the character which was habitual prevailed over
that which was occasional. . . . At home the soldier learned how to value
his rights ; abroad, how to defend them. . . . Such a military force as this
was a far stronger restraint on the regal power than any legislative
assembly. Resistance to an established government, in modern times so
difficult and perilous an enterprise, was in the fourteenth and fifteenth
centuries the simplest and easiest matter in the world. Indeed, it was far
too simple and easy.'—MACAULAY, *Edinburgh Review*, vol. xlviii. p. 96.

The difference of the two passages here quoted belongs essentially to two main principles of construction, and these may be set in contrast and called Latin and English. Of many careless writers—old and modern—it is truly said, 'they have no style;' but the chief methods employed by our classic authors, in the structure of periods, are these two, Latin and English; and of all the authors whose method is to a considerable extent Latin, one of the best—perhaps the best—is HOOKER. In his great work, the sentences and periods that may be especially called 'clear' and 'easy' are numerous, and it is only with reference to his longer and more intricate periods that his method may be called Latin. His prose consists on the whole of far better English than that of MILTON'S prose writings. On the other hand, there are found, in the writings of MACAULAY, some periods considerably extended; but there are found also many sentences that, as regards their structure, may be called extremely English. The intermediate and conciliatory style of ADDISON is noticed in another place. Here it is, in the first place, important to make clear the difference of these two methods: Latin and English. In doing this, repetitions of words will be prevented by substituting for them the following signs, which here may generally denote either simple or expanded forms of expression :—

Names.			Signs.	Names.			Signs.
The subject	.	.	s	The complement	.	.	c
The attribute	.	.	a	The adverbial	.	.	x
The verb	.	.	v	The object	.	.	o

In Latin—chiefly in the historical style—a long period may be very comprehensive and yet may be clear. The main reason is this : the *forms* of words, phrases, and clauses here show clearly their several *uses*. For example, the adverbial-phrase, for the most part, looks like an adverbial. And other subordinate parts have forms that make them distinct from words belonging to a principal sentence. Accordingly, an elaborate Latin period may contain, beside assertions of some main facts, several references to times, or to places, or to circumstances, and these collateral parts may be so many that three or more periods would be required to give them all clearly in English. The principal subject of a Latin period may be placed at a considerable distance from the verb making the chief assertion, and yet, when the period is ended, its meaning may be made perfectly clear. The principal subject may come first, and the chief verb may be set last. Between them several adverbial adjuncts may be set, so as to occupy

the middle parts of the period, and next to these may come
the object, or, in some instances, a complement or a predicate
introducing the verb.   This order may be here briefly indi-
cated by means of the following signs :—

<p align="center">**s,   x,   x,   o,   c,   v.**</p>

If English words might be arranged in a Latin order, such
a series of words as the following might appear :—

'The prince [s], *when those youths approaching and saluting him he
saw* [x ; a clause], instantly summoning a council [x], himself [o] the
victor [c] declared [v].'

These inversions of the order usually seen in English
sentences are less remarkable than the number and the clear-
ness of such subordinate parts as in Latin may be connected
with a principal sentence, and may serve to form a terse or
synthetic sentence.   To put into English one Latin sentence,
it must sometimes be divided, so as to form two or three
distinct propositions.   That a certain well-known author—a
Parisian—has, during some years of the present reign, resided
mostly in London ; that he has lately given, in a series of
letters addressed to a friend, certain sketches of our English
institutions and manners, and that these letters are written
with remarkable grace and fluency : all these facts might in
Latin be given in one sentence—a sentence including only *one*
verb, instead of the *three* here employed.

In English the *forms* of words, phrases, and clauses do
not serve to any great extent to indicate their *uses*.   The
noun, for example, forming one part of an adverbial-phrase
and governed by a preposition, or by a participle, has no
change of form.   Accordingly, our periods are for the most
part made shorter than Latin periods, and substitutes for
certain uses of inflexions are supplied by simplicity of struc-
ture, and by the order of words, phrases, and clauses.   On a
clear understanding of these facts certain rules of English
composition have been founded, and numerous examples of
strict obedience to those rules may be readily found in the
pages of MACAULAY.   On the other hand, HOOKER is named as
one of the best of all the writers who have endeavoured to do
in English that which may be more correctly done in Latin.

In several other respects (of which little or nothing can
here be said) these two writers differ very widely.   A com-
prehensive union is the earlier writer's chief aim ; the latter
dissects subjects, and displays great skill in various specimens
of minute analysis.   Of the former author the general tone is

conciliatory; the latter gives emphasis to his own assertions, and often makes them still clearer by means of sharply-defined antitheses. But, with regard to their two styles, the chief difference is this: the old author remembers too well some constructions rightly called Latin; the modern historian studies brevity and good order, and remembers, almost too well, that he has to write in a language that for the most part may be called non-inflected. Hence he never attempts the task of giving in four periods all that HOOKER endeavours to say in the passage already quoted. The older author would here give expression to four most important ideas respecting several relations of abstract theory to practical affairs. An essay—nay, a treatise—is required to set forth clearly all the meaning of that quoted paragraph. That theory, in its right place, is useful; that many, who can fairly appreciate facts, find theory uninviting and difficult; that institutions blamed for their defects may still be well-founded, and on the whole may be very beneficial; and that this truth may be demonstrated—these are the main ideas given, with collateral observations and illustrations, and all arranged so as to be included within the compass of four periods. On the other hand, the later writer uses not less than *ten* full stops, all set within the compass of about *fourteen* lines. Of these full stops, the first shows the end of two curt assertions, both qualified by one clause. Then another fact is asserted, and for these three facts certain causes are briefly assigned in the next three periods. Of the cause last named—the want of a standing army—some details are almost as briefly supplied, and the logical conclusion of the whole is then given in three short sentences. Throughout the whole the author does not forget for a moment the fact that he is writing a language in which order and simplicity are the chief sources of clearness. He is not one of those orators who, in a breath, can speak of two or three perfectly distinct matters. In every sentence of the passage last quoted the subject is first of all made clear.

In doing this, one of the writer's more frequent uses is to employ a noun-phrase, or a noun-clause, made clear by means of the introductory pronoun *it*. His repetitions of this distinctive form are here and there tiresome, but it is clear that the writer knew well what he was doing. Apart from *it* (in apposition), the *noun-phrases* and *noun-clauses* would mostly begin with *to* or with *that*—two words having versatile uses—and the writer's first wish was to make clear the *subject* of every sentence. Accordingly, when the form of the subject is expanded, the *pronoun* comes first, and shows us that the following *phrase* or *clause* is intended here to

serve *instead of a noun.* From numerous examples of carefulness on this point the following may be selected : —

Phrases.—' *It* is amusing *to think over the history* of most of the publications that have had a run during the last few years.' ' *It* is *to accuse the mouth of the stream* of poisoning the source.' ' *It* would be difficult *to name a book* which exhibits more kindness, fairness, and modesty.' *Clauses.*—' *It* is no small evil *that the avenues to fame should be blocked up* by a swarm of noisy, pushing, elbowing pretenders. . . . *It* will hardly be denied *that government is a means* for the attainment of an end.'

Having made his subject prominent, the modern historian next takes care to introduce only a few phrases and clauses, and he places these adjuncts so that their several relations to nouns or to verbs are for the most part readily seen.   Here, however, he has to encounter one of our chief difficulties in composition, and sometimes—comparatively speaking, rarely —he makes a mistake in misplacing an expanded adverbial. Now and then, indeed, he constructs a long period, but it is neither intricate nor elaborate; for his method is here very simple, and the result is accordingly very clear.   One element, employed either in a simple or in an enlarged form, is reiterated—a subject, an attribute, an adverbial, or an object. This last, for example, is often repeated in a long period serving as introductory to the 'History of England.'   Everywhere the writer's chief aims are isolation, antithesis, and emphasis in assertion or in denial.   The reader may like or may dislike the writer's tone, but *must* understand his meaning. In his style of composition one good trait is ever made distinct and prominent.   But a virtue may have its attendant defects, and clearness itself is not an exception.   Where this good quality is nearly always so brightly displayed, the quiet charms of freedom, variety, and harmony must sometimes be absent. Extensive reading will show that these qualities belong to English literature.

The two styles already noticed may be respectively called the *synthetic* and the *analytic.*   The latter might, with respect to its most distinct and prominent forms, be called *antithetic.* But with respect to the brevity of sentences, it is mostly like our ordinary style of narration and common discourse.   This style is so familiar that it is hardly spoken of as ' a style.'   It is our plain, ordinary mode of writing, and is often vaguely described as ' a simple style.'   Here the word ' simple ' is falsely employed.   Excepting the instance of MACPHERSON'S ' Ossian,' paragraphs in books are not made by stringing together ' simple sentences.'   Even children do not always talk in ' simple sentences,' but often make use of clauses.

Our plain, ordinary style, in literature and in conversation, has these chief traits : it is neither extensively synthetic nor remarkably antithetic ; it does *not* merely say *one* thing and then come to a full stop, but the sentence mostly ends when two or three things have been said or implied ; one short sentence is mostly followed by another having a similar extent ; the subject, or the verb, is defined by a phrase, or by a clause ; but the phrases and clauses introduced in one sentence are *few*. These are the chief traits of our ordinary style, which is largely employed by narrative authors and by writers of all classes, excepting a few who are distinguished by their frequent use of long sentences.

Long sentences are not often constructed so well that they may be classed with artistic periods. In both the construction employed extensively is synthetic ; but an artistic period has its own distinct method of construction. A long sentence, of the ordinary kind, may be made perfectly clear, and may be easily resolved into a few constituent parts or elements. Of these one, having the form of a word, a phrase, or a clause, may, as to *form*, be repeated again and again. One verb may follow several subjects, or may be followed by several objects, and thus the long sentence may be made clear, though it has no remarkable symmetry or beauty. But in other specimens of long sentences—for example, in many written by CLARENDON—too many phrases and clauses are inserted, and the relations of pronouns are often made dubious. In one sentence the writer sometimes intends to say or to imply half a dozen facts, or more, and at last the reader hardly knows where to find the principal subject. In plain words, he does not well see what the author is writing about.

An artistic period has a form not seen in long sentences of the ordinary kind. The whole period divides itself into two main parts—each complex—and their relation to each other is made clear. Each is distinct, while closely united with the other. Thus the period may develope a contrast ; a doubt may be followed by its solution ; relief may follow suspense, or the latter part may answer a question proposed in the former. The period has two main parts, and these are united so as to constitute a whole.

Of the *four* modes here respectively called synthetic, analytic, plain or ordinary, and artistic, each may be made tiresome by frequent repetitions. The *fifth*—the true classic style—is often and truly called ' harmonious,' but its character cannot be fairly denoted by the use of any single term. The general

traits of this style are variety and harmony, and its beauty is seen, not in any single sentence, but in the whole series of sentences forming a passage. Such plain and familiar constructions as have been called *ordinary* are freely employed; *antithesis* is used, but is not made too prominent; *synthetic* sentences are introduced, but are not vaguely extended, and periods that may be called *artistic* are employed, but not isolated by means of an excessive elaboration. All these four modes of construction are rightly treated as the subordinate parts of a passage or a series of sentences; all variations of mode are subdued by a constant regard to the general harmony of the whole to which they belong. Classic prose is almost as scarce as melodious verse.

Few writers—even among those justly called ' classic '— bestow much care on their constructions of paragraphs. In its purport, as well as in its form, a well-constructed paragraph should have a beginning, a middle, and an end. But in many formal divisions called ' paragraphs ' the order is merely consecutive, and in others no progress is made; their movement is like that of ' a door on its hinges.'

PROSE WRITERS.

Freedom and variety have always belonged more or less to English Syntax, while its general or higher rules have, during the last five centuries, remained mostly permanent. Our constructions of sentences are far older than the modern forms of our words. The changes that have taken place in Syntax belong mostly to its special part—that part which prescribes certain uses of inflexions.

When writings of the fourteenth century are called ' obsolete ' and ' obscure,' these terms refer to their etymology, and to their *special*, but not to their higher or *general*, Syntax. The facts here named may be readily made evident by a brief review of selected writings, including specimens of our best works produced during the course of the last five centuries. It will be understood that the writings here noticed are described only with reference to their higher Syntax, or to their more prominent modes of construction. In studying the relations existing between phrases and clauses on one side, and principal clauses on the other, we learn the main rules of our higher Syntax—rules more important than those which treat mostly of mere words and their several inflexions. It is with reference to our higher rules of Syntax that our present

modes of construction are described as ancient, English, and permanent.

1356–1400.—The prose written during the latter half of the fourteenth century contains many specimens of rather long sentences. Here, as in Modern English, clearness is mostly a result of the right *order* in which subjects, verbs, and their several adjuncts are placed. Numerous passages that, with respect to their length, look like periods, consist of nothing more than series of short sentences. In many parts of WYCLIFFE's Bible the syntax closely imitates the style of the Vulgate. In the prose of TREVISA (a translator) the short sentences are better than the long. 'The Voiage and Travaile' of MANDEVILLE (who wrote in 1356) shows archaisms of syntax; but these have reference rather to our special than to our general rules of syntax. For example, double forms of comparison and of negation are often seen, and in denoting purposes, as in other uses, *for* precedes the infinitive, as in the following sentence:—'The Iewes han no propre lond of hire owne *for to dwellen* inne.' Many examples of synthetic sentences, rather long yet perfectly clear, are seen in the 'Tale of Melibeus,' a translation given in CHAUCER's 'Canterbury Tales.' The paragraphs on 'Riches' may be classed with our best specimens of Old English prose. In the same collection 'The Persones Tale' (a treatise on penitence) contains many long sentences. Among these some are easily made, by stringing together several assertions; in others one part is in substance repeated, or is divided into particulars, which are given in the form of a series. Here, as elsewhere, the right order of subjects, verbs, and their several adjuncts is the true source of clearness. The higher or general syntax is essentially nothing more than such right order as is seen in the works of our best modern writers.

'What is li3tere, *for to seie* to the sike man in palasie [palsy], Synnes ben for3ouen to thee, or for to seie, Ryse, tak thi bed, and walke? Sothely [truly] that 3ee wite [may know] that mannes sone hath powere in erthe to for3eue synnes', he seith to the sike man in palasie, 'I seie to thee, ryse up, take thy bed and go in-to thin house.'—WYCLIFFE's *Bible*, Mark ii.

'And also Machomete loved wel a gode heremyte that duelled in the desertes, a myle fro Mount Synay, in the weye that men gon fro Arabye toward Caldee, and toward Ynde, o [one] day journey fro the see, where the marchauntes of Venyse comen often for marchandise.'—MANDEVILLE.

'Hyt seme[th] a gret wondur hou3 Englysch, [th]at is [th]e bur[th]-tonge of Englysch men and here [their] oune longage and tonge, ys so dyuers [diverse] of soun in [th]is ylond; and [th]e longage of Normandy ys comlyng [a new comer] of a-no[th]er lond, and ha[th] on [one] maner soun among al men [th]at speke[th] hyt ary3t in Engelond.'—JOHN OF TREVISA.

'If thou be right happy, that is to sayn, if thou be right riche, thanne schalt thou fynde a gret nombre of felawes and frendes; and if thy fortune chaunge, that thou waxe pore, fare wel frendschipe; for thou schalt ben aloone withouten eny companie, *but if* [except] it be the compaignye of pore folk.'—*The Tale of Melibeus.*

'By these resouns that I have sayd unto you, and by many another resoun that I know and couthe say, I graunte yow that richesses ben goode to hem [them] that gete hem wel, and to hem that hem wel usen; and therfore wol I schewe yow how ye schulde bere yow in getyng of riches, and in what maner ye schulde usen hem.'—*The Tale of Melibeus.*

'Certes [certainly] than is envye the worste synne that is; for sothely [truly] alle other synnes ben somtyme oonly agains oon special vertu; but certes envye is agayns al goodnes; for it is sory of [for] alle the bountees of his [its] neighebor; and in this maner it is divers [different] from all the synnes; for wel [indeed] unnethe [scarcely] is ther any synne that it ne [not] hath som delit [delight] in itself, sauf [save] oonly envye, that ever hath in itself anguisch and sorwe [sorrow].'—*The Persones Tale.*

The best prose of the fifteenth century belongs to the time 1422–1483, and is written mostly in an artless and familiar style. The language of the 'Paston Letters' has often a tone so modern, that doubts have been raised respecting the authorship of the letters and the time to which they belong. After 1430 Sir JOHN FORTESCUE wrote, in a homely style, a book showing the advantages of a limited monarchy, and PECOCK, a bishop, wrote, after 1450, a book against the Lollards. Some years after that time ROBERT FABIAN wrote a chronicle of English history. CAXTON, our first printer, wrote, near the time 1483, his preface to a second and amended edition of the 'Canterbury Tales.' That preface includes some long and ill-constructed sentences. But the prose of the time here noticed is mostly clear, with respect to its general syntax. In the 'Paston Letters' the worst error is a vague use of pronouns—an error too noticeable in our literature of the present time. Of this error some examples are seen in the following excerpt from a letter written by AGNES PASTON and referring to her son's education:—

'If he [Clement] hathe nought do [done] well, nor wyll amend, prey hym [Grenefeld, a schoolmaster], that he wyll trewly belassch hym, tyl he wyll amend; and so ded the last maystr [schoolmaster], and the best that ever he had, att Caumbrege. And sey [to] Grenefeld, that if he wyll take up on him to brynge hym [Clement] in to good rewyll [rule] and lernyng, that I may verily know he doth hys dever [duty], I wyll geve hym [the master] x marcs for hys labor, for I *had lever* [would rather choose] he [Clement] wer fayr beryed than lost [ruined] for defaute [by his own fault].'—*The Paston Letters.*

'It is cowardise and lack of hartes and corage that kepith the French-men from rysing [insurrection], and not povertye; which corage no Frenche man hath like to the English man. It hath ben often seen in Englond that III or IV thefes for povertie hath sett upon VII or VIII true men,

and robbyd them al. But it hath not ben seen in Fraunce that vii or viii thefes have ben hardy [bold enough] to robbe iii or iv true men. Wherefor it is right seld [seldom] that French men be hangyd for robberye, *for that* [because] they have no hertys to do so terryble an acte.'—Sir John Fortescue.

'And in the moneth of Juny this yere, the comons of Kent assemblyd them in grete multytude, and chase [chose] to them [for themselves] a capitayne, and named hym Mortymer and cosyn to the Duke of Yorke · but of moste [by most people] he was named Jack Cade. This [man] kepte the people wondrouslie togader, and made such ordenaunces amonge theym, that he brought a grete nombre of people of theym unto the Blak Heth, where he deuysed a bylle of petycions to the kynge and his counsayll.'—Robert Fabian.

'I said . . . . I wold ones [once] endevoyre me to emprynte it [the book] agayn, *for to satisfy* the auctour, where as tofore [before] by ygnoraunce I erryd in hurtyng and dyffamyng his book in dyverce [various] places, in setting in somme thynges that he never sayd ne [nor] made, and leving out many thynges that he made, whyche ben requysite to be sette in it.'—William Caxton.

1500–1550.—In the former half of the sixteenth century prose has mostly a plain and easy style, but contains too many long sentences, often shapeless, though seldom obscure. The conjunction *and* is too often set where a full stop would be more welcome. In a sermon preached by Bishop Fisher (in 1509) the chief traits are frequent inversions of our usual order—an order too strictly followed by many modern writers. His style thus gained emphasis, while it lost no clearness. Lord Berners's version of Froissart; More's historical book; Latimer's sermons, and Elyot's 'Castle of Health '— all these contain fair specimens of plain English. Tyndale's version of the New Testament (1525), and later versions of the Bible, had, in their general diction, an archaic and conservative character, too important to be fairly estimated here. With respect to syntax, their tendency was indeed good, so far as it extended, but it was not strong enough to control the fashions of the times that followed. The anonymous Northern book, called ' The Complaynt of Scotlande ' (1549), has its own modes of spelling and other variations of words, while its general syntax is ordinary. Ascham is on the whole the best writer of this time. His book on archery ('Toxophilus,' 1544) partly agrees with his own ideal of a good style ; it should be always clear, he says, and should have various tones, rising and falling in accordance with the theme.

'She was good in remembrance and of holding [tenacious] memory. A ready *wit* [the object] she had also to conceive all things, albeit they were right [very] dark. Right *studious* [the predicate] she was in books, which

she had in great number, both in English and in French; and for her exercise, and for the profit of others, she did translate divers matters of devotion out of the French into English.'—JOHN FISHER. [The spelling is altered.]

'Maistres Alyce, in my most harty wise I recommend me to you, and whereas I am enfourmed by my son Heron of the losse of our barnes and of our neighbours' [barns] also, with all the corn that was therein, albeit (saving God's pleasure) it is gret pitie of so much good corn lost, yet sith [since] it hath liked [pleased] hym to sende us such a chaunce, we must and are bounden, not only to be content, but also to be glad of his visitacion. He sente us alle that we have loste; and sith he hath by such a chaunce taken it away againe, his pleasure be fulfilled. Let us never grudge ther at, but take it in good worth [part], and hartely thank him, as well for adversitie as for prosperitie.'—SIR THOMAS MORE, *A Letter to Lady More.*

' And here note the diligence of these shepheardes : for whether the sheepe were theyr owne, or whether they were servaunts, I cannot tell, for it is not expressed in the booke; but it is most lyke they were servauntes, and theyr maysters had put them in trust to keepe theyr sheepe. . . . And here all servaunts may learne by these shepheards to serve truely and diligently unto their maisters ; in what busines soever they are set to doe, let them be paynefull and diligent, like as Jacob was unto his maister Laban.'—HUGH LATIMER. [The punctuation is altered.]

'In winter, running and wrestling is convenient; in summer wrestling a little, but not running; in very cold weather, much walking; in hot weather rest is more expedient. . . . Finally, loud reading, counterfeit battle, tennis or throwing the ball, running, walking, added to shooting (which in mine opinion exceeds all the other), do exercise the body commodiously.'—SIR THOMAS ELYOT. [The spelling is altered.]

' A certayne man had two sonnes, and the yonger of them sayde to his father : father geve me my part of the goodes that to me belongeth. And he divided unto them his substaunce. And not long after the yonger sonne gaddered all that he had togedder, and toke his jorney into a farre countre, and theare he wasted his goodes with royetous lyvinge. And when he had spent all that he had, there arose a greate derth thorow out all that same lande, and he began to lacke [want]. And he went and clave to a citesyn of that same countre, which sent him to his felde to keep his swyne.'— WILLIAM TYNDALE's *Version of the New Testament,* Luke xv.

' There is nocht twa nations undir the firmament that ar mair contrar and different fra vthirs nor [than] is [= are] inglis men and scottis men, quhoubeit [howbeit = although] that thai be vith-in ane ile, and nycht-bours, and of ane langage. for inglis men ar subtil, and scottis men ar facile. inglis men ar ambitius in prosperite, and scottis men ar humain in prosperite. inglis men are humil [humble] quhen [when] thei ar subieckit be force and violence, and scottis men ar furious quhen thai ar violently subiekit.'— *The Complaynt of Scotlande.*

'It is a notable tale that old Rir Roger Chamloe, sometime chief justice, would tell of himself. When he was Ancient in inn of court, certain young gentlemen were brought before him, to be corrected for certain misorders, and one of the lustiest [merriest] said: " Sir, we be young gentlemen ; and wise men before us have proved [tried] all fashions, and yet those have done full well." This they said, because it was well known Sir Roger had been a good fellow in his youth. But he answered them very wisely. " Indeed," said he, " in youth I was as you are now, and I had twelve fellows like unto myself ; but not one of them came to a good

end. And, therefore, follow not my example in youth, but follow my counsel in age, if ever ye think to come to this place, or to these years that I am come unto ; less [lest] ye meet either with poverty or Tyburn in the way." '—ROGER ASCHAM. [The spelling is altered.]

1558–1603.—The Elizabethan age has, with respect to poetry, such fame as belongs to no other time, and of its prose some parts have been highly commended as works of genius. It must, therefore, be remembered that our topic is prose, of which nothing is said, save what relates to syntax. Three styles of construction are at this time prevalent—the ordinary, the synthetic, and the analytic. The last is often made antithetic, and the first is too often mixed with long and cumbersome sentences. This mixed style is seen in several works, consisting mostly of chronicles, voyages, and travels, while long sentences of a better construction are numerous in the 'History of the World,' compiled by RALEIGH and his friends. Elaborately synthetic periods have been noticed as traits in HOOKER'S work, but it contains also many passages of which the style is various and harmonious. BACON employs three modes of construction. His ordinary style often supplies examples of extreme conciseness ; in some places the synthesis is artistic, in others an analytic form prevails, and antitheses are stated with great force and clearness; but in many passages his thoughts, like men in a crowd, press one upon another. He gives in a brief essay the matter of a treatise.

Of some extravagant styles, partly admired as literary fashions of this time, two are named—the antithetic prose of LYLY and GOSSON on one side ; on the other, the polemical prose of THOMAS NASH and his associates. This latter style BACON described as an ' immodest and deformed manner of writing.'

'The British tongue called Cymric [Cymraeg] doth yet remain in that part of the island which is now called Wales, whither the Britons were driven after the Saxons had made a full conquest of the other, which we now call England, although the pristine integrity thereof [i.e. of that tongue] be not a little diminished by mixture of the Latin and Saxon speeches withal. [Here, as in many places, the preposition withal follows the noun.] Howbeit many poesies and writings—in making whereof that nation hath evermore delighted—are yet extant in my time, whereby some difference between the ancient and [the] present language may easily be discerned, notwithstanding that among all these [writings] there is nothing to be found which can set down [establish] any sound and full testimony of their own original, in remembrance whereof their bards and cunning men [scholars] have been most slack and negligent.'—WILLIAM HARRISON. [The spelling is altered.]

'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 nature 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 [= and *anent* the crowns of both cedars and kings], 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 with the strong chains of civil justice and of martial discipline.' —Sir Walter Raleigh. [The spelling is altered.]

'If your sacred Maiestie thinke me vnworthy, and that after x yeares tempest, I must att court suffer shipwreck of my tyme, my wittes, my hopes, vouchsafe in your neuer-erring iudgement some plank or rafter to wafte me into a country where, in my sad [serious] and settled devocion, I may in euery corner of a thatcht cottage write praiers in stead of plaies, prayer for your longe and prosprous life, and a repentaunce that I have played the foole so longe. . . . Thirteene years [have I been] your highnes [a possessive form] servant, but yet [I have] nothing; twenty freinds [have I] that, though they saye they wil be sure, I find them sure to be slowe. A thousand hopes, but all nothing ; a hundred promises, but yet nothing. Thus, casting upp the inventory of my freinds, hopes, promises, and tymes, the *summa totalis* amounteth to just nothing. My last will is shorter than myne invencion ; but [except] three legacies— patience to my creditors, melancholie without measure to my friends, and beggerie without shame to my family.'—John Lyly.

'The title of my book doth promise much, the volume you see is very little : and sithens [since] I cannot bear out my folly by authority, like an emperor, I will crave pardon for my phrensy, by submission, as your worships' to command. The school which I build is narrow, and at the first blush appeareth but a dog-hole ; yet small clouds carry water ; slender threads sew sure stitches ; little hairs have their shadows ; blunt stones whet knives ; from hard rocks flow soft springs ; the whole world is drawn in a map, Homer's ' Iliad ' in a nut-shell, a king's picture in a penny,' *etc.*—Stephen Gosson.

'To the second rancke of reprehenders, that complain of my boystrous [boisterous] compound words, and [of my] ending my Italionate coyned verbes all in *ize*, thus I replie : That [there is] no winde that blowes strong but [= that . . . . not] is boystrous ; [there can be] no speech or wordes of any power or force to confute or perswade, but [= that . . . . not] must be swelling and boystrous. For the compounding of my wordes, therein I imitate rich men who, having store of white single money together, convert a number of those small little sentes [coins] into great peeces of gold, such as double pistoles and portugues [Portuguese gold pieces]. Our English tongue, of all languages, most swarmeth with the single money of monosillables, which are the onely scandal of it. Bookes, written in them and no other [words], seeme like shop-keepers' boxes, that containe nothing else saue halfe-pence, three-farthings, and two-pences. Therefore what did me [= for my part] I, but, having a huge heape of those worthlesse shreds of small English, in my *pia maters* purse, to make the royaller shew with them to men's eyes, [I] had them [sent] to the compounders immediately, and exchanged them foure into one, and others into more, according to the Greek, French, Spanish, and Italian.'—Thomas Nash.

'Thus arose political societies among men naturally equal. Men reasoned that strifes and troubles would be endlesse, except they gave their

common consent all to be ordered by some whom they should agree upon, without which consent there were no reasons that one man should take upon him to be lord or iudge over another; because although there be, according to the opinion of some very great and iudicious men, a kinde of naturall right in the noble, wise, and vertuous, to governe them which are of servile disposition ; neuerthelesse for manifestation of this their right, and men's more peaceable contentment on both sides, the assent of them who are to be governed seemeth necessary.'—RICHARD HOOKER.

'Studies serue for pastimes, for ornaments, and for abilities. Their chiefe use for pastime is in priuateness and retiring ; for ornamente is in discourse, and for abilitie is in iudgement. For expert men can execute, but learned men are fittest to iudge or censure. To spend too much time in them is sloath, to vse them too much for ornament is affectation : to make iudgement wholly by their rules is the humour of a scholler. They perfect Nature, and are perfected by experience. Craftie men contemne them, simple men admire them, wise men vse them : For they teach not their owne vse, but that is a wisedome without them : and aboue them wonne by obseruation. Reade not to contradict, nor to belieue, but to waigh and consider.'—LORD BACON. [In the specimens that follow the spelling is made modern.]

' As water, whether it be the dew of heaven or the springs of the earth, doth scatter and lose itself in the ground, except it be collected into some receptacle, where it may by union comfort [strengthen] and sustain itself, and [as] for that cause the industry of man hath framed and made spring-heads, conduits, cisterns, and pools, which men have [been] accustomed likewise to beautify and adorn with accomplishments of magnificence and state, as well as of use and necessity ; ‖ so knowledge, whether it descend from divine inspiration, or spring from human sense, would soon perish and vanish to oblivion, if it were not preserved in books, traditions, conferences, and places appointed, as universities, colleges, and schools, for the receipt and comforting [= strengthening or establishing of] the same.'—LORD BACON. [The parallels (‖) show the division of the whole period into its two main parts.]

'The virtue of prosperity is temperance ; the virtue of adversity is fortitude. Prosperity is the blessing of the Old Testament ; adversity is the blessing of the New, which carrieth the greater benediction and the clearer revelation of God's favour. . . . Prosperity is not without many fears and distastes ; and adversity is not without comforts and hopes. We see in needleworks and embroideries, it is more pleasing to have a lively work upon a sad [sedate] and solemn ground, than to have a dark and melancholy work upon a lightsome ground ; judge therefore of the pleasure of the heart by the pleasure of the eye. Certainly, virtue is like precious odours, most fragrant where they are incensed [burned] or crushed ; for prosperity doth best discover vice, but adversity doth best discover virtue.' —LORD BACON. [The *first* specimen shows the writer's plain style ; the *second* is an artistic period ; the *third* contains several antitheses.]

1600–1660.—MILTON'S prose is in one respect like the prose of JEREMY TAYLOR. Each contains many long periods of which the structure is too extensively synthetic. The same excess is here and there seen in several other writers of this time. On the other hand, numerous passages of clear and analytic character are seen in the writings of HALL, EARLE,

and FULLER. The style of IZAAK WALTON has its own un-studied harmony; and, with respect to ease and variety, COWLEY, in some degree, anticipates the later classic style of DRYDEN. But in moderate synthesis, and clear analysis, HOBBES is the best prose-writer of this period.

'Seeing that truth consisteth in the right ordering of names in our affirmations, a man that seeketh precise truth had need to remember what every name he useth stands for, and to place it accordingly; or else he will find himself entangled in words, as a bird in lime twigs—the more he struggles the more belimed. And therefore in geometry—which is the only science that it hath pleased God to bestow on mankind—men begin at settling the significations of their words, which settling of significations they call definitions, and place them at the beginning of their reckoning. By this it appears, how necessary it is for any man that aspires to true knowledge to examine the definitions of former authors, and either to correct them where they are negligently set down, or to make them himself. For the errors of definitions multiply themselves according as the reckoning proceeds, and lead men into absurdities, which at last they see, but cannot avoid without reckoning anew, from the beginning, in which lies the foundation of their errors.'—THOMAS HOBBES.

'What would a blind man give to see the pleasant rivers, and meadows, and flowers, and fountains, that we have met with since we met together? I have been told, that if a man that was born blind could obtain to have his sight for but only one hour during his whole life, and should, at the first opening of his eyes, fix his sight upon the sun when it was in his full glory, either at the rising or setting of it, he would be so transported and amazed, and so admire the glory of it, that he would not willingly turn his eyes from that first ravishing object to behold all the other various beauties this world could present to him. And this, and many other like blessings, we enjoy daily. And for most of them, because they be so common, most men forget to pay their praises; but let not us, because it is a sacrifice so pleasing to Him that made that sun and us, and still protects us, and gives us flowers, and showers, and stomachs, and meat, and content, and leisure to go a-fishing.'—IZAAK WALTON.

'Learning is like a river, whose head being far in the land, is, at first rising, little, and easily viewed; but, still as you go, it gapeth with a wider bank; not without pleasure and delightful winding, while it is on both sides set with trees, and the beauties of various flowers. But still the further you follow it, the deeper and the broader 'tis, till at last it inwaves itself in the unfathomed ocean; there you see more water, but no shore—no end of that liquid fluid vastness. In many things we may sound Nature, in the shallows of her revelations. We may trace her to her second causes; but, beyond them, we meet with nothing but the puzzle of the soul, and the dazzle of the mind's dim eyes. While we speak of things that are, that we may dissect, and have power and means to find the causes, there is some pleasure, some certainty. But when we come to metaphysics, to long-buried antiquity, and unto unrevealed divinity, we are in a sea, which is deeper than the short reach of the line of man. Much may be gained by studious inquisition; but more will ever rest [remain], which man cannot discover.'—OWEN FELTHAM.

'After I had, from my first years, by the ceaseless diligence and care of my father, whom God recompense, been exercised to the tongues, and some

sciences, as my age would suffer, by sundry masters and teachers, both at home and at the schools, it was found that whether aught was imposed [on] me by them that had the overlooking, or betaken to of my own choice in English, or other tongue, prosing or versing, but chiefly the latter, the style, by certain vital signs it had, was likely to live. But much latelier, in the private academies of Italy, whither I was favoured to resort, perceiving that some trifles which I had in memory, composed at under twenty or thereabout—for the manner is, that every one must give some proof of his wit and reading there—met with acceptance above what was looked for ; and other things which I had shifted, in scarcity of books and conveniences, to patch up among them, were received with written encomiums, which the Italian is not forward to bestow on men of this side the Alps, I began thus far to assent both to them and divers of my friends here at home ; and not less to an inward prompting, which now grew daily upon me, that by labour and intent study, which I take to be my portion in this life, joined to the strong propensity of nature, I might perhaps leave something so written, to after-times, as they should not willingly let it die.'—JOHN MILTON.

'It is a vanity to persuade the world one hath much learning by getting a great library. As soon shall I believe every one is valiant who hath a well-furnished armoury. I guess good housekeeping by the smoking, not the number of the tunnels, as knowing that many of them, built merely for uniformity, are without chimneys, and more without fires. Once a dunce, void of learning, but full of books, flouted a libraryless scholar with these words: "Hail, doctor without books!" But the next day, the scholar coming into the jeerer's study crowded with books, "Hail, books," said he, "without a doctor!"'—THOMAS FULLER.

'So have I seen a lark rising from his bed of grass, and soaring upwards, singing as he rises, and hopes to get to heaven, and climb above the clouds ; but the poor bird was beaten back with the loud sighings of an eastern wind, and his motion made irregular and inconstant, descending more at every breath of the tempest, than it could recover by the libration and frequent weighing of his wings, till the little creature was forced to sit down and pant, and stay till the storm was over ; and then it made a prosperous flight, and did rise and sing, as if it had learned music and motion from an angel, as he passed sometimes through the air, about his ministries here below.'—JEREMY TAYLOR.

1660–1700.—The more synthetic prose of this age has two styles ; one comparatively clear, the other too often obscure. The former is seen in the writings of BARROW, SOUTH, and STILLINGFLEET ; the latter in the prose of CLARENDON. In several works of this age—above all in the prose-writings of DRYDEN—a great improvement is made by a more liberal use of short sentences. The style of TEMPLE is harmonious, but with regard to energy and variety cannot be compared with DRYDEN'S. This is not always careful and precise, but is so natural and various, and so well accordant with its themes, that it is justly called classical.

'From his travels he [Fiennes] returned through Scotland (which few travellers took in their way home) at the time when that rebellion [the

Scotch] was in bud: and [he] was very little known, except amongst that people [his own sect] which conversed wholly amongst themselves, until he was now [at last] found in Parliament [sent to Parliament], when it was quickly discovered that, as he was the darling of his father, so he [Fiennes, the son] was like to make good whatsoever he had for many years promised.'—LORD CLARENDON.

'They must be confessed to be the softest and sweetest, the most general and most innocent amusements of common time and life. They still find room in the courts of princes and the cottages of shepherds. They serve to revive and animate the dead calm of poor or idle lives, and to allay or divert the violent passions and perturbations of the greatest and busiest of men. And both these effects are of equal use to human life; for the mind of man is like the sea, which is neither agreeable to the beholder nor to the voyager in a calm or in a storm, but is so to both when a little agitated by gentle gales; and so the mind, when moved by soft and easy passions and affections. I know very well, that many, who pretend to be wise by the forms of being grave, are apt to despise both poetry and music, as toys and trifles too light for the use and entertainment of serious men. But whoever find themselves wholly insensible to these charms would, I think, do well to keep their own counsel, for fear of reproaching their own temper, and bringing the goodness of their natures, if not of their understandings, into question: it may be thought at least an ill sign, if not an ill constitution, since some of the fathers went so far as to esteem the love of music a sign of predestination, as a thing divine, and reserved for the felicities of heaven itself.'—SIR WILLIAM TEMPLE.

'The laws of history, in general, are truth of matter, method, and clearness of expression. The first propriety is necessary, to keep our understanding from the impositions of falsehood; for history is an argument framed from many particular examples or inductions; if these examples are not true, then those measures of life which we take from them will be false, and deceive us in their consequence. The second is grounded on the former; for if the method be confused, if the words or expressions of thought are any way obscure, then the ideas which we receive must be imperfect; and if such, we are not taught by them what to elect or what to shun. Truth, therefore, is required as the foundation of history to inform us, disposition and perspicuity as the manner to inform us plainly; one is the being, the other the well-being of it.'—JOHN DRYDEN.

'In a word, that former sort of satire, which is known in England by the name of lampoon, is a dangerous sort of weapon, and for the most part unlawful. We have no moral right on the reputation of other men. It is taking from them what we cannot restore to them. There are only two reasons for which we may be permitted to write lampoons; and I will not promise that they can always justify us. The first is revenge, when we have been affronted in the same nature, or have been anyways notoriously abused, and can make ourselves no other reparation. And yet we know, that, in Christian charity, all offences are to be forgiven, as we expect the like pardon for those which we daily commit against Almighty God. And this consideration has often made me tremble when I was saying our Saviour's prayer; for the plain condition of the forgiveness which we beg, is the pardoning of others the offences which they have done to us; for which reason I have many times avoided the commission of that fault, even when I have been notoriously provoked. Let not this, my lord, pass for

vanity in me, for it is truth. More libels have been written against me than almost any man now living; and I had reason on my side to have defended my own innocence. I speak not of my poetry, which I have wholly given up to the critics: let them use it as they please: posterity, perhaps, may be more favourable to me: for interest and passion will lie buried in another age, and partiality and prejudice be forgotten. I speak of my morals, which have been sufficiently aspersed: that only sort of reputation ought to be dear to every honest man, and is to me. But let the world witness for me, that I have been often wanting to myself in that particular: I have seldom answered any scurrilous lampoon, when it was in my power to have exposed my enemies: and, being naturally vindictive, have suffered in silence, and possessed my soul in quiet.'—JOHN DRYDEN.

'I confess it is as difficult for us, who date our ignorance from our first being, and were still bred up with the same infirmities about us with which we were born, to raise our thoughts and imaginations to those intellectual perfections that attended our nature in the time of innocence, as it is [difficult] for a peasant bred up in the obscurities of a cottage to fancy in his mind the unseen splendours of a court. But by rating positives by their privatives, and [by] other acts of reason, by which discourse supplies the want of the reports of sense, we may collect the excellency of the understanding then by the glorious remainders of it now, and guess at the stateliness of the building by the magnificence of its ruins. All those arts, rarities, and inventions, which vulgar minds gaze at, the ingenious pursue, and all admire, are but the relics of an intellect defaced with sin and time. We admire it now only as antiquaries do a piece of old coin, for the stamp it once bore, and not for those vanishing lineaments and disappearing draughts that remain upon it at present. And certainly that must needs have been very glorious the decays of which are so admirable. He that is comely when old and decrepit, surely was very beautiful when he was young.'— ROBERT SOUTH.

'But "he that walketh uprightly, and worketh righteousness, and speaketh the truth in his heart," . . . may possibly meet with such as will be ready to condemn him for hypocrisy at first; but when they find he keeps to a certain rule, and pursues honest designs, without any great regard to the opinion which others entertain concerning him, then all that know him cannot but esteem and value him; his friends love him, and his enemies stand in awe of him. "The path of the just," saith the wise man, "is as the shining light which shineth more and more unto the perfect day." As the day begins with obscurity and a great mixture of darkness, till by quick and silent motions the light overcomes the mists and vapours of the night, and not only spreads its beams upon the tops of the mountains, but darts them into the deepest and most shady valleys; thus simplicity and integrity may at first appearing look dark and suspicious, till by degrees it breaks through the clouds of envy and detraction, and then shines with a greater glory.'— EDWARD STILLINGFLEET.

1700–1760. — In the prose of ADDISON sentences well varied in modes of structure are in various ways linked together, and their general effect is like that produced by a series of well-modulated harmonies. This style is too good to be fairly represented by any one short specimen; but the first quotation here given may serve as an example of art

where no artifice appears. ADDISON here introduces a theme, and gives three illustrations; he then closes the paragraph by repeating in an expanded form the initial theme. The same mode of composition is employed in classical music. In the special syntax of words ADDISON is not always precise, but the general order of his sentences is good. His friend STEELE wrote less elegantly, but with natural ease and fluency, connecting with familiar modes of structure others of a more synthetic type. He holds a high place among the writers who in his time made literature social, and who wrote with such native force and vivacity as were not known in prose written before the time of DRYDEN. The harmonious periods of SHAFTESBURY and the graceful sentences of POPE's best letters were results of study—study made too apparent by the former writer, but often well concealed by the latter. In BERKELEY short and plain sentences are so well connected with others more synthetic, that the general result is an admirable style. The writers here named are rightly called classic, and the time to which their productions belong may be described as the age when English prose was made beautiful.

'A man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession of them. It gives him a kind of property in everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures. So that he looks on the world in another light and discovers in it a multitude of charms that conceal themselves from the generality of mankind.'— JOSEPH ADDISON.

' I am always well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon different subjects, hear their duties explained to them, and join together in adoration of the Supreme Being.'—JOSEPH ADDISON.

' We shall, therefore, utterly extinguish this melancholy thought of our being overlooked by our Maker, in the multiplicity of his works and the infinity of those objects among which he seems to be incessantly employed, if we consider, in the first place, that he is omnipresent; and, in the second, that he is omniscient. If we consider him in his omnipresence, his being passes through, actuates, and supports the whole frame of nature. His creation, and every part of it, is full of him. There is nothing he has made that is either so distant, so little, or so inconsiderable, which he does

not essentially inhabit. His substance is within the substance of every being, whether material or immaterial, and as intimately present to it as that being is to itself. It would be an imperfection in him were he able to remove out of one place into another, or to withdraw himself from anything he has created, or from any part of that space which is diffused and spread abroad to infinity. In short, to speak of him in the language of the old philosopher, he is a being whose centre is everywhere, and his circumference nowhere.'—JOSEPH ADDISON.

' But of all evils in story-telling, the humour of telling stories one after another in great numbers is the least supportable. Sir Harry Pandolf and his son gave my Lady Lizard great offence in this particular. Sir Harry hath what they call a string of stories, which he tells over every Christmas. When our family visits there, we are constantly, after supper, entertained with the Glastonbury Thorn. When we have wondered at that a little, "Ay, but, father," saith the son, "let us have the Spirit in the Wood." After that hath been laughed at, "Ay, but, father," cries the booby again, "tell us how you served the robber." "Alack-a-day," saith Sir Harry with a smile, and rubbing his forehead, "I have almost forgot that, but it is a pleasant conceit, to be sure." Accordingly he tells that and twenty more in the same independent order, and without the least variation, at this day, as he hath done, to my knowledge, ever since the Revolution.'—SIR RICHARD STEELE.

' What is every year of a wise man's life but a censure or critic on the past? Those whose date is the shortest, live long enough to laugh at one half of it; the boy despises the infant; the man, the boy; the philosopher, both; and the Christian, all. You may now begin to think your manhood was too much a puerility, and you will not suffer your age to be but a second infancy. The toys and baubles of your childhood are hardly now more below you, than those toys of our riper and our declining years, the drums and rattles of ambition, and the dirt and bubbles of avarice. At this time, when you are cut off from a little society, and made a citizen of the world at large, you should bend your talents, not to serve a party or a few, but all mankind. Your genius should mount above that mist in which its participation and neighbourhood with earth long involved it; to shine abroad, and to Heaven, ought to be the business and the glory of your present situation. Remember it was at such a time that the greatest lights of antiquity dazzled and blazed the most, in their retreat, in their exile, or in their death. But why do I talk of dazzling or blazing?—it was then that they did good, that they gave light, and that they became guides to mankind.'—ALEXANDER POPE.

' It is impossible, from the nature and circumstances of humankind, that the multitude should be philosophers, or that they should know things in their causes. We see every day that the rules, or conclusions alone, are sufficient for the shopkeeper to state his account, the sailor to navigate his ship, or the carpenter to measure his timber; none of which understand the theory, that is to say, the grounds and reasons either of arithmetic or geometry. Even so in moral, political, and religious matters, it is manifest that the rules and opinions early imbibed at the first dawn of understanding, and without the least glimpse of science, may yet produce excellent effects, and be very useful to the world; and that, in fact, they are so, will be very visible to every one who shall observe what passeth round about him.'—GEORGE BERKELEY.

1760–1800.—Of the several styles already defined, two—the synthetic and the analytic—chiefly demand notice. Plain or ordinary prose is freely employed by many writers, and is, therefore, not characteristic. Artistic periods and harmonious paragraphs are proportionately rare. Since Dryden's time several writers have preferred synthetic modes, and variety has been produced by the freedom naturally belonging to English literature, but its general tendency has been analytic. The writings of Johnson, Robertson, and Gibbon belong to the time here noticed, but these are mostly studied productions, and do not represent ordinary modes of construction. In Hume synthetic periods of moderate extent are connected with prose of an ordinary type, and the general result is pleasing. Goldsmith's prose is classic and beautiful, though, like Addison's, not always minutely correct. With regard to force of expression, Burke is the greatest prose writer of his time. His language is often made remarkable by antithesis, but has generally freedom, variety, and harmony, and is rightly called classic.

'On him that appears to pass through things temporal with no other care than not to lose finally the things eternal, I look with such veneration as inclines me to approve his conduct in the whole, without a minute examination of its parts; yet I could never forbear to wish, that while Vice is every day multiplying seducements, and stalking forth with more hardened effrontery, Virtue would not withdraw the influence of her presence, or forbear to assert her natural dignity by open and undaunted perseverance in the right. Piety practised in solitude, like the flower that blooms in the desert, may give its fragrance to the winds of heaven, and delight those unbodied spirits that survey the works of God and the actions of men; but it bestows no assistance upon earthly beings, and, however free from taints of impurity, yet wants the sacred splendour of beneficence.'—Samuel Johnson.

'Those who cast their eye on the general revolutions of society, will find that, as almost all improvements of the human mind had reached nearly to their state of perfection about the age of Augustus, there was a sensible decline from that point or period; and men thenceforth gradually relapsed into ignorance and barbarism. The unlimited extent of the Roman Empire, and the consequent despotism of its monarchs, extinguished all emulation, debased the generous spirits of men, and depressed the noble flame by which all the refined arts must be cherished and enlivened. The military government which soon succeeded, rendered even the lives and properties of men insecure and precarious; and proved destructive to those vulgar and more necessary arts of agriculture, manufactures, and commerce; and, in the end, to the military art and genius itself, by which alone the immense fabric of the empire could be supported. The irruption of the barbarous nations, which soon followed, overwhelmed all human knowledge, which was already far in its decline; and men sunk every age deeper into ignorance, stupidity, and superstition; till the light of ancient science and history had very nearly suffered a total extinction in all the European nations.'—David Hume.

'In this situation, man has called in the friendly assistance of philosophy, and Heaven, seeing the incapacity of that to console him, has given him the aid of religion.   The consolations of philosophy are very amusing but often fallacious. . . . Philosophy is weak ; but religion comforts in a higher strain.   Man is here, it tells us, fitting up his mind, and preparing it for another abode.   When the good man leaves the body, and is all a glorious mind, he will find he has been making himself a heaven of happiness here ; while the wretch that has been maimed and contaminated by his vices shrinks from his body with terror, and finds that he has anticipated the vengeance of Heaven.   To religion, then, we must hold, in every circumstance of life, for our truest comfort; for if already we are happy, it is a pleasure to think that we can make that happiness unending ; and if we are miserable, it is very consoling to think that there is a place of rest.   Thus to the fortunate religion holds out a continuance of bliss ; to the wretched, a change from pain.'—OLIVER GOLDSMITH.

'As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship freedom, they will turn their faces towards you.   The more they multiply, the more friends you will have ; the more ardently they love liberty, the more perfect will be their obedience.   Slavery they can have anywhere.   It is a weed that grows in every soil.   They may have it from Spain, they may have it from Prussia ; but until you become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you.   This is the commodity of price, of which you have the monopoly. This is the true act of navigation, which binds you to the commerce of the colonies, and through them secures to you the commerce of the world. Deny them this participation of freedom, and you break that sole bond which originally made, and must still preserve, the unity of the empire. Do not entertain so weak an imagination, as that your registers and your bonds, your affidavits and your sufferances, your coquets and your clearances, are what form the great securities of your commerce.   Do not dream that your letters of office, and your instructions, and your suspending clauses, are the things that hold together the great contexture of this mysterious whole.   These things do not make your government.   Dead instruments, passive tools as they are, it is the spirit of the English communion that gives all their life and efficacy to them.   It is the spirit of the English constitution which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the empire, even down to the minutest member.'—EDMUND BURKE.

1800–1860.—In the structure of periods, the general tendency of modern English literature is analytic ; but some remarkable exceptions should be noticed here.   It will of course be understood that the terms 'synthetic' and 'analytic' are not employed in this place with the strictness that belongs to mathematical science.   In writing, a synthetic style must to some extent be analytic, or it could not be clear ; on the other hand, a style called analytic must be also synthetic, at least so far as it puts words together.   The term 'simple,' already noticed, does not describe an analytic style.   In syntax a

sentence like 'It rains' is called simple, because it contains only one verb ; but the following is also a simple sentence :—

'Decius, tired of writing books adapted to the learned only, *chose* a popular question, with many points of practical interest in it, for the purpose of bringing into useful exercise all the depth and clearness of thought accruing from habits of mind long cherished by philosophical studies.'— MORELL, *The Analysis of Sentences.*

This is a simple sentence, for it contains but one verb ; but it is obviously not intended to represent the analytic style of modern literature. Where phrases and clauses proportionately numerous are inserted to modify a principal sentence, where two or more principal sentences so modified are connected, and where long periods so constructed are often employed, the style is synthetic. The sentence just ended is synthetic, for three clauses are there used to make one assertion definite ; but the occasional use of such a sentence does not make a synthetic style. The traits of that style are these :—frequent uses of long complex sentences, and of such periods as are both complex and compound. The synthetic style thus defined may with care be made clear; but writing in an analytic style is a far easier task. Here comparatively few phrases and clauses are used to modify principal sentences, and the principal sentences thus modified are not often so connected as to make long periods. Given any fair number of pages, the difference of the two styles may be shown by the simple process of counting the full stops. Thus in several pages written by JEFFREY only thirty full stops are counted, while MACAULAY, in the same number of pages, makes use of more than fifty. GIBBON uses many sentences of moderate length, but his style is on the whole synthetic. MACAULAY introduces here and there a long sentence, but his style is mainly analytic.

The writers of the time here noticed may, with regard to syntax, be divided into two classes—one exceptional, the other representing a general tendency. To the former class belong HALL, WORDSWORTH, JEFFREY, HALLAM, ARNOLD, and NEWMAN, whose styles are mostly synthetic; and two—SOUTHEY and IRVING—whose writings have the variety and harmony of the style called classic. In his well-known 'Life of Nelson' SOUTHEY'S variety is well shown, when the ordinary prose of the opening chapter is set in contrast with the more synthetic style of the conclusion. IRVING'S prose is not in all respects to be classed with SOUTHEY'S, but has varied and harmonious traits too little cared for at the present time. Excepting MACAULAY, all the authors here named may, with regard to

their syntax, be placed in one class. Their styles, however various, are alike in one respect; they do not represent the general tendency of their time. That tendency is clearly exemplified in the writings of MACAULAY.

'Freedom, driven from every spot on the continent, has sought an asylum in a country which she always chose for her favourite abode; but she is pursued even here, and threatened with destruction. The inundation of lawless power, after covering the whole earth, threatens to follow us here; and we are most exactly, most critically placed, in the only aperture where it can be successfully repelled—in the Thermopylæ of the universe. As far as the interests of freedom are concerned—the most important by far of sublunary interests—you, my countrymen, stand in the capacity of the federal representatives of the human race; for with you it is to determine (under God) in what condition the latest posterity shall be born; their fortunes are intrusted to your care, and on your conduct at this moment depends the colour and complexion of their destiny. If liberty, after being extinguished on the continent, is suffered to expire here, whence is it ever to emerge in the midst of that thick night that will invest it? It remains with you, then, to decide whether that freedom, at whose voice the kingdoms of Europe awoke from the sleep of ages, to run a career of virtuous emulation in everything great and good; the freedom which dispelled the mists of superstition, and invited the nations to behold their God; whose magic touch kindled the rays of genius, the enthusiasm of poetry, and the flame of eloquence; the freedom which poured into our lap opulence and arts, and embellished life with innumerable institutions and improvements, till it became a theatre of wonders; it is for you to decide whether this freedom shall yet survive, or be covered with af uneral pall, and wrapt in eternal gloom.'—ROBERT HALL.

'Poetry is the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all science. Emphatically may it be said of the poet, as Shakspeare hath said of man, "that he looks before and after." He is the rock of defence for human nature; an upholder and preserver, carrying everywhere with him relationship and love. In spite of difference of soil and climate, of language and manners, of laws and customs; in spite of things silently gone out of mind, and things violently destroyed; the poet binds together by passion and knowledge the vast empire of human society, as it is spread over the whole earth, and over all time. The objects of the poet's thoughts are everywhere; though the eyes and senses of man are, it is true, his favourite guides, yet he will follow wheresoever he can find an atmosphere of sensation in which to move his wings. Poetry is the first and last of all knowledge—it is as immortal as the heart of man.'—WILLIAM WORDSWORTH.

'It has always been our opinion, that the real essence of poetry—apart from the pathos, the wit, or the brilliant description which may be embodied in it, but may equally exist in prose—consists in the fine perception, the vivid expression of that subtle and mysterious analogy which exists between the physical and the moral world, which makes outward things and qualities the natural types and emblems of inward gifts and emotions, and leads us to ascribe life and sentiment to everything that interests us in the aspect of external nature.'—FRANCIS JEFFREY.

'When a mere child, he strayed a birds'-nesting from his grandmother's house in company with a cow-boy: the dinner-hour elapsed; he was

absent, and could not be found; and the alarm of the family became very great, for they apprehended that he might have been carried off by gipsies. At length, after search had been made for him in various directions, he was discovered alone, sitting composedly by the side of a brook which he could not get over. "I wonder, child," said the old lady when she saw him, "that hunger and fear did not drive you home." "Fear, grandmama!" replied the future hero; "I never saw fear. What is it?" Once, after the winter holidays, when he and his brother William had set off on horseback to return to school, they came back, because there had been a fall of snow; and William, who did not much like the journey, said it was too deep for them to venture on. "If that be the case," said the father, "you certainly shall not go; but make another attempt, and I will leave it to your honour. If the road is dangerous you may return: but remember, boys, I leave it to your honour." The snow was deep enough to have afforded them a reasonable excuse; but Horatio was not to be prevailed upon to turn back. "We must go on," said he: "remember, brother, it was left to our honour."

'There were some fine pears growing in the schoolmaster's garden, which the boys regarded as lawful booty, and in the highest degree tempting; but the boldest among them were afraid to venture for the prize. Horatio volunteered upon this service: he was lowered down at night from the bedroom window by some sheets, plundered the tree, was drawn up with the pears, and then distributed them among his school-fellows, without reserving any for himself. "He only took them," he said, "because every other boy was afraid."'—ROBERT SOUTHEY.

'The victory of Trafalgar was celebrated indeed with the usual forms of rejoicing, but they were without joy; for such already was the glory of the British navy, through Nelson's surpassing genius, that it scarcely seemed to receive any addition from the most signal victory that ever was achieved upon the seas; and the destruction of this mighty fleet, by which all the maritime schemes of France were totally frustrated, hardly appeared to add to our security or strength; for while Nelson was living to watch the combined squadrons of the enemy, we felt ourselves as secure as now, when they were no longer in existence.

'There was reason to suppose, from the appearances upon opening his body, that in the course of nature he might have attained, like his father, to a good old age. Yet he cannot be said to have fallen prematurely whose work was done; nor ought he to be lamented, who died so full of honours, and at the height of human fame. The most triumphant death is that of the martyr; the most awful, that of the martyred patriot; the most splendid, that of the hero in the hour of victory; and if the chariot and the horses of fire had been vouchsafed for Nelson's translation, he could scarcely have departed in a brighter blaze of glory.'—ROBERT SOUTHEY.

'The feudal constitution was little adapted for the defence of a mighty kingdom, far less for schemes of conquest. But as it prevailed alike in several adjacent countries, none had anything to fear from the military superiority of its neighbours. It was this inefficiency of the feudal militia, perhaps, that saved Europe, during the middle ages, from the danger of universal monarchy. In times when princes had little notions of confederacies for mutual protection, it is hard to say what might not have been the successes of an Otho, a Frederic, or a Philip Augustus, if they could have wielded the whole force of their subjects whenever their ambition required. If an empire equally extensive with that of Charlemagne, and supported by military despotism, had been formed about the twelfth or thirteenth cen-

turies, the seeds of commerce and liberty, just then beginning to shoot, would have perished ; and Europe, reduced to a barbarous servitude, might have fallen before the free barbarians of Tartary.'—HENRY HALLAM.

'There are few writers for whom the reader feels such personal kindness as for Oliver Goldsmith, for few have so eminently possessed the magic gift of identifying themselves with their writings. We read his character in every page, and grow into familiar intimacy with him as we read. The artless benevolence that beams through his works ; the whimsical yet amiable views of human life and human nature ; the unforced humour, blending so happily with good feeling and good sense, and singularly dashed at times with a pleasing melancholy ; even the very nature of his mellow, flowing, and softly-tinted style—all seem to bespeak his moral as well as his intellectual qualities, and make us love the man, at the same time that we admire the author.'—WASHINGTON IRVING.

'Scipio could not be like Cæsar. His mind rose above the state of things around him ; his spirit was solitary and kingly ; he was cramped by living among those as his equals whom he felt fitted to guide as from some higher sphere ; and he retired at last to Liternum, to breathe freely, to enjoy the simplicity of his childhood, since he could not fulfil his natural calling to be a hero-king. So far he stood apart from his countrymen—admired, reverenced, but not loved. But he could not shake off all the influences of his time : the virtue, public and private, which still existed at Rome—the reverence paid by the wisest and best men to the religion of their fathers—were elements too congenial to his nature not to retain their hold on it : they cherished that nobleness of soul in him, and that faith in the invisible and divine, which two centuries of growing unbelief rendered almost impossible in the days of Cæsar. Yet how strange must the conflict be when faith is combined with the highest intellectual power, and its appointed object is no better than paganism ! Longing to believe, yet repelled by palpable falsehood—crossed inevitably with snatches of unbelief, in which hypocrisy is ever close at the door—it breaks out desperately, as it may seem, into the region of dreams and visions, and mysterious communings with the invisible, as if longing to find that food in its own creations which no outward objective truth offers to it.'—THOMAS ARNOLD.

'Poetry, I conceive, whatever be its metaphysical essence, or however various may be its kinds, whether it more properly belongs to action or to suffering—nay, whether it is more at home with society or with nature, whether its spirit is seen to best advantage in Homer or in Virgil—at any rate is always the antagonist to science. As science makes progress in any subject-matter, poetry recedes from it. The two cannot stand together ; they belong respectively to two modes of viewing things, which are contradictory to each other. The mission of science is to destroy ignorance, doubt, surmise, suspense, illusions, fears, deceits, according to the " *Felix qui potuit rerum cognoscere causas* " of the poet, whose whole passage, by the way, may be taken as drawing out the contrast between the poetical and the scientific. But as to the poetical, very different is the frame of mind which is necessary for its perception. It demands as its primary condition that we should not put ourselves above the objects in which it resides, but at their feet ; that we should feel them to be above and beyond us, that we should look up to them, and that, instead of fancying that we can comprehend them, we should take for granted that we are surrounded and comprehended by them ourselves. It implies that we understand them to be vast, immeasurable, impenetrable, inscrutable, mysterious so that at best we are

only forming conjectures about them, not conclusions; for the phenomena which they present admit of many explanations, and we cannot know the true one.'—JOHN HENRY NEWMAN.

'On the morning of Wednesday, the 13th of February [1689], the court of Whitehall and all the neighbouring streets were filled with gazers. The magnificent Banqueting House, the master-piece of Inigo, embellished by master-pieces of Rubens, had been prepared for a great ceremony. The walls were lined by the yeomen of the guard. Near the northern door, on the right hand, a large number of Peers had assembled. On the left were the Commons with their Speaker, attended by the mace. The southern door opened; and the Prince and Princess of Orange, side by side, entered, and took their places under the canopy of state. Both Houses approached, bowing low. William and Mary advanced a few steps. Halifax on the right, and Powle on the left stood forth; and Halifax spoke. The Convention, he said, had agreed to a resolution which he prayed their Highnesses to hear. They signified their assent; and the clerk of the House of Lords read, in a loud voice, the Declaration of Right. When he had concluded, Halifax, in the name of all the Estates of the Realm, requested the Prince and Princess to accept the crown.'—LORD MACAULAY. [The passage given here has been selected as a specimen of the writer's extreme analytic style. His less analytic passages have been noticed. In many of these passages the sentences of which they consist are made comparatively long by several formal repetitions of one element—for example, by formal repetitions of a clause serving as an object. In other instances a long compound sentence is made by writing, without a full stop, a series of short independent sentences. The next quotation is an example of this class.]

'Ask a follower of Bacon what the new philosophy, as it was called, in the time of Charles the Second, has effected for mankind; and his answer is ready. It has lengthened life, it has mitigated pain, it has extinguished diseases; it has increased the fertility of the soil; it has given new securities to the mariner; it has furnished new arms to the warrior; it has spanned great rivers and estuaries with bridges of form unknown to our fathers; it has guided the thunderbolt innocuously from heaven to earth; it has lighted up the night with the splendour of the day; it has extended the range of the human vision; it has multiplied the power of the human muscle; it has accelerated motion; it has annihilated distance; it has facilitated intercourse, correspondence, all friendly offices, all dispatch of business; it has enabled man to descend to the depths of the sea, to soar into the air, to penetrate securely into the noxious recesses of the earth, to traverse the earth on cars which whirl along without horses, and the ocean with ships which sail against the wind.'—LORD MACAULAY.

ORDINARY PROSE.

Some prefatory remarks and definitions of terms here serve to introduce an extensive and classified series of examples selected from English prose writers. These examples represent the main facts of our practical syntax. Rules or general observations follow, and these are given as results of induction —valid only so far as they are found accordant with the constructions of general literature. It will be useful to notice

first some general conclusions. The tendency of our ordinary prose is mostly analytic, and its chief rules of syntax are those respecting order; these chief rules are few, but the observations required respecting many constructions of words and phrases are proportionately numerous. The conclusions here noticed in a prefatory way will be tested by many references to that general literature on which true rules of syntax are founded. It is understood that *reading* should be the first course in learning syntax, and that the study of *rules* should follow. In the whole process of education, nothing can be worse than an inversion of this order.

Excerpts already given have shown that, in English syntax, the uses of inflexions are subordinate matters, as compared with the importance belonging to sequences of words, phrases, and clauses. To show this no reasonings are required. It will be enough to compare with some pages written by Lord CLARENDON a like number written by Lord MACAULAY. One is careless, the other careful, of order; hence their chief difference, so far as syntax is concerned. The latter is nearly always clear; the former is often obscure. The chief rules of order have been more or less observed since the time of HOOKER, and obedience has been made easier by a change that has taken place since his time—mostly since the close of the seventeenth century. The general tendency of ordinary prose has since that time been analytic. Exceptions are seen in the writings of the past, and in some productions of the present age; but the general conclusion given here is based upon an extensive induction. Periods and other long sentences have become rare; modern prose likes short sentences and numerous full stops. In a word, its tendency is analytic.

The term '*analytic*' is here employed as comparative, and the term '*synthetic*' applies to every style, clear or obscure, in which long sentences are rather numerous.

The prevalence of the analytic style is in our own day remarkable, but the style itself is not new. Short sentences are abundant in Bishop HALL, EARLE, HEYLIN, and FULLER—writers of the seventeenth century. DRYDEN, in the latter half of that century, wrote fluent and versatile prose, in which short sentences are proportionately numerous. In the eighteenth century DE FOE and FIELDING made free use of short sentences, and their styles, though various to a considerable extent, may be classed with ordinary analytic prose. In the present age short sentences—such as may be easily classified—

are made prominent in many books, and in several journals, literary and political, having a wide circulation. Our ordinary prose is thus made easy to write, and as it is seldom read aloud, its want of modulation is not cared for. The age is practical, not artistic. Here and there analytic prose, hard and sharp in outline, and more or less polished, might be described as a style distinct from that called 'ordinary;' but the distinction may here be set aside; and, with respect to their frequent uses of short sentences, the two styles may be treated as one. The term 'ordinary' has in this place no reference to any traits higher than those noticed by a writer on syntax. Nothing is said of the excellence that may belong to an ordinary style.

Synthetic prose is still written, but represents now no general tendency. Of all the long sentences here and there employed in recent literature, few have an artistic form of structure. Many sentences are made long merely by means of formal, not verbal, repetitions, such as will be defined in another place. These serial sentences are sometimes appropriately employed in passages of a descriptive kind. In other places they sometimes serve as mere catalogues of topics, too many to be distinctly treated.

Sequences consisting of short sentences connected with others more extended make a varied style, and a varied style has sometimes beauty like that observed in the composition of artistic music. But variety or modulation is only one of all the fine traits to be noticed in the writings of ADDISON, GOLDSMITH, and SOUTHEY. Prose writers of their class are, like poets, born, not made. Poets have often written beautiful prose.

Three styles have been chiefly noticed—the analytic, the synthetic, and the varied. The first is called 'ordinary,' not with a meaning of depreciation, but with reference to the prevalence of that style in modern literature. The examples that might be quoted are innumerable. Many will be given in connection with classified rules and observations.

A summary review of the prose written from the time of HOOKER to the present shows that a great alteration has been made in our habitual modes of constructing sentences. The alteration has been made, for the most part, since the time when synthetic prose was written by BARROW, and by nine or ten among the greatest of his cotemporaries. Since that time the main tendency of style has been analytic. The *cause* cannot be fully explored here, but may be suggested as a subject

of inquiry. In our time the analytic tendency of science is cotemporaneous with a like tendency in writing prose. In science observations of differences and likenesses proceed step by step toward definition and classification. One observation is made at a time. Everything is sharply defined. Apart from conclusions based upon induction nothing is taken for granted, and as far as possible all collateral notions called 'subjective' are suppressed. This process is the opposite of our old style of syntax, where a period might include half a dozen matters, each liable to be called in question. The difference has already been shown by contrasting some sentences written by HOOKER with others written by Lord MACAULAY.

Analytic modes of construction are cognate with the tendencies of science. Clearness like that demanded in science is the first quality now commended. There must be light everywhere, though it be the light of winter, making visible the structure of trees stripped of foliage and bearing no fruit. Clearness is an effect of contrast, and for contrast a sentence consisting of two parts, divided in meaning by the use of 'but,' serves often as an energetic and ready form. Cautious controversy—distinct from mere declamation—has, with respect to style, a tendency like that of science. Less is taken for granted. Assertions are often timidly expressed, and are so well guarded that carefulness becomes at last tiresome. In extreme instances prose has a rigidity that would be appropriate in a treatise on some special point of law, or in a minute description of some mechanism. Courage, freedom, and variety are to be classed with the best qualities belonging to the literature of the past; but carefulness, precision, and consequently clearness, are the traits most prominent in many excellent specimens of the prose written in the present age. In several political journals the prose here described is in its right place, is well adapted to its topics, and is excellently written.

Certain modes of expression correspond with certain mental habits, and it is clear that one of two cotemporaneous tendencies may serve at least to confirm the other. One of the best rules to be observed in writings of a didactic kind is equivalent to the first of all the rules to be observed by the student of any science—fix your attention on one point; mark its differences, and define as closely as possible its individuality. In poetry, on the contrary, the first rule—or say rather, instinct—is to find likenesses everywhere, and, as far

as possible, ' to draw all things to one.' It seems at least probable that, in an age eminently scientific, general literature may echo tones first heard in lectures on science; for we know that formerly, in a time remarkable for a superabundance of poetry, the prose of the period was to a great extent written in a poetical style. In that time—the latter half of the sixteenth century—one style of prose, greatly admired, had the exuberant diction then admired in verse. In the next century, BARROW had among his cotemporaries nine or ten authors whose style was, like his own, synthetic; but they were not his imitators. Their style was closely associated with their own favourite studies, and was a characteristic of their time, when those studies were greatly prevalent. There was in the eighteenth century a widespread tendency to diminish the amount of all that had been based on authority, and, cotemporaneous with that tendency, there was an increase of neatness and elegance in writing prose. There was less to be said, and accordingly it was said more readily. The English style of that time was imitated by several German authors. In the nineteenth century, the short sentences of our analytic prose are cotemporaneous with our widespread 'rudiments of popular science.' These words denote, of course, nothing more than such 'rudiments of science' as may be readily and commonly understood. Science has two circles, an inner and an outer. Words spoken in the former are in the latter vaguely echoed, but their tendency is to some extent apprehended. Imitation follows; and the style well adapted to topics strictly scientific is made wearisome when its echoes are heard almost everywhere. In a word, the analytic style that rightly belongs to science has, to a considerable extent, affected the style of our modern general literature. Other causes of alteration might be noticed, but of modern innovations the chief is an affectation of scientific precision.

Constructions of sentences and uses of words are from time to time affected by alterations of fashion, while all that in our syntax is permanent is based on the habits and traditions of general literature. The term general, as here employed, should be defined. It might be rather narrowly defined as a term applied to the collected prose writings of such authors as these:—DRYDEN, ADDISON, GOLDSMITH, SOUTHEY, and MACAULAY. But this term ' general,' as applied to literature, should be more liberally defined; accordingly, an attempt is here made to give the wider definition required. All the people speaking one tongue may, with regard to their lan-

guage, be divided into three classes. The first is the large class, having no literary culture. Their words, including many old forms, are often interesting, but their syntax does not show the freedom and variety of English. On the other hand, there is a comparatively small class of writers on science. They have their own special vocabularies, while they employ to a considerable extent the syntax of general literature ; but their writings, when strictly scientific, do not show the freedom and variety of English. Its wealth of words and its rules of syntax are shown by our best writers in *general literature*, and this, liberally defined, includes such writings as the following :—poetry, imaginative prose, readable histories and biographies, well-written accounts of voyages and travels, and the essays and reviews contained in several excellent journals, literary and political, having a wide circulation. These writings, taken altogether, form the body of our general literature. With regard to language, the main tendency of this literature is conciliatory, connecting the past with the present, and the language of culture with interests as wide as society itself. Literary culture is thus made in several important respects conservative. Writers die, but their best works live, and in these writings old words, phrases, and modes of construction are preserved. Thus the conservative power of literature resists, to a considerable extent, the influence of that mutability to which every living tongue is liable. But however durable the forms of literary culture, the destiny of a living tongue is mutability. Forms of speech have not the durability of those sculptured in marble. While we are writing of certain constructions, they are becoming more and more obsolete, and the outlines we would faithfully portray are fading away while we are looking at them. All that an historical and inductive writer on syntax can do is to define forms comparatively permanent, and draw, between the old and the new, some lines of demarcation. Books called ' monuments ' grow old in style, though not in substance. The Bible of the seventeenth century had even then an antique tone, and for its interpretation the aid of a special annotated vocabulary is now required.

The facts already noticed indicate not only the general design of the syntax following, but also the subdued tones of several assertions given in the shape of ' rules.' The treatment of syntax is here inductive, and its ' rules ' are therefore comparatively few ; but examples and special observations of facts are proportionately numerous. The authorities referred to are

not reasonings, but facts, and these are found in general litera-
ture. It is everywhere taken for granted that our best au-
thors, though here and there careless, have on the whole
written good English. They are our teachers. A gram-
marian's highest aim is to make clear, by means of analysis
and classification, the constructions that our best writers have
made comparatively permanent. These are our rules of syn-
tax.

Two brief examples of induction are given here. (1.) The old prepo-
sition *anént* is fallen into disuse, and one of several substitutes is the
phrase *as to*. Is it correct? Reasonings can say nothing here, but refe-
rences to many authors will show that the phrase is often used. (2.)
Where an adjective-clause begins with *which*, the antecedent should be
a word, and should not be remote. Otherwise a false reference may ap-
pear. *Ex.*: 'I allude to the article "BLIND," in the *Encyclopædia Bri-
tannica*, published at Edinburgh in 1783, *which* was written by him.'—
MACKENZIE, *Life of Blacklock*. Is the rule absolute? Almost; but the
following excerpt may be noticed :—' Throughout the whole of those lives
[of English Poets] there appears *an assumption* of superiority in the bio-
grapher over the subjects of his labours, *which* diminishes the idea of their
talents.'—ROSCOE, *Life of Pope*.

It has been said English Syntax should be inductively
studied. This remark does not imply that induction is the
sole basis of knowledge. If such a thesis could be maintained,
this would not be its place ; for that thesis is general. Here
the special subject is English Syntax, and respecting this
alone the proposition is submitted, that rules should be founded
on many concordant examples. There are 'rules' not gene-
rally observed, 'rules' not confirmed by respectable evidences,
and 'rules' of which good authors have apparently known
little or nothing. [*See* § **58.**] On the other hand, there are
seen in literature constructions of which little is said in our
numerous 'rules.' These observations lead to such conclusions
as the following :—that many examples should be given,
that these should be classified, so that they may be readily
found, and that rules should serve as symbols of many con-
cordant examples. One apparent objection may be named.
There are classed with good authors several who knew metho-
dically little or nothing of syntax ; indeed, they wrote well
because their genius was not confined within the bounds of
very strict rules. As verse has been well written by men who
did not study rules of prosody, so prose has been well written
by men who hardly ever thought of syntax. It is obviously
true ; but if urged here as an objection, it is quite out of
place. Its opposite would be a general thesis, to the effect

that all knowledge must be acquired by studying rules. Here that notion is not for a moment entertained. Again and again it has been refuted. There are, of course, errors to be found in our best writers; but in many respects their modes of construction are cognate and concordant. Yet it is not to be supposed that their concords have always been studied. That notion, shown to be false by the theory and history of poetry and music, is also refuted by the history of literature.

Reading is the best method of studying syntax. But there are certain aids that may be supplied in a treatise on Grammar. Examples found scattered in many books may be collected and classified. Our knowledge of liberties allowed by traditional usage will guard us against pedantry, and the observance of a few good rules will make our confidence secure. Inquirers will find here in fairly selected examples answers that cannot be always well given in the shape of concise rules; they will find, above all, that tame formality is a thing not cognate with the genius of our literature. On the whole, our best authors have respected traditional order, while they have also loved freedom.

An eclectic list of prose writers is appended, but is not intended to represent all the wealth of our literature. The general aim is to name writers in all departments of general literature, and to indicate the times to which their works severally belong. Their traits of style are mostly noticed only so far as to point out *one formal trait* in each instance; but here and there an asterisk follows the name of a writer whose style has often been called admirable. The list contains the names of several authors rightly called 'great;' but it is not to be understood that writers not named in this place are therefore regarded as having inferior claims. The date preceding an author's name shows the year of his birth, and the date following shows the year of his decease. The abbreviations used are, of course, not intended to show the best traits of the writers named, but have meanings closely restricted. **o** indicates nothing more than the fact that many sentences comparatively short may be readily found in the writer's prose; **s** indicates that long periods, or long sentences, occur, and **v** that many short sentences are connected with others more extended. The abbreviation [*trans.*] shows that a work is a translation. After each author's name a specimen or a collection of his writings is named. In one place [*?*] indicates a doubt respecting the authorship of a tract. [*Am.*] shows that certain books belong to American literature.

PROSE WRITERS.

ca. 1300	Sir John Mandeville	ca. 1372	'Voiage and Travaile'	v
ca. 1324	John Wycliffe	1384	[Parts of] 'The Holy Bible' [trans.]	o
ca. 1330	John of Trevisa	ca. 1400	'Polychronicon' [trans.]	v
ca. 1340	Geoffrey Chaucer	ca. 1400	'The Persones Tale' [trans. ?]	s
ca. 1410	Sir John Fortescue	1470	'Absolute and Limited Monarchy'	o
ca. 1452	Robert Fabian	1512	'Concordance of Stories'	o
1459	John Fisher	1535	'Sermons'	o
ca. 1475	Hugh Latimer	1555	'Sermons'	o
ca. 1477	William Tyndale	1536	'New Testament' [trans.]	o
1480	Sir Thomas More	1535	'History of Richard III.'	o
ca. 1480	Sir Thomas Elyot	1546	'Castle of Health'	o
1505	John Knox	1572	'Reformation in Scotland'	o
ca. 1515	Roger Ascham	1568	'Toxophilus'	v
ca. 1530	William Harrison	ca. 1590	'A Description of Britaine'	s
1530	Sir James Melvil	1606	'Memoirs'	o
ca. 1550	Richard Knolles	1610	'A History of the Turks'	s
1552	Sir Walter Raleigh	1618	[Parts of] 'A History of the World'	s
ca. 1553	Richard Hooker	1600	'Ecclesiastical Polity'	s
1561	Lord Bacon	1626	'Essays'	*
1574	Joseph Hall	1656	'Sermons'	o
1581	Lord Herbert	1648	'Life of King Henry VIII.'	v
1588	Thomas Hobbes	1679	'Human Nature'	*
1593	Izaak Walton	1683	'Complete Angler'	v
1596	James Howell	1666	'Familiar Letters'	v
1601	John Earle	1665	'Essays and Characters'	o
1608	Lord Clarendon	1674	'Hist. of the Rebellion'	s
1608	Thomas Fuller	1661	'Worthies of England'	o
1608	John Milton	1674	'Areopagitica'	s
1613	Jeremy Taylor	1667	'Sermons'	s
1615	Richard Baxter	1691	'The Saints' Rest'	v
1618	Abraham Cowley	1667	'Essays'	v
1628	John Bunyan	1688	'The Pilgrim's Progress'	o
1628	Sir William Temple	1698	'Essays'	*
1630	John Tillotson	1694	'Sermons'	s
1630	Isaac Barrow	1677	'Sermons'	s
1631	John Dryden	1700	'Essays,' 'Prefaces'	*
1633	Robert South	1716	'Sermons'	s
1635	Edward Stillingfleet	1699	'Sermons'	*
1636	Thomas Sprat	1713	'History of the Royal Society'	*
1643	Gilbert Burnet	1715	'My Own Times'	v
1661	Daniel de Foe	1731	'Robinson Crusoe'	v
1667	Jonathan Swift	1745	'Gulliver's Travels'	v

1672	Sir Richard Steele	1729	[Parts of] 'The Tatler'	o
1672	Joseph Addison	1719	[Parts of] 'The Spectator'	*
1683	Conyers Middleton	1750	'Life of Cicero'	s
1684	George Berkeley	1753	'Principles of Human Knowledge'	*
1688	Alexander Pope	1744	'Correspondence'	v
1706	Benjamin Franklin	1790	'Correspondence' [Am.]	o
1709	Samuel Johnson	1784	'The Rambler'	s
1711	David Hume	1776	'History of England'.	v
1716	Thomas Gray	1771	'Correspondence'	v
1721	William Robertson	1793	'History of America'	s
1724	William Gilpin	1804	'Forest Scenery'	v
ca. 1725?	Junius [a pseudonym]	ca. 1790?	'To the King' [1769]	*
1728	Oliver Goldsmith	1774	'The Vicar of Wakefield'	*
1730	Edmund Burke	1797	'On the French Revolution'	*
1731	William Cowper	1800	'Correspondence'	v
1737	Edward Gibbon	1794	'Decline and Fall of the Roman Empire'	s
1753	William Roscoe	1831	'Lorenzo de' Medici'	s
1762	William Cobbett	1835	'English Grammar'	o
1764	Robert Hall	1831	'Sermons'	s
1770	John Foster	1843	'Popular Ignorance'	s
1770	William Wordsworth	1850	'Prefaces'	s
1771	Sir Walter Scott	1832	'Ivanhoe'	v
1772	Samuel T. Coleridge	1834	'Literary Remains'	s
1773	Lord Jeffrey	1850	'Reviews'	s
1774	Robert Southey	1843	'Life of Nelson'	*
1775	Charles Lamb	1834	'Essays of Elia'	v
1778	Henry Hallam	1859	'Europe during the Middle Ages'	v
1780	William E. Channing	1842	'Self-Culture' [Am.]	o
1783	Washington Irving	1859	'Bracebridge Hall' [Am.]	*
1785	Thomas de Quincey	1859	'Leaders in Literature'	s
1789	Mary R. Mitford	1855	'Our Village'	o
1795	Thomas Arnold	1842	'History of Rome'	v
1795	Thomas Carlyle	—	'Hero Worship'	v
1796	William H. Prescott	1859	'The Conquest of Peru' [Am.]	v
1800	Lord Macaulay	1859	'Essays'	*
1801	John H. Newman	—	'Miscellanies'	s
1804	Lord Lytton	1873	'The Caxtons'	v
1805	Lord Stanhope	1876	'History of England'	o
1805	Lord Beaconsfield	—	'Coningsby'	v
1807	Nath. Hawthorne	1864	'Twice-Told Tales' [Am.]	o
1809	Wm. E. Gladstone	—	'Church Principles'	v
1811	Wm. M. Thackeray	1863	'The Newcomes'	o
1812	Charles Dickens	1870	'David Copperfield'	v
1817	George H. Lewes	—	'Life of Goethe'	o

44. EXAMPLES: SUBJECTS.

Rules in English Syntax are founded on the literature already briefly described. Accordingly, examples selected from that literature here precede such general observations as may afterwards be given in the form of rules. There are in English, as in other languages, numerous constructions—for example, many prepositional phrases— that must be learned by conversation and reading, while those parts of Syntax that may be reduced to the shape of sure and concise rules are comparatively few. The use of theory is secondary; reading is the first course in studying English Syntax.

By means of discords in nomenclature, the study of Syntax has been made more difficult than it ought to be. It is, therefore, first of all important to set aside several names of mere *forms,* and to see clearly the *uses* of the six elements employed in making sentences. These have already been described, but must be briefly noticed here, in relation to their nomenclature and to certain uses of abbreviations. In a sentence where the verb is intransitive, the chief elements are two—the subject and the verb. But in a sentence where the verb is transitive three of the parts may be called chief elements—the subject, the verb, and the object. The chief words employed in both these sentences serve to express the two general notions of substance and action. The noun denotes a substance, and the verb asserts that an action takes place. Adjuncts called *attributes* are used to define words denoting substances, and adjuncts of two classes are used for defining verbs. Many verbs serve alone to make clear assertions. Other verbs are aided by adjuncts that *must* be employed to make clear assertions. These adjuncts are called *complements.* But verbs of the former kind may be defined by means of such adjuncts as *may* be employed, or may be omitted. These are called *adverbials.* In the observations and examples that follow, the order everywhere corresponds with the order in which the elements of sentences are here named :—

1. Subjects.		4. Complements.	
2. Attributes.		5. Adverbials.	
3. Verbs.		6. Objects.	

In subdivisions, each element—excepting the verb itself—is distinctly treated as consisting of a word, a phrase, or a clause. The numbers of the paragraphs containing examples correspond with the numbers prefixed to the paragraphs consisting of observations. References are thus made easy.

In writing of syntax, tiresome repetitions of certain terms are avoided by using the signs shown in the table appended. The letter **x**, here denoting an adverbial, serves as a sign clearly distinct from **a**, the sign of an attribute. Here and there, in some notes on examples, **ax** indicates a phrase in which the two relations, attributive and adverbial, are more or less closely connected. Asterisks serve to point out errors and unusual or obsolete forms.

Signs.

Signs.	Names.	Signs.	Names.
p	a principal sentence	vc	a predicative verb
s	a subject; a word	c	a complement
sv	a vague word, instead of a noun	cm	a complement after **o**
sp	a subject; a phrase	cp	a complement; a phrase
sc	a subject; a clause	cc	a complement; a clause
a	an attribute; a word	x	an adverbial; a word
av	a vague word used as an adjective	xp	an adverbial; a phrase
		xc	an adverbial; a clause
ap	an attribute; a phrase	o	an object; a word
ax	a connective phrase	op	an object; a phrase
ac	an attribute; a clause	oc	an object; a clause
v	a verb	*	erroneous, or obsolete

SUBJECTS: WORDS.

Observations.—1. The subject may be represented by any one of the following forms :—a noun; a pronoun; a word often used as an adjective; or a word ending in **ing**. Some words in **ing** are often used as nouns, have plurals in s, and are often preceded by adjectives; others are seldom placed in the relations here implied. The distinction thus made between *read-ing* and *lov-ing* is the result of usage, and has no reference to any difference of an etymological kind. Nouns in **ing**, when denoting transitive actions, are of course followed by

objects, and so help to make phrases, which must be noticed in another place.

2. In every sentence the subject must be made clear. This observation is made with especial reference to words called pronouns. The uses of pronouns should be made clear, and, as far as forms allow, the relations of pronouns should be shown with respect to gender, number, and person.

3. Two or more words—two nouns, for example, or a noun and a pronoun—may be employed together, or set in apposition, to give emphasis or clearness to the subject. The latter of two nouns so placed may serve as an attribute. [*See* § **45.**]

4. Some pronouns are naturally vague in their own meanings, but their relations to other words, or to phrases, or to clauses, must always be made as clear as possible. For example, the pronoun *it* may have reference to a preceding or to a following noun, may refer to a cause unknown or unnamed, may introduce several nouns, or may be set in apposition with a phrase, or with a clause. The following forms of pronouns all serve as subjects, but those of the latter class (*b.*) serve also as objects or as dependent words. The two forms *thou* and *ye* are obsolete in conversation :—

a.	I	we	*b.*	it	that
	thou	they		*ye*	these
	he	who		you	those
	she			this	

The compound forms *myself, ourselves,* and other compounds of *self,* with their plurals, serve as subjects and as objects, or as dependent words, and *himself,* though formally dependent, is often set in apposition with a subject.

5. There are in English many vague words. Of these some serve instead of nouns, others as adjectives, and others may serve either as nouns or as adjectives. These facts have been made obscure by schemes of strict classification founded on etymology. The following words—mostly classed with 'indefinite pronouns'—may serve as subjects, or, in other words, may be used instead of distinct nouns:—

all	everybody	nothing
another	few	one
any	many	others (*plural*)
anybody	more	self
aught (*or* ought)	much	several
both	naught (*or* nought)	some
each	neither	somebody
either	nobody	such
enough	none	what

Here and there the words *nobody*, *nothing*, and *one* have the plural forms ' *nobodies*,' ' *nothings*,' and ' *ones*.' The ending of the possessive case is sometimes added to the words *another*, *nobody*, and *one*. The old form *enow* (= *enough*) is not a plural form, but (like *enough*) may be used as an adjective, and may define either a singular or a plural noun.

6. Excepting a few pronouns—already noticed—the same forms that serve as subjects serve also as objects, and as dependent words following prepositions. The subject, in numerous sentences, is the initial word, or stands near the beginning ; but variations of this order have always been allowed, and are indeed required for the sake of emphasis.

7. In modern constructions belonging to the Imperative Mood the subject is mostly omitted.

8. In E.II. *ye* represents the subject, while the object and the dependent pronoun have alike the form *you* ; but in M.E. *you* takes the place of *ye*. The Bible of the seventeenth century preserves many archaic forms, including the subject *ye*, as may be seen in *Matth.* v. 11, 12 ; 21, 22 ; 33, 34.

9. Lastly, it may be noticed that as any word, any syllable, or any letter may be made the subject of a remark, so it may be made the subject of a sentence.

In the following, as in other selections, some examples, selected from various books and journals, have the signature G.
    Examples.—1. ' Now fades the glimmering *landscape* from the sight.' —GRAY. [The subject, in verse, often follows the verb, and the same order is often seen in prose.] ' Next this parlour lies the *pigeon-house*. . . . There are upon the ground-floor, in all, twenty-four *apartments*.'—POPE. [Prose.] ' Milton's *Paradise Lost* was first published in 1667.'—G. ' *I* am monarch of all *I* survey.'—COWPER. ' *Thou* art very great.'—*Bible*. [Old ; obsolete in conversation, but not in verse.] ' He lifts his head. . . . She dwelt among the untrodden ways.'—WORDSWORTH. ' The *rich* and the *poor* shall there appear.'—JER. TAYLOR. ' *Blue* and *yellow* are mixed in this colour.'—G. ' The *poore* is but feeble.'—LANGLAND. ' Milton's earlier poetical *writings* were collected in 1638.'—G. ' *Writing* was my trade.'—GOLDSMITH. ' Far off his *coming* shone.'—MILTON. ' *Boasting* is no sign of self-knowledge.'—G. ' There are two abbreviations or *shortenings*.'—COBBETT. ' The *rowing* of the Cambridge crew is neater than that of the Oxford.'—G. ' *Reading* maketh a full man.'—LORD BACON. [It will be seen in the sequel that forms in **ing** have the uses indicated by **s, a, c, x**, and **o**.]
    2. ' *They* called thee " merry England " in old time.' — WORDSWORTH. [*They* in force = the E.I. form *me* = *men*.] ' *Who* is the happy warrior ?'—WORDSWORTH. [As the initial word of a query, *who* is naturally indefinite.] ' *Who* swerves from innocence recovers not his loss.'—WORDSWORTH. [Old ; *Who* here = *The man who*.] ' In restraint *who* stifled lie, Shall taste the air of liberty.'—COTTON. [Here *who* = *the men who*.] ' He then said to his friend, " If *I* do not return in the course of an hour,

you must not wait for me." ' [Clear.] * ' He told his friend that, if *he* did not return in the course of an hour, *he* should not wait for him.'—G. [Not clear.] ' The oak and the apple-tree are useful ; *this* yields good fruit, and *that* strong timber.'—G. [*this* refers to the nearer of the two preceding nouns.] * ' For two years he lived there with his uncle, who died in 1770, and soon afterwards [*he* ?] went to France.'—G. * ' They [the commons] were summoned by their kings, whenever *they* were compelled to have recourse to such aid as *they* could afford.'—G. [*they* ?] * ' Few know how to be idle and innocent ; every diversion *they* take is at the expense of some virtue.' [*they*?] * ' Astronomy and astrology differ widely ; *this* is a science, *that* a dream.' —G. [*this* and *that* should change places.] * ' After he [the king] had commanded him [the bishop] to sit down by *him* [the king] and be covered, *he* [the king] resumed most of the heads of the sermon, and said he looked upon himself as chiefly touched by it. He desired him, as *he* [the bishop] had already given him the exhortation in general, so to direct him to his duty in that particular. . . . * The bishop, astonished at this tenderness in so young a prince, burst forth in tears, expressing how much *he* [the bishop] was overjoyed to see such inclinations in him, but told him *he* [the bishop] must take time to think on it.'—BP. BURNET. * ' His education [Lord Falkland's] for some years had been in Ireland, where his father was lord-deputy ; so that when *he* [the son] returned into England,' *etc.*—CLARENDON. * ' Its progress [*i.e.* the Russian Empire's] has been slow, but *it* [*i.e.* the empire] is only on that account the more likely to be durable.'—ALISON. [*it* apparently, but not truly, refers to ' progress.']

3. ' The *Eagle, he* was lord above, And Rob was lord below.'—WORDSWORTH. ' Truth, simple *truth*, was written in his face.'—CRABBE. ' Our *landlord, he* goes home to-night.'—SOUTHEY. ' And every *soul, it* passed me by, Like the whiz of my cross-bow.'—COLERIDGE. ' *They* seem *themselves* also to enjoy their mode of life.'—GILPIN. ' Oh, 'twas a *sight*—that heaven, that child—a *scene* which might have well beguiled Ev'n haughty Eblis of a sigh.'—MOORE. ' My *banks, they* are furnished with bees Whose murmur invites one to sleep.'—SHENSTONE. ' *Silence* and *Twilight* here, *twin-sisters*, keep Their noonday watch.'—SHELLEY. ' *They* knew, these excellent old *persons*, that . . . . they ought to have given place to younger men.'—HAWTHORNE.

4. ' *It* was frosty last night.' ' *It* is an ancient mariner. . . . *It* was an Abyssinian maid.'—COLERIDGE. ' Avoid indiscriminate charity. *It* is an error.'—E. A. ABBOTT. [Examples of *it* introducing phrases and clauses are given in the sequel.]

5. ' *All* that can now be done is but little.'—G. ' *All* are but parts of one stupendous whole.'—POPE. In M.E. *all* = either **sv** or **av**, and, as **sv**, may be singular or plural.] ' *All* praise the likeness that thy skill hath made.'—WORDSWORTH. ' Who is here so vile ? . . . If *any*, speak ! '—SHAKESPEARE. [In M.E. *any*, having reference to a person, becomes *anyone*, or *anybody*. In a humorous and familiar style, *a body* is here and there vaguely used instead of *anybody*.] ' If there is *anything* better to be done, name it ! '—G. * ' This werldes, welth, *auht*, and catél.'—*Old Metrical Homily.* ' Is ther aught elles ? '—CHAUCER. [For *aught* the modern spelling is *ought*.] ' Should *ought* impious or impure, Take friendship's name.'— T. H. BAYLY. ' They *both* were now well stricken in years.'—*Bible.* ' *Each* will tell his own story.' [*Each* historically belongs to the singular, but is sometimes set in apposition with two nouns, and has then a use called ' distributive.' It is not required that two substantive words in

apposition must each have the same number.] 'The oak and the elm have *each* a distinct character.'—GILPIN. '*Each* [of the two men] spake words of high disdain And insult to his heart's best brother.'—COLERIDGE. * '*Each have* stamped their own impress on the character of the people.'— ALISON. [*has* . . . . *its*.] '*Each* [= *Every feature*] gives each [= *every other*] a double charm, As pearls upon an Ethiop's arm.'—DYER. '*Each* [= *Everyone*] must give an account of his own adventures.' '*Each* [of these two trees] has its own characteristic form.' '*Either* will suit me very well.' '*Either* of these distinguished officers [two] would have been a successor worthy of Luxemburg.'—MACAULAY. [The modern so-called 'rule' that *either* must always refer 'to one of two' is not founded on literary history.] '*Enough* is as good as a feast.'—G. 'We're *enough*.'—LORD BYRON. [Instead of *enough* the old form *enow* is sometimes used with a double meaning; but it is not an exclusively plural form.] * '*Every* schuld an hundred knightes bryng.'—CHAUCER. [Old; in M.E. *every* is employed as an adjective.] '*Everybody* must respect his neighbour's rights.' [Correct.] 'A *few* who were present were in the secret.'—G. '*Few* know how to be idle and innocent.'—ADDISON. '*Few*, *few* shall part where *many* meet.' —CAMPBELL. 'Are there *few* that be saved?'—*Bible*. '*Little* can be said in favour of that scheme.'—G. '*Many* will say to me in that day. . . . *Many* that are first shall be last. . . . *Many* are called but *few* [are] chosen.'—*Bible*. '*More* might be said of this.' [Historically *more* is a comparative form belonging to *much*; but both *more* and *most* may have reference to number as well as to quantity.] '*Much* has been said, and *more* remains to be told.' 'All these and *more* came flocking.'—MILTON. * '*Naught* may declare.'—CHAUCER. ['*Naught else*' may be found here and there in modern authors, but the usual substitute for the old word *naught* is *nothing*.] '*Neither* has anything he calls his own.'—OTWAY. * 'Thersites' body is as good as Ajax', When *neither* are alive.'—SHAKE- SPEARE. [*neither*, the negative form of *either*, should, like this word, be followed by a verb in the singular.] 'Of that matter *nobody* has spoken a word.' 'My right there is *none* to dispute.'—COWPER. '*None* but the brave deserves the fair.'—DRYDEN. '*None* of their productions are extant.' —BLAIR. [In M.E. *none* mostly = sv, and *no* = av; but in E.II. *none* in many places is used instead of *no*.] '*Nothing* of importance has happened.' 'An idol, saith he, is *nothing*.'—HOBBES. '*One* must walk carefully here.' 'There shall be two in the field; the *one* shall be taken and the *other* left.'—*Bible*. 'The little *ones* all ran to hail their friend.'—G. 'Give me another pen; this is a bad *one*.' 'All our little *ones* are well.' '*One* ought to do a thing *oneself*, if *one* wants it done properly.'—G. 'My very *self* was yours.'—OTWAY. [In E.I. *self* is often used as an adjective follow- ing pronouns, but in Old as in Modern English *self* is often employed as a noun.] * 'It's no man's *several*.'—BEN JONSON. [Old; in M.E. *several* has reference to nouns in the plural.] 'The work *some* praise, and *some* the architect.'—MILTON. 'Of birds *some* live mostly on trees, and *some* on the ground.' 'Stop . . . . readers *all and some*!'—DRYDEN. [Old; the force of the phrase—often occurring in old literature—is equivalent to the meaning of *one and all*.] '*Some* thought Dunkirk, *some* that Ypres was his object.' —MACAULAY. [In E.II. *som*, or *sum*, might belong to tne singular. In modern literature *some*, used as sv, or used alone as a substantive, has mostly a plural reference. *Somebody*, *something*, and *somewhat* belong to the singular.] '*What* must now be done is hardly known.'—G. [*What*, in force, often = *That which*.] '*What* is the matter?'—G. '*What's* gone,

and *what's* past hope, Should be past grief.'—SHAKESPEARE. [In many places the words '*what* . . . . *what*' = '*partly* . . . . *partly*,' and are used as adverbial connectives. *Ex.*: 'People died, *partly* on account of grief and *partly* for hunger.' Instead of this we have in O.E. the following sentence:—* '*Wat* vor honger, *wat* vor wo, men deyde.'—ROBERT OF GLOUCESTER. Here *wat* = *partly*.] * 'Sche was, as *who* seith, a goddesse.' —GOWER. [Here *who* = *man* in E.I., or the indefinite *one* in M.E. This vague use of *who* is obsolete.] 'The *whole* of the day was wasted.' [*whole*, here used as a noun, serves often as an adjective.]

6. 'There is some *plot* against me laid.'—WORDSWORTH. [**s** often follows verbs introduced by *there*.] 'Then shrieked *the timid* and stood still *the brave*.'—BYRON. 'How unlike marble was that *face!*'—KEATS. 'Say, were *you* conscious?'—G. 'So was ended the *day*.' 'Six hours a day, the young *students* were employed in this labour.'—SWIFT.

> 'Deep in the shady sadness of a vale,
> Far sunken from the healthy breath of morn,
> Far from the fiery noon and eve's one star—
> Sat grey-haired *Saturn*, quiet as a stone.'—KEATS.

[This bold inversion of the usual order would hardly be allowed in prose.]

7. * 'Go *ye* into all the world.'—*Bible*. [Old.] 'Teach me thy statutes.'—*Bible*. 'My soul, turn from them; *turn we* to survey Where rougher climes a nobler race display.'—GOLDSMITH. [The construction *turn we* would in prose be changed to *let us turn*.] 'But view them closer, craft and fraud appear.'—GOLDSMITH. [*view them* is an imperative form, but in force = *if you view them*.] 'Change the order of the words, and you spoil the sentence.'—G. 'Then sing, ye birds! sing, sing a joyous song.'—WORDSWORTH. [Poetical.] 'Mourn, shepherd, near thy old gray stone.'—WORDSWORTH.

> 'His praise, *ye* winds! that from four quarters blow,
> Breathe soft or loud, and wave your tops, *ye* pines!'—MILTON.

> '. . . . Sing, *ye* meadow streams, with gladsome voice,
> *Ye* pine-groves, with your soft and soul-like sounds.'—COLERIDGE.

8. 'If *ye* love them which love *you*, what reward have *ye?*'—*Bible*. [In E.II. *ye* = s, and *you* = o, or is dependent. In M.E. *ye* is obsolete in prose.] 'I only just ask *you* to look yonder, and tell me whether *you* ever saw a more disreputable spectacle?'—LORD LYTTON. '*You* are so unlucky as not to have the skill even to steal with taste. . . . Oh, but I wouldn't have told *you*, only to divert *you*.'—SHERIDAN. 'There *you* shall sit, and I will make *you* a bouquet of myrtle every day. . . . On the left hand *you* will find the door of the parlour, into which I will conduct *you*. . . . There *you* shall find me ready to conduct *you* to Olney.'—COWPER.

9. 'The '*s* of the possessive case is not a shortened form of the pronoun *his*.'—G. 'The plural ending *es* was not borrowed from Old French.' 'The form *worth* serves as the present and the future of an old verb.'—G. 'The *aye's* and *no's* were then counted' [*i.e.* the members voting respectively for and against the bill]. 'The suffix *er* is English; *ion* is a Latin suffix of many abstract nouns.' 'With reference to their common source, the indefinite adjective *an* and the numeral *one* are alike.'—G. 'For once the *O's* and the *Macs* were in the right.'—MACAULAY. [*I.e.* the Irish and the Scotch gentlemen whose names have the prefixes *O* and *Mac*.]

SUBJECTS : PHRASES.

Observations.—1. A verbal noun in **ing**, denoting transitive action, is of course followed by an object, and thus a phrase is made, which may be employed either as a subject or as an object. But more frequently the phrases thus formed are indirectly governed; in other words, they are made dependent on prepositions. The strict classification of forms given in etymology is not always observed in syntax. Subjects having the forms of verbal nouns in **ing** are connective in their relations, and here and there are defined by means of adverbs. In the first of the excerpts given below, *making*, preceded by an adjective and by an adverb, is followed by the object *a will*. The pronoun *it* is sometimes set in apposition with a phrase of the kind here described.

2. The noun-phrase employed as a subject has often the infinitive form, of which *to write* is an example, and where the verb is transitive an object follows, as in the phrase *to write notes*. It will be noticed, in another place, that a noun-phrase may be the complement of the abstract verb.

3. The initial pronoun *it* is often set in apposition with a subject-phrase, or with several phrases, each having the infinitive form. In another place it will be noticed that *it* is often set in apposition with a subject-clause.

Examples.—1. ' *The not making a will* is a culpable omission.'—PALEY. ' *Committing an error* is a mistaking of good and evil.'—G. ' The *giving a bookseller his price* has this advantage.'—SELDEN. * 'It is yll *healyng of an olde sore.*'—HEYWOOD. ' The *choosing of pertinent circumstances* is the life of a story.'—SIR R. STEELE. ' His *commanding those things to be* . . . . importeth the establishment of nature's law.'—HOOKER. ' *Burning anything* with fire is put for the consuming thereof by war. . . . *Riding on the clouds* [is put] for reigning over much people.'—SIR IS. NEWTON. ' *Laughing to one's self* putteth all the rest into jealousy and examination of themselves.'—HOBBES.

2. ' *To live* and *not to see* is a great misfortune.'—G. ' My power is *to advise,* not *to compel.*'—JOHNSON. ' *To sit on rocks, to muse on flood and fell* . . . . This is not solitude.'—LORD BYRON. ' Thus *to relieve the wretched* was his pride.'—GOLDSMITH. ' *To be a fine gentleman* is *to be a generous and a brave man.*'—SIR RICHARD STEELE. ' One of the greatest secrets in composition is *to know when to be simple.*'—W. IRVING. ' The use of pronouns is *to make speaking and writing more rapid.*'—COBBETT. ' The only consideration is, *how to get at them.* . . . *How best to honour her,* and *abate the pride of her enemies,* must be the subject of your deepest consideration. . . . *To get to his assistance* was impossible.'—SOUTHEY.

3. ' *It* is vain for you *to rise up early.*'—BIBLE. ' *It* was in my power *to have exposed my enemies.*'—DRYDEN. ' *It* is for the guilty *to live in fear.*'—COBBETT. ' *It* is a crime *to give indiscriminately.*'—E. A. ABBOTT. ' *It* is hard *to personate* and *act a part* long.'—TILLOTSON. ' Is *it* for him *to question the dispensation of the royal favour?*'—BURKE. ' *It* was an ad-

vantage to him *to be furnished with an outline of characters and events.* *It* would be absurd *to read the works of such a writer.* *It* is not easy *to make a simile go on all fours.*'—LORD MACAULAY.

SUBJECTS : CLAUSES.

Observations.—1. Abstract noun-clauses, relating to acts or facts, are often introduced by *that*; sometimes by *how*, or by *why*.

2. Concrete noun-clauses, relating to persons, things, times, and places, are respectively introduced by *who*, *which*, *what*, *when*, *where*, and *why*. Noun-clauses implying doubt are often introduced by *whether*, and serve mostly as objects.

3. A noun-clause—abstract or concrete—may be set in apposition with the pronoun *it*.

Examples.—1. ' *That such a man should have written one of the best books in the world* is strange enough. . . . Another law of heroic rhyme was, *that there should be a pause at the end of every couplet.*'—LORD MACAULAY. ' His hope was *that peace might soon be made.*' ' By this it appears *how necessary it is to examine the definitions of former authors.*'—HOBBES. ' *How it chanced* . . . . is one of the greatest mysteries of human nature.'— LORD MACAULAY. ' *How France was saved from this humiliation* . . . . will now be seen.'—ALEX. BAIN. ' The simple question is, *whether there are not distinct species* of oratory.'—SIR. W. JONES.

2. ' *What bodies these ashes made up*, were a question above antiquarianism. . . . *What song the sirens sang*, or *what name Achilles assumed*, . . . though puzzling questions, are not beyond conjecture.'—SIR T. BROWNE. ' *Whatsoever happeneth new to a man* giveth him matter of hope of knowing somewhat that he knew not before.'—HOBBES. ' *Whatsoever distracts the pleasure* lessens it.'—DRYDEN.

3. ' *Hyt semeþ a gret wondur, houȝ Englysch* . . . . *ys so dyuers of soun in þis ylond.*'—JOHN OF TREVISA. ' *It* was found *that the style was likely to live.*'—MILTON. ' *It* happened in the reign of this king, *there was a fierce battle fought in Flintshire.*'—FULLER. [After ' king ' the conjunction *that* is omitted.] ' *It* is thought *he perished by poison.*'—ALG. SYDNEY. [Again *that* is omitted.] ' *It* was as often said, " *This is that Bucephalus* " as " *This is that Alexander.*"'—COWLEY. ' *It* would seem *that he had never said but one witty thing* in his whole life.'—IS. DISRAELI. ' *It* was provided also *that there should never be a full stop*, except at the end of a couplet. . . . *It* is not in the fine arts alone, *that that false correctness is prized.* . . . *It* may be doubted, *whether there is* . . . . *a single remarkable passage.*'—LORD MACAULAY. ' *It* is only higher up *that Imagination can find rest for the sole of her foot.*'—C. BRONTË. ' *It* imports me little *what ground I tread on.*'—LORD BOLINGBROKE.

In the above, as in other examples, various uses of *it* are shown. *It* may refer, backward or forward, to a word, a phrase, or a clause ; or may be utterly indefinite, as in the saying, ' *It* was frosty last night.' The following remark applies to forward references :—' *It* serves to mark, in a strong manner, the subject, *in a mass*, of what is about to be affirmed or denied.'—COBBETT. In other words, the subject is first pointed at as something not clearly seen ; then follows an expression in which the subject is made distinct. [*See* § **46.**]

45. ATTRIBUTES: WORDS.

ATTRIBUTES are placed in relation with substantive words and with phrases, of which the meanings or uses require enlargement or definition. The definition supplied may have reference to quality, quantity, order, identity, or possession. In the attributive relation a connexion of the attributive with the substantive is not asserted, but is indicated or assumed, as in the examples 'a *firm will,*' 'a *defeated* army.' In the predicative relation the attributive is so placed that its connexion with the substantive is asserted, as in the examples 'Your will *is firm,*' 'The army *was defeated.*' Here the attribute is made a predicate. In many grammars the verb and the attribute, *taken together,* are collectively described as making a predicate.

Observations.—1. An attribute may consist of any one of the following forms:—an ordinary adjective; a verbal form in **ing**, or **ed**, or **en**; a noun in apposition; the possessive case of a noun or a pronoun; a phrase; or a clause. It will be noticed that here, as in the sequel, words in syntax are always treated with reference to their *uses.* Accordingly, certain *attributive uses* of words called nouns are noticed in this place.

2. A noun, when placed in apposition with another, may serve as an attributive word; it *helps* to enlarge or to define the meaning of a substantive.

3. The possessive case of a noun is governed by the noun following, and serves as an attribute. The possessive inflexion should mostly be employed when the governed noun is the name of a person. In some other cases the particle *of,* preceding a noun, may be used instead of 's, if no change of meaning is made; but *of* has versatile uses, and is not always a correct substitute. The 's appended to a noun of time denotes *duration,* not possession.

4. One attribute may belong to several nouns, and several attributes may belong to one noun. In its comparative form the adjective has mostly reference to two individuals, or to two classes; but the superlative refers to several in one class, or in one series. Some forms often called adjectives may serve as adverbs, and some words mostly called adverbs serve here and there as adjectives. Many adjectives may be defined

by adverbs; but the meanings of some attributive words exclude comparison.

5. The following vague words, of which the greater number may serve as pronouns, serve also as adjectives, and are often placed before nouns :—

all	either	more	such
another	enough	much	the same
any	every	no	very
both	few	other	what
certain (= some)	many	several	yonder
each	many a	some	

6. Several adjectives have, with respect to gender and number in nouns, the restricted uses shown in the examples appended.

7. The two adjectives *an* (or *a*), indefinite, and *the*, definite, are mostly called *articles*, and have peculiar uses, which are shown in the examples. These uses may be partly defined and prescribed, but are best learned in the course of reading. Indeed, they are commonly well understood in a practical way. In form, as in meaning, *an* is cognate with *one* (1. ân) and with *any* (1. ænig). 'Give the boy *a* shilling' means 'Give him *one* shilling.' 'Give him *the* shilling' means *that* which he claims, or ought to have, as the case may be. Placed before *few* and *little*, the indefinite article makes their meanings more positive. The definite article is a weak substitute for *that*. Where a weakened word like *that* or *those* is required, write *the*; where it would have no force, leave it out, *if usage permit*. Names of materials (such as metals), virtues and vices, arts, sciences, theories, and studies are placed alone; but a special theory may, by means of *the*, be set in contrast with another. *The* serves to show that two nouns placed near each other are names of two different things or persons. Again, in a series, items are made distinct by setting *the* before each name; but there is no rule here save usage. An adjective form following *the* may serve as a noun, concrete or abstract. *The* is set before collective nouns, national names, party-names, and names of families and species (here *man* is an exception); often before names of rivers, but rarely before names of countries. A proper name following *the* is often made common. The correlative phrases '*the more* . . . . *the less*' are adverbials of proportion, and in each *the = by that* [degree], and represents the pronominal instrumental case þê in First English. Lastly, readers will find *the* inserted in many places where its force is hardly perceptible.

8. Verbal forms having the endings **ing, en, ed, d**, or **t** serve as adjectives, and of these forms some are often placed before nouns, but others are seldom or never so placed. Here, as elsewhere, respect must be paid to usage. The verbal, where transitive, governs an object. Adjectives ending in **ed** are not always verbal. [*See* § **35.**]

9. In certain words, but chiefly in phrases, the two relations attributive and adverbial are closely associated. The sign **ax** may here and there indicate the character of such connective words and phrases.

10. Adjectives are often used as complements with verbs of incomplete predication. [*See* § **46.**]

Examples.—1. ' *Clear* daylight suddenly appeared, and brightened *all the rippling* streams in *the green* valley.'—G. ' *Our old* friend *the miller* was there.' ' *The week's* holiday was enjoyed by *our* boys.'—G. ' *The* captain was *an honourable* man.' 'He is *a* man *of honour.*' 'Here lies *the* deed *to be signed.*' ' *The workman's* task was hard.' [' hard ' = **c.**]

2. ' Peter *the Hermit* was preaching there.' ' Stephen *the Martyr* was there put to death.' ' Solomon, *the son of David*, built the temple.' ' Crœsus, *King of Lydia*, was then renowned for his wealth.'

3. 'The *children's* toys were bought there.' 'The *tyrant's* power was dreaded.' 'The *tyrant Henry's* power was made absolute.' 'The Nortons impounded the *Cliffords'* stray deer.' [After a plural ending in **s** the apostrophe marks the possessive case.] 'A *month's* holiday.' [The possessive case here denotes duration.] 'The *poet Gray's* letters are good specimens of fluent prose.' [The inflexion '**s** is here, as before, added to the latter of two nouns set in apposition.] 'We have read *Gray's* poems and *Cowper's*.' [These two inflexions make the two nouns distinct from the names of two joint authors.] 'We have read *Beaumont and Fletcher's* plays.' [Here the proper nouns are the names of two joint authors.] 'At the end of this street you will find *Smith's* and *Brown's* offices, opposite each other.' [The men are not partners.] ' *St. James's* Square.' ' *Lycurgus'* sons.' [When the singular ends in **es**, or **is**, or **us**, sounded as a distinct syllable, the apostrophe is often used alone; but it is better to say 'the sons *of Lycurgus*.'] 'We must respect a *British critic's* censure.'—G. [Here one of the two harsher sibilants might be avoided by saying 'the censure *of a British critic*.'] 'He soared on *eagles'* wings.' [After a plural noun ending in **s**, the apostrophe alone represents the inflexion.] 'She went to the *baker's* ' [shop]. 'That is a work *of Milton's* ' [*i.e.* one of Milton's works]. 'He was a friend *of Cæsar's* ' [*i.e.* one of Cæsar's friends. The governing noun is often omitted]. ' *The Vision of William concerning Piers the Plowman.*' [This is the correct English title of a well-known book written by WILLIAM LANGLAND, who lived in the latter half of the fourteenth century. This title was too long to serve well as the ready name of a book. Accordingly it was changed, and the book was called first ' *The Vision of Piers the Plowman*,' then briefly ' *Piers Plowman's Vision.*' Consequently, Englishmen, as well as Frenchmen, have erroneously described the said ' Piers ' as *a rustic author* ' who wrote *The Vision.*' They might as truly say that a wandering author, whose name was ' Pilgrim,' wrote the allegory called the ' *Pilgrim's Progress.*'] *' John Jackson *his* book.' [This use of

his, instead of *'s*, is an error, founded, however, on many apparent examples easily found in E.II. literature. It was once supposed that the *'s* in 'the king's crown' was a contraction of *his* in 'the king his crown;' but this notion does not accord with well-known facts in the history of our own language —to say nothing of cognate tongues. The inflexion *'s* is a contraction of the inflexion **es** belonging to the possessive case of the strong declension in E.I.] 'Have we not seen, at *pleasure's* lordly call, The smiling, long-frequented village fall?'—GOLDSMITH. ['The possessive inflexion *'s* should especially be used when the governed noun is the name of a person;' but this rule is not exclusive.] 'For thou art *Freedom's* now and *Fame's.*'— HALLECK. 'One of the best means of securing *one's* self from infection.'— DE FOE. 'His discourse was broken off by his *man's* telling him that he had called a coach.'—ADDISON. 'Rejoicings upon the *New Year's* Coming of Age.'—C. LAMB. 'The *Thirty Years'* War.'—G. 'This *world's* first creation.' —HOOKER. 'He had need be afraid of *others'* memory.'—BACON. 'He will sooner be at his *journey's* end.'—LOCKE. 'A nasal solo *of* at least *three bars' duration.*'—W. IRVING. 'The *spider's* web is cable to *man's* tie on earthly bliss.'—YOUNG. 'That article appeared in "*Chambers's* Journal."' 'Did you read the review in last *week's* "Athenæum"?'—G. 'We were then shown *Edward the Confessor's* tomb. . . . It was my fortune to sit next to a neighbour of *Sir Roger's.*'—ADDISON. 'Napoleon evinced the greatest satisfaction at the result of this *day's* operations.'—ALISON. 'As in *Byron's* day, there were thousands to whom the world was a blank.'— ROGERS. 'In this edition *Shakespeare's* plays and poems are contained in five volumes.' * 'The *baker* and *chemist's* shops were destroyed' [*i.e.* the *baker's* shop and the *chemist's*]. 'The *sage's* and the *poet's* theme.' [Correct, if we are here speaking of two men.] * 'St. *John's* the *Evangelist's* Day.' [*John.*]

4. * 'How much *more elder* art thou than thy looks!'—SHAKESPEARE. [Old.] 'And yet I show you a *more excellent* way.'—*Bible.* [Modern.] 'In *greater* or *lesser* degrees of complexity.'—BURKE. 'Along with Shakespeare's intense humour, and his equally intense, piercing insight into the *darkest, deepest* depths of human nature, there is still a spirit of universal kindness pervading his works.'—HARE. 'A *prouder* or a *more conceited* writer never lived.'—G. * 'The *most straitest* sect.'—*Bible.* [Such double comparatives and superlatives as *most clennest* (cleanest), *more unhappyer*, and *most unkindest* are often found in O.E., and were not condemned in SHAKESPEARE's time. In M.E. these double forms are not allowed.] * The *loneliest* place.' 'The *most unmeasured* abuse.' 'He suffered the *extremest* pain.'—G. [In these and many similar instances the error is not formal, but logical. There are some adjectives that, with respect to their meanings, must exclude comparison. *Ex.*:—*square, extreme, perfect, boundless, absolute,* and *infinite.* But such words as *chiefest* and *perfectest* are found in good authers.] 'He made the *greater* light to rule the day, and the *lesser* light to rule the night.'—*Bible.* [The double comparative form *lesser* is established by usage.] 'Of these *two* pictures the *smaller* is the *better.*'—G. [The comparative is correctly used in speaking of *two* things; but the superlative is sometimes employed by GOLDSMITH. The first two of the speeches here quoted he ascribes to 'Tony,' but the third belongs to 'Mrs. Primrose.'] 'Your own notes are the *wildest* of the two. . . . We'll see which is the *strongest*, you or I. . . . My *eldest* can cut paper, and my *youngest* has a very pretty manner.'—GOLDSMITH. [Here the speaker refers only to *two*.] 'The *veriest* accident may determine what part shall be preserved.'

—Lord Jeffrey. [The form *very* often serves as an adjective, but *veriest* is not often seen.] 'The *honourablest* part of talk is to give the occasion.' —Bacon. 'Hast thou looked on the potter's wheel—one of the *venerablest* objects? . . . And fancy the *most assiduous* potter but without his wheel.' —Carlyle. [A strict and modern rule asserts that dissyllables must generally be compared by means of the adverbs *more* and *most*; but such words as *pleasanter*, *pleasantest*, *handsomest*, and *solidest* are found in good writers. In general the stricter rules laid down for the uses of **er** and **est** are not well obeyed. Of these rules the two following may be noticed :— 1. The suffixes **er** and **est** may be appended to monosyllables, and to dissyllables ending in **le** or **y** preceded by a consonant. 2. In words of two or more syllables the suffixes **er** and **est** should not be appended to any of the following endings :—**ain, al, ate, ed, ent, id, ing, ful, less, ous,** and **some**. This extensive rule is not founded on facts.] * 'Of all the *other* qualities of style clearness is the *most important*.' [Omit the word *other*.] 'He is the *ablest* and *most conscientious* man on that side.'—G. 'Homer was the *greater* genius; Virgil the *better* artist.'—Pope. * 'They have read *the three first* books of the *Anabasis*.' [Say, *the first three*.]

5. '*All* Europe was looking anxiously towards the Low Countries.'— Macaulay. '*All* the candles were lighted.'—Fielding. 'Four happy days bring in *another* moon.'—Shakespeare. 'Now, *another* person would be vexed at this.'—Sheridan. 'If *any* man will sue thee. . . . So is this great and wide sea, wherein are . . . . *both* small and great beasts.' —Bible. '*Both* minister and magistrate are compelled to choose.'— Junius. 'A *certain* man planted a vineyard.'—Bible. '*Each* lonely scene shall thee restore.'—Collins. 'Black rocks . . . . lift on *either* hand their countless peaks.'—J. Montgomery. 'Have I not cares *enow*?'—Byron. [*enow* is an old form of *enough*, which, as a noun, may denote either the singular or the plural, and serves sometimes as **a** and sometimes as **x**. The notion that *enow* should serve as the plural of *enough* is an error.] '*Every* tree is refreshed by the rain.' [In O.E. *every* might serve as **sv,** but it serves now as **av**.] 'He passed a *few* days in luxurious repose.'— Macaulay. [*few* = few, if any; *a few* = some, not many.] 'Of making *many* books there is no end.'—Bible. '*Many* a flower is born to blush unseen.'—Gray. 'The *many* favours you have received should be remembered.'—G. 'There are *more* things in heaven and earth, Horatio, than are dreamt of in our philosophy.'—Shakespeare. [*more* is not historically the comparative of *many*, but may have reference either to number or to quantity. In etymology *more* is historically the comparative form of *much*.] 'Whence should we have so *much* bread? . . . We have taken *no* bread. . . . The barbarous people showed us *no* little kindness.'—Bible. '*Other* joys are but toys.'—Walton. 'I see no *other* way.' [The plural form *others* = **sv**.] '*Several* reasons might here be noticed.'—G. 'To every *several* man.' —Shakespeare. [In O.E., as in some legal phrases, *several* may belong to a noun in the singular.] '*Some* people talk as if *what* debts were not paid were lost; but it's *no such* thing. . . . *Such* men are the men you want, if they'll only carry the laws far enough to do *some* good.'—Mrs. Kirkland. [In O.E., as in M.E., the uses of *some* are versatile; as **sv,** the word may in O.E. refer to one or to several persons, and in M.E. it may refer to an indefinite part. As **av,** the word *some* may still belong to a singular or to a plural noun. In the phrases '*some* sixty yards,' '*some* dozen Romans,' *etc.*, the adverbial *some* = about.] 'I hate the *very* sound of them.'—Burke. 'The entertainer provides *what* fare he pleases.'—

FIELDING. 'How faintly looks the sun on *yonder* climates !'—SHAFTES-
BURY. 'Near *yonder* thorn. . . . Near *yonder* copse.'—GOLDSMITH. [In
M.E. *yonder*, as av, belongs mostly to poetry; but its use is common enough
in O.E.]

6. '*All* men will speak good of *themselves*.'—G. 'You have *enough*
care.' 'You have had *cares enough*.'—G. '*This* kind of treatment will
not please him.'—G. 'For *those* people we have no respect.'—G. '*These*
two princes were seated on *either* side of the throne.' [*each*? historically
either is not incorrect.] '*Each* man shall receive one sovereign.' * 'Every
man must maintain *their* own rights.' [Say, *his*.] 'For all our pains we
had *no* thanks.' 'There is *no* music in *that* noise.' 'It is indeed "*such*
writing as was never read."'—POPE. '*Such* people should have their
reward.' [The following vague adjectives belong to nouns in the sin-
gular:—*each, every, either, many a, much, neither* ; the following to nouns
in the plural :—*few, many, several* (= the obsolete word *divers*); the fol-
lowing belong either to nouns singular or to nouns plural :—*all, any,
enough* (= the old form *enow*), *no* (= *not any*), *some, such*. Where a noun
is in the singular, and is followed by *as*, introducing a clause of com-
parison, *a* often comes between *such* and the noun. 'For *such a* man
as you describe.'] * 'Incline *thine* ear. . . . Forget also *thine* own people.
. . . He shall be like a tree that bringeth forth *his* fruit in *his* season.'
—*Bible*. * 'The water y-ran [= ran] in *his* streames.'—LYDGATE. [Old;
the neuter possessive *its* is a modern form. In O.E., and in poetry, *mine*
and *thine* often come before vowels. It is understood that adjectives
having pronominal forms show, as far as their inflexions allow, the
gender and the number of the nouns to which they respectively belong.]
* 'All the virtues of *mankind* are to be counted on a few fingers, but *his*
follies are innumerable.'—SWIFT. [*their*.] * '*Both* minister and magistrate
are compelled to choose between *his* duty and *his* reputation.'—JUNIUS.
[In both places omit *his*.] * 'She fell a-laughing like *one* out of *their*
right mind.'—MARIA EDGEWORTH. [Instead of *their* read *one's*.] * '*Every-
body* should respect *their* neighbour's rights.'—G. [*his*.] '*This twenty
years* have I been with thee.'—*Bible*. [Old, and cognate with many good
examples. The number of years is collectively taken.]

7. 'They're both of *a* [= *one*] size.'—GOLDSMITH. 'These are cheap
at *a* shilling *a* hundred' [*i.e.* at *one* shilling for *one* hundred]. 'A poet-
aster may dream that he is *a* Milton.'—G. [A proper noun following *an*
or *a* is treated as a common noun.] 'Burleigh had *a* cool temper, *a* sound
judgment, and *a* constant eye to the main chance.'—LORD MACAULAY.
'No figures will render *a* cold or *an* empty composition interesting,'—BLAIR.
'There is *little* to be said in his favour.' 'Still there is *a little* to be said
in his favour.'—G. 'Show me *the* misprint you find in the solution of *that*
equation.'—G. 'Astronomy is a science.' 'Milton did not accept *the* modern
theory of astronomy.' 'Silver is lighter than gold.' 'Truth will prevail.' 'Tell
me *the* truth.'—G. * 'We saw *the* old and new bridge.' [*the* old and *the*
new.] * 'The Indians came out from *the* north and south side.' [*the* north
side and *the* south.] 'He wrote to *the* secretary and to *the* librarian.'
[Right, if he wrote to two persons.] '*The* grass wants rain, but *the* wheat
looks well.'—G. 'In this stream we have *the* perch, *the* roach, *the* chub,
the dace, and their common enemy *the* pike.'—G. 'Here we may chase
roach or dace, perch or pike, bleak or gudgeon.'—IZ. WALTON.

'. . . . Silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky.'—WORDSWORTH.

'*The* figure, placed in statue-like repose, has great dignity, but *the* face is full of kindness. *The* hair, *the* diadem, *the* simple drapery; all harmonize with *the* expression of that face—so gentle, yet so majestic.'—G. [The writer names the traits of a certain picture.] '*The crafty* and *the easy*, *the wise* and *the foolish*, *the rich* and *the poor*, shall all appear.'—JER. TAYLOR. 'Τὸ καλόν = *beauty*; or, more strictly, *the beautiful*.'—G. '*The* multitude.' '*The* congregation.' '*The* Danes.' '*The* Whigs and *the* Tories.' '*The* Nortons did not live on good terms with *the* Cliffords.'—G. '*The* polar bear belongs to *the* frigid zone.' 'Man has *the* gift of speech.' '*The* Thames.' '*France*.' '*Tirol* belongs to Austria.' 'Where are *the Keplers* and *the Newtons* of your time?'—G. '*The more* you learn, *the less* you will think of your learning.'—G. [Here the form *the* is historically pronominal, and the forms *more* and *less* are adjectives; but the uses of *the more* and *the less* are adverbial; they relate to the verbs *learn* and *think*, and serve as connectives denoting proportionate ratios of increase and decrease. The example (belonging strictly to § 47) is placed here, because it shows clearly the difference of etymology and syntax. The former treats mostly of *forms*; the latter of *relations* or *uses*.]

8. * 'Ich y-leue [I believe] . . . . ine lyf eurelest-*inde* [in the life ever-last-*ing*].'—DAN MICHEL, 1340. [In the old Kentish sermon here quoted, many of the nouns end in **inge**, while nearly all the words ending in **inde** serve either as adjectives or as complements. In two places **inde** = the suffix **able**; but its general force = that of the later suffix **ing**.] 'Thei drynken gode beverage and swete and noryssh-*ynge*.'—SIR JOHN MANDE-VILLE. 'Anone *lykinge* wynd vulde þe seyles [Anon a favouring wind filled the sails].'—JOHN OF TREVISA. 'A worthy weed [coat] well *closing* [*i.e.* fitting well]. . . . Busyness, that *cunning* creature.'—GAVIN DOUGLAS. 'And stars *declining* counsel us to rest.'—EARL OF SURREY.

'The wrathful Winter, '*proaching* on apace,
  With *blustering* blasts had all y-bar'd the treen [trees].'—SACKVILLE.

'*Raging* waves *foaming* . . . . *wandering* stars.'—*Bible*. 'Instead of the *rolling* tide . . . . I saw nothing but the long, hollow valley of Bagdat, with oxen, sheep, and camels *grazing* upon the sides of it.'—ADDISON. 'The ships . . . . were required for more *pressing* services. . . . More *gratifying* testimonials of public admiration awaited Nelson wherever he went. . . . A soldier-like and *becoming* answer was returned. . . . Amid *heart-breaking* griefs she found consolation.'—SOUTHEY. 'William warnede hym of couenant *y-brokz* [broken].'—JOHN OF TREVISA. 'They have made them [*i.e.* for themselves] a *molten* calf. . . . Thou shalt not make unto thee [*i.e.* for thyself] any *graven* image. . . . They . . . . stagger like a *drunken* man. . . . Some [escaped] on *broken* pieces of the ship.'—*Bible*. 'He sung Darius . . . . *fallen* from his high estate.'—DRYDEN. 'The *swollen* river. . . . A *forgotten* story. . . . A tale *forgotten* long ago. . . . A *forlorn* hope. . . . The *cloven* foot. . . . A *frozen* lake. . . . These *well-bound* volumes.'—G. 'Ich y-zeȝ [I saw] þe holy martires [martyrs] mid blisse and worþssipe *y-corouned* [crowned].'—DAN MICHEL. 'He fond the heremyte *ded*.'—SIR JOHN MANDEVILLE. 'Praise him with *stringed* instruments and organs. . . . Ye are like unto *whited* sepulchres.'—*Bible*. 'A gentle knight *y-clad* in mightie armes. . . . First lusty Spring all *dight* [arrayed] in leaves of flowers.'—SPENSER. 'Your long-*expected* letter is come at last. . . . The parcel *brought* yesterday is welcome. . . . The ball so well *hit* and so well *caught* was bowled by a *left-handed* man.'—G. [Here

U

hit and *caught* are examples of forms that do not often precede their nouns.]
'It is a *stiff-necked* people.'—BIBLE. 'They are good men, much *hearted*
like an hen.'—SKELTON. 'He is a *lion-hearted* man.'—G. 'A double-
minded man is unstable in all his ways.'—*Bible.* [These compound adjec-
tives do not indicate that the verbs 'hand,' 'neck,' 'heart,' and 'mind'
have any existence. There are, indeed, such verbs as 'hand' and 'mind,'
but in meaning they are not connected with 'left-handed' and 'high-
minded.' *See* § **35.**]

    9. 'Here, by the bonds of nature *feebly held,*
       Minds combat minds, *repelling* and *repelled.*'—GOLDSMITH.

[Here the relations of the words in Italic are twofold. They define the
subject, while they indicate a reason for the assertion. These two relations
are often noticeable when certain phrases serve instead of single words ;
but in many instances the adverbial relation is the more prominent.]

    10. 'He was *cautious*; indeed, he was *afraid* of us.'—G. [*cautious* =
c ; *afraid* = **c**. *See* § **46.**]

ATTRIBUTES : PHRASES.

    Observations.—1. ATTRIBUTIVE-PHRASES have forms called
severally verbal and prepositional ; but these forms do not
indicate their uses or relations. Some phrases called ' prepo-
sitional,' as to their initial forms, serve as attributes ; others,
far more numerous, serve as adverbials. [*See* §§ **7, 43.**]

    2. Objects follow verbal adjectives ending in ing, when
these denote transitive action. It should be remembered that
the essence of the verb itself is the power of telling or assert-
ing. Both verbal nouns and verbal adjectives can govern
directly. Of these verbal forms some are so far vague in their
meanings that they must be followed not only by objects, but
also by complements, or such adverbial expressions as can-
not be well omitted. The following sentence affords an ex-
ample :—' We are lost in wonder at the idea of *forming* a vast
mountain [at Ellora] *into almost eternal mansions.*' Here the
object, if left without the complement, would suggest a false
notion.

    3. Attributive-Phrases mostly relate to substantive words
immediately preceding, while Adverbial-Phrases are more
moveable. Care is required here and there in rightly placing
an Attributive-Phrase.

    4. There are certain phrases in which the two relations,
the attributive and the adverbial, are more or less closely con-
nected. The phrase defines the subject, with respect to cir-
cumstances, and at the same time indicates a reason for the act
denoted by the verb. In the examples following, connective
phrases are distinguished by means of the sign **ax.**

    5. A simple sentence may contain several phrases, and

an attributive may often be well followed by an appended adverbial. Thus one phrase may be so linked to a word in another, as to be removed in a *second* degree from a word in the chief sentence. Again, there may be a *third*, and even a *fourth*, remove. But the employment of several remote phrases in one simple sentence is not recommended.

Examples.—1. ' I have nothing *to say to it.*'—LOCKE. ' A sight *to dream of,* not *to tell.*'—COLERIDGE. ' Here lies the deed *to be signed.*' ' This is the road *to York.*' ' That is the way *to win the game.*'—G. ' There is also room reserved for the loftiness or gravity *of general history.*'—DRYDEN.

> ' And, *towering o'er these beauteous woods,*
> Gigantic rocks were ever dimly seen.'—PROF. WILSON.

'In literature we judge from a taste *never formed.*'—LORD LYTTON. ' Moors, *dark with heath,* shut in little valleys.'—C. BRONTË. ' He resumed most of the heads *of the sermon.*'—G. BURNET. [In many places *of,* soon following *of,* has an awkward effect.] ' There has been an attempt *to reconstruct society* on a basis *of material motives and calculations.*'—LORD BEACONSFIELD. ' We then went through miles *of ruined tombs.*'—DICKENS.

2. ' And he seith to the man *hauyinge a drye honde* [hand], " Ryse in-to the mydil." '—WYCLIFFE. ' He hears the bell *perpetually telling the sad stories* [ap of the first degree] *of death* [ap of the second degree].'— JER. TAYLOR. ' The admiral . . . . sent him a note *advising him to be guided.*'—SOUTHEY. ' Fear *to do base, unworthy things* is valour.'—BEN JONSON. ' You may behold a Scipio and a Lælius *gathering cockle-shells* on the shore.'—DRYDEN. ' The means *of effecting every improvement* . . . . may be found within the constitution itself.'—LORD MACAULAY. ' Strength of will is the quality *most needing cultivation.*'—G. H. LEWES. ' Cæsar then wrote three words, *containing three sentences.* . . . There are several ways *of telling that story.*'—G.

3. ' Several generations have now passed away since any wise and patriotic Englishman has meditated resistance *to the established government.*'—LORD MACAULAY. * ' His broad, round face [the tiger's], when turned towards us, *striped with white,* made the stoutest tremble.'—BASIL HALL. [Put *striped with white,* next *face,* to which the phrase belongs.] * ' Some great improvements have been lately made in books for children. Every Christmas brings us a store of well-illustrated books for the amusement of children *sent forth from Paternoster Row.*' [The phrase *sent forth,* should of course follow *books.*]

4. ' A grete multitude, *heerynge the thingis* [ax] that he dide, camen to hym.'—WYCLIFFE. ' Learning is like a river, whose head, *being far in the land* [ax], is, at first rising, little and easily viewed.'—FELTHAM. ' Sir Roger, *being a good churchman* [ax], has beautified the inside of his church.'—ADDISON. ' This artifice succeeded against these inexperienced troops, who, *heated by action* [ax] and *sanguine in their hopes* [ax], precipitately followed the Normans.'—HUME.

> ' And the weak soul, *within itself unblest* [ax],
> Leans for all pleasure on another's breast.'—GOLDSMITH.

' His horse, *urged for many miles to its utmost speed* [ax], appeared to reel from fatigue.'—SIR W. SCOTT. ' The Englishman, *straining for ever to hold his loved India* [ax], will plant a firm foot on the banks of the

Nile.'—KINGLAKE. 'The labourer, *having done a fair day's work* [**ax**], went home.' [There are phrases, apparently connective, that are simply or mainly adverbial. The following are examples.] 'God grant that, *having a competency* [**xp**], we may be content.'—Iz. WALTON.

'They please, are pleased ; they give to get esteem,
Till, *seeming blest* [**xp**], they grow to what they seem.'—GOLDSMITH.

'The herald then, *seeing each champion in his place* [**xp**], uplifted his voice.'—SIR W. SCOTT. [The phrase relates to the verb. Generally speaking, **a** denotes a permanent relation, and **x** one that is occasional or transitory ; but the clearest mark of the adverbial is this : it relates mostly to action, transition, and passion.]

5. 'Cyrus drove back the soldiers *stationed* [**a** to *soldiers*] *before the king* [**xp** to *stationed*, and subordinate in the *second* degree].' 'Decius, *tired* [**a**] *of writing books* [**xp** to *tired* ; sub., 2nd degree], *adapted* [**a** to *books* ; 3rd degree] *to the learned only* [**xp** to *adapted* ; sub., 4th degree], chose a popular question.'—MORELL. [In the following examples, attributes, taken together with their appended adverbials, are set in Italic, and degrees of subordination are denoted by means of figures.] 'Now came forth Walton's disciple, *ready* [**a**] *to put into exercise* [2] the skill *accruing from habits* [3] *of perseverance* [4].' 'This enterprise was *well adapted* [**c**] *to bring into vigorous exercise* [2] habits *of endurance and perseverance* [3], *acquired in the course* [4] *of long and wearisome journeys* [5] *through many lonely regions* [6].' It is of course understood that this sentence is not selected as a model to be imitated. On the contrary, it is intended to show that a simple sentence may be made cumbrous by stringing together too many phrases. Attributive-phrases, thus extensively employed, are especially objectionable. It will be shown, in another place, that adverbials may be more freely employed.]

ATTRIBUTES : CLAUSES.

Observations.—1. ATTRIBUTIVE-CLAUSES are expanded adjectives. Their connective forms are relative pronouns and adverbs. In places where, if inserted, they would be governed forms, having definite and restrictive uses, relative pronouns are often omitted, especially in conversation. More strictly described, clauses serving generally as adjectives have two uses—one definitive, the other simply connective. In old literature, these two uses are to a great extent represented by the two forms *that* and *which*; but since the seventeenth century the distinction has been more or less neglected, though it is not forgotten. When strictly employed, *that* should restrict or define the meaning of the antecedent ; *which* (or *who*) should introduce a new assertion made respecting the antecedent.

2. *That*, originally demonstrative, and identical with *the*, is weakened in force when used as a relative pronoun, but has not lost its first characteristic—pointing out. It is our oldest

relative pronoun. In First English **se** (declined) and þe (not declined) were both demonstrative forms, but they served also as definitive relatives. [*See* § **9.**] In the twelfth and thirteenth centuries *that* was employed as a substitute for þe, and followed antecedents of all genders and of both numbers. The definitive use of *that* was generally established in the fourteenth century. In CHAUCER *that . . . . he* = who, *that . . . . his* = whose, and *that . . . . him* = whom. In the fifteenth century Bishop FISHER's sermons show clear examples of *that* definitive, contrasted with *which* connective. Their uses were partly confused in the sixteenth century; but *that* definitive was often and clearly employed in verse by SPENSER, DANIEL, DRAYTON, and SHAKESPEARE, and in prose by BACON. In the seventeenth century the restricting relative *that* is often employed by MILTON, as in the ' Morning Prayer ' ('*Paradise Lost*,' book v.) The sequences *which* and *who*, following respectively *that*, *him*, *they*, and *those*, are used by BARROW, as by other good authors of his time, and they mostly avoid the collision *that that*, afterwards denounced by ADDISON. In the ' Sermon on the Mount ' (*Matth.* v.–vii.) *that* definitive is found in about fifteen places, but in five places *which* is equally definitive. HOBBES often uses *that* with a restrictive force. In the earlier part of the eighteenth century ADDISON, often using well a definitive *that*, avoided such close repetitions of the word as were too freely employed. *That* mostly follows the words *all, any, everything, none, nothing, the first, the last*, and *the same*; also nouns defined by superlative adjectives, and superlatives employed as substantives. *That*, made use of as equivalent to *what*, and this latter word, used as equivalent to a definitive *that*, are both obsolete.

3. *Which* and *who* are in many places merely connective, and serve to introduce additional assertions relating to antecedents already defined. But in modern literature these vague connectives are often employed to introduce clauses where the writer's intended meaning is definitive. The old form *the which* is often definitive, but *which* serves cotemporaneously as a substitute in SHAKESPEARE and in later writers. In the seventeenth century *which* definitive often follows *they* and *that*. ADDISON writes *which* after *the, this*, and *those*, where the use is definitive. In the nineteenth century *which* and *who* are very freely employed, often rightly by a sheer accident, but often falsely, instead of *that*. The frequent result is that the intended uses of clauses are left vague, and their meanings are indicated by the lame aid of punctuation. *That*, more

closely connective than *which*, takes no comma before it, but *which*, introducing a clause that might be omitted, is often preceded by a comma.   Two grammarians—BAIN and ABBOTT —have especially treated of the distinct uses here noticed.

4. (*a*) Where, without loss of force, *and it*, or *and he*, might serve as a substitute for a connective pronoun, *that* is not required. (*b*) Where the antecedent is already well defined, *that* is not required. (*c*) Where *which* or *who* might leave the meaning doubtful, or would be weak and wanting due emphasis, write *that*.

5. The Attributive-Clause is an expanded adjective. Simple adjectives precede their nouns, but expanded adjectives follow.   In other words, the clause should relate to the *word* immediately or nearly preceding the connective.   The relations of such words as *that, which, who, where,* and *when* are shown by their places. Apart from its position, *who* might relate to any person, or to any persons, and *that* might relate to any noun, without regard to distinctions of gender and number.   Accordingly, where clauses serving as adjectives are wrongly placed, their meanings may indeed be guessed, but false and sometimes ludicrous meanings may for a moment be suggested. Our laws of usage afford us a considerable extent of freedom in placing adverbials having the expanded forms of phrases and clauses.   It is not understood that the adverbial must always or chiefly relate to the nearest preceding word.   But our rules for placing Attributive-Clauses are comparatively strict.   It cannot be said, however, that the connective *which* always follows immediately the *word* to which the clause relates.   This is indeed the rule, but some clear exceptions are found in the writings of good authors, among whom ADDISON may be specially named.

Examples.—1. ' The difficulties *with which he was surrounded* seemed to call forth new talents.' [ac inserted between s and v in p.] ' As the barren country *through which they passed* afforded hardly any provisions, they were reduced to feed on berries.'—ROBERTSON. [ac inserted between s and v in xc.] ' My soul is still a stranger in the land *wherein* I dwell.' [The connective is an adverb.] ' Know you the land *where* citron-trees are blooming?' [The connective is an adverb.] ' A man *that* seeketh precise truth had need to remember what every name [*that*] he useth stands for.'—HOBBES. [The writer omits *that* where it would be the object.] ' He shows well, and says well, and himself is the worst thing [*that*] he hath.'—BP. HALL. [As before, the writer omits *that*.]

> ' That independence ∧ Britons prize too high
> Keeps man from man, and breaks the social tie.'—GOLDSMITH.

[Here *which* is understood as preceding ' Britons.'] ' Ye winds . . . .

convey some report of a land [*that*] I must visit no more.'—COWPER.
'We can estimate the rank [*that*] they should severally hold.'—LORD LYTTON.

2. 'Fæder ure þu þe eart on heofonum. . . . Þin fæder þe gesýhð [sees] on diglum [in secret] hyt agylt [will repay it] þe.'—*Bible.* 'Hû, ne eart þû se mon þe on mínre scôle wǽre afêd?' ['What! art thou not the man *that* wast nurtured in my school?'] 'On anre dune þe is gehaten Synáy.'—ÆLFRIC. 'Uppon ane dune þat is þe mont of Synai.'— *Old English Homilies.* 'Þe isetnesses [ordinances] þet beon makede.' [1258.] 'Heiemen [high men] of þis lond, þat of hor [their] blod come, holdeþ alle þulke [that same] speche þat hii [they] of hom [from them, *i.e.* the Normans] nome [took].'—ROBERT OF GLOUCESTER. 'Vader oure, þet art ine heuenes.'—DAN MICHEL. 'Machomete loved well a gode here-myte, *that* duelled in the desertes.'—SIR JOHN MANDEVILLE. 'Symont suede [followed] hym, and thei *that* weren with hym.'—WYCLIFFE. 'Þar ys also a pond þat turneþ tre [wood] in-to yre [iron].'—JOHN OF TREVISA. 'Pacience, *that* is another remedie agains ire, is a vertu *that* . . . . is not wroth for noon harm *that* is doon to him.'—*The Persones Tale.* 'It is cowardise *that* kepith the Frenchmen from rysing.'—SIR JOHN FORTESCUE. 'The fortune *that* prevails must be the right.'—DANIEL.

> 'The storms of sad confusion *that* may grow
> Up in the present, for the coming times,
> Appal not him *that* hath no side at all
> But for himself. . . .'—DANIEL.

> 'The Dryads *that* were wont about thy lawns to rove . . . .
> They, with the oaks *that* lived, now with the oaks are dead.'—
> > DRAYTON.

'I could, in this town, buy the best pig or goose *that* I could lay my hand on for fourpence.' [1581.]

> 'You know that you are Brutus *that* speak this.'
> 'I *that* denied thee gold will give my heart.'
> 'The quality of mercy is not strained—
> It blesseth him *that* gives, and him *that* takes.'
> 'You take my house, when you do take the prop
> *That* doth sustain my house. . . .'—SHAKESPEARE.

'He *that* questioneth much shall learn much. . . . There be some *that* think their wits have been asleep, except they dart out somewhat *that* is piquant.'—LORD BACON. 'He shall be like a tree . . . . *that* bringeth forth his fruit in his season. . . . Who shall dwell in thy holy hill? He *that* walketh uprightly. . . . Broad is the way *that* leadeth to destruction. . . . On the day *that* thou eatest thereof thou shalt surely die. [*That* as a relative does not admit of a preposition before it.] . . . . Which, now, of these three . . . . was neighbour unto him *that* fell among the thieves?'—*Bible.* 'There is a passion *that* hath no name; but the sign of it is that distortion of the countenance *which* we call laughter, *which* is always joy.'—HOBBES. 'You shall hardly meet with a man *that* complains not of some want. . . . I have heard of a man *that* was angry with himself because he was no taller. . . . He *that* loses his conscience has nothing left *that* is worth keeping.'—IZ. WALTON.

> 'Leaving the old, both worlds at once they view
> *That* stand upon the threshold of the new.'—WALLER.

'Herostratus lives, *that* burned the Temple of Diana; he is almost lost

that built it.'—Sir T. Browne. 'All those hundreds of millions *that* were slain in all the Roman wars shall appear.'—Jer. Taylor. 'This innocent deceiver of the world (as Horace calls him) I take to have been more happy in his part than the greatest actors *that* fill the stage with show and noise; nay, even than Augustus himself, *who* asked, with his last breath, whether he had not played his farce very well.'—Cowley. 'He is the last man *that* finds himself to be found out.'—Tillotson. 'All *that* is to be found in books is not built upon true foundations.'—Locke. 'He *that* is comely when old and decrepit, surely was very beautiful when he was young.'—South. 'He had a copy brought him of everything *that* passed in his council.'—Bp. Burnet. 'The valley *that* thou seest is the vale of misery. . . . What thou seest is that portion of eternity *which* is called Time. . . . Does life appear miserable, *that* gives thee opportunities of earning such a reward? Is death to be feared, *that* will convey thee to so happy an existence?'—Addison. 'That *that* that gentleman has advanced is not that *that* he should have proved.'—*Spectator*, 80. [Intentionally made ludicrous.]

> 'How small, of all *that* human hearts endure
> That part *which* laws of kings can cause or cure!'—Johnson.

> > 'Bright-eyed Fancy, hovering o'er,
> > Scatters from her pictured urn
> > Thoughts *that* breathe and words *that* burn. —Gray.

'Such already was the glory of the British navy, that it scarcely seemed to receive any addition from the most signal victory *that* was ever achieved upon the seas.'—Southey. 'The great charm of English scenery is the moral feeling *that* seems to pervade it.'—W. Irving. 'The knowledge *that* will hold good in working—cleave thou to that.'—Carlyle. 'It was not reason *that* besieged Troy; it was not reason *that* sent forth the Saracen to conquer the world; *that* inspired the Crusades; *that* instituted the monastic orders; it was not reason *that* produced the Jesuits; above all, it was not reason *that* created the French Revolution.'—Lord Beaconsfield. 'He is one of the best and wisest men *that* have ever lived.'—Bain. 'There are a good many Radical members in the House *who* cannot forgive the Prime Minister for being a Christian.' 'Twenty years hence, who is to say whether the meaning is "*and they*, i.e. *all the Radical* members in the House," or "there are a good many Radical members of the House *that* cannot," *etc.*'—E. A. Abbott. 'There is not an ox, or a cow, or a swine . . . . *that* is not set down in the writ [*i.e.* 'Domesday'].'—Freeman.

3. 'After-ward speke we of scornyng, *whiche* is a wikked thing. . . . I will speke of coveytise, of *whiche* synne saith seint Poule,' *etc.*—*The Persones Tale.* 'The assent of them *who* are to be governed seemeth necessary.'—Hooker. 'The mountains *which* divide Thessaly from Greece.'— Sir W. Raleigh. 'As for jest, there be certain things *which* ought to be privileged from it.'—Lord Bacon.

> 'The intent and purpose of the law
> Hath full relation to the penalty
> *Which* here appeareth due upon the bond.'—Shakespeare.

> 'If it be proved against an alien,
> That by direct or indirect attempts
> He seek the life of any citizen,
> The party 'gainst *the which* he doth contrive
> Shall seize one half his goods.'—Shakespeare.

'Narrow is the way *which* leadeth unto life.'—*Bible*. 'The Egyptian mummies, *which* Cambyses or time hath spared, avarice now consumeth.'—SIR T. BROWNE. 'They were forced to let the flames burn on, *which* [= *and this*] they did for near two miles in length.'—EVELYN. 'What can be more just, pleasant, or beneficial to us than are those duties of piety *which* religion enjoins?'—BARROW. 'I observed some *who* ran to and fro upon the bridge. . . . He then resumed his discourse, telling me that the widow Truby. . . . distributed her medicine *gratis* among all sorts of people ; *to which* [= *and to this*] the knight added,' *etc.*—ADDISON. '"I have gotten four shillings," said he, "*which* [= *and this*] is a great sum."' —DE FOE. 'Jones answered, "That is the ghost." To which [= *And to this*] Partridge replied,' *etc.*—FIELDING. 'The road *which* led to honour was open to your view.'—JUNIUS. 'The client resembles that emperor *who* is said to have been suffocated with the bed-clothes, *which* were only designed to keep him warm.'—GOLDSMITH. 'There are ties *which*, though light as air, are as strong as links of iron.'—BURKE. 'Is not this the very nonsense *which* is talked,' *etc.*—SYDNEY SMITH. 'The advice and medicine *which* the poorest labourer can now obtain is far superior to what Henry VIII. could have commanded.'—LORD MACAULAY. 'The same poet *who* conceived the character of Achilles has also drawn that of Hector.'—T. ARNOLD. * '*Who* steals my purse steals trash.'—SHAKESPEARE. [Here *Who = He who*.] 'Coveitise is for to coveyte *suche* thinges *as* thou hast not.' —*The Persones Tale*. [In many places *such . . . . as = that* or *those . . . . which*.] ' *Such* reading *as* was never read.'—POPE.

> 'There's not a flower
> *But* shows some touch, in freckle, streak, or stain,
> Of his unrivalled pencil.'—COWPER.

[Here *but = that . . . . not*.] * 'A vagrant is a man *what* wanders about.' [*that*.] * 'He prays you will forget the error, *and* which was not wilful.' [Omit *and*.] 'He thanked the friend *who* gave the aid *which was* so welcome at that time.' [Omit *which was*. Close repetitions of relatives should be avoided.]

4. (*a*) 'Here comes a native, *who* [= *and he*] may be able to tell us the name of this river.'—G. (*a*) 'These words were received with a shout of joy, *which* was heard in the street below.'—LORD MACAULAY. (*b*) 'If ye, then, be not able to do that thing *which* is least, why take ye thought for the rest ?'—*Bible*. (*b*) 'The best kind of glory is *that which* is reflected from honesty.'—COWLEY. (*b*) 'Those great councils *which* had once curbed the regal power had sunk into oblivion.'—LORD MACAULAY. (*c*) 'I am a practical man, and disbelieve in everything *that* is not practical.'—E. A. ABBOTT. (*c*) 'Mr. Tegg heard Alderman Cadell give the then famous toast, "The Booksellers' four B's—Burns, Blair, Buchan, and Blackstone," which indicated the books *that* were sold in the greatest numbers.'—*Athenæum*. (*c*) 'It seems strange there should be so few who have really made themselves acquainted with the origin, the history, and the gradual development into its present form of *that* mother tongue *which* is already spoken over half the world, *and which* embodies many of the noblest thoughts *that* have ever issued from the brain of man. . . . It is the plain Saxon phrase *that*, whether in speech or in writing, goes straightest and strongest to men's heads and hearts.'—LORD DERBY.

5. 'There is a *passion that* hath no name ; but the sign of it is that distortion of the countenance *which* we call laughter.'—HOBBES. * 'There

wanted not *some who* believed him to be proud and imperious, from *which* no mortal man was ever more free.'—CLARENDON. [As a pronoun, *which* should relate to *pride*; not to *proud*. The writer knew nothing at all about pronouns, and the consequence was, he was most unhappily fond of them.] 'What thou seest is that *portion* of eternity *which* is called time. . . . There was no passage except through the *gates* of death, *that* I saw opening every moment. . . . There were indeed some *persons* (but their number was very small) *that* continued a kind of hobbling march. . . . He was conducted to that *figure which* represents that *martyr* to good housewifery *who* died by the prick of a needle.'—ADDISON. * 'He had been eight years [engaged] upon a project for extracting *sunbeams* out of cucumbers *which* were to be put into phials hermetically sealed, and let out to warm the air in raw, inclement summers.'—SWIFT. [The 'cucumbers' were not 'to be put into phials.'] * 'Some men are too ignorant to be humble, without *which* there can be no docility, no progress.'—BERKELEY. [As a pronoun, *which* should relate to *humility*, not to *humble*.] 'All this upper story has for many years had no other inhabitants than certain *rats whose* very age renders them worthy of this venerable mansion. . . . It is furnished with historical *tapestry whose* marginal fringes do confess the moisture of the air.'—POPE. [In E.I. **hwâ** is interrogative and relates to persons, while **hwæt** relates to things; but the genitive case is **hwæs**, relating to both persons and things. The modern form *whose* represents **hwæs**, and belongs historically as much to the neuter as to the masculine. There is no ground for the notion, that *whose* must always relate to personal names. Our modern substitutes for *whose* are often awkward and are quite useless.] * 'Homer is remarkably precise, *which* renders him lively and agreeable.'—BLAIR. [Again *which* relates to no substantive word.] * 'There appears an *assumption* of superiority in the biographer over the subjects of his labours, *which* diminishes the idea of their talents.' —ROSCOE. [Here *which* relates to a remote noun. Four phrases come in between the antecedent and the relative.] * 'Several of the *Gardes* were stationed at the windows of the houses *who* kept up a heavy fire.'—SIR A. ALISON. ['At the windows,' *etc.*, were stationed 'several of the *Gardes*' *who*, etc.] * 'What is to be thought of the poor *shepherd-girl* from the hills and forests of Lorraine *that* . . . . rose suddenly out of the quiet . . . . rooted in deep pastoral solitudes ?'—DE QUINCEY. * 'It is this all-pervading *presence of light*, and this *suffusion of rich colour*, through the deepest shadows, *which* make the very life and soul of Venice.'—MRS. JAMESON. [As far as possible, the relation of *which* should be made obvious. Instances of extreme carelessness are numerous. In selecting a few specimens, it would be useless to append exact references to errors or defects that may be found almost everywhere.] * 'My son, they tell me, spends too much time in playing the flute. *which* I am sorry to hear.' [Here *which* intentionally = *and that report.*] * 'Henry has, at last, devoted his attention to the study of common law *which* affords me such great satisfaction.' [Here *which* intentionally relates to the fact stated in the sentence preceding.] * 'He read slowly and in a monotone that long chapter *which* made us all so sleepy.' [Again *which* seems intended to relate to the whole sentence.] * 'I bought a Swiss atlas at that shop *which* is full of misplaced names of mountains.' [Here *at that shop* might conveniently follow *bought*, or might with emphasis begin the sentence.] * 'This Latin period is compound, and is complex in each of its two main divisions, *which* requires considerable care in making an English translation.' [A full stop should follow *divisions*. The next sentence may begin with

words like these:—'It will therefore require,' *etc.*] * 'When a sailing vessel is leaving our horizon, the last part seen by a distant observer is the *top-gallant that* shows us the earth is round.' [The sequence exemplified here is especially out of place in the treatment of a scientific topic. Facts should first of all be distinctly stated and set apart from all inferences. A full stop should follow *top-gallant.* The next sentence should be something like the following:—'This is one of several observations made use of to show that the earth is a spheroid.'

46. VERBS.

Observations.—1. Whatever its form may be, the verb— sometimes called 'the finite' or 'limited' verb—is a word that, considered as regards its force, unites two elements— one attributive, the other connective—so that the whole word called 'the limited verb' connects something with, or tells something of, the subject. The verb that ascribes to a subject nothing more than being or existence is called *abstract* ; the verb that ascribes to a subject any distinct state of being, or any distinct act or quality, is called *concrete.* There are, of course, several shades or gradations in the line thus drawn between two classes of verbs. Strictly speaking, there is only one verb. In language, as in nature—

'The One remains; the many change and pass.'

The general idea of that which *was*, and *is*, and *is to come*, does not belong to any particular theory called 'philosophy,' but is expressed or understood inevitably, in all tongues, and whenever any sentence connects an attribute with the general assertion of existence. There is only one abstract or general verb—*to be.* Of this one verb all the concrete or predicative verbs are, in fact, so many variations, made by connecting various attributive elements with the abstract or general verb, either indicated by an inflexion, or understood as everywhere present when we assert anything. Thus all concrete verbs are to the one general verb as so many modulated echoes of one voice. But in grammar it is convenient to treat of concrete verbs as of so many distinct verbs. They are the words that distinctly assert. Variations of order show, here and there, that a verb is employed, not to assert a fact, but to express a wish, to give a command, or to ask a question. These modified uses are not immediately noticed here. The chief use of the verb is first of all to be considered, and must be viewed in connection with the synthetic forms employed in making definite assertions. In Latin these forms are comparatively numerous ; in modern English they are remarkably

few. [*See* §§ **20, 21.**] When the form of a verb is synthetic,
as in the Latin word *rĕgĭ-mus* (we rule), there are seen two
elements so connected as to make one word. And, to a
slight extent, the same kind of synthesis is observed in
English, as in the sentences 'He *come*-s' and 'He *idle*-s.' In
each of these instances the personal suffix **s**, when connected
with a stem, makes a predicative verb that tells something of
the subject. The stem *idle* supplies the attributive element
in the verb, and **s** makes the assertion. But assertions clearly
expressed are found in many English sentences where no
suffix is seen having the use of the **s** in *idle*-s. Our verbs
have mostly lost their personal suffixes or inflexions. There
are retained in our analytic tongue only a few traces of the
several suffixes that in cognate languages limit or define
meanings in the asserting words called verbs. In the three
languages chiefly referred to—Sanscrit, Greek, and Latin—
the personal suffixes of verbs have forms more or less like
those shown in the appended table. The meanings here
given are accepted as, at least, highly probable :—

	SINGULAR.				PLURAL.	
	Forms.	*Meanings.*			*Forms.*	*Meanings.*
1	**mi**	I		1	**mas**	we
2	**si**	thou		2	**tas**	ye
3	**ti**	he		3	**nti**	they

In Latin *es* is the root of the present in the abstract verb
(*es-se*), and suffixes essentially like those noticed here are
seen in the forms *su-m* (I am), *es* (thou art), *es-t* (he is),
s-ŭ-mus (we are), *es-tis* (ye are), *s-u-nt* (they are). The suf-
fixes, as here understood, connect with the stem a force of
assertion, and define, with regard to both number and person,
the subjects of the six assertions. Historically speaking, these
suffixes are described as forms originally belonging to pro-
nouns. But in the act of connecting any one of the suffixes
with the stem *es*, it is implied that *existence* (denoted by the
stem) belongs to the subject denoted by the suffix. The
meaning of the stem *es* is abstract, and consequently the
assertion made by means of any one of these suffixes must be
abstract. In other words, the verb so formed is not predi-
cative. But there are numerous stems denoting (without
assertion) special acts, such as are indicated by the stems
dūc, *rĕg*, and *scrīb*, seen in the verbs *dūc-o* (I lead), *rĕg-o* (I
rule), and *scrīb-o* (I write). These are concrete verbs of which
the stems, when connected with inflexional suffixes, make

definite assertions in the examples already given, as also in *rĕgĭ-t* (he rule-**s**), *rĕgĭ-mus* (we rule), and *rĕgu-nt* (they rule). In one of these latter instances the English verb (so far like the Latin) has a limiting or definitive form (rule-**s**)—a form showing both the number and the person of the subject. But this is an exceptional instance of likeness; the two languages differ widely from each other in their modes of constructing finite verbs, or forms of clear assertion. In Latin assertions are, as we have seen, made definite by means of suffixes, and are so complete that the form called the verb is, in fact, the compendious form of a whole sentence. In English, on the other hand, such forms as *ebb*, *land*, and *water* (often used as nouns), or such as *idle*, *open*, and *warm* (often used as adjectives), may, without any alteration or addition, serve well as verbs. Similar forms, aided by personal suffixes, served also as verbs in the English speech of the oldest time. Those suffixes are now mostly lost, and the result is this: many forms serving as nouns serve also as verbs. The meanings or uses of these forms must, therefore, be shown by means of their context, as in the following sentences:—'We see *land*,' 'We *land*;' 'There is an *open* door,' 'We *open* the door.' Modern English is, in several respects, a tongue more like the Chinese than like the Latin written by SALLUST, by LIVY, and by TACITUS. Our limited and definite forms of assertion are mostly defined by their context. They should not be confused with words called 'verbal,' with regard to their forms, though serving as nouns or as adjectives. Predicates include often such words as the following:—'loving,' 'beloved,' 'writing,' and 'written.' These forms include the stems of verbs, and may therefore be called verbal; but they are not verbs, or words that assert. Such forms as 'heard,' 'held,' 'found,' and 'loved' serve often as verbs; but they may also serve as adjectives following nouns, or as complements following the abstract verb *to be*. Every verbal form ending in **ing** belongs practically to one of the classes, nouns and adjectives. Verbal nouns in **ing** denoting transitive actions, and consequently followed by objects, are sometimes called 'Gerunds.' [*See* § **48**.] Verbal adjectives, named with respect to their forms, are often called 'Participles.'

2. The classification of verbs given already (in § **11**) is not strictly regarded in practice. English writers have claimed great freedom in their treatment of the verbs severally called 'intransitive' and 'transitive,' and in their uses of verbal forms having the meanings called 'intransitive,'

'transitive,' and ' passive.' No strict rule can be maintained in opposition to liberty warranted by general usage; but it is often convenient to observe the different uses of similar forms. The verbs *lie* and *rise* (intransitive), contrasted with *lay* and *raise* (transitive), may serve as examples. The impersonal verb with a dative *me* (= to me) occurs often in old literature. A dative *me* (= for me) following personal verbs is sometimes used by SHAKESPEARE, and is found in the Bible. This construction is unusual in modern literature, and has been sometimes treated as expletive, but is not obsolete in conversation. Like *him*, as employed in some passages, *me* in the construction referred to is, in form and in meaning, a dative case. Here and there the object *it* follows a verb, so as to indicate some vague transitive meaning. In old literature, and here and there in modern verse, verbs used with reflex meanings are followed by personal pronouns having simple forms like *him* and *thee*; but in modern literature the compounds *himself*, *yourselves*, etc., are substituted. The words *each other* and *one another* serve as the objects of verbs intended to denote reciprocal actions. The meanings of certain verbs are often modified by particles immediately following, especially by the particles *at, of, off, out, to,* and *up.* Verbs having their meanings thus modified have sometimes been called ' preposition-verbs; ' but it is clear that the use of a particle modifying the force of a verb must be adverbial. In parsing, the verb and its particle may be taken together. Particles serve often to modify the meanings of perfect participles. Lastly, it may be noticed here, that good authors here and there introduce unusual forms as well as uncommon uses of verbs, such as ' *glooms*,' employed by GOLDSMITH, and ' *blooms* ' (transitive), employed by KEATS.

Examples.—1. E.I.: **Ic bind-e, þu bind-est, he bind-eð, we bind-að, ge bind-að, hî bind-að; bind** [Imperative singular], **bind-að** [Imperative plural]. E.II.: Ic bind-e, þu bind-est, he bind-eth, we bind-eth [South Dialect], we bind-en [Midland], we bind-es [North]; bind [Imperative singular], bind-eth [Imperative plural]. ' *Fal* [mountayns] upon us now and *hyde* us.' [These were Imperative forms plural in the North Dialect.] M.E.: I bind, thou bind-est [mostly obsolete], he bind-eth [mostly obsolete], he bind-s, we bind, you bind, they bind; bind [Imperative singular or plural]. *Past.*—E.I.: **Ic band, we bund-on.** E.II.: Ic bond, we bond-en. M.E.: I bound, we bound. [*See* § **20.**]

2. ' The table *moves*.' ' The table *is moved*.' ' Here is a house *to be sold*.' ' Here is a house *to let*.' ' We *were* next *shown* Edward the Confessor's tomb.'—ADDISON. ' My father *was possessed of* a small living.'—GOLDSMITH. ' There is more *to be said*.' ' There is something more *to tell*.' ' Surely you *dream*.' ' We have *dreamed a dream*.' ' She [a ship] *walks*

the waters.'—WILSON. 'This ivory *feels* smooth.' 'He *stole* the money.'
'They stole away.' 'There is much *to admire* in this picture.' '*Methinks*
[= *To me it seems*] I hear a voice.' 'Sche was vanyssht riht *as hir liste* [as
was pleasing *to her*].'—GOWER. 'It me *for thynketh* [= seems evil *to me*].'
—LANGLAND. 'I say, *knock me* at this gate, and *rap me* well [= *knock
for me*].'—SHAKESPEARE. '*Fetch* me the books.' 'Solomon *built him* [=
for him] an house. . . . I *builded me* houses, I *planted me* vineyards.'—
Bible. '*Foot it* featly here and there.'—SHAKESPEARE. 'Come, and *trip it*
as we go.'—MILTON. '*Haste thee*, nymph!'—MILTON. 'They *sate them*
down.'—SOUTHEY. 'They *defended themselves.*'—SCOTT. 'Without laws
the people would *destroy one another.*' 'These two friends *helped each
other.*' 'The parson and the stranger *shook one another* lovingly by the
hand.'—FIELDING. 'The treasure was *carried* home.' 'Their scheme was
well *carried out.*' 'His remarks were well *pointed.*' 'His error was
pointed out.' 'He was *pointed at* and *laughed at.*' 'I have known a piece,
with not one jest in it, *shrugged into* popularity.'—GOLDSMITH.

> 'No more thy glassy brook reflects the day,
>   But, choked with sedges, *works* its weedy way.'—GOLDSMITH.

'There the black gibbet *glooms.*' 'What sorrows *gloomed* that parting
day!'—GOLDSMITH. 'I readily *closed with* the offer.' 'The poor exiles
. . . . fondly *looked their last.*' 'If the cakes *ate* short, and crisp, they
were made by Olivia.' 'I therefore *made* directly homewards.'—GOLD-
SMITH. 'It is that within us which *makes for* righteousness.'—M. ARNOLD.
'No stationary steeds *cough* their own knell.'—COWPER. 'While barrëd
clouds *bloom* the soft-dying day.'—KEATS. 'Do as you would be *done by.*'
'I do not *enter into* these metaphysical distinctions.'—BURKE. 'Not to
know me *argues* yourselves unknown.'—MILTON. [*argues* here = *shows*,
or *proves.*] 'This young beginners should be *entered in* and shewn the
use of.'—LOCKE. 'I was not *swaddled*, and *rocked*, and *dandled into* a
legislator.'—BURKE. * 'I have *walked my clothes dry.*'—LORD LYTTON.
[An extreme example of brevity, and a bold license. The writer means
to say, 'I have walked *until* my clothes have become dry.']

CONCORDS.

Observations.—1. The Latin verb agrees with the subject
in number and person. *Ex.*: **rĕg-o** (I rule), **regĭ-mus** (we
rule), **regĭ-tis** (you rule), **regu-nt** (they rule), **rex-ĭ** (I ruled),
rex-ĭ-t (he ruled), **rex-ĭ-mus** (we ruled), **rex-i-stis** (you ruled),
rex-ē-runt (they ruled). Latin examples are given, because
the quoted rule belongs truly to Latin grammar. In the
word **rex-ĭ-mus** the personal ending **mus** is the part that ex-
presses a concord. The Latin words given here have several
changes. The English words show only one change—the
addition of **d**, an ending denoting a past time, but indicating
neither number nor person. The form 'rule-d' may follow
any one of the pronouns 'I,' 'he,' 'we,' 'you,' and 'they.'
Here, therefore, the English verb does not express a distinct
concord with any subject. The Latin rule of concord relates

to the personal inflexions by which crude verbal forms
are made 'finite' or limited. 'The copula, or bond, when
distinct [*i.e.* when set apart, as in **Vir est bŏnŭs**], is generally
some finite part of the verb of being, **sum**. But in general
the predicate and the copula are blended together in one finite,
predicative verb. *Ex.*: **Ego disc-o** (I learn, or *am* learning) ;
Homĭnes spīra-nt (Men breathe, or *are* breathing). Here,
strictly speaking, the crude forms (**disc, spira**) are the pre-
dicates, and the endings (**o, nt**) are the copulas.'—Dr. KEN-
NEDY. It is thus seen that, in Latin, the concords of the
verb are denoted by personal endings distinctly connecting
assertions with the subjects 'I,' 'thou,' 'he,' 'we,' 'you,' and
'they.' But, setting aside the forms mostly obsolete (writ-*est*,
writ-*eth*, wrot-*est*), our predicative verb has only *three* conver-
sational forms that assert—*write, write-s, wrote*. Of these only
one (*write-s*) is strictly limited as to both number and person.
In *write-s* the form indicates concord with a single subject of
the third person. But no concord is thus indicated in any
one of the following sentences :—'I write,' 'he wrote,' 'we
wrote,' 'they wrote.' The form *wrote* may follow any personal
pronoun, excepting *thou*. It is clear, then, that the rule,
strictly understood, belongs to Latin and other highly in-
flexional tongues. In English our main facts of concord are
these :—(1) The verb does not contradict the number or the
person of the subject. (2) Where there is a form showing
the distinct concord required, that form is employed, as in 'he
write-s.' (3) A 'plural verb' may have a form used in
speaking of *one* ; a 'verb in the singular' may have a form
used in speaking of *many*. As regards both number and
person, the English verb is mostly vague, and may have any
one of several relations. Its intended relation to a certain
subject is usually shown, not by its form, but by its position
in a sentence. In forms distinctly denoting personal concords,
English verbs of the oldest known time were defective,
especially in the plural. In **E.I.** the three persons plural of
the Present all ended alike in aδ, for which Old English sub-
stituted **eth** in the Southern Dialect, and **en** in the Midland,
while **es** (or **is** or **ys**) in the Northern was the regular ending
of the second and third persons. For the three persons plural
of the Past the earliest ending was **on** (or **un**), which followed
d in weak verbs, and made the final syllable **don** (or **dun**). In
the Southern as in the Midland Dialect of **E.II. e** took the
place of **o** (or **u**). The final **n** was often dropped, or the two
letters **en** were omitted ; so that **don** was changed to **den**, then

to **de**, and lastly to **d**. Meanwhile the Northern Dialect made the three persons, singular and plural, of weak verbs end alike in **it** (or **ed**) for the Past. It has been observed that, in the same dialect, the second and third persons in the singular and in the plural of the Present ended usually in **es** (or **is** or **ys**). In Old English, therefore, the plural endings **eth** (Southern), **en** (Midland), and **es** (Northern)—considered as signs of personal concords—were made vague and useless. They were still employed now and then in the literature of the sixteenth century, when **en** was allowed to fall into disuse (though preserved in some dialects), while **es** (or **is**) remained as a plural ending belonging mostly to the dialect called ' Scottish.' Plural verbs ending in **s** are to be found in old copies of SHAKESPEARE, though in modern editions our usual forms have been mostly substituted. In one place, at least, the old plural makes a rhyme, and has consequently been spared (in *Macbeth*, Act ii. sc. 1). In the singular the ending **eth** (as well as **s**) was long retained in literature. Though still preserved in the Bible, and here and there employed as an archaism in poetry, **eth** is now obsolete in conversation, and its substitute is **s**, which is practically our only remaining ending that shows a distinct concord.

2. The subject is often a single noun, or a pronoun, but may include several nouns, or may consist of a phrase or of a clause. [*See* §§ **43, 44.**] Nouns are noticed in the first place. Their required concords are but partly indicated by forms; their meanings supply better guidance. Where the intention is to speak of *one*, the verb is singular ; where the intention is to speak of *two*, or of more, the verb is plural. The form of a noun may be plural (or may look like a plural) while the concord required may be singular. Nouns connected by *and* require mostly (not always) a plural verb, while nouns connected by *or* (or by *nor*) are usually followed by a singular. Where several nouns are placed in a series, and collectively form a subject, *and* often precedes the last noun, and the verb is usually (not always) plural. Several verbs may belong to one subject. The words *it is* have the uses of *c'est* and *ce sont* in French, and may serve to introduce a subject of any description.

Examples.—1. E.I.: '**We forgif-að úrum gyltendum** [We *forgive* our debtors].' '**Gif ge soðlice þa lufi-að þe eów lufi-að** [If ye truly *love* those that *love* you], **hwylce méde habb-að ge ?** [what meed *have* ye ?]' '**We ne scul-on þæs gelýfan** [We *shall* not believe that = We must not believe that].' '**Ge gehýrd-on þæt gecweden wæs** [Ye *heard* what was said].' E.II.: '**He answer-eþ** [He *answers*].' '**We vorlet-eþ oure yelderes**

[We *forgive* our debtors.]'—Dan Michel. 'Whil ȝe habb-eþ wyt at wolde [While ye *have* wit at command] sech-eþ ore soule bote [*seek* your soul's good].'—*Proverb of Hendyng.* 'Hy lybb-eþ [They *live*], hy by-eþ zikere [they *be* safe].'—Dan Michel. 'We forȝev-en oure dettours [We *forgive* our debtors].'—*Reliquiæ Ant.* i. 31. ' Now we leu-en Joseph, and of þe king carp-en [Now we *leave* Joseph, and *carp* of the king].'—*Joseph of Arimathie.* ' Til ye me bring-en Beniamin [Until ye *bring* me Benjamin].' —*Genesis and Exodus.* ' I tolde hem, that in oure contree *wer-en* trees, that *bar-en* a fruyt, that *becom-en* briddes [birds] fleeynge : and tho that *fell-en* in the water *lyv-en*, and thei that *fall-en* on the erthe *dy-en* anon.' —Sir John Mandeville. ' Lauerd [Lord], what is man þat þou *min-es* of him ? '—*Northumbrian Psalter.* ' Thou *has* made heven and erth.'—*Towneley Mysteries.* ' *Oppen-es* your yates [gates] wide, *Yhe* þat princes ere [are] in pride. . . . *Bliss-es* to Lauerd [Bless the Lord] with all your might, Alle [*ye*] his aungels that ere [are] bright.'—*Northumbrian Psalter.* ' He oft *dote-s* . . . . his tung [tongue] *fayl-es* . . . . his bak [back] *wax-es* croked . . . . his eres [ears] *wax-es* deef . . . . his wyttes [wits] *fayl-es*.'—Hampole. ' Gret fisches *et-es* the smale.'—*Metrical Homilies.* ' Thus *the losels* [worthless men] *strive-s* [argue] and *say-s*.'—Skelton. ' Your clokes *smelleth* musty.' ' Such tunges [tongues] . . . . *hath* made great diuision.'— Skelton. ' Anciene writtaris commonlie *comparis* it [the chameleon] to ane flatterare.'—Buchanan. ' The stateliness of houses, the goodliness of trees, when we behold them, *delighteth* the eye.'—Hooker.

> ' And then the whole quire hold their hips and laugh,
> And *waxen* in their mirth.'—Shakespeare.

> ' Whiles I threat, he lives :
> *Words* to the heat of deeds too cold breath *gives*.
> I go, and it is done.'—Shakespeare, *Macbeth*, ii. 1.

> ' Hark ! hark ! the lark at heaven's gate sings,
> And Phœbus gins arise,
> His steeds to water at those springs
> On chaliced flowers that *lies*.'
> Shakespeare, *Cymbeline*, ii. 3.

> ' Now *rebels* more *prevails* with words
> Than *drawgoons* [dragoons] *does* with guns and swords . . . .
> Yea, *those* that were the greatest rogues
> *Follows* them over hills and bogues [bogs].'
> Cleland, *The Highland Host*, 1697.

2. ' *One generation passeth* away, and *another generation cometh*.'— Bible. ' Whatsoever *it* be *that moveth* laughter, it must be new.'—Hobbes. ' The *use* of fraudulent weights and measures *was* severely punished in the middle ages.'—G. ' A few hours' *walking was* enough to complete the journey.'—G. ' *He* who fair and softly *goes* steadily forward will sooner be at his journey's end than he that *runs* after every one he meets.'— Locke. ' *Thou'll* break my heart.'—Burns. [The old Northern form for *wilt* = *will.*] ' His *eyes were* with his heart, and *that was* far away.'— Lord Byron. ' There *are* some *gentlefolks* below.'—Sheridan. ' Round about him *were* numberless *herds* of kine.'—Longfellow. ' His *stores* of oatmeal *were* brought out; *kine were* slaughtered.'—Lord Macaulay. ' *The proud are* taught to taste of pain.'—Gray. [Many adjectival forms pre-

ceded by *the* serve as plural subjects.] 'Blessed *are the undefiled* in the way.'—*Bible.* 'His *voice,* his *figure,* and *attitudes are* all admirable.'—GOLD-SMITH. 'Gold and cotton, banks and railways, crowded ports and populous cities—*these are* not the elements that constitute a great nation.'—RUSKIN. 'To him [there *is*] no high, no low, no great, no small.'—POPE. 'In old times, fire, air, water, and earth *were* called "the four elements."' —G. 'He *fills,* he *bounds, connects,* and *equals* all.'—POPE. 'It is the spirit of the English constitution *which,* infused through the mighty mass, *pervades, feeds, unites, invigorates, vivifies* every part of the empire.'—BURKE. 'Patience *and* perseverance *remove* mountains.'—L. MURRAY. 'Charles *and* Henry *are* here.'—G. 'Blue *and* yellow *make* green.'—MASON, *English Grammar.* 'A *mixture* of blue and yellow *makes* green.' —G. 'In every tribe superstition, *or* gratitude, *or* fortune, *has* exalted a particular family.' '*It is* frosty this morning.'—G. '*It is* six weeks ago' (= *the time,* six weeks, *is gone*). '*It is* I.'—*Bible.* '*It is* those men who deserve well of their country. . . . *It is* the dews and showers that make the grass grow.'—COBBETT. '*It is* the rain and the fog that make England gloomy [*C'est la pluie et le brouillard qui attristent l'Angleterre*]. . . . *It is* the kings who are the chiefs of the peoples [*Ce* **sont** *les rois qui sont les chefs des nations*].'—BRACHET, *French Grammar.*

> '*It was* the choristers who went to meet
> The train, and now were entering the first street.'—LEIGH HUNT.

Special Observations.—1. The following verbs (sometimes called '*Præterito-Præsentia*') have now, in the Present, the forms that in ancient times belonged to the Past—*can, shall, will, may, ought, must.* The intransitive verb *dare* (= venture) is historically one of this class, and, like the six other verbs named here, should have no final **s** in the third person singular of the Present; but this old and intransitive verb *dare* (= to venture) is often confused with the new and transitive verb *dare* (= to challenge), to which the **s** in the Present properly belongs. The Past of the old verb *dare* (= venture) is *durst*; but the Past of the new verb *dare* (= challenge) is *dared.* The verb *need* should rightly have a final **s** in the third person singular of the Present; but the form *need* is sometimes employed as if the verb belonged to the class of old verbs represented by *can.* It will be remembered that there is an adverb *needs,* which in some places looks like a verb. The adverb (a case of *neád,* a noun) had originally the instrumental form *néde* (= by force), for which the genitive form *nedes* was afterwards substituted.

2. The following *forms of nouns* should here be noticed :— (*a*) forms used alike in the singular and in the plural; (*b*) forms denoting the singular, but placed with plural verbs; (*c*) plural forms sometimes followed by verbs in the singular; (*d*) those looking like plurals and often followed by plural verbs; (*e*) numerals treated as nouns.

3. A *collective noun* may denote unity or plurality. In the former case the verb is singular; in the latter the verb is plural. The following are examples of collective nouns:—*aristocracy, college, commons, committee, congregation, majority, minority, mob, nobility, people, school.* Adjectival forms, preceded by *the*, serve as collective nouns, often requiring plural verbs.

4. Some *vague words* used as nouns are singular; others are plural; some may be either singular or plural.

Singular.			*Plural.*		*Singular or Plural.*	
another	much	ought	both	noughts	all	some
anybody	nobody	self	few	ones	any	such
each	nothing	what	many	others	enough	the same
either	nought		nobodies	several	more	
everybody	one		nothings		none	

5. *Vague words* used as adjectives often indicate the concords that follow. For instance, a series of nouns, each preceded by *every*, will be followed by a singular verb.

The Singular follows—another, each, every, either, many a, much, neither, a certain.

The Plural follows—certain (= the obsolete word *divers*), few, many, other, several (= the obsolete word *divers*).

Either the Singular or the Plural may follow — all, any, enough, (= *enow*), no (= not any), some, such, the same, what.

6. *Queries* respecting rules of concord are often suggested by placing together—*apparently* as the subjects of one verb—nouns or pronouns differing in number or in person, or in both. The student's aim should be to avoid, as far as possible, the *ellipses* here referred to. [*See* § **65.**] To justify them, these three 'rules' are given in some books:—The verb agrees with the nearer subject; the plural comes next before the verb, and the verb is plural; the verb agrees with the first person rather than with the second, and with the second rather than with the third.

7. In *apposition*, nouns and pronouns of different numbers may be placed together. The verb agrees in number with the word or the words made chiefly prominent.

8. The *relative*, by means of its position, represents the number and the person of the *antecedent*. Accordingly, when a *relative* is the subject, the required number and the person of the verb are shown by a reference to the *antecedent*.

9. An apparent case of *bad grammar* is often a fair exception, or one that may be readily justified by reference to the author's meaning.

10. *Errors* are often suggested by words coming in between the subject and the verb, and in many other cases the number of the subject is forgotten.

Special Examples.—1. 'Þe more þat a mon *can* [= knows], þe more wurþe is he.'—ROBERT OF GLOUCESTER. 'Thou *can*.'—G. [In O.E. the **st** of the second person is often dropped in *can, shall, will*, etc.] 'No man *dar* entren in to it.'—SIR JOHN MANDEVILLE. ' I *dare* do all that may become a man, Who *dares* do more is none. . . . What *need* a man care ? '—SHAKE-SPEARE. 'He will rise and give him as many as he *needeth*.'—*Bible.* 'One *need* only read.'—POPE. 'To fly from *need* not be to hate mankind.'—BYRON.

2. (*a*) '**Þ**rytty þousend *pound*.'—ROB. OF GLOUCESTER. (*a*) 'The days of our years are three *score* years and ten.'—*Bible.* ' The Queen took upon herself to grant patents of monopoly by *scores*.'—MACAULAY. [In many places the plural form *scores* occurs, but has no numeral prefixed.] (*a*) 'William loste þre þe beste *hors* þat . . . . *were* ystyked ryȝt vnder hym.' —JOHN OF TREVISA. (*b*) 'There *were* forty-seven sail of the line.'—SOUTHEY. (*b*) 'There *were* Beaumont's foot.'—MACAULAY. (*b*) ' Ten sail of the line *were* seen.' (*b*) ' One thousand cannon *were* landed.'—G. (*c*) ' The wages of sin *is* death.'—*Bible.* (*c*) ' Mathematics *becomes* the instrument of Astronomy and Physics.'—LEWES. (*c*) ' The Mathematics *lead* us to lay out of account all that is not proved.'—SIR W. HAMILTON. (*c*) ' Every twenty paces *gives* you the prospect of some villa.'—LADY MONTAGUE. (*c*) ' Sixpence *is* a low price.' (*c*) ' Where *is* the hundred pounds ? ' (*c*) ' Three-fourths *is* a greater share than two-thirds [*is*].'—G.

(*d*) ' The noun *alms*, sometimes preceded by *an* and followed by a singular verb (often by a plural), = E.I. *ælmese* (sing.) = Greek ἐλεημοσύνη. (*d*) The apparently plural form *riches* = O.E. richesse (singular, with *richesses* for the plural). (*d*) The noun *summons* (singular, with the plural form *summonses*) = O.F. *semonse*. (*d*) The apparently plural form *eaves* = E.I. yfes [singular] = a margin, but in M.E. is followed by a plural verb.' —G. (*d*) ' The amends *was*.'—ROBERT OF BRUNNE. (*d*) ' Government is *a means* for the attainment of an end.'—MACAULAY. (*d*) ' Every means *was* lawful.'—GIBBON. (*d*) ' Every means *was* used.'—HALLAM. (*d*) '*Are* there no means for helping these men ? '—G. (*d*) ' Much pains *has* been taken.' (*d*) ' Great pains *were* taken to make the work complete.'—G. (*d*) ' A certain man . . . . asked *an alms*.'—*Bible.* ' The very alms they receive *are* the wages of idleness.'—ADDISON. (*d*) ' There *are* great odds.'— HOOKER. (*d*) ' On which side *do* the odds lie ? '—LOCKE. (*d*) ' What's the odds ? '—G. (*d*) ' Ill news *rides* fast while good news *baits*.'—MILTON. (*d*) '*Is* there any news in the paper ? '—G. (*d*) ' He fetched up the bag in which *was* the provisions.'—DE FOE. (*e*) ' The Forty *are* but men.'— BYRON. (*e*) ' The Ten appointed the Three who *were* especially active.'—G.

3. ' As soon as the assembly *was* complete. . . . The cavalry *are* obliged to climb the hill.'—GIBBON. ' No class *requires* more to be cautioned.'— JOHNSON. ' Thanne *longen* folk to gon on pilgrimages.'—CHAUCER. ' Not so *thinketh* the folk of the village.'—LONGFELLOW. ' The whole herd of cattle *was* there collected.'—G. ' There *was* nigh unto the mountains a great herd of swine feeding.'—*Bible.* * ' These *kind* of people *are* not to be trusted.'—G. [The construction is usual, but **s** here = *kind*.] ' Mankind *is* appointed to live in a future state.'—BUTLER. ' The party *mistrusts* its own leaders.'—G. ' The people *is* one.' ' The people *have* as

many opinions as heads.'—G. 'The people, however fallen, *are* still men.
Trade's unfeeling train *usurp* the land.'—GOLDSMITH. 'Blessed *are* the
undefiled. . . . Blessed *are* the merciful. . . . The poor *is* separated from his
neighbour.'—*Bible.* 'The proud *are* taught to taste of pain.'—GRAY.

4. 'All *are* but parts of one stupendous whole.'—POPE. 'All *is* vanity.'
—*Bible.* 'All *is* still.'—SCOTT. 'All *was* done that charity could do.'—
BURKE. 'Each *gives* each a double charm.'—DYER. 'Enough *is* as good
as a feast.'—G. 'Enough, alas! in humble homes *remain.*'—BYRON. '*Are*
there few that be saved ? . . . . Many *are* called, but few [*are*] chosen.'—*Bible.*
'There's but little to say for him; still there's a little to be said.' 'There
were many coming and going.'—*Bible.* 'Much *has* been said, and more
remains to be told.'—G. 'Nobody *cares* for me.'—BURNS. 'My right there
is none to dispute.'—COWPER. 'Of all that property nothing now *remains.*'
—G. 'Some *say* the "Pilgrim's Progress" is not mine.'—BUNYAN.
'What's gone, and what's past hope, Should be past grief.'—SHAKESPEARE.
'At once came forth whatever *creeps.*'—MILTON. 'The whole of the after-
noon *was* wasted.'—G. [*See* § 44, *Words,* 5.]

5. '*All* the members of that one body, being many, *are* one body.'—
Bible.

> '*Each* purple peak, *each* flinty spire,
>   *Was* bathed in floods of living fire.'—SCOTT.

'*Every* man of them *was* employed in praising his friends.'—GOLDSMITH.
'*Every* age, *every* rank, *every* condition of life *has* its own trials.'—G.
'*Many a* flower *is* born to blush unseen.'—GRAY. '*No* white man, *no*
black man *is* a slave in this land.'—G. [*See* § 45, *Words,* 5.]

6. 'You and I *are* invited.' ['The verb is in the plural, and in the
first person, if the first person is named.'—ANGUS.] 'You and he *are*
good friends.' ['The verb is in the *second* person, if the second person is
named.'—ANGUS.] * 'You, and not I, *were* there.' * 'He, and not you, *is*
chargeable with that fault.' ['The verb agrees with the *affirmative* pro-
noun.'—ANGUS.] * 'Neither you nor I *am* right.' * 'They or I *am* in fault.'
* 'Either you or he *is* wrong.' * 'Neither he nor they *are* satisfied.' 'Neither
the captain nor the sailors *were* saved.'—G. [These examples, selected
from several well-known books, are not recommended. Their discords
arise from hasty *ellipses,* and to justify their licenses certain 'rules' have
been invented. It is desirable to avoid harsh constructions, and in many
instances it is easy. For example, instead of saying 'They or I *am* in fault,'
it is easy to say, 'The fault must be *theirs* or *mine.*' Many difficulties in
analysis arise from *ellipses,* which belong to two classes. In the former
the word already used is omitted ; in the latter we omit *a similar word.*
The *ellipses* here noticed belong to the latter class. *See* § 65.]

7. 'All, all the *scene,* in short—*sky, earth,* and *sea*—
     Breathes, like a bright-eyed face that laughs out openly.'
                                                      LEIGH HUNT.

[Here **s** = *scene.*] 'The *oak* and the *elm* have, *each,* a distinct cha-
racter.'—GILPIN. '*We have* turned, *every one,* to his own way.'—*Bible.* 'A
torch, snuff and *all,* goes out in a moment, when dipped in the vapour.'—
ADDISON.

> 'Oh, 'twas a *sight*—that *heaven,* that *child*—
>   A *scene* that might have well beguiled
>   Ev'n haughty Eblis of a sigh
>   For glories lost and peace gone by!'—MOORE.

8. 'It was seen by the *man* who *is* here.' 'It was seen by the *men* who *are* here.' 'Here is the *house* that *was* sold.' 'Here are the *houses* that *were* sold.' 'My *friend* who *knows* the way will guide you.' 'Every *word* that *was* written was well chosen.' '*All* [*i.e.* the whole story] that *has* been told is true.'—G. '*All* [*i.e.* all the persons] that *hate* me whisper together against me.'—BIBLE. [To find the right number and person of a verb having for s a relative, we refer to the antecedent.] '*They* that *make* them [idols] are like unto them. . . . Here is the *mind* which *hath* wisdom.'—BIBLE. 'These are not the *elements* that *constitute* a great nation.'—RUSKIN. 'It is not the composition of the piece, but the *number* of starts and incidents that may be introduced that *elicits* applause.'—GOLDSMITH. 'It is *that* within us which *makes* for righteousness.'—M. ARNOLD. [The relative *which* = s, and the antecedent = the demonstrative pronoun *that*.]

9. '*The Pleasures of Memory*, by Rogers, *was* published in 1792. *Tales of the Hall*, by Crabbe, *was* published in 1819.'—G. [In each instance s = the name of a book.] '"Slow and sure" *wins* the race' [*i.e.* the *method* indicated by the proverb *wins*]. 'Two and two *makes* four.'—POPE. 'Five dozen and half a score *makes* seventy.'—G. [The *sum* 60 + 10 = 70.] 'The mind and the spirit *remains* invincible.'—MILTON. [s = two names of one force = the will.] 'The spectator and historian of his day *has* observed.'—GIBBON. [s = two titles of one author.] 'The saint, the father, and the husband, *prays*.'—BURNS. [s = three titles of one man.] 'Here's the pen and ink.' 'Here's a knife and fork.' 'Where's my hat and stick? 'Two shillings and sixpence *is* the right change for half a crown.'—G. 'The hue and cry of the country *pursues* him.'—JUNIUS. [Two words very closely associated are often treated as making one name.]

> 'Ah, then and there *was* hurrying to and fro,
> And gathering tears, and tremblings of distress.'—BYRON.

[The verb is expressed in the first sentence, and the following two sentences are elliptical ; in each *were* is omitted.]

> 'Our own *heart*, and not other men's opinions,
> *Forms* our true honour.'—COLERIDGE.

[The writer gives the verb of the *affirmative* sentence, and omits *form* in the negative sentence. *See* § 65.]

10. * 'The *richness* of her arms and apparel *were* conspicuous.'—GIBBON. * '*Nothing* but clearness and simplicity *are* desirable.'—MAUNDER. * 'The *use* of fraudulent measures and weights *were* severely punished in the middle ages.' * 'Neither Charles *nor* Henry *were* invited.'—G. * 'Neither physic *nor* law *are* to be practically known from books.'—FIELDING. * 'Neither the white man *nor* the black man *are* slaves in our land.'—G. [*is a slave.*] * 'How happy it is that *neither* of us *were* ill.'—JOHNSON. * 'Morning *or* evening *are* the best times for study.'—G. * 'The *number* of inhabitants *were* not more than four millions.'—SMOLLETT. * 'Only a few hours' *walking were* required to cross the plain.' [*was*; s = *walking*.] * 'The *herd is* carried home to *their* respective owners.'—GILPIN. * 'Where *is* my gloves?' [Usage alone can supply rules for the verbs rightly following such nouns as these :—*scissors, billiards*, and *gloves*.] * '*Nought* but shadowy forms *were* seen to move.'—THOMSON. * '*Each have* stamped *their* own impress on the character of the people.'—ALISON. [*Each* is strictly a singular form.] * 'Mr. Scott *with* his two sons *were* there.' 'The house *with* all the out-buildings *were* sold.' [*with* cannot well take the place of *and*.] * 'Homer,

as well as Virgil, *were* translated and studied on the banks of the Rhine.'
—GIBBON. * 'The poor man *as well as* the rich *pay* taxes.' [*pays*; the
phrase *as well as* cannot well take the place of *and*.] * 'This letter is one
of *the best* [letters] that *has* been written by Lord Byron.'—LEIGH HUNT.
* 'We have here one of the best *books* that *has* been lately published.'
[Omit *that has been*, or write *have* instead of *has*.]

VERBS IN CONCORD WITH PHRASES.

Observations.—1. A single Noun-Phrase is placed in
concord with a verb of the third person singular.

2. A single Noun-Phrase, set in apposition with *it*, or
with a singular noun, is placed in concord with a verb in the
Singular.

3. Two or several Noun-Phrases may be placed in concord
with a verb in the Singular.

4. Two or several Noun-Phrases, introduced by *it*, may
form the subject of a verb in the Singular.

5. Two or several Noun-Phrases may be collectively re-
presented by *this*, followed by a verb in the Singular.

6. Two or several Noun-Phrases are sometimes followed
by a verb in the Plural.

Examples.—1. 'To relieve the wretched *was* his pride.'—GOLDSMITH.
' To be a fine gentleman *is* to be a generous and brave man.'—STEELE. [*See*
§ **44**, *Phrases*, 2.]

2. ' *It is* for the guilty *to live in fear.*'—COBBETT. [*See* § **44**, *Phrases*, 3.]

3. ' To subsist in lasting monuments, to live in their productions, to
exist in their names . . . . *was* large satisfaction.'—SIR T. BROWNE.

> ' To gild refinèd gold, to paint the lily,
> To throw a perfume on the violet,
> To smooth the ice, or add another hue
> Unto the rainbow   .   .   .   .
> *Is* wasteful and ridiculous excess.'—SHAKESPEARE

' To lodge in a garret . . . . to dine in a cellar . . . . to translate ten
hours a day . . . . to be hunted by bailiffs . . . . to die in a hospital, and
to be buried in a parish vault, *was* the fate of more than one writer.'—
MACAULAY.

4. ' *It is* vain to rise up early, to sit up late.'—*Bible.*

> ' . . . . *To die*, and [to] *go* we know not where ;
> *To lie* in cold obstruction . . . .
> *To be imprisoned* in the viewless winds
>   .   .   .   .   *'tis* too horrible.'—SHAKESPEARE.

5. ' To sit on rocks, to muse on flood and fell . . . . *this* is not solitude.'
—BYRON. ' To suffer woes . . . . to forgive wrongs . . . . to defy Power
. . . . to love . . . . to hope . . . . *this* is to be good.'—SHELLEY.

6. ' *To be read* by bare inscriptions, *to hope for eternity* by enigmatical
epithets, or [by] first letters of our names, *to be studied* by antiquarians
. . . . *are* cold consolations.'—SIR T. BROWNE.

VERBS IN CONCORD WITH CLAUSES.

Observations.—1. A single Noun-Clause is placed in concord with a verb of the third person singular.

2. A single Noun-Clause, set in apposition with *it*, or with a singular noun, is placed in concord with a verb in the Singular.

3. Two or several Noun-Clauses, set in apposition with *it*, or with a singular noun, may be placed in concord with a verb in the Singular.

4. Two or several Noun-Clauses are sometimes placed in concord with a verb in the Plural.

Examples.—1. ' *That he stooped,* to accommodate himself to the people, *is* sufficiently apparent.'—WORDSWORTH.

2. ' *It was* in this way *that our ancestors reasoned. It is* well known *that he made less use* than any other eminent writer *of those strong, plain words*, of which the roots lie in the inmost depths of our language.'—MACAULAY. ' *It is* not true *that he said that.*'—MASON. [*See* § **43**, p. 242.]

3. ' *It is* quite clear to me—that Southampton is the only person to whom Shakespeare promises immortality; that the Sonnets are dedicated by W. H. to Southampton, [and] that W. H., who calls himself Mr., cannot be a nobleman.'—*Athenæum.*

4. ' *That*, without the consent of the representatives of the nation, *no legislative act could be passed . . . . that no man could be imprisoned . . . . that no tool of power could plead the royal command*, as a justification for violating any right of the humblest subject, *were* held, both by Whigs and Tories, to be fundamental laws of the realm.'—MACAULAY. [This is not an example of the writer's ordinary style.]

MOODS.

Observations.—1. A mood is the mode or manner in which verbs are used in speaking of *acts* that really take place, or of our own *notions* respecting acts. Verbs are employed in the mood called the *Indicative* in order to assert, or (with the aid of adverbs) to deny, or to ask questions. Personal inflexions, so far as they are retained in modern usage, belong to this mood. There is now remaining no single word used in the Subjunctive that is not also used in the Indicative.

2. In asking questions, inversions of the usual order of words occur frequently in O.E., and they are still retained where the verbs are those called ' auxiliary.' In modern literature and in conversation the verb *do* is extensively used in interrogations, in emphatic assertions, in negations, and in elliptical answers. Here and there a clause having an inter-

rogative form is employed instead of a conditional clause introduced by *if*.

3. Verbs in the *Imperative* serve mostly to express commands and requests, but sometimes denote conditions and suppositions. The subject, where expressed, follows the imperative verb ; but in M.E. the subject is mostly understood, not expressed. The Imperative is here and there useful as an energetic substitute for a subjunctive clause expressing a condition. For example, in ' Change the order, and you spoil the sentence,' *and* will be omitted, if the first three words are altered to ' If you change ; ' but the force of the verb will be diminished.

4. Verbs employed in the mood called the *Subjunctive* do not assert facts, but serve to express conditions or suppositions and other notions that might be generally called *subjective*, if the term *subjunctive* were not established. This term rightly applies, not to any *acts* or *facts* themselves, but to our own *notions* respecting them. Doubt or fear, reserve or modesty, suggests the modes of expression called subjunctive, and it is naturally impossible to define closely the limits of their application. For while they often imply some doubt existing in the mind of the speaker, *he may choose* to employ them in speaking of certain facts respecting which he entertains privately no doubt. A subdued and guarded tone may sometimes be desirable, and consequently subjunctive modes of expression will be preferred. Accordingly, the forms and the constructions employed in making assertions will be avoided, as far as usage may allow, and those called subjunctive will be substituted. We have no generally accepted rule for using these subjunctive constructions and inversions, but it is often advisable to retain them, in order to distinguish expressions denoting doubt from others denoting certainty. Subjunctive modes of expression may be classified as follows :—

(*a*) The *forms of verbs* employed in the Subjunctive do not belong to this mood alone, but are characterized either by some peculiar uses or by a disuse of personal inflexions in the places where in the Indicative they would be retained. These peculiar uses and vague forms denote generally that assertions are avoided. Thus in *he write-s* the verb asserts ; but in the clause *if he write* no assertion is made. The verb here is not tied to the subject by means of any personal inflexion, but the vague form *write* is employed to imply doubt or uncertainty. Subjunctive uses and forms (of which tables are given in

§ 23) often follow the conjunctions *although*, *as* (with *as if* and *as though*), *except*, *if*, *lest*, *that* (= in order that), *though*, *unless*, and *whether*, when these words introduce clauses expressing uncertainty; but it is not to be understood that these words must always be followed by subjunctive constructions. The word *lest*—peculiarly subjunctive in its force—is now seldom employed without *might* or *should* following.

(*b*) In many passages, where the meaning is subjunctive, the conjunctions named are *not* followed by subjunctive constructions. There has been, and still remains, in modern literature a general tendency to neglect subjunctive constructions and inversions.

(*c*) In many passages where the above-named conjunctions (excepting *lest*) are employed, the meanings and the forms belong alike to the Indicative; in other words, there is no intention of expressing any doubt.

(*d*) Subjunctive meanings are often denoted by *inversions* of the order of words used in making assertions, and sometimes both subjunctive forms and inversions are employed together. Sometimes *had*, without an inversion, is used with a subjunctive meaning, as in 'I *had* fainted, unless I had believed.'—*Bible.*

(*e*) A principal sentence including *may* or *might* serves often to express a doubt, or to make a notion of possibility distinct from the assertion of a fact. A subjunctive meaning, relating to a present time, may be expressed also by *could*, *should*, and *would* — words that serve often to soften or subdue the tone of an assertion, a denial, or a refusal.

(*f*) Subjunctive forms and constructions are chiefly employed in adverbial-clauses implying notions of condition or supposition. [*See* § 47.] But these forms and constructions may also serve to denote *commands, wishes, fears*, and *purposes*. Here, as before, the main characteristic of the Subjunctive remains unaltered. It serves to express *thoughts* and *sentiments*—especially *doubts*—and partly avoids forms and constructions employed in asserting *facts*. But in many places forms do not indicate meanings. In Latin the forms of the Subjunctive are distinct, and their uses are extensive; but of these nothing more is said here. In English, on the contrary, we have subjunctive meanings in numerous passages where there are no peculiar forms and no distinct constructions to denote them. Here the conjunction alone can indicate doubt—for example, in the clauses 'if you *have*' and 'if they *have*,' where the verb has the form and the place it would have in

the Indicative.   Some grammarians have invented the rule
that 'the form peculiar to the Subjunctive Mood is used
only where *uncertainty* and *futurity* are both implied.'
[MORELL, *E. Gram.*]   But the fact is, that in our literature
there is no rule that is generally observed.   One chief inten-
tion of the Subjunctive is to denote doubt; but MACAULAY—
intending to express, as strongly as possible, the doubts occa-
sioned by another author's ambiguity—writes *is* after *whether*,
and again after *if.* [*Examples,* 4 (*b*).]

5. The forms falsely classified, long ago, as belonging to
the so-called ' Infinitive Mood ' are not verbs.   Words in syntax
are treated of with respect to their meanings or uses.   The
forms of the ' Infinitive Mood ' are, therefore, noticed here
only in order to refer to the following sections, where their
uses are described :—**44, 45, 46** (*Complements*), **47, 48.**   These
references will be enough to show that, taken collectively,
forms called *verbal* are employed (*a*) as subjects, (*b*) as attri-
butes, (*c*) as complements, (*d*) as adverbials, and (*e*) as objects.
[*Examples,* 5.]

Examples.—1. ' It *is* a notable tale. . . . In youth I *was* as you *are* now.'
—ASCHAM. ' I *cannot* tell ; for it *is not* expressed in the booke.'—LATIMER.
' *Herestow* not ? '—CHAUCER. [' *Hearest thou* not ? ' Such blended forms as
herestow occur often in old literature.] ' Knowest thou not ? . . . . Speakest
thou not unto me ? . . . . Couldest not thou watch one hour ? . . . . Answerest
thou nothing ? . . . . Know ye not ? . . . . Do ye not know ? . . . . Are ye
come out as against a thief ? . . . . Be ye come out ? '—*Bible.* ' Come
you from Padua ? . . . . Hates any man the thing he would not kill ?
. . . . Do you confess the bond ? '—SHAKESPEARE.

2. ' Are you there ? ' ' Did you go ? ' ' Can you tell me ? ' ' May we go ? '
' Shall we go ? ' ' Will you come ? ' ' Would you believe it ? ' ' Must you go ? '
' Do you believe that ? ' ' I *do* believe it.' [Emphatic.] ' Do they ever agree ? '
—G. ' When they *do* agree, their unanimity is wonderful.'—SHERIDAN.
' Do you say that ? ' ' I *do* [say that].' ' Then he falls, as I do [fall].'—
SHAKESPEARE. ' Is any among you afflicted ? let him pray. Is any merry ?
let him sing psalms.'—*Bible.* [Instead of the questions, clauses intro-
duced by *if* might serve ; but the force of the text would be diminished.]

3. ' Trusteth ye. My sone, spek not.   Kep wel thy tongue.'—CHAUCER.
' Herkyns alle [*i.e.* all ye].'—*Towneley Plays.* ' Fal [ye mountains] and
hyde us.' — HAMPOLE. ' Take heed. . . . Come. . . . Watch. . . . Be it
unto thee even as thou wilt. . . . Let no fruit grow on thee. . . . Let both
grow together. . . . Go, and do thou likewise. . . . This know also. . . .
The cloke . . . . bring with thee, and [bring] the books.'—*Bible.* ' Turn we
[*i.e.* Let us turn].'—GOLDSMITH. ' First *pay* your debt ; then you may talk
of generosity.' ' *Let* x equal z, and y equal z ; then x equals y.'—G. ' *Prove*
that, and I will submit.'—ANGUS. ' *Speak* the word only, and my servant
shall be healed.'—*Bible.* ' *Change* the order of the words, and you spoil
the sentence.'—G. [The force will be lessened if, omitting *and*, the sen-
tence begin with the clause ' *If* you change.'] ' *Effect* this, and you may
lead him with a straw.'—GILPIN.

4. (a) 'And [= If] she *have* children, thei leten hire lyve.'—Sir John Mandeville.

'His berd [beard] was brood, as though it *were* a spade.

'If thou *tak* no vengeance.'—Chaucer.

'I must do it, as it *were* . . . . perfitelie [perfectly].'—Lady Jane Grey.

'That . . . . is not quickened, except it *die*.'—Bible.

'The village is, as it *were*, the beginning of London.'—De Foe.

'If thou *bring* thy gift—If thy right hand *offend* thee—If he *neglect* to hear the church.'—Bible.

'If every ducat *were* in six parts.'—Shakespeare.

'If I *were* your enemy.'—Junius.

'If pride *were* his.'—Crabbe.

'If he *were* content.'—Sydney Smith.

'Love not sleep, lest thou *come* to poverty.'—Bible.

'Though he *slay* me, yet will I trust in him.'—Bible.

'Though this earth *were* to be burned.'—Chalmers.

'Whether he *be* a sinner or no, I know not. . . . Whether it *were* I or they, so we preach, and so ye believed.'—Bible.

'Who knows whether the best of men *be* known?'—Sir T. Browne.

'This would make them consider, whether what they speak *be* worth hearing.'—Sir R. Steele.

(b) 'If you *speakst* false.'—Shakespeare.

'If thou *rememberest*.'—Bible.

'If any member *absents* himself.'—Addison.

'If Junius *lives*.'—Junius.

'If he *finds* his collection too small.'—Johnson.

'If Jupiter *is* content—Ye powers that rule the tongue, if such there *are*.'—Cowper.

'If liberty *is* suffered to expire.'—R. Hall.

'If this *goes* on for a hundred years.'—Jeffrey.

'Then, as if this *was* not enough.'—Dickens.

'If it *rains* to-morrow, we will not go.'—G.

'If he *is* caught, he will be punished.'—G.

'If I *am* asked, whether there *is* any danger, I answer, "Yes."'—Sheridan.

'People . . . . came to learn whether the bad news *was* true.'—Macaulay.

'If no man *has* a right to political power . . . . the whole foundation of government is taken away.'—Macaulay.

'We are really at a loss to determine whether Mr. Southey's reason for recommending large taxation *is*, that it will make the people rich, or that it will make them poor. But we are sure that, if his object *is* to make them rich, he takes the wrong course.'—Macaulay.

(c) 'If there's a Power above us.'—Addison. 'If there's a hereafter.'—R. Blair. 'If he [Addison] *fails* in anything.'—H. Blair. 'If his political prudence *was* insufficient.'—Hume [writing of Charles I.] 'If it *is* abuse [As it is], why, one is always sure to hear of it.'—Sheridan. 'Though he *was* rich.'—Bible. 'Though a new constitution *was* not needed' [in 1688].'—Macaulay.

'Though round its breast the rolling clouds *are* spread,
Eternal sunshine *settles* on its head.'—Goldsmith.

(d) 'Could youth last . . . . *had* joys no date.'—The Reply [ascribed to Sir W. Raleigh]. '*Had* I but served my God.'—Shakespeare. '*Were* but this sort of men wise.'—Tillotson. '*Were* I a father.'—Addison. '*Had* he thy reason.'—Pope. '*Could* Time restore the hours. . . . *Might* one wish bring them. . . . *Were* he on earth. . . . *Would* I describe a preacher.'—

COWPER. ' *Were* he never so benighted.'—CARLYLE. ' *Had* Stafford succeeded . . . . *had* he formed an army . . . . *had* we then risen.'—MACAULAY.

(*e*) 'There are (it *may be*) so many kinds of voices.'—*Bible*. ' One *would expect* to be let [admitted] into the hall ; alas ! you find yourself in a brew-house.'—POPE. ' It *would be* difficult to praise [the book] too highly.' —G. ' There is, I *would* submit, something to be said on the other side.' ' I *would* respectfully decline that offer.' ' I *should* hardly believe that.' ' I *should* doubt it.' ' I *should* say " No." '—G.

(*f*) ' I give thee charge that thou *keep* this commandment.'—*Bible*. ' O, *could* I flow like thee !'—DENHAM. ' O, that my power to saving *were* confined !'—DRYDEN. ' I wish I *were* a queen !'—GOLDSMITH. ' Take heed, lest any man *deceive* you. . . . Take heed, that no man *deceive* you.'—*Bible*. [The former clause implies a *fear*, the latter a *purpose*.]

5. (*a*) ' *To err* is human ; *to forgive*, divine.' [sp] ' *To be read* by bare inscriptions . . . . *to be studied* by antiquaries . . . . are cold consolations.' —SIR T. BROWNE. [sp. *See* § 44.] ' What supports me, dost thou ask? The conscience *to have lost them*, overplied in liberty's defence.'—MILTON. [sp] ' *Writing* [maketh] an exact man.'—BACON. [s] ' If *keeping holy* the seventh day were only a human institution.'—ADDISON. [sp]

(*b*) ' He has a *forgiving* temper.' [a] ' That was a *forgotten* promise.' [a] ' There is . . . . a time *to weep*, and a time *to laugh*.'—*Bible*. [ap] ' Here lies the deed *to be signed*.' [ap] ' The pleasure *of being cheated*.' —BUTLER. [ap] ' Freedom, *driven from every spot*.'—R. HALL. [ap. *See* § 45.]

(*c*) ' His temper is *forgiving*.' [c] ' He let the sword *fall*.' [cm] ' He let the house *fall to ruin*.' [cp] ' More *to be desired* are they than gold.'—*Bible*. [cp] ' Labour and intent study . . . . I take *to be my portion*.'—MILTON. [cm] ' I take [him] *to have been more happy*.'— COWLEY. [cm. *See* § 46, *Complements*.]

(*d*) ' Let every man be swift *to hear*, slow *to speak*.'—*Bible*. [xp] ' We are come here *to play*, and not *to quarrel*.' [xp] ' *As for being known much* by sight . . . . I cannot comprehend the honour.'—COWLEY. [xp] ' *Having written twice*, I shall not write again.' [xp] ' *In keeping of them* there is great reward.' [xp] ' Whence comest thou ?' '[I come] *from going to and fro* in the earth, and *from walking up and down in it*.' —*Bible*. [xp. *See* § 47.]

(*e*) ' He likes *reading*.' [o] ' Learn *to do well*.'—*Bible*. [op] * ' I thought [=intended] *to have slain* him.'—SCOTT. [op ; *to slay* is here a better phrase.] ' They love . . . . *to be called of men*, " Rabbi, Rabbi." '—*Bible*. [op. *See* § 48.]

TENSES.

Observations.—1. Forms and constructions denoting Tenses usually follow one another in the order of time. *The Present* often follows the Perfect, but has several peculiar uses. (*a*) Its forms serve to introduce quotations, to express axioms and maxims, and to denote habitual acts or permanent facts. (*b*) In poetical narration sudden transitions from the Past (even from the Pluperfect) to the Present occur. (*c*) The

Present is sometimes employed instead of the First Future. When a consequence is expressed, *may* and *will* follow such verbs as *come*, *hope*, and *trust*, employed in the Present.

2. *The Past* denotes indefinitely an act taking place in the past. (*a*) The act may be regarded as continuous or unfinished, and in this case the construction sometimes called the 'Past Progressive' may be substituted for the Simple Past. (*b*) Or the act is understood as ended, though this is not formally shown. (*c*) Or it is to be understood that the Past denotes an act often repeated. The Past may follow the Pluperfect, and, when an intention is expressed, may be followed by the verbal form of which *to write* is an example; but *ought* in the Past is followed by phrases like *to have written*. When a consequence is expressed, *might* and *would* follow forms and constructions like *feared* and *was fearing*. *Should*, after a conditional clause, may denote certainty, and *would* (in the same sequence) may express an inclination.

3. *The Perfect* usually denotes an act partly belonging to past time, yet remaining as a result in the present. (*a*) The Perfect Participle following *have* and its inflexions forms the Perfect. (*b*) But when we refer chiefly to the result of an act, the Present of the abstract verb often takes the place of *have*. (*c*) The Perfect may follow the Past, and may be followed by the Present. Such constructions as *have heard*, *have observed*, and *have been told* are often followed by past forms of verbs belonging to clauses. Co-ordinative conjunctions usually connect verbs in like tenses, or in such as denote ordinary sequences; but this rule does not apply to connectives having subordinate uses. [*See* § **50.**]

4. *The Pluperfect* implies a double reference to past time, and speaks of a past time more remote than another. (*a*) The Perfect Participle following *had* forms the Pluperfect; but when we refer chiefly to a result, *was*, with its inflexions, sometimes takes the place of *had*. (*b*) The Pluperfect may be followed by the Past in co-ordinate sentences. (*c*) Where clauses and sentences are connected together, the Pluperfect may precede or may follow the Past. Where its meaning is subjunctive, the Pluperfect is often followed by sentences including the Past forms *could*, *should*, *would*, and *might*. Here and there the Pluperfect is used where the meaning might be denoted by the Past.

5. *The First Future* has distinct uses of *shall* and *will*. The former still retains a trace of its original meaning; the latter

often denotes volition. [*See* § **25.**] (*a*) In the First Person *shall* may denote futurity, certainty, compulsion, or volition. In the other persons *shall* is often used, though it may, in some instances, express notions of authority, certainty, or compulsion. The force of the verb depends mostly on its context, or on the speaker's tone, and can hardly be defined. (*b*) Volition is often expressed by *will* in the First Person; but *will* in the other persons may denote futurity and certainty as well as volition. (*c*) In questions, both *shall* and *will* are freely employed, and the latter may imply volition.

6. (*a*) The Second Future—less used than the First — implies a double reference to the future, and speaks of a future time following another. Here *may* sometimes takes the place of *shall* or of *will*.

(*b*) The Second Future may follow the First, and the First may follow the Second.

Examples.—1. ' I have seen all . . . . and, behold, all *is* vanity.'—*Bible*. ' I have written plainly to him, and he *knows* my intentions.'—G. ' He *can* walk, if he *wills* it.'—Locke. ' I *will* that they be with me.'—*Bible*. [*will*, the independent or complete verb, is rarely used.] ' We *may* play now.'—G. [The tense of an irregular verb is, in many instances, shown only by the context.] ' Ye *ought* to say, If the Lord *will*, we shall live. . . . We *ought* not to think that the Godhead is like unto gold. . . . I *must* work the works of him that sent me, while it *is* day.'—*Bible*. ' He *dare* not say that.' [Correct.] ' He *dares* me to do it.' [Correct.] ' What *need* a man care for a stock ?'—Shakespeare. ' What *needs* my Shakespeare ?'—Milton.

(*a*) ' Things which *are* equal to the same *are* equal to one another.' ' A stitch in time *saves* nine.' ' Homer *gives* an account of the battle.' 'Milton *describes* the fall of the rebellious angels.' * ' Wordsworth *said*, the child *was* father to the man.' [*says ; is*] ' He who fair and softly *goes* steadily forward . . . . will sooner be at his journey's end than he that *runs* after every one he *meets*.'—Locke. ' One generation *passeth* away, and another generation *cometh* ; but the earth *abideth* for ever.'—*Bible*.

(*b*) 'His steede *was* al dappul gray ; It *goth* [goes] ful softely.'—Chaucer. ' When the morning *was* come, the giant *goes* to them again, and *takes* them into the castle-yard.'—Bunyan.

> ' The wanderer's eye *could* barely view
> The summer heaven's delicious blue . . . .
> And now, to issue from the glen,
> No pathway *meets* the wanderer's ken [sight].'—Scott.

(*c*) ' Duncan *comes* to-night.' — Shakespeare. ' I must work . . . . while it is day : the night *cometh*. . . . Watch therefore : for ye know not what hour your Lord *doth* come. . . . This mortal *must* put on immortality.'—*Bible*. ' We trust you *may* be successful.' ' We obey the laws that we *may* be free.'—G.

2. ' He *durst* not do it.' ' He *dared* me to do it.' ' The vessel *lay* there at anchor.' ' He *laid* his books on the table.' ' He *rose* from his seat.'

'He *raised* his head.' 'He *sat* on the bank.' 'He *took* the plants and *set* them in his garden.' 'Thou *wast blending* with my thought.'—COLERIDGE. 'Say, *wast* thou conscious ?'—COWPER. 'So *wert* thou born.'—DRYDEN. 'You *ought* [= *owed*] him a thousand pounds.'—SHAKESPEARE. 'He *left* Judæa . . . . and he *must* needs go through Samaria. . . . I *wist* [= *knew*] not, brethren, that he was the high priest.'—*Bible.* 'I *had written* [or I *wrote*] before yours *came* to hand.' 'Yesterday I *intended to write.*' 'Thou *oughtest*, therefore, *to have put* money to the exchanges. . . . These things *ought* ye *to have done.*'—*Bible.* 'I *was fearing* I *might* be too late.' 'If we extracted the square root of this number, we *would* have twenty-four.' [*should.*]

(*a*) 'They *were eating* and [*were*] *drinking.* . . . While the bridegroom tarried, they all *slumbered* [= *were slumbering*].'—*Bible.* 'While Nelson *was living*, to watch the combined squadrons of the enemy, we felt ourselves as secure as *now* when they were no longer in existence.'—SOUTHEY. [*now* sometimes relates to the latter of two occasions, both past.]

(*b*) 'Cæsar *crossed* the Rubicon.' 'We *swam* safely across the river.' 'His speedy victory was immediately reported in the words "I *came*, I *saw*, I *conquered.*" '—G.

(*c*) 'At night he *would* return to the camp. . . . That day he *would* stay at home. It was only at night that we *would* gather together before the fire.'—W. IRVING. [*would* here denotes habitual actions.]

> 'They *walk'd* and *ate*, good folks : What then ?
> Why, then they *walk'd* and *ate* again.'—PRIOR.

3. 'It [Bacon's philosophy] *has lengthened* life . . . . *has mitigated* pain . . . . *has lightened* up the night.'—MACAULAY. [It is implied that the results still remain.]

(*a*) 'Sir Roger *has* beautified the inside of his church. He *has* likewise given a handsome pulpit-cloth.'—ADDISON.

(*b*) 'The songs and the fables that *are come* from father to son.'—ADDISON. 'He *is come.*' 'Your best friend *is gone.*'

(*c*) 'Since last week, when I *wrote* to him, I *have seen* him.' 'I *have seen* all . . . . and, behold, all *is* vanity.'—*Bible.* 'He *has* often *told* me that, at his coming to his estate, he *found* his parishioners very irregular.'—ADDISON. 'It *has been observed* that Pope *taught* himself writing by copying printed books.'—Is. DISRAELI. 'We *are informed* of the facts to which your letter *directed* our attention.'—G.

4. (*a*) 'Sir Roger *had been* a good fellow in his youth.'—ASCHAM. 'By this time [past] the equipage of the strolling company *was arrived.*'—GOLDSMITH.

(*b*) 'A headstone *had been prepared*, and a person *came* forward to plant it.'—WILSON. 'He *had studied* the question and, therefore, his answer *was* ready.'—G.

(*c*) 'He *observed* I *had promised* another paper upon the tombs.'—ADDISON. 'He *assured* me that this invention *had occupied* all his thoughts from his youth.'—SWIFT. 'I *had* scarce *finished* my fable when the lawyer *came.*'—GOLDSMITH. 'When he *had concluded*, Halifax *requested* the Prince and Princess to accept the crown.'—MACAULAY. 'If the chariot and the horses of fire *had been vouchsafed* for Nelson's translation, he *could* scarcely have departed in a brighter blaze of glory.'—SOUTHEY. 'If an empire equally extensive with that of Charlemagne *had been formed* . . .

the seeds of commerce and liberty . . . . *would* have perished.'—HALLAM.
'We *had written* to you yesterday before the receipt of your note.' [*wrote.*]

5. (*a*) 'I shall be seventeen years old to-morrow. Some day we shall
know all about it. We shall have to wait here two hours. I have thought
of it, and I shall go. I shall refuse to pay that sum.'—G. 'There you
shall find me, ready to conduct you to Olney, and I will tell you what you
shall find at your first entrance. You shall see, on the right hand, a box
of my making. . . . We will be as happy as the days are long.'—COWPER.
'Ye shall know the truth, and the truth shall make you free.'—*Bible.* 'I
say, you shall not go.'—G.

(*b*) 'We will go with you. You will most probably be invited. You
say you cannot come; the fact is, you *will* not.'—G. 'At church he will
sit where he may be best seen.'—BISHOP HALL.

(*c*) 'Shall we go? Shall you go? Shall we have rain? Will you come?
Will he come with you?'—G.

6. (*a*) 'We *shall have done* our work to-morrow when you come. Next
Midsummer we *shall have lived* here five years.'—G. 'After a lapse of two
hundred and fifty years, we are afraid to think of the space they *may have
shrunk* into.'—JEFFREY.

(*b*) 'My face will not wrinkle, nor [will] my hair be gray; for this
corruptible *shall have put on* incorruption.'—BAXTER. 'When this mortal
shall have put on immortality, then shall be brought to pass the saying
that is written.'—*Bible.*

COMPLEMENTS: WORDS.

Observations.—1. Among the various words and phrases
following verbs, and making their predicates more distinct,
some are called complements, and others adverbials. In the
sentence 'He *came early*' the predicate contained in *came* is
distinct, and *early* is an adverbial that more closely defines the
predicate. But in the sentence 'His beard *became white*' the last
word is a complement. Is there a reason for the employment
of these two names? The history of the word **cume** may give
the answer required. The verb's primitive force is still retained
in *come*, but is mostly left vague in our uses of the compound
be-come. The former, placed with a subject, makes a clear
assertion; the latter mostly requires an adjunct, and this ad-
junct that *must* be employed is a complement. In E.I. the
prefix **be** makes, in some places, no alteration. **'He becom
tô ânre byrig'** means 'He *came* to a town.' In E.II. *become*
(or *bicome*) in several places means *gone*, but in others has
only the vague force of the compound in 'His beard *became
white.*' SHAKESPEARE in several places employs *becomes* as a
verb equivalent to *adorns*. In these instances the verb is
clearly predicative, and is followed by an object. But in
modern literature *becomes*—sometimes employed with the
poet's meaning, or as equivalent to *suits*—has in many places

a vague meaning, denoting nothing more than a transition from one state to another. The verb itself says only what may be said of anything, and consequently an adjunct is required. Adjuncts thus required, and called complements, are here classified as consisting respectively of words, phrases, and clauses. The verbs mostly requiring complements have been classified. [*See* § **43.**]

2. The abstract verb *be* requires adjuncts, and its limited forms, followed by adjuncts called perfect participles, form the two tenses of the Passive voice :—'I *am ruled*' and 'I *was ruled.*' In many places *have* retains a primitive force ; in others it requires adjuncts, and with their aid makes the two tenses 'I *have ruled*' and 'I *had ruled.*' These constructions—like others of the conjugation called compound—are sentences made of vague verbs and adjuncts, and are called 'tenses' because they serve as translations of Latin forms, such as *rĕgŏr* (I am ruled), *rĕgēbăr* (I was ruled), *rēxī* (I have ruled), and *rēxĕram* (I had ruled). In Latin the predicate of the last word is *rex*, and the limited verb is *eram*. The verb *had* and the adjunct *ruled* should, strictly speaking, be described as a verb and a predicate ; but for the sake of brevity both are often taken together and called a 'predicate.' In logic the predicate is *that which is said*, and the verb, or copula, is the word that *asserts*. In questions *do* is a vague verb requiring adjuncts, but in familiar talk *do* in force often represents the old verb **dugan** (= avail). The verbal form *going* is an adjunct in sentences sometimes classified with the tenses called 'intentional.' [*See* § **24.**]

3. The defective verbs of which *shall* and *can* are examples are called 'auxiliaries,' because they are followed by complementary adjuncts, and serve with these to form various constructions, mostly classified with the tenses called compound. The history of *shall*—in E.I. *sceal*, in E.II. *scal* and *schal*—shows the process by which the meanings of other verbs have been diminished in the course of time. It is probable that several old Teutonic languages had a stem not unlike **skil**, denoting and naming a destructive act, and a verb like **skila**, of which the Past, **skal**—in E.I. **sceal**—was in force equivalent to 'I have killed' (a man). For the guilt thus confessed the ordinary penalty was a fine, which the criminal was *bound* to pay. Hence **ic sceal** served to confess a debt, and afterwards the altered word *schal* (pronounced as *shall*) might express, though with a decaying force, a sense of both obligation and futurity. This complex meaning has been

gradually made weaker and weaker, but has not yet altogether passed away. The verb still sounds here and there harshly, when employed in the second person, and there is sometimes a notion of obligation associated with the form *should*, as in 'You should pay your debts' (*i.e.* you *ought* to pay).

4. The complements of intransitive verbs are mostly placed next to their verbs. Verbs denoting weight and measure are followed by definitive nouns and numeral adjectives, and adverbs may, of course, be employed also to modify the force of the verb and its adjuncts.

5. The complements immediately following *give*, and some verbs of similar meaning, might be classified with ordinary adverbials, but are very closely connected with certain verbs. These verbs are often followed by *him* and *them*, which, in their forms and their uses, often represent dative cases in E.I., but in M.E. may serve also as objects. The forms *me, us, thee,* and *you* (**eów**) serve in M.E.—as in E.I.—either as dative cases (forms of complements) or as objects. In reading aloud pronouns having the uses of dative cases should mostly be unemphatic. [*See* § 47.]

6. The complements of *make*, and other transitive verbs of similar meaning, mostly follow objects, and are sometimes called 'factitive objects;' sometimes 'indirect objects.' It will be noticed, in another place, that German grammarians have given to the word 'object' a meaning so wide that it cannot be defined. [*See* § 48.]

7. The verbal forms called perfect participles, and employed in constructions described as belonging to the Passive voice, are often followed by adjuncts that may be classified either as complements rather closely connected, or as adverbials that, here and there, might be omitted without any considerable loss of meaning. No hard line of demarcation can here be fairly drawn; but it will be remembered that, speaking rather strictly, complements are adjuncts that *must* be employed, and adverbials are adjuncts that *may* be employed, but may often be omitted without a destruction or a serious alteration of the meaning intended. [*See* § 47.]

1. '**He tô þam weardmannum becom** [He came to those watchmen].'— ÆLFRIC. 'Þey ne myȝt neuer here [hear] whydyrward he was become [gone]. Now is Pers bycome *bryche* [poor; c].'—R. MANNYNG. 'Sythen [Afterwards] by-com man's lyf *les* [c].'—HAMPOLE. 'It well becometh *a* tree [c].'—*Bible*. 'They became *guides* [c] to mankind.'—POPE.

2. 'Her is fyr micel [much fire]. Hwær is þæt tiber [sacrifice]?'— CÆDMON. [The complements here are the adverbs **her** and **hwær**.] 'I

was *come.*'—LYDGATE. 'All things that are [= exist] have some operation.'
—HOOKER. [Here 'are' requires no **c**.] 'It is very *cold.*'—SHAKESPEARE.
'*Happy* is the man. . . . How *good* and how *pleasant* it is.'—*Bible.* 'Though
all is *easy,* nothing is *feeble.*'—W. IRVING. 'Are you *going?* Are you *going
to write?*'—G. 'I have *dwelled.*'—MANDEVILLE. 'I haif *been* here this
whyle.'—HENRYSON. 'Richard might *asaued* [have saved ; **c**] hymself.'—
Old Chronicle. 'He has *come* to London. They are *come.* They are *gone.*'
—G. 'He did *bede* me. One bade me. I did me *hie.* Then I hied me.'
—LYDGATE. 'Thus did both these nobles *die.*'— *Chevy Chase.* 'They did
say their prayers. I did *send* to you.'—SHAKESPEARE. 'All living creatures
he doth *feed.*'—MILTON. 'I hope we shall witness all this, if the French
do *come.*'—S. SMITH.

3. ' **þû scealt Isaac me onsecgan** [*devote*]. **He sceolde his drihtne
þancian** [He was bound *to thank* his Lord].'—CÆDMON. 'This dette ssel
[shall = owes] ech to othren.'—DAN MICHEL. 'By that feith I schal [owe]
to you. If thou be right *riche,* thanne schalt thou *fynde* . . . . frendes.'
—CHAUCER. 'I schal *rise* up and *go* to my fadir.'—WYCLIFFE. 'Thou
shalt *dwell* with me.'—*Robin Hood.* 'There shal no pore neighbour of
mine *bere* no losse.'—SIR T. MORE. 'Ich wille *telle* ȝou.'—WILLIAM OF
SHOREHAM. 'It wolde never *bere* fruyt.'—MANDEVILLE. 'Oplondysch
[Rustic] men wol *lykne* ham-sylf to gentil men.'—JOHN OF TREVISA.
'What will you *buy?*'—LYDGATE. 'I will be *thy friend.*'—*Robin Hood.*
* · If we take the square root, we will [=shall] *have* twenty-four.'—G. 'This
will never do.'—JEFFREY. [Here 'do' has a complete meaning = 'do well,'
or 'be good for' something.]

4. 'Now the time seems *come.*'—MILTON. 'The king grew *vain.*'—
DRYDEN. 'They all grew *worse.*'—PRIOR. 'He returned *a friend* who
came *a foe.*'—POPE. 'The mind of a young creature cannot remain *empty.*'
—BERKELEY. 'Learning *wiser* grows.'—COWPER. 'The foam lay *white* on
the turf.'—BYRON. 'This block of marble weighs *a ton.* The stem measured
nine feet round.'—G.

5. '**Se bisceop him Cristes lâre tæhte** [The bishop taught *him* Christ's
lore]. **þa circlîcan þeâwas he þær getæhte þam preostum** [He there
taught *the priests* ecclesiastical rites].'—ÆLFRIC. 'Give *sorrow* words.
* Knock *me* [=for me] at this gate.'—SHAKESPEARE. 'Give *me* understand-
ing. . . . Teach *me* thy statutes. . . . Saddle *me* [=for me] the ass. . . .
Woe worth [= be to] *the day!*'—*Bible.* 'Teach *me* to live.'—BISHOP
KEN. 'What you write can never yield *us* delight.'—DRYDEN.

6. 'No man miȝte daunte or make *tame* hym.'—WYCLIFFE. 'Nothing
can we call *our own.* . . . They hailed him *father* of a line of kings.'—SHAKE-
SPEARE. 'Did I request thee . . . . to mould me *man?*'—MILTON. 'To
make them *kneel* he gave every one of them a hassock. . . . It makes nature
administer to his pleasure.'—ADDISON. 'All men agree to call vinegar
sour, honey *sweet,* aloes *bitter.*'—BURKE. 'Military government rendered
the lives of men *insecure.*'—HUME. 'We allow him *vanquished.*'—SIR W.
SCOTT. 'Do not think me *ungrateful.* He found all his wants *supplied.*'—
MASON, *E. Gram.* 'Friendship makes the world *a home.* They made us
welcome.'—G.

7. 'Ye wolde eschewe to be cleped [called] *an averous* [avaricious]
man.'—CHAUCER. 'You would be taught *your duty.*'—SHAKESPEARE. 'He
was forbidden *access.*'—HUME. 'Each must be allowed *its share* of time.'
—JOHNSON. 'Churchill had been made *a baron.*'—MACAULAY. 'Alex-
ander was called *the Great.*'—MASON, *E. Gram.* 'We were taught *men-
suration.*'—G.

COMPLEMENTS : PHRASES.

Observations.—1. Some intransitive verbs—such as 'consist' and 'remain'—and several transitive verbs, in their meanings like 'make' and 'take,' are often so employed as to require the aid of phrases serving as complements.

2. Several perfect participles, and some other words often used as complements, are so far vague in their meanings that they must be followed by other adjuncts to make complete predicates. In a rather minute style of analysis, one adjunct might here be treated as the complement of another; but two or three must in many instances be taken together, in order to make the predicate complete. *Ex.* : 'He thinks himself *obliged* [1] *to be* [2] *sad* [3].' The second adjunct partly defines the first, and the third defines the second. The three, taken together, make a phrase that defines the use of the verb *thinks*.

3. Several transitive verbs, in their meanings like 'advise,' 'compel,' and 'reduce,' are followed by phrases that might perhaps be well classified with ordinary adverbials; but these phrases are, in many instances, closely connected with the verbs to which they belong. It is of course understood that there can be no great error in treating as adverbials the phrases noticed in the examples appended. The facts of practical syntax make differences and defects of classification inevitable. There are constructions in which boundary lines drawn by theory appear but faintly, or vanish. [*See* § **43.**]

1. 'He will make it *to ben cryed* [published].'—MANDEVILLE. 'Take him *for all in all.*'—SHAKESPEARE. 'He maketh me *to lie down* in green pastures. . . . He turneth the dry ground *into water-springs*, and there he maketh the hungry *to dwell*. He causeth them *to wander*. Yet setteth he the poor *on high*. * What went ye out *for to see?*'—BIBLE. 'I took it *for a vision.*'—MILTON. 'Sometimes wit lieth *in a pat allusion.*'—BARROW. 'The comely order of the house is turned all *into confusion.*'—HOWE. 'My chief affliction consisted *in my being singled out* . . . . as a proper object on whom he might let loose his cruelty.'—COWPER. 'The destruction of the fleet hardly appeared *to have added* to our security.'—SOUTHEY. 'We made them *play the game out.* They held his valour *in high esteem.* I regarded him *as a friend.* How could you take a flatterer *for a friend?*' —G.

2. 'Harold seyde . . . . hyt [his oath] was *compelled to be yswore.*'—JOHN OF TREVISA. 'Ambition should be *made of sterner stuff.*'—SHAKESPEARE. 'He thinks himself *obliged to be* sad.'—ADDISON. 'Nobody will be *argued into slavery.*'—BURKE. 'Man is *made to mourn.*'—BURNS. 'He cannot be *said to have fallen* prematurely.'—SOUTHEY. 'He was at once *set to rule the state.*'—MACAULAY. 'His enemies were soon *reduced to despair.*'—G.

3. 'Claudius had commanded all Jews *to depart* from Rome.'—*Bible*.
'He would have all men *to bend* to his plans.'—ANGUS. 'They doomed
him *to die*. The Cape then belonged *to Holland*.'—G.

COMPLEMENTS: CLAUSES.

Clauses serve respectively as subjects, attributes, adverbials, and objects. But in certain instances clauses very closely connected with the abstract verb, or with vaguely predicative verbs and participles, have been classed with complements. A few examples are appended. One apparent example is here omitted. It should be regarded as a name. [*Exod*. iii. 14.]

'I am *as I am*.'—WYATT. 'All things are *as is their use*.'—TURBERVILE. 'How [much is] a score of ewes [worth] now? [That is] thereafter *as they be*.' 'Accommodated—That is *when a man is*, as they say, *accommodated*.'—SHAKESPEARE. 'I am persuaded *that none of these things are hidden*.'—*Bible*. 'His solicitor had informed him *that his plea could be of no use*.'—H. WALPOLE. 'You are persuaded *that Lord Amherst will defend Kew Bridge*.'—S. SMITH. 'Things are not *what they seem*.'—LONGFELLOW. 'The purse was *where I left it*.'—MORELL, *E. Gram*. 'I convinced him *that he was mistaken*. The opinion of the judge was *that the prisoner was guilty*.'—MASON, *E. Gram*. 'I was informed *the house was sold*.'—ADAMS, *E. Gram*.

47. ADVERBIALS.

The term Adverbial—employed in its widest sense—is here applied not only to *words* called adverbs, but also to all *phrases* and *clauses* serving to define or to modify the meanings of verbs and attributive words. The Attribute enlarges or modifies the meanings of substantive words; the Adverbial, those of predicative and attributive words.

To show more clearly the nature of adverbials, it may for a moment be supposed that they are not employed. Without their aid an assertion may still be made complete. 'Clear daylight appeared.' Again, an assertion is made complete when the abstract verb and a complement take the place of the intransitive verb *appeared*. 'Clear daylight *was appearing*.' To express completely a transitive act, an object must follow the verb. 'The wind dispersed the clouds.' In each of these examples one act alone is asserted. Two facts may of course be asserted in two sentences. 'Clear daylight appeared. The appearance of daylight was sudden.' A single

word may well take the place of the latter sentence. 'Clear daylight appeared *suddenly.*'

Again, two acts—one transitive—are asserted in the following two sentences :—' The wind dispersed the clouds. Clear daylight appeared.' These assertions might well be connected by *and*, but each would still remain independent. One would not be made subordinate to the other. But the two acts asserted are viewed as intimately connected with each other. Forms of expression should, as far as possible, represent truly our notions and correspond with our observations of facts. This law is obeyed when an adverbial-phrase takes the place of the former sentence. '*The wind dispersing the clouds*, clear daylight *suddenly* appeared.' Or instead of a phrase a clause may be employed. '*As the wind dispersed the clouds*, clear daylight appeared.' The three adjuncts thus employed are formally various ; one is a word, another is a phrase, and the last is a clause. But all are alike in their common use. They serve to define and modify an assertion made by a predicative verb, and are therefore called adverbials.

As regards their more important uses, adverbials are divided into three classes.

(*a*) The first includes those defining assertions of acts or transitions, viewed with respect to place and time, quantity and quality, sequence, manner, means, degree, and limitation.

'*At a late hour* they arrived.' Their arrival is asserted with a reference to time ; but the two notions of arrival and lateness are not always or inevitably related to each other.

(*b*) The second class includes adverbials expressing relative notions of comparison, proportion, condition, and causality.

'Two-thirds must be less *than the whole.*' The adverbial is one of comparison, and the notion asserted is inevitably relative.

(*c*) The third class includes adverbials of affirmation and negation.

There remain still unnoticed many adverbials that, in an extensive treatise, might be classified, but here may be collectively called *various.* Their different uses are best shown in the sentences to which they respectively belong, and here can be indicated only by means of nouns having cognate meanings. We have, for example, adverbials denoting union (' together ') ; division (' piecemeal ') ; exclusion (' waiving that ') ; substitution (' instead of that ') ; asking (' how,' ' where,' ' when,' ' why,') ; answering (' to that') ; guessing (' say, twenty ') ; haste (' *yare*,' 'briskly ') ; delay(' at leisure ') ; will (' *leuere*,' ' readily ') ; choice (' as you like ') ; opposition (' on the contrary ') ; defiance (' for all that ') ; aid (' for your sake ') ; politeness (' by your leave ') ; modesty (' for my own part ') ; moderation (' for the most part ') ; finality (' after all ') ; eternity (' evermore '). Hardly any class is

more numerous than that of the adverbials denoting capacity and introduced by *as*. These are distinct from others (' as to,' ' as regards,' *etc.*), also introduced by *as*, and serving as phrases denoting references, retrospective or prospective (' as touching,' ' as concerning,' ' *anent* that').

The adverbials most frequently occurring in a writer's style serve partly to indicate his culture, and distinct sections of literature have severally their own classes of adverbs. As there are topics and writings fairly called trivial, so there are cognate trivial adverbials. We have, for example, adverbials of childish imitation (' rub-a-dub,' ' tweedle-dee '); of hesitation (' willy-nilly ' = will ye, nill ye); of confusion (' pell-mell,' 'helter-skelter'); of contempt (' I care *not a straw*').

No meanings can be really stronger than those of the adverbs employed in *yes* and *no*. But adverbials of asseveration are redundant in some sections of literature. The obsolete phrase *by my halidom* is a comparatively inoffensive example of numerous old expressions. Of these many, by familiar misuse, lost long ago their first meanings, and disguising (as well as they might) their original forms, passed over into the class of words and elliptical phrases called interjections.

Adverbs should help to define or modify predicates ; but here and there a writer inserts a word or phrase to show that his meaning is intentionally left vague, or is expressed with much caution, such as is implied in saying ' as it were,' or ' so to speak.' With a similar intention *like* (without a complement) is used in some dialects ; for example, in answering a query :—' How far may it be to the "Swan"? ' ' Why, its gainly four mile *like.*'

Among the examples already given, some might misrepresent adverbials as expletive or unimportant parts of sentences. On the contrary, right uses of these adjuncts have great importance. In grammar it is required only that the predicate shall be *complete*, not that it shall be *true*. But in historical and didactic literature it is also required that, as far as possible, the predicate shall be made true ; and this must often be done by means of such expressions of limitation, qualification, and condition as are classified with adverbials. Habitual right uses of these adjuncts are sure indications of culture. ' It is an advantage of no mean importance to be able to grasp in one grammatical expression a general truth, with the necessary limitations, qualifications, and conditions which its practical application requires, and the habitual omission of which characterises the shallow thinker.'— MARSH, *Lectures on the English Language.*

ADVERBIALS : WORDS.

Observations.—1. As regards their *forms*, adverbials, excepting a few, are cognate with other parts of speech. In the words *yes* (a contracted sentence) and *no* (a contracted phrase) the adverbial elements are **ye** (= **ge**, E.I.) and **ne** (reduced to **n**). The words *yes* and *no*, it is said, should not be called adverbs. They must, then, be treated as elliptical expressions including adverbs. [*See* §§ **12, 20, 37.**]

(*a*) In prose numerous adverbs are words having distinct forms ending in **ly**. There are a few adjectives ending in

ly, to which the adverbial suffix should not be added.   [*See* § 12.]

(*b*) In prose some adverbial uses of adjective forms are established, and others not commonly accepted as correct are found in the literature of the last three centuries. It is not everywhere easy to draw a line of distinction between adjuncts called Adverbials and others called Complements.

(*c*) More frequently adverbials employed in verse are made formally like adjectives.

2. (*a*) As regards their *uses*, words called adverbs belong mostly to the first of the three classes of adverbials.

(*b*) But there are a few forms (sometimes denoting *inference*) that refer to notions of causality more frequently and more clearly expressed in clauses.

(*c*) For our ordinary uses of negative forms Modern English has a rule that was not known in old times. Two negatives, when relating to one verb, are not allowed. They are, however, often so employed when one has the form of a prefix, and they are of course rightly used when a twofold denial or prohibition is implied. In verse they serve sometimes (but rarely) instead of the ordinary form of affirmation.

(*d*) It is in many places clear that some words called adverbs serve to modify the meanings of nouns. Many adverbs have uses so numerous that here they must be collectively called *various*.

(*e*) Here and there a form usually employed as an adverb (*then*, for example) serves as an adjective, and here and there an adverb (*now*, for example) serves as a noun. There are examples of adverbs employed as verbs.

3. As regards their *places*, adverbials — especially the *words* called adverbs—are versatile, and an adverb may sometimes be moved without an alteration of the meaning intended. The chief rule of position is this—where it is not used to modify the general tone of a whole sentence, the adverb should be placed near the word or the phrase intended to be modified.

(*a*) Placed at the beginning, an adverb may give definition or emphasis, or a modified tone, to the whole of a sentence. Thus the adverb *even*, placed as an initial word, may show that an assertion is remarkable chiefly with respect to the subject, while the same word *even*, placed in another position, may give force to the verb itself. Examples of such adverbs as *even, only*, and *accordingly*, rightly employed in several places,

will be found more useful than our rules for placing adverbs. Many examples are given in the sequel.

(b) The adverb may precede an adjective, a verb, a complement, an adverb, an adverbial-phrase, or an object; but the adverb often follows the object. It is here implied that the adverb may be placed between an auxiliary verb and its complementary infinitive or participle. The adverb immediately preceding a predicative verb serves often to give emphasis to an assertion.

(c) The adverb may follow an intransitive verb, or one of the verbal forms falsely classified as belonging to a so-called Infinitive Mood. In numerous instances the adverb follows the object of a transitive verb.

Examples.—1. (a) 'Þâs word sind sceortlîce gesæde [These words are *shortly* said].'—KING ÆLFRED. 'Hyt ys noȝt *clerlych* [*clearly*] yknowe.'—JOHN OF TREVISA. 'This falsë knyght was slayn . . . . *hastily*.'—CHAUCER. 'Prey hym that he wyll *trewly* [=*fairly*] belassch hym.'—*Paston Letters.* 'Let us *hartely* thank him.'—SIR T. MORE. 'He answered them very *wisely*.'—ASCHAM. 'Thus arose political societies among men *naturally* equal.'—HOOKER. 'Some books are to be read *only* in parts.'—BACON. '*Merrily, merrily* shall I live now.'—SHAKESPEARE.

(b) 'A folk *ferr* [= *far off*] and *first* [= *formerly*] vncuth.'—*Cursor Mundi.* [Each of these forms serves as **a** and as **x**.] 'Hire her is *fayr ynoh* [Her hair is fair enough].'—*Old Song.* [Each of these forms serves as **a** and as **x**.] 'Hold *fast* the form of sound words.'—*Bible.* [*fast* serves as **a** and as **x**.] '*Scarce* can they tread the glowing ground. . . . The snow covers the hills. How *wide* and *deep* it lies!'—SHAFTESBURY. [*Scarce* serves often as **a** and as **x** = scarcely ; *wide* serves as **a** and as **x** ; *deep* as **a** and as **x**.] ' To buy *cheap* and sell *dear* is their rule.' [*cheap* has at various times served as **s**, as **a**, and as **x** ; *dear* as **s**, as **a**, and as **x**.] 'This poor child looks very *cold*.' 'She answered me very *coldly*.'—G. [Here the distinct form has a distinct use. [*See* § **12**.]

(c) 'Sleep lay *flat* on the ground.'—SACKVILLE. 'She speaks *small*, like a woman. . . . *All* [= *Quite*] foredone [= tired out]. . . . How *sweet* the moonlight sleeps upon this bank!'—SHAKESPEARE. '*Fast* [= *Close*] by the tree of life.'—MILTON. 'The hearse that bore thee *slow* away.'—COWPER. 'The meteor flag of England Shall yet *terrific* burn.'—CAMPBELL. [In poetry adjective forms are in many places more expressive than adverbs ending in **ly**.]

2. (a) '*Wat* [= *Partly*] vor honger, *wat* [=*partly*] vor wo, men deyde.'—ROBERT OF GLOUCESTER. 'Þys manere ys *somdel* [somewhat = partly] ychaunged.'—JOHN OF TREVISA. 'If thou be *right* riche.'—CHAUCER. 'I had *lever* [*rather*] he were *fayr* beryed.'—*Paston Letters.* 'Many poesies are *yet* extant.'—W. HARRISON. 'Prosperity doth *best* discover vice. . . . *First* [correct], metals are more durable ; *secondly*, they are more solid.'—BACON. '*Hitherto* shalt thou come, but no *further*.'—*Bible.* 'I *thence* invoke thy aid.'—MILTON. 'It breaks through the clouds and *then* shines.'—STILLINGFLEET. 'I have *seldom* answered.'—DRYDEN. 'I have *almost* forgot that.'—STEELE. 'Affairs take a *still* worse turn.'—HUME. '*Alighting*, he advanced.'—SMOLLETT. '*When* will she turn, and *whither*? . . . . *On*

went she, and *due north* her journey took.'—WORDSWORTH. 'While Nelson was living to watch the combined squadrons of the enemy, we felt ourselves as secure as *now*, when they were no longer in existence.'—SOUTHEY. [*now* relates sometimes to the latter of two occasions, both past.]

(*b*) 'We, *then*, that are strong ought to bear the infirmities of the weak. . . . *Therefore* thou art inexcusable. . . . *Wherefore* ye must *needs* be subject.'—*Bible*. [These adverbs relate to preceding arguments.] '*Hence* it is inferred. . . . *Whence* it follows.'—G. '*From hence* it must follow.' —BUTLER. [This phrase = *hence*, and is used by good authors; but the preposition is useless.]

(*c*) '*Sothely* [*Truly*] alle thinges renovelen [renew themselves]. . . . *Ne* I *ne* say *not* [Nor do I deny] that thou *ne* maist wel schrive the [that thou mayst well shrive thee].'—*The Persones Tale*. '*Nor* did they *not* perceive.'— MILTON. [Unusual.] 'I deny *not but* that it is of greatest concernment.' —MILTON. [The meaning intended remains when *but* is omitted.] 'Such a course of life *cannot but* [= must] end in misery.' 'It is *not impossible*.'—G.

(*d*) '*Well*, and . . . . what might the gentleman say ?—*Why*, he *roundly* asserts . . . . that you have not one idea of your own . . . . *nay* [=*yea, and more*], that you are *so* unlucky as not to have the skill *even* to steal with taste. . . . *Now*, another person would be vexed at this.' — SHERIDAN. [It is in some places hard to draw the line that makes separate adverbs and interjections.]

(*e*) 'The *then* Bishop of London, Dr. Laud, attended on his Majesty.'— CLARENDON. '*Now* Giant Despair had a wife. . . . *Well*, on Saturday, about midnight, they began to pray.'—BUNYAN. [The author employs *now* and *well* as words connecting principal sentences.] 'We may collect the excellency of the understanding *then* [existing] by the glorious remainders of it *now* [existing].'—SOUTH. 'His forehead [was] wrinkled . . . . by thinking of his *whens* and *hows*.'—WORDSWORTH, *Peter Bell*.

3. (*a*) '*Sothely* I seie to thee.'—WYCLIFFE. '*Immediately* the cock crew. . . . *Even* a fool, when he holdeth his peace, is counted wise. . . . *Only* Luke is with me.'—*Bible*. '*Yet* we know that all offences are to be forgiven.' — DRYDEN. '*Even* we ourselves choose rather.' — SHAFTESBURY. '*Sure* it is not armour, is it ?'—FIELDING. '*Sincerely*, then, do you like the piece ?—*Wonderfully !* . . . . *Really*, I can't agree with my friend Sneer. . . . *Yes, yes*, you do.'—SHERIDAN. '*Certainly* no man ever bestowed such a gift.'—JEFFREY. '*Accordingly* he sailed for Canada.'— SOUTHEY. '*Unfortunately* he thinks too highly of himself.' —ANGUS. '*Whence* comest thou ? *Whither* shall I flee ?'—*Bible*. '*Where* is he going ?' '*Where* do you come from ?'—G.

(*b*) 'Work *never so* mammonish is in communication with nature.'— CARLYLE. [x, a. These and the following signs show the *order* in which adverbs are placed.] 'Taxation *hardly* presses on the rich, but presses *hardly* on the poor.' [x, v; v, x. The adverb is used here with the two meanings of *slightly* and *severely*.] 'I *seriously* admire the piece.'—SHERIDAN. [x, v] 'She *slowly* and *naturally* turned away her head.'—SCOTT. [x, v] 'We might say that they did not persecute, but they *only* punished.' —MACAULAY. [x, v] 'Other joys are *but* toys.'—WALTON. [x, c] 'Governors are *therefore* appointed.'—BOLINGBROKE. [x, c] 'I must *needs* have tired you.'—POPE. [x, c] 'Men of letters have *accordingly* ceased to court individuals. We will *not positively* affirm that.'—MACAULAY. [x, c. The position thus denoted is otherwise named. 'The adverb' (it

is said) 'is often well placed between the *auxiliary* [the vague verb] and
the verb' [*i.e.* a verbal *form* used as a complement]. 'You are *not only*
older, but *also* stronger than he.' **[x, c]** 'The effects may be traced *even*
at the present day.'—MACAULAY. **[x, xp]** 'I should have done *just* as
he did.'—FIELDING. **[x, xc]** 'He died *solely* because he could not help
it. . . . That prince had governed without any Parliament, and *even* when
Parliament was sitting, had supported Buckingham.'—MACAULAY. **[x, xc]**
'Yet those have done *full well*.'—ASCHAM. **[c, x]** 'Is he frightened
now?'— FIELDING. **[c, x]** 'Brown was a civil fellow *enough*. . . .
[c, x] Have you *never* [=*not*] a son?'—SMOLLETT. [This sequence **x, o**
—not ordinary when **x** is expanded and **o** is a word—occurs usually in two
cases : when **x** is a brief negative, and when **o** is a clause, or is followed by
ac.] 'I graunte *wel* that I have erred.'—CHAUCER. **[x, o]** 'The Lord
added to the church *daily* such as should be saved.'—*Bible*. **[x, o]** 'I
know *very well* that many are apt to despise both poetry and music.'—
TEMPLE. **[x, oc]** 'I observed, *too*, that he turned over the leaves.'—W.
IRVING. **[x, oc]** 'We spoke *not* a word. . . . We carved *not* a line, and
we raised *not* a stone.'—WOLFE. **[x, o]** 'He had *vastly* the advantage.'
—HAWTHORNE. **[x, o]** 'If you had added, *therefore*, some conditions. . . .
He sent, *therefore*, ambassadors to Carthage.'—DR. KENNEDY. **[x, o]** 'We
then saw *clearly* enough our own mistake.' **[x, o]**

(c) 'He looked *up*, *steadfastly*.'—*Bible*. **[v, x]** 'London was, but is
[=exists] *no more*.'—EVELYN. **[v, x]** 'Indeed you saw *right*.'—FIELDING.
[v, x] 'He that read *loudest* was to have a halfpenny.' — GOLDSMITH.
[v, x] 'We remained *awhile* in silence.'—SOUTHEY. **[v, x]** 'It is in the
hands of men who will spend *less liberally*.'—MACAULAY. **[v, x]** 'The
number of the disciples multiplied in Jerusalem *greatly*. . . . Came it unto
you *only?*'—*Bible*. **[v, xp, x]** 'I'll never trust an innocent face *again*.'
—FIELDING. **[o, x]** 'He treats his subject *home*.'—DRYDEN. **[o, x]** 'I
shall see you *again*. We shall take walks *together*.'—COWPER. **[o, x]** 'If
we understand it *rightly*. . . . They discuss it *freely*. . . . We should prize
it *far less*.'—MACAULAY. **[o, x]** 'Have you given it *them yet?*'—DE FOE.
[o, x, x] 'He loves money *only too well*.' **[o, x, x, x]** 'I punished them
oft in every synagogue. . . . We will give ourselves *continually* to prayer.
. . . Give thyself *wholly* to them.'—*Bible*. **[o, x, xp]** 'He drives his
reader *along* with him.'—DRYDEN. **[o, x, xp]**

The two rules appended here are the results of our common usage in
placing attributes and adverbials.

In an attributive clause, *that* or *which* relates to a near *substantive word*.
[*See* § 45, *Clauses*.]

The adverbial following an object relates to a near *verb*, or *attributive
word*. [*See* § 7.]

In the following excerpts the sign ∧ shows here and there the place
where the adverb might be well inserted. * '∧ One wretched actor *only*
deserted his sovereign.'—GIFFORD. '∧ One species of bread of coarse
quality was *only* allowed to be baked.'—ALISON. 'Thoughts are *only*
criminal ∧ when they are first chosen.'—JOHNSON. 'He *only* took them
∧ because every other boy was afraid.'—SOUTHEY. 'Thales was *not only*
famous ∧ for his knowledge of nature, but [also] for his moral wisdom.'—
ENFIELD. 'We *not only* saw ∧ the Queen, but [also] the Prince.'—G.
'Sinners also lend to sinners, to receive ∧ as much *again*.'—*Bible*. 'To
the verb *only* [=*alone*] belongs the force of assertion.' Abdiel *only* [=*alone*]
was faithful.' 'To *slowly* trace the forest's shady scene.'—BYRON. [The

place of the adverb is unusual.] 'You may come to-morrow, *only* [= *but*]
I am not sure of meeting you.'—G.

ADVERBIALS : PHRASES.

Observations.—1. (*a*) Of the various *forms* of adverbial-
phrases several have been noticed (in § **43**), and others will be
seen in the examples appended. All phrases serving in any way
to define the meanings of verbs and attributive words are
here treated of with respect to *their common relation*, and are
accordingly called adverbials. Among their various other
names two examples must be especially noticed here, as they
are often employed in parsing sentences like the following:—

'*Frigoribus*   parto agricolae *plerumque* fruuntur.'—Virgil.
'*In frosts* their earnings farmers   *most*   enjoy.'—G.

When parsing for etymology we describe the *forms* of words
and phrases ; in parsing for syntax, their *relations.* In Latin
grammar we have names of certain forms, and to a considera-
ble extent these names serve also to indicate relations. Thus
when a sentence tells of rain falling, or of a storm rising, we
see in such forms as *caelo* and *alto* not only that they are
formally *ablative*, but also that *in their uses* they are both alike
adverbial. In Latin, cases of nouns are in numerous instances
called adverbs, but other cases, as truly adverbial in their
uses, are described as dative or as ablative forms. Thus
plerumque is an adverb, but *frigoribus* is called an ablative
form, though both are alike adverbial in their relation. The
two nomenclatures respectively belonging to etymology and
to syntax are here mixed together, yet without such confusion
as we have in English parsing, when *the objective case* is em-
ployed as a term commonly applied to words having widely
different uses. To set aside the term, several English gram-
marians have rather freely employed names of Latin cases.
This cannot consistently be done, for—excepting the posses-
sive, which has a narrow range of uses—we have not one
case-ending of nouns. On the other hand, if names denote
uses, the words 'genitive,' 'dative,' and 'ablative' cannot
describe well our uses of numerous phrases serving instead of
inflexions. It is allowed, however, that the names referred to
would be better than our so-called '*objective case*,' which has
no distinct forms and has widely different meanings.

In our ordinary mode of parsing a sentence like that
given above, *most* is of course called an adverb. In its relation
it is like the phrase *in frosts*, but this is not treated as an ad-

verbial. First of all the phrase is dissected, and then *frosts* is described as 'a noun *in the objective case* governed by the preposition *in*.' The phrase is thus isolated, not treated as one of the four distinct elements in the sentence. Obviously such parsing as this belongs more to etymology than to syntax. A minute dissection of phrases does not show that union of elements which makes a sentence. *The objective case* is so often named that it must be more distinctly noticed here.

'*The Objective Case.*'—The appended parsing of a simple sentence shows the construction and the use of an adverbial-phrase. In an ordinary mode of parsing, the following would perhaps be the whole account given of the noun in the phrase referred to :—' *River* is a common noun, neuter, singular, and *in the objective case*, governed by the preposition *into*.'

'*Many streamlets flow into the river.*'

Many	an adjective of number belonging to *streamlets*.
streamlets	a common noun, neuter, plural; the subject.
flow	a verb intransitive of the new conjugation, in the indicative mood and the present tense; plural, third person, in concord with *streamlets*.
into	a preposition, showing the relation of *river* to *flow*.
the	a demonstrative adjective, belonging to *the river*.
river	a common noun, neuter, singular, dependent on the preposition *into*.
into the river	an adverbial-phrase defining or extending the meaning of the verb *flow*.

The division of the phrase into three words shows its construction ; but in parsing for syntax the use must also be shown. Every part of the sentence has some relation to one of its chief elements. The ordinary parsing is, therefore, followed here by an observation showing the use of the phrase, taken as a whole and defined as one of the chief elements in the sentence. The phrase is *made* of a preposition, an adjective, and a noun, but is *employed* as an adverbial adjunct to the predicate.

(*b*) Numerous adverbial-phrases are formed of prepositions followed by nouns or pronouns, and are therefore called, *with respect to their structure*, 'prepositional phrases.' The nouns so employed include many verbal forms denoting actions. These nouns are sometimes called 'gerunds.' Where the action is transitive an object follows, and thus a phrase is made including a preposition, a verbal noun, and an object.

General Syntax describes the elements of sentences and their relations. The minute analysis or dissection of isolated phrases, considered as existing apart from their relations, belongs to Special Syntax. [*See* § **49.**]

(*c*) Certain verbs, adjectives, and complements are habitually and more or less appropriately followed by certain pre-

positions, and prepositions are followed by certain nouns made
appropriate by the laws of usage. The sequences referred to
are idiomatic, and relate partly to etymology. These sequences
—to some extent variable—can never be clearly prescribed
by any series of rules, however numerous. Extensive reading
and habits of minute observation must here take the place of
theory. [*See* § **49.**] So numerous are adverbial expressions
that, after all endeavours to classify them under names show-
ing their uses, there remain many that must be collectively
treated as *adverbials of reference.* In some instances these
serve as connective phrases, and are otherwise almost ex-
pletive.

2. (*a*) Adverbial-phrases have generally uses already
ascribed to adverbials without respect to their various forms.
Simple adverbs, though numerous, cannot denote clearly all
the ways in which acts may be defined as regards place and
time, sequence, manner, means, degree, and limitation. We
have, therefore, numerous phrases supplying more definite
forms of expression. For example, the phrase *near that tree*
is more definite than the simple adverb *there.*

(*b*) Considered as means of expressing relative notions—
comparison, proportion, condition, and causality — phrases
are clearer than words, and clauses are clearer than phrases.

(*c*) Phrases serve often to increase or to diminish the force
of expressions denoting affirmation and negation.

3. (*a*) Adverbial-phrases often begin sentences, and some-
times, when so placed, refer to preceding sentences.

(*b*) Adverbial-phrases often follow verbs and comple-
ments. It is of course implied that adverbial-phrases
often follow compound tenses, including those of ' the passive
voice.'

(*c*) Adverbial-phrases often follow objects of transitive
verbs *and nouns dependent on prepositions.* As regards its com-
parative freedom of position, the adverbial differs widely from
the attribute. The latter should always be placed near the
substantive word to which it relates. But it is understood
that the adverbial relates to a verb, or to an attributive word,
and therefore a dependent noun, or an object—sometimes an
object with an attribute—may come between a verb and an
adverbial. In numerous places the meaning of the adverbial
*is not shown by means of reference to the nearest verb or verbal
form.*

(*d*) Other positions are less noticeable, but *three* may be
named. An adverbial-phrase placed between the subject and

the verb looks, sometimes, like an attribute. [*See* § **45**, *Phrases.*]

(*e*) An adverbial-phrase is sometimes placed between a verb and its complement. This position is not inconvenient when the phrase is short.

(*f*) An adverbial-phrase is sometimes placed between a verb, or transitive verbal form, and its object. As a general rule this position is to be avoided when the object is a word and the adverbial consists of several words; but an adverbial-phrase may rightly precede an object having the expanded form of a clause. With respect to position, the adverbial is the most versatile of the elements employed in forming sentences.

(*a*) *Examples of Nouns Employed in Adverbial-Phrases.*

As to money, he's rich enough.	It was cut *with a sword*.
At midnight we arrived.	It was done *for that cause*.
At that time we were absent.	It was done *on a large scale*.
At this degree it freezes.	It was done *for your sake*.
He arrived *at noon*.	Let us go *into the playground*.
He learned *by teaching*.	She died *for want of food*.
He stayed *at our house*.	They scattered flowers *on her path*.
He went *into the field*.	
He will come *another time*.	They are soaring *over the cliff*.
I walked *along the shore*.	We were *to some extent* fortunate.
I walked *ten miles*.	*With sword in hand* he came.
In that place he remained.	You were well paid *for your care*.
It is raining *in the valley*.	

(*b*) As regards the *forms* of adverbial-phrases, two of those most frequently occurring have been named. [*Observations*, 1, *b*.] But these forms are indeed so various, that we may say with an old writer, ' an adverb may be made out of anything.' The following list does not give *all the names* applied to the forms of adverbial-phrases:—

Forms of Adverbial-Phrases.	*Names of Adverbial-Phrases.*
It was said *in haste*.	Preposition + Noun.
You are come *in good time*.	Preposition + Adjective + Noun.
He spoke *to me*.	Preposition + Pronoun.
He lives *to eat*.	Infinitive ; Verbal Noun.
He learns *by teaching*.	Preposition + ' Gerund.'
He learns *by teaching others*.	Preposition + ' Gerund' + Object.
We stayed there *three days*.	Adjective + Noun.
Having rested, they marched on.	Imperfect Participle + Perfect Participle.
Thou away, the birds are mute.	' Nominative Absolute.'
Him destroyed . . . . all this will soon follow.	' Dative Absolute.'

[The last form serves in many places as an imitation of the Latin ' ablative absolute.'] ' I schewe yow how ye schulde bere yow in *getyng of*

Z

riches.'—CHAUCER, *The Tale of Melibeus.* [This is a form often recurring in old literature. The next excerpt is modern.] '*He is bent on *acquiring* wealth.*'—G.   [*See* § **49**, *Sequences.*]

2. (*a*) Adverbials of *place* and *time* are very numerous:—'**Fyse hig man georne** [drive them with all speed] **ût of þysan earde.**'—KING CNUT, *Secular Laws.* 'William potte þat knyȝt *out of chewalry.*'—JOHN OF TREVISA. 'The sonne *fro the south line* is descendid.'—CHAUCER. 'The Lord bless thee *out of Zion.*'—*Bible.* '*Throughout the whole* of those lives there appears,' *etc.*—ROSCOE. 'Ye shed rain *from heaven* [Lat. *caelo*] *on the seed-lands* [Lat. *satis*].'—*Trans. of* VIRGIL. 'The dead still rule our spirits *from their urns.*'—BYRON. '*He* saw a sail appearing *in the distance.*' 'There lie *on the north side* some barren tracts.' 'Caves are often formed *in limestone.*' 'The moon sheds radiance *over the water.*' 'Flowers bloom *along the bank.*' 'The canal intersects the plain *from north to south.*' —G.   *Time :*—'He hit [that land] hæfde *vii winter.*'—QUEEN EÁDGIFU, A.D. 960.   '*This twenty years* have I been with thee.'—*Bible.* 'Old families last not *three oaks.*'—SIR T. BROWNE. 'Methusalem might be *half an hour* in telling what o'clock it was.'—STEELE. '*Six hours a day* the students were employed.'—SWIFT. 'The moon shines too, though not for lovers, *these cold nights.*'—POPE.

Adverbials relating to the circumstances, the *means* or *instruments*, and the *modes* of actions are very numerous :—' *The saboth maad*, Jhesus bigan for to teche.'—WYCLIFFE. [The translator follows closely the Latin *sabbato facto* = 'when the sabbath was come.'] '*Thou away*, the very birds are mute.'—SHAKESPEARE. 'I shall not lag behind, *thou leading*.'—MILTON. '*This done*, he withdraws and leaves them.'—BUNYAN. '*The fire continuing*, I took coach.'—EVELYN. '*Upon looking up*, "What mean," said I, "those great flights of birds ? " . . . . Sir Roger, *popping out his head*, called a coachman.'—ADDISON. '*The supper done* . . . . they form a circle.'—BURNS.

> 'The children sported with the laughing waves,
> *The sunshine glancing* on their naked limbs.'—ALEX. SMITH.

Means :—'The whole river, [*in*] *rushing down a steep rock*, forms a noble cascade.'—SMOLLETT. 'Streamlets *by flowing together*, and caverns are made *by the tricklings of many rills.*'—G. *Instrumentality :* —'Orpheus, *with his lute*, made trees bow themselves.'—SHAKESPEARE. *Manner :*—'He was techynge hem [them] *as hauynge power.*'—WYCLIFFE. 'John Cornwal, a mayster of gramere, chayngede þe construccion of [= from] Freynsch *into Englysch.*'—JOHN OF TREVISA. [*I.e.* he taught boys to put Latin into English, not into French.—*Introduction.*] 'Our aunt observed, *with a toss of her nose*, that Brown was a civil fellow enough.'— SMOLLETT. '*In these friendly groups* they range the forest. . . . You see them going about *at their ease*, and conversing with each other *in short, pithy sentences.*'—GILPIN. 'He related, *with a grave face*, how old Mr. Cave saw a ghost.'—MACAULAY.

Measure, Weight, and *Price :*—'Þat welle ys bote [only] *twenty foot long* and *twenty foot brood*, and noȝt deop bote [except] *to þe kneo.*'—JOHN OF TREVISA.   'His brain outweighed his rage *but half a grain.*'—S. BUTLER.   'At Verona, in 1228, the interest of money was fixed by law *at twelve and a half per cent.*'—HALLAM. 'That is cheap *at a shilling.*' 'These are cheaper *at a shilling a gross.*' 'He does not care *a straw* for you.' 'This block of marble weighs *a ton.*'—G.

(*b*) *Comparison* and *Proportion:*—'There ben watres that ben fulle byttere, *three sithes* [times] more than is the water of the see.'—MANDE-VILLE. '*As wel* may the cherl be saved as the lord.'—*The Persones Tale.* 'All their sporte is but a shadoe *to that pleasure* that I find in Plato. . . . *In respect of it* [study] all other pleasures be but trifles.'—LADY JANE GREY. 'Recreation is *to the mind* as whetting is *to the scythe.*'—BISHOP HALL. '*As good almost* kill a man as a good book.'—MILTON. 'Advantages may be bestowed *in proportion* to degrees of virtue.'—BUTLER. '[These] appear *to great advantage.*'—GILPIN. 'It was doing *on a larger scale* what we see done every day *on a smaller scale.*'—ARNOLD. '*By her* in stature the tall Amazon had stood *a pigmy's height.* . . . These accents—O, how frail *to that large utterance* of the early gods !'—KEATS. 'The present constitu-tion of our country is *to the constitution* under which she flourished five hundred years ago what the tree is *to the sapling.*'—MACAULAY.

Limitation and *Finality:*—'*In brief,* he [the hypocrite] is the stranger's saint.'—BISHOP HALL. '*Upon the whole matter* . . . . I take him to have been more happy.'—COWLEY. '*For my own part,* I could not but be pleased.'—ADDISON. 'It is, *upon the whole,* a duty which every man owes.'—BLACKSTONE. '[It] may be learned *in a very considerable degree* by example.'—HOME. 'It is a happy world *after all.*'—PALEY.

Causality and *Purpose:*—'In that lond he wolde suffre deth . . . . *for to delyvere us.* . . . A strong man scholde have ynow to done *for to bere o* [one] *clustre* with alle the grapes.'—MANDEVILLE. 'All things do her [divine law] homage, the very least *as feeling her care.*'—HOOKER. 'What went ye out *for to see?* . . . . He knew that *for envy* they had delivered him.'—*Bible.* 'Studies serve *for delight.*'—BACON. 'Why have we so many lawyers *but to secure our property?*'—GOLDSMITH.

Reference:—'*As for jest,* there be certain things which ought to be privileged from it.'—BACON. '*As for money,* neglect it not.'—WALTON. '*As for being known much by sight,* I cannot comprehend the honour.' —COWLEY. 'These are to take a final leave of you *as to this world.*' —RAY. '*As touching the ordinances,* I will deal plainly with you.'— ARNOLD.

(*c*) *Affirmation* and *Negation :*—'All other pleasures, *in very deede,* be but trifles.'—LADY JANE GREY. 'Th' one has my pity; *not a jot* the other. . . . You delight not in music. *Not a whit* when it jars so.'—SHAKE-SPEARE. '[He] will *by no means* clear the guilty.'—*Bible.* [The phrase, here emphatic, is often vaguely employed instead of *not.*] 'The best kind of glory, *no doubt,* is that which is reflected from honesty.'— COWLEY. 'Do you imagine that it is the land-tax which raises your revenue? No! *Surely no !* '—BURKE. 'I must say "guilty" *upon my honour.*'—H. WALPOLE. 'Talk not of an inn! Mention it not *for your life.*' —COWPER. 'It was completely ill-natured, *to be sure.* . . . O no! anxious, not I, *not the least.*'—SHERIDAN. 'A man's a man *for all that.*'—BURNS. 'Are all prepared ? They are—nay [= yea], more—embarked.'—BYRON.

3. (*a*) *Adverbial-phrases often begin sentences:*—'*In brief,* he is the stranger's saint.'—BISHOP HALL. '*This done,* he leaves them.'—BUNYAN. '*In all parts of biography* Plutarch excelled.'—DRYDEN. '*Much about the same time,* I walked out into the fields.'—DE FOE. '*From the first* [cause] you derive a claim to respect.'—JUNIUS. '*From her situation* Rome is exposed to the danger.'—GIBBON. '*As to comedy,* you have not one idea.'— SHERIDAN. '*In other wars* we have been a divided people.'—R. HALL. '*According to him,* every person was to be bought.'—MACAULAY.

(b) *Adverbial-phrases often follow verbs and complements:*—'Studies serve *for delight.* . . . Some books are to be read *only in parts.*'—BACON. 'I was received *very kindly*, and went *for many days* to the academy.'—SWIFT. 'I write *to make you write.*'—WEST. 'His hostility arose *from the vexation* which he felt. . . . The [rate] is now reckoned *at one in forty-five.* . . . The historical literature of England has indeed suffered grievously *from a circumstance* which has not a little contributed *to her prosperity.*'—MACAULAY.

(c) *Adverbial-phrases often follow objects of transitive verbs and nouns dependent on prepositions:*—'Some prying maids reported that they saw a lady [o] in a fardingale [ap] *through the key-hole* [xp].'—POPE. 'We have hampered our antagonist *in such a manner* that . . . . we shall lay him *fairly on his back.*'—GOLDSMITH. 'Mention it not *for your life.*'—COWPER. 'We interpret the particular act *by the general character.* . . . Our rulers will best promote the improvement [o] of the people [ap] *by strictly confining themselves* [xp, 1] *to their own legitimate duties* [xp, 2].'—MACAULAY. [Here the first adverbial relates to *promote*; the second to the transitive verbal form *confining.*]

(d) 'The whole river Clyde, [in] *rushing down a steep rock,* forms a very noble cascade.'—SMOLLETT. 'The herald then, *seeing each champion in his place,* uplifted his voice.'—SCOTT. [*See* § **45**, *Phrases.*]

(e) 'Meretricious ornaments of every kind are *by uncultivated minds* preferred to the chaste elegance of nature. Metaphors should *on no occasion* be scattered with too profuse a hand.'—W. IRVING. 'I stand here before you as one who has *now for the seventh time* been chosen by you.'—ARNOLD. 'A circumstance which has *not a little* contributed to her prosperity.'—MACAULAY.

(f) '[The waters] overspread, *without limit or control,* the plains and cities.'—GIBBON. 'It was doing *on a large scale* what we see done every day on a smaller scale.'—ARNOLD. 'We may observe [v, transitive], *to the honour of Mr. Southey* [xp, 1], that he never speaks of the people [oc] *with that pitiful affectation of contempt* [xp, 2].'—MACAULAY. [The former phrase intervenes between the verb and its object-clause; the latter, following the object-clause, relates to the verb *speaks.*]

ADVERBIALS: CLAUSES.

Observations.—1. (a) Adverbial-clauses relate to verbs and attributive words, and are usually connected with phrases, clauses, and sentences by means of adverbs and subordinative conjunctions. [*See* § **14**.] Here and there the initial word is a verb. Clauses denoting proportion are introduced by such phrases as *the more* and *the less.*

(b) In clauses of condition and supposition—as in some expressions of commands, wishes, fears, and purposes—forms and constructions called *subjunctive* are sometimes employed, especially in our older literature. [*See* § **46**, *Moods.*]

(c) Where the intention is to avoid the use of forms and constructions as serving mostly for making assertions, *subjunctive* modes of expression are still employed here and there;

but for their appropriate uses we have no rule that is commonly observed. [*See* § **46**, *Moods*.]

2. The *uses* of adverbial-clauses are generally like those of the numerous phrases that serve instead of simple adverbs. (*a*) Such relations of place, time, sequence, *etc.*, as may be denoted by phrases are often more clearly expressed by means of adverbial-clauses.

(*b*) Relative notions of comparison and proportion, concession and exception, condition and causality, intentions, results, and apprehensions, are often expressed by means of adverbial-clauses. Of these some have the constructions called *subjunctive*. [*See* § **46**, *Moods*.]

(*c*) Adverbial-clauses serve sometimes to qualify expressions of affirmation and negation.

3. The *best places* for adverbial-clauses are the three here chiefly noticed. (*a*) The adverbial-clause often precedes the principal sentence. This position is ordinary where the clause is long, but may sometimes denote emphasis.

(*b*) The adverbial-clause often follows the verb or its complement. It often follows, therefore, the attributive part of a compound tense.

(*c*) In many places an adverbial-clause follows an object, or a noun dependent on a preposition. A simple adverb or an adverbial-phrase often precedes an adverbial-clause. For the sake of emphasis, the beginning of a sentence or of a period is the best position for an adverbial having an expanded form.

(*d*) Other positions are less to be commended. Here and there an adverbial-clause is placed between the subject and the verb.

(*e*) A brief clause is sometimes placed between a verb and a complement, or between a verb and a following subject having the form of a clause. This is a place more conveniently occupied by a simple adverb.

(*f*) Where the object is considerably expanded, it sometimes follows an adverbial-clause; but where the latter is considerably extended, it can seldom be placed conveniently between a verb and its object. Among the examples appended, one deserves especial notice. In this instance two adverbial-clauses and a phrase of the same kind are inserted between the verb and the object-clause. The passage is noticeable, because the writer's usual style is remarkably correct. [*Examples*, 3, *f*.]

The quotation borrowed belongs to a review of SOUTHEY's *Colloquies on Society*, and the reviewer is MACAULAY.

Examples.—1. (*a*) ' *As nature has instructed those kings of trees,* so has reason taught the kings of men.'—SIR W. RALEIGH. ' *When he should give,* he looks about him, and says, "Who sees me?"'—BISHOP HALL. ' *When all is done,* human life is but like a froward child.'—SIR W. TEMPLE. ' *The further you follow it,* the deeper and broader 'tis.'—FELTHAM. ' *As Sir Roger is landlord* to the whole congregation, he keeps them in very good order.'—ADDISON. ' *Do what you can,* there will still be a bias from education.'—BERKELEY. ' *The more they multiply,* the more friends you will have.'—BURKE. ' *As the barren country afforded* hardly any provisions, they were reduced to feed on berries.'—ROBERTSON. ' *Whether this story be true or not,* he was beyond all question miserably poor.'— MACAULAY.

(*b*) ' *If thy fortune chaunge . . . .* fare wel frendschipe!'—CHAUCER. ' *If the method be confused . . . .* then the ideas which we receive must be imperfect.'—DRYDEN. ' *Had all the gentlemen of England made the same improvements,* our whole country would have been at this time as one great garden.'—ADDISON.

(*c*) ' *If the words are* any way obscure, then the ideas,' *etc.*—DRYDEN. ' *If we are* miserable, it is very consoling to think that there is a place of rest.'—GOLDSMITH. ' *If it is abuse,* why one is always sure to hear of it.'—SHERIDAN. ' *If this goes* on a hundred years,' *etc.*—JEFFREY. [*See* § **46,** *Moods.*]

2. (*a*) Adverbial-clauses of *place* and *time* are numerous:—' *Whither thou goest* I will go, and *where thou lodgest* I will lodge. . . . *Where thou diest* I will die. . . . *Where two or three are gathered together in my name,* there am I. . . . *Before Abraham was* I am. [Here the sequence of tenses is quite unusual.] . . . *Since the world began* was it not heard. . . . *When he is come* he will reprove the world of sin.'—*Bible.* ' *Where once we dwelt* our name is heard no more.'—COWPER. ' *Where the business of government is confined to a few,* the faculties of the many become torpid.'— ROSCOE.

Degree :—' As far *as the interests of freedom are concerned,* you stand in the capacity of the federal representatives of the human race.'—R. HALL. ' So far *as the sphere of feudality extended,* it diffused the spirit of liberty.' —HALLAM. ' It implies that we understand them to be vast, immeasurable, impenetrable, inscrutable, mysterious, *so that at best we are only forming conjectures about them.*'—J. H. NEWMAN.

(*b*) *Comparison* and *Proportion :*—' More libels have been written against me *than almost any man now living.*'—DRYDEN. [Clauses of comparison are usually elliptical. *See* § (5.] ' We admire it now only *as antiquaries do a piece of old coin.*'—SOUTH. ' He tells that, and twenty more [old stories], *as he hath done ever since the Revolution.*'—STEELE.

> ' *As duty, love, and honour fail to sway,*
> Fictitious bonds, the bonds of wealth and law,
> Still gather strength, and force unwilling awe.'—GOLDSMITH.

' They clung about him *as captives* [cling] *about their redeemer.*'—BURKE. ' Poetry is as immortal *as the heart of man* [is immortal].'—WORDSWORTH. ' Their debts were more *than they were able to discharge.*'—ARNOLD. ' Honour and shame were scarcely more to him *than light and darkness to the blind.* . . . *As the magic lantern acts best in a dark room,* poetry effects its purpose most completely in a dark age.'—MACAULAY. ' *As science makes progress in any subject-matter,* poetry recedes from it.'—NEWMAN. ' The

squire looked at the parson *as if he could have beaten him*.'—LYTTON. 'He looked dreamy, *as if he was thinking of old times*.'—G. 'In narrative poetry, pictures are but passingly named, *as scenery is noticed by a traveller* still proceeding on a journey.'—*English Poets*.

Concession and *Exception :*—'*Though he slay me* yet will I trust in him. . . . *Except these* [shipmen] *abide in the ship*, ye cannot be saved.'—*Bible*. 'The use and benefit of good laws all that live under them may enjoy, *albeit the grounds* from whence they have sprung *be unknown*.'—HOOKER. 'Where the laws required two witnesses, he would not accept one, *though it were Cato himself*.'—ADDISON. 'I should not have gone to law *but that I was assured of success*.'—GOLDSMITH. 'No work of this sort can be profitable, *unless the public be willing to pay*.'—MACAULAY.

Condition and *Causality :*—'*Sith it hath liked hym to send us such a chaunce*, we are bounden . . . . to be content.'—SIR T. MORE. 'We are forced to raise our rents *by reason we must buy so dear*.'—W. STAFFORD, 1581. '*Had he been born an absolute prince*, his humanity and good sense *had* rendered his reign happy.'—HUME. [In **p**, as in **xc**, the construction is *subjunctive*, denoting in each case that the writer is expressing a supposition. *See § 46, Moods.*] 'I hope we shall witness all this [display of courage] *if the French do come*.'—S. SMITH. 'He *only* took them *because every other boy was afraid*.'—SOUTHEY. [The right order would be *only because*, etc.] 'He retired . . . . *since he could not fulfil his natural calling*.' —ARNOLD. 'He tells us that Bishop Sprat was very properly so called, *inasmuch as he was a very small poet*.'—MACAULAY. 'We overestimate the value of Talent, *because it dazzles us*; and we are apt to underrate the importance of Will, *because its works are less shining*.'—G. H. LEWES. 'The Spartans, you say, were hard men *because they had hard laws*; nay, the laws were hard *because the men were hard*.'—G.

Intentions, Apprehensions, and *Results :*—'Follow my counsel, *less* [lest] *ye meet either with poverty or Tyburn in the way*.'—ASCHAM. 'Take heed *lest any man deceive you*. . . . Take heed *that no man deceive you*.... . Honour thy father and thy mother, *that thy days may be long*.'—*Bible*. '*That our readers may be the better able to appreciate the merits of this defence*, we will state, as concisely as possible, the substance of some of these laws.'—MACAULAY. 'The fir-trees and cedars of Lebanon blend their voices, and the dead are called up from their graves, *that they may join in a song of triumph over a fallen oppressor*.'—*English Poets*.

(*c*) 'The understanding was then, *as it were*, the soul's upper region.'— SOUTH. 'True it is—*as St. Paul observes*—that . . . . the duties of natural religion may be discovered.'—BERKELEY. 'My merits, *whatever they are*, are original and personal.'—BURKE. '*Bold as your assertions are*, they are but one-sided.'—G.

3. (*a*) '*As he goes on in mathematics*, the road becomes smooth and easy.'—HOME. '*Were he never so benighted*, there is always hope in a man that actually and earnestly works.'—CARLYLE. '*As his own mind is small*, he can see nothing great.'—G. [N.B. *The best places for adverbial-clauses are shown in the examples already given.*]

(*b*) 'Who can direct, *when all pretend to know?*'—GOLDSMITH. 'The black rock . . . . was visible, and continued to be so, *until they came to a turn*.'—SCOTT. 'On that side they would not descend, *because it was too steep*.' [Several examples have been given in noticing the *forms* and the *uses* of adverbial-clauses.]

(*c*) 'I threw away my rattle *before I was two months old*, and would

not make use of my coral *until they had taken away the bells from it.'*—
ADDISON. [Several examples have been given in noticing the *forms* and
the *uses* of adverbial-clauses.]

(*d*) 'The woollen coat, for example, which covers the day-labourer, *as
coarse and rough as it may appear*, is the produce of the joint labour of
a great multitude of workmen.'—A. SMITH. 'We are, on the whole,
inclined to think . . . . that the labouring classes of this island, *though
they have their grievances and distresses* . . . . are, on the whole, better off.'
—MACAULAY.

(*e*) 'The understanding was then, *as it were*, the soul's upper region.'—
SOUTH. 'My misfortune was that, *when the wind served*, I happened to be
with a party in the country.'—GOLDSMITH.

(*f*) 'We are, on the whole, inclined to think, *though we would speak
with diffidence* on a point on which it would be rash to pronounce a positive
judgment without a much longer and closer investigation *than we have
bestowed upon it*, that the labouring classes of this island, though they have
their grievances and distresses—some produced by their own improvidence,
some by the errors of their rulers—are, on the whole, better off as to
physical comforts than the inhabitants of any equally extensive district of
the old world.'—MACAULAY. [The placing of the adverbials is not good.
Viewed apart from the writer's name, the whole period might pass as
an attempt to put into English the involved sentences of some German
author.]

48. OBJECTS.

Objects, defined with respect to their relations, are
those substantive expressions which directly or imme-
diately follow transitive verbs and verbal forms, and make
complete such predicates as denote transitive acts. The
object might, therefore, be rather vaguely called a com-
plement, but in speaking more distinctly it should be
described as a completion of a transitive verb. The
word *transitive*, as employed here, applies to any verb
that, in any given passage, expresses the notion of a tran-
sitive act, or one described as passing on and requiring an
object.

A verb that in one place is intransitive may in another be transitive.
In dictionaries we have stereotype 'verbs intransitive' and 'verbs transi-
tive'—*i.e.* verbs so called without respect to their contexts. But these
hard definitions are not practically regarded. [*See* §§ 11, 46, *Verbs*, 2.]

The act expressed by a transitive verb is described as
one that passes on from a cause or an agent, and either
so as to create something or so as to make a change in
something. This general notion is modified when we
speak of acts that have no real effects, and of objects that
are ideal.

The notion of causation, strictly understood, implies a transference of force, such as is denoted in the assertion 'He felled a tree.' But in the sentences 'They *saw* the rocks' and 'He made *logic* his study' no such transference is implied. A question might here arise—Does there exist, apart from our own notions, any ground for the distinction made between acts that *pass on* and acts that *do not?* The question is named because it might be suggested by some words here employed. It belongs, however, to general logic, or to science strictly so called. The grammatical distinction made here relates only to the usages of Modern English. A verb that, in our own tongue, is *indirectly* followed by a substantive expression may, in another tongue, be *directly* followed, and, *vice versâ*, our direct sequence may for translation require an indirect sequence. The English verb *attack* and the French *attaquer* are cognate in their etymology and are equivalent in their syntax. But in syntax *agree* is not equivalent to *agréer*, and *annoy* is not equivalent to *nuire*. In numerous instances similar variations of construction make our modern syntax distinct from that of First English. The latter is often like Latin in the employment of genitive and dative cases after certain verbs.

The object answers the question asked by putting *whom* or *what* after a transitive verb, and in giving the answer no preposition, either expressed or understood, is required in good English. This is the grammatical rule for finding the object.

To the rule there is but one exception, and this is merely formal or apparent. *Ex.*: 'He would like *to come*.' He would like what? *To come.* Here the main part of the substantive giving the answer is *come*, a verbal noun often called 'the infinitive.' This is employed as **s**, or as **o**, and has in M.E., as in E.II., the sign **to** prefixed. In E.I. the particle **tô** was prefixed, not to the subject having an infinitive form ending in **an**, but to an oblique case ending in **anne**. This is sometimes called 'the gerund' and 'the dative;' but these names do not clearly indicate its various uses, which are generally such as belong respectively to attributes, complements, and adverbials. These uses were formally indicated by both the ending and the particle. In M.E. the particle in *to write*—employed as **s** or as **o**—has not the usual force of the preposition. Nor has it the force of **to** in adverbial-phrases denoting purposes. *Ex.*: 'We came here *to play*, not *to quarrel*.' In the sentence '*To work* is my pleasure,' **to** is a sign, and its use = that of the noun-suffix **ing**. *To work* used as **s** or as **o** = *working*, and, with a shade of distinction in meaning, = *work*. Hence this use of the particle **to** makes no true exception to the rule that objects directly or immediately follow transitive verbs and verbal forms.

OBJECTS : WORDS.

Observations.—1. The *names* given to words serving as objects are various. Of these names several must be noticed, because they are often employed.

(*a*) It should first be observed that the name *object*, as

used by some grammarians, has a meaning far wider than that of the definition already given.

'The *object*,' says Dr. Kühner, 'includes all that bears a relation to the predicate so as to make it complete, or define it more closely.' [*Greek Grammar*, 1865.] Accordingly, he goes on to show that *objects* are denoted by the following forms :—any one of the three cases of nouns, the Accusative, the Genitive, and the Dative ; a case used with a preposition ; an infinitive (*i.e.* a verbal noun) ; a participle ; an adverb. This very wide definition is noticed only to show that it is not accepted here. Writers accepting it would speak of *direct* or of *immediate objects* when they defined such words as we have described and called *objects*. Such words, it might be added, have in Latin the form of the accusative case ; but the latter assertion requires modification. In the sentence 'They enjoy their *earnings*' the last word is the object ; but to put it into Latin the ablative form (*parto*) would be employed.

(*b*) Among the nouns and pronouns that in English follow transitive verbs, many follow directly, and would, in Latin, have accusative case-endings.

(*c*) Other nouns and pronouns are placed next to transitive verbs, but follow indirectly. Their indirect sequence is shown by the fact that, without change of meaning, one of the prepositions *to* or *for* may be placed between the verb and the substantive word, which, in Latin, would have the form of the dative case. The use of the dative is adverbial, and its forms give answers to such questions as 'To whom ? ' ' For whom ? ' ' For what ? '

In Latin, as in E.I., the noun would have an accusative and the pronoun a dative form in the sentence 'Forgive us our trespasses.' In the ordinary way of parsing, all the nouns and all the pronouns here referred to are treated as so many substantive words *in the objective case* (*b* and *c*), and no notice is taken of the difference shown in these observations.

(*d*) Among our substantive words many follow prepositions, and thus serve to form phrases having adverbial uses, including among others those which, in Latin, are denoted by the forms of dative and ablative cases.

Substantives depending on prepositions are also commonly described as nouns and pronouns *in the objective case.* The substantive so defined may serve as an object, or as an adverbial, or as part of an adverbial.

(*e*) In each instance the question arises, how shall it be distinctly named? In the first place (*b*) it is here called *an object* ; in the next (*c*) it is called *an adverbial* ; in the third (*d*) it is treated as forming *a part of an adverbial-phrase.* When the phrase is 'parsed,' or dissected, the word *dependent* applies to the noun or to the pronoun governed by the preposition. [§ **43**, *Government* ; § **49**, *Sequences.*]

2. (*a*) The *noun* has no change of *form* to show that it

serves as an object. Its use is indicated by its place, or by the context.

(b) There are passages where doubts may arise respecting the distinction to be made between objects and such words as often follow objects, and serve as the complements of vague transitive verbs, especially of verbs like *make*. [*See* § 46, *Complements, Words.*]

(c) There are seven pronouns that have dependent or governed forms, employed wherever these pronouns serve as objects :—*me, us, thee, him, her, them*, and the interrogative and relative word *whom*. But these words do not exclusively represent objects. The same forms may be governed by prepositions, and—excepting *whom*—each may have the use of a dative case in Latin. *Whom* follows *to* or *for* where a dative adverbial meaning is to be expressed.

Of the corresponding pronominal forms in E.I. all may serve as dative cases, and three—**him, þâm**, and **hwâm**—are distinctly dative. But this case-name cannot generally apply to our dependent forms of pronouns so as to indicate at once their forms and their uses. To students who have too narrowly defined the uses of adverbs it seems an innovation when *me, him*, and *them*, as employed in many places, are classed with *adverbials*. Two facts should therefore be noticed here :—The *uses* of the Latin dative *case* are clearly *adverbial*, and the forms of numerous adverbs are historically rightly described when they are called ' petrified *cases* of nouns and pronouns.' In their relations these cases are adverbials, or are parts of adverbials. [§ 49, *Sequences.*] Confusion is the result of employing in syntax names of forms instead of names that indicate relations.

(d) The relative pronoun is not governed by the transitive verb that governs the antecedent. As regards number and person, the relative, by means of its position, represents the antecedent. [§ 46, *Special Observations,* 8.] But an antecedent object may be followed by a relative subject, as an antecedent subject may be followed by a relative object. Or both may be governed words, while the government of each is distinct from that of the other. The relative introduces a clause, and is governed by some word contained in this clause.

(e) The object is sometimes a verbal noun ending in **ing** ; but in very numerous passages—especially in old literature— nouns having this form are made dependent on prepositions. The verbal noun may be intransitive, though its cognate verb may be employed mostly with a transitive force. When transitive, the verbal has of course an object, and, taken together with its object, makes a phrase. Adverbs sometimes modify verbal nouns. [§ 48, *Phrases,* 2.]

(f) Here and there a word seldom employed as a noun

serves as an object, mostly where the style of speaking is humorous or colloquial.

3. (*a*) In its ordinary *place* the object follows the governing verb, and where they are divided by intervening elements —adverbial or attributive—these are not greatly expanded. [§ **47**, *Words*, 3 ; *Phrases*, 3.]

(*b*) Excepting relation to subjects, all that has been said of attributes applies to the uses and places of attributes belonging to objects. Simple adjectives precede the objects to which they relate, but expanded attributes follow. [§ **45**, *Clauses*, 5.]

(*c*) Short adverbial expressions often precede and often follow objects. The more expanded forms of adverbials mostly follow. Adverbials often follow verbal nouns. [§ **47**, *Words*, 3 ; *Phrases*, 3 ; *Clauses*, 3.]

(*d*) In many places—in prose as well as in verse—the object begins a sentence.

Examples.—1. (*a*) 'The accusative denotes the immediate completion (the immediate *object*) of a verb.'—DR. KÜHNER.

(*b*) Many writers apply the name *Accusative* to words here called *objects*.

(*c*) 'The *Dative Case* shows the person *to whom* something is told or given, or *for whom* some action is performed.' — E. ADAMS, *English Grammar*.

(*d*) *All* the words here variously described as 'objects,' 'accusative cases,' 'dative cases,' and 'dependent' substantives are commonly treated as so many examples of *the objective case*. The writers who thus employ that name are too numerous to be noticed distinctly. As a contrast to their method, the next excerpt should be noticed.

(*e*) '" *I told him my opinion.*" The *object* of the verb is " *my opinion*," and " *him* " is equivalent to *to him*, and consequently is in the *adverbial* relation to the verb " *told*." '—C. P. MASON.

2. (*a*) In the following excerpts all the words serving as *objects* are taken together with the short attributive words belonging to them, and are set in Italic :—' *What numbers* do I see here ! . . . . How is it possible that half this multitude find *employment ?* . . . . The catchpole watches *the man* in debt, the attorney watches *the catchpole*, the counsellor watches *the attorney*, the solicitor *the counsellor*, and all find sufficient *employment*. . . . So the whangam [a reptile] ate *the grasshopper*, the serpent ate *the whangam*, the yellow bird *the serpent*, and the hawk *the yellow bird* ; when, sousing from on high, a vulture gobbled up *the hawk, grasshopper, whangam*, and *all* in a moment.'—GOLDSMITH.

(*b*) Again, objects, taken together with their attributive words, are set in Italic. The complements of transitive verbs are followed by the sign cm :—' There once lived a youth, who was well trained by an athlete, and acquired *skill* in the art of wrestling. But the trainer reserved for his own use *one sleight*, of which the pupil knew *nothing*. However, he won, without that, *several victories*—so easily, indeed, that he grew vain, and at last he challenged *his master*. A fair trial of their skill soon followed.

The youth made *a violent attack*. The athlete stood, for a time, firm as an iron pillar. Then he grasped *the youth*, lifted *him* up, and laid *him* down. " *That sleight*," said the youth, "I did not understand." " *That sleight*," said the master, "I kept for myself; for I remembered *our old proverb* —I made *the boy* [o] an archer [cm], and then he made *me* [o] his butt [cm]." '—G.

(*c*) 'Thy hand shall lead *me*. . . . I will praise *thee*. . . . Make *us* glad. . . . *Whom* have I in heaven but thee?'—*Bible*. 'I believe I may venture [= trust] *thee*. . . . I asked *him* how people did thereabouts. . . . He bid *her* stay a few moments. . . . I do not abandon *them* ; I keep *them* from want.'—DE FOE.

(*d*) 'They dart out *somewhat that* is piquant.'—BACON. [The antecedent *somewhat* = o, but the relative *that* = s.] ' *He whom* thou lovest is sick.'—*Bible*. [*He* = s, but *whom* = o.] 'We have found *him of whom* the prophets did write.'—*Bible*. [*Him* = o governed by 'found,' but *whom* is dependent on the preposition.] ' Obey *them that* have the rule over you.' —*Bible*. [*Them* = o governed by 'obey,' but *that* = s of the clause.] ' *Whom* therefore ye ignorantly worship, *him* declare I unto you.'—*Bible*. [Here the order usually observed is inverted, and ac precedes p. *Whom* = o governed by 'worship,' and *him* = o governed by 'declare.' The same inversion of order is seen in the next excerpt.] ' *Whom* he called, *them* he also justified.'—*Bible*. [*Whom* = o governed by 'called,' and *them* = o governed by 'justified.']

(*e*) 'Fredome makes man to have *liking*.'—BARBOUR. 'He knew oure britil *making*.'—HEREFORD, *Psalter*. ' Þe water þer-of haþ wondur [wonderful] *worchyng*.'—JOHN OF TREVISA. 'Tak not sair in mind *the wavering* of this wretchit warld of sorrow.'—DUNBAR. 'He heard minstrelsie and *daunsynge*.'—TYNDALE. '[I], now pride of youth is past, do love to be and let *all seeming* pass.'—GASCOIGNE. 'I remember *the wooing*. . . . I hear *a knocking*.'—SHAKESPEARE. 'If he read little, he had need have much *cunning* [ability].'—BACON. 'Thou rulest *the raging* of the sea.'— *Bible*. 'The multitude of sufferers does not lessen, but [does] increase *the sufferings*.'—J. TAYLOR. 'He first made *writing easily* an art [cm].'— DRYDEN. 'No person can take amiss our *not visiting*.'—SOUTHEY. 'Oh, who would not welcome that moment's *returning !*'—MOORE. 'She would have no more *prophesyings*.'—H. MORLEY.

(*f*) 'Mark you his absolute *shall !*'—SHAKESPEARE. ''Tis heaven itself that points out *an hereafter*.'—ADDISON.

3. (*a*) 'Follow *it* step by step.'—LOCKE. 'Have you given *it* them yet ?'—DE FOE. 'They owed *their advancement* to her choice.'—HUME. ' You could not lose *it* by mistake.'—JUNIUS. 'He has *Coke* and *Hales* for him.'—GOLDSMITH. ' John divided *the silver* among them.'—RICHARDSON. 'I seriously admire *the piece*. . . . What is the purpose of showing *a work* to a friend ?'—SHERIDAN.

(*b*) 'This invention had employed *all his thoughts*.'—SWIFT. ' Your tropes suit *the general coarseness* [a, o] of your style [ap following o].'— SHERIDAN. ' It was time to declare *the pledge* [o] of Rebecca [ap] forfeited [cm].'—SCOTT. ' Cyrus attacked *the Persian soldiers* [a, o] stationed in front of the king [ap following o].'—G.

(*c*) 'I shall be willing to allow a man *one round* of my watch.'—STEELE. ' They saw *a lady* [o] in a fardingale [ap] through the key-hole [ax to v].' —POPE. ' To recover at any price *the honour* of his friendship.'—JUNIUS. 'You shall see on the right hand *a box* of my making.'—COWPER. ' The

Temple sendeth not forth *her champions* [o] against nameless men [**xp**
to **v**].'—SCOTT.   ' He will prosper your *going out* and your *coming in.*'—
SOUTHEY.

(*d*) ' *The same* we term a law. . . . *The use* and *benefit* of good laws all
who live under them can enjoy.'—HOOKER.   ' And *this* we enjoy daily.'—
WALTON.   ' *Paul* I know, but who are ye ?'—*Bible.*   ' *Him* the Almighty
Power hurled headlong . . . . from the sky.'—MILTON.   ' *The praise* of
Bacchus then the sweet musician sung.'—DRYDEN.   ' *Slavery* they can
have anywhere.'—BURKE.   ' *These calamities* our Revolution averted.'—
MACAULAY.

OBJECTS : PHRASES.

Observations.—1. Verbal nouns, like verbal adjectives and
complements, require objects when their meanings are transi-
tive.   Objective phrases may consist of verbal nouns followed
by words either directly or indirectly governed ; in the latter
case, a preposition intervenes between the verbal noun and
the dependent substantive word.   It should be remembered
that the relation of a word following a verbal noun belonging
to a phrase does not show the relation of the whole phrase
itself, which may serve as an adverbial or as an attribute.

(*a*) When followed by words directly governed, or when
employed alone, the infinitive forms of which *to write* is an
example may serve to make objective phrases.

(*b*) Verbs in meaning like *expect* are followed by infinitive
forms of which *to see* is an example.   These forms, serving as
objects, may at the same time require objects, and may follow
either the present or the past forms of preceding verbs.
Without its usual sign *to*, an infinitive form may follow any
one of the verbs called auxiliary and irregular, excepting *be*
and *go* ; or may follow a substantive word placed next to any
one of the following verbs :—*bid, feel, hear, let, need,* and *see.*
The substantive word placed next to a verb in meaning like
believe or *know* is sometimes followed by *to be* with a comple-
ment, as in Latin the Accusative is often followed by the In-
finitive, and thus forms an objective phrase.

(*c*) Infinitive forms followed by words indirectly governed
serve to make objective phrases.

(*d*) Compound infinitive forms, less frequently employed
than the forms already noticed, serve to make objective
phrases.

2. (*a*) In Modern English many attributive and adverbial
phrases consist of forms in **ing** made dependent on preposi-
tions and followed by objects ; in E.II. forms in **ing**, employed
as nouns, are in numerous instances made dependent on pre-

positions, and words following nouns in **ing** are frequently
made dependent on the preposition *of,* as in the following
excerpt, which is taken from an old treatise called ' A Tale,'
and commonly ascribed to CHAUCER :—

'Fastynge stont [= consists] in thre thinges; in forbering *of* [= ab-
staining *from*] bodily mete and drink, and in forbering *of* worldly jolité,
and in forbering *of* worldly synne.'—*The Persones Tale.*

Our extended modern uses of words *directly governed* by
verbal forms in **ing** are to be classed among the chief charac-
teristics of Modern English. Of the two following phrases
it is on the whole correct to say, the former is old and the
latter is new :—

Old.	*New.*
' By the preaching *of* repentance.'	' By preaching repentance.'

The preceding excerpt from *The Persones Tale* truly
represents numerous old constructions of verbal nouns ;
but for words of the same class E. II. has other constructions,
of which examples are given in the sequel. [*Examples*, 2, *a*
and *b.*]

(*b*) Verbal nouns in **ing**, governed directly, but followed
by words governed indirectly, serve to form objective phrases.

(*c*) Here and there verbal nouns in **ing**, placed as objects,
and at the same time so as to govern objects, serve to make
objective phrases. Of these phrases several, though rarely
found in books, have been made common enough by colloquial
usage.

(*d*) The compound verbal forms, made by placing parti-
ciples after *having,* or *being,* or *having been,* are proportion-
ately seldom employed. They serve here and there as
objective phrases or as phrases made dependent on preposi-
tions. Phrases like *having loved* may of course be followed
by words directly governed.

(*e*) In many places a verbal adjective in **ing**, followed
by an object, makes a phrase, of which the relation is some-
times attributive and sometimes adverbial.

3. (*a*) In the examples already given, showing the usual
places of adverbials, the places of objects are also shown.
[*See* § **47.**]

(*b*) When an adverbial and an object come together—
both relating to one verb—the form more expanded often
follows ; thus the phrase often follows the word. But as
regards a place near the verb, the claim of the objective
phrase is generally prior to that of any adverbial, excepting a
simple adverb. [*See*, in this section, *Phrases*, 1, 2.]

Examples.—1. (*a*) '**He ongan** [*began*] **smeâgan** [*to study*].'—KING
ÆLFRED. 'This man began *to build*.'—*Bible.* 'He now prepared *to speak*.'
—MILTON. '**An** [One] **ongan fyrene** [*an evil deed*] **fremman** [*to do*].'—
Beôwulf. '**He ongan hî læran** [*to teach them*]. . . . All begin *to mock
him*. . . . All began *to make excuse*.'—*Bible.* 'William grauntede hys
enymyes *to do þe same*.'—JOHN OF TREVISA. 'I did not think *to shed a
tear*.'—SHAKESPEARE.

(*b*) 'I expected *to plough my land* last Monday.'—COBBETT. * 'I thought
to have slain him where he stood.'—SCOTT. [Here *to slay him* is the correct
phrase.] 'Last week I intended *to begin building the wall*.'—G. '**Se bis-
ceop hine let faran** [*let him go*].'—ÆLFRIC. 'He wolde gladly *here this
heremyte preche*.'—MANDEVILLE. ' 'When the French king saw *them flee*.'—
LORD BERNERS. 'Myself . . . . do love to Be, and *let all Seeming pass*.'—GAS-
COIGNE. 'Bid *me discourse*.'—SHAKESPEARE. 'I saw *a mob gather about me*.'
—GOLDSMITH. 'I hear *thee speak of a better land*.'—MRS. HEMANS. 'We
heard *the cataract roar*.' 'I saw *him catch the trout*.' 'I saw *the bat flit
by*.'—G. 'I knew *thee to be expert*.'—*Bible.* 'I believe *the man to be
guilty*.'—C. P. MASON.

(*c*) 'Every man must begin *to be more ready to amend himself*.'—ASCHAM.
'By that sin fell the angels; how can man, then, ... hope *to win by it ?*'
—SHAKESPEARE. 'Satan went round the globe, contriving constantly *to
ride with darkness*.'—MACAULAY.

(*d*) 'Ye wolde eschewe *to be cleped an averous man*.'—CHAUCER. '*Such
groans* . . . . I never remember *to have heard*.'—SHAKESPEARE. 'They
love *to be called "Rabbi."'*—*Bible.* 'Sir William remembered *the coat to
have been frequently worn* by his nephew.'—GOLDSMITH. 'I should like *to
have known that good Samaritan*.'—THACKERAY.

2. [In the following examples words belonging to phrases and *directly
governed* are set in Italic. (*a*) 'Than [= Then there] is discipline eek (also)
in suffring paciently *wronges* that ben doon to him, and eek in pacient suffer-
aunce of maledies.'—*The Persones Tale.* 'So joy I in *you* seeing [*i.e.* in seeing
you].'—SIR P. SYDNEY. 'What a brave privilege to be free from receiving
and from paying *all kinds* of ceremonies !'—COWLEY. 'He occupied him-
self with farming *his glebe*. . . . Nelson gave orders for boarding *that ship*.
. . . The French protested against giving him *this trouble*.'—SOUTHEY. [The
special syntax of each phrase has been noticed. As to their general syntax,
each of the phrases here dissected is an adverbial, excepting the attributive
phrase '*for boarding that ship*.']

(*b*) 'This sacrament bitokeneth *the knytting* togider of Christ and of
holy chirche. . . . We schuln give *rekenyng* of every ydel word.'—*The
Persones Tale.* 'The mayor called a common council for to purvey *the
withstanding* of these rebels.'—FABIAN. 'Would your honour please to
let *the bespeaking* of the table alone ?'—STERNE. 'It is not everybody
who could have so dexterously avoided *blundering* on the daylight.'—
MACAULAY.

(*c*) 'Thou respect'st not *spilling* Edward's *blood*.'—SHAKESPEARE. 'I
like *hearing music*.'—C. P. MASON. 'He does not like *paying his debts*.
. . . They soon began *building the walls*.'—G.

(*d*) 'We cannot help *being dismayed* at the prospect.'—JEFFREY.

(*e*) 'Ye schul flee avarice, usynge *youre richesse*.'—CHAUCER. 'Wanting
money, I might not then speed.'—LYDGATE. 'Eneas departed, bearing *his
old fader*.'—CAXTON. 'So is my love still telling *what is told*.'—SHAKE-
SPEARE. 'Demas hath forsaken me, having loved *this present world*.'—

Bible. 'He conceives that he ought to be a Paul Pry choosing *our opinions* for us.'—MACAULAY. [The general syntax of the phrase is not noticed here, where the aim is only to point out some words directly governed.]

OBJECTS: CLAUSES.

Observations.—1. With one exception, all that has been said in defining noun-clauses placed as subjects applies also to objective clauses. These are sometimes placed in apposition with nouns; seldom in apposition with *it.* The ordinary connective of abstract objective clauses is *that*, which is sometimes omitted. [*See* § **44**, *Clauses*.]

2. Pronouns and adverbs used in asking questions are also employed as connectives of concrete objective clauses. Several clauses, connected or unconnected, may be governed by one verb, or by one verbal adjective. Clauses are often governed by the verbal nouns in **ing**, called gerunds.

3. (*a*) The *places* of objective clauses are mostly shown in the examples given to show the more ordinary places of adverbials. [*See* § **47**.] Where an adverbial and an object come together—both relating to one verb—the form more expanded often follows; thus the phrase often follows the word, and the clause often follows the phrase. As regards a place near the verb, the claim of a direct object is generally prior to that of any adverbial having a form considerably expanded.

(*b*) As regards attributive adjuncts, all that has been said of attributes qualifying subjects applies also to the various forms of attributes employed to qualify objects. Simple adjective forms precede the words qualified; but the more expanded forms of attributes follow. The attributive clause must be placed near the word to which it belongs, and can seldom be well employed to qualify an objective clause taken as a whole. [*See* § **45**, *Clauses*, 5.]

(*c*) In its ordinary place, the object follows the verb or governing word; but, for the sake of emphasis or variety, an objective clause may be employed to begin a sentence. [*See* § **65**.]

Examples.—1. 'Yee schulle understonde *that Machamete was born in Arabye.*'—MANDEVILLE. 'He chargede þat hy scholde take no prayes [*= spoils*].'—JOHN OF TREVISA. 'Now schul ye understonde *that the re-levynge of avarice is misericorde* [*mercy*] *and pité.*'—*The Persones Tale.* 'Solomon saith truly : " *Of making many books there is no end.*".'—FULLER.

'For just experience tells, in every soil,
    That those who think must govern those who toil.'—GOLDSMITH.

We see no reason for thinking *that the opinions of the magistrate are more likely to be right.* . . . He thinks *that the country is hastening to destruction.*'—MACAULAY. 'He held the strange theory *that children are born with minds like blank paper.*'—G.

2. 'Thei ne wysten [=knew] never *where that thei scholde arryven.* . . . The lordes of Normandy consaylde a-monge ham-sylf *what were beste to do.*'—JOHN OF TREVISA.

> 'Ask me no more *where Jove bestows,*
>   When June is past, *the fading rose.*'—CAREW.

'It is necessary to understonde *whens* [=*whence*] *that synnes springe,* and *how they encresen,* and *whiche they ben.*'—*The Persones Tale.* 'Consider *what thou wert, what thou art, what thou shalt be.*'—QUARLES. 'So she asked him *what they were, whence they came,* and *whither they were bound,* and he told her.'—BUNYAN. 'He adjures the spectre to tell him *what he is* and *why he comes.*'—MACAULAY. 'What does experience prove? *That your forefathers were great blockheads,* and that *their descendant is not a whit the wiser.*'—LYTTON.

3. (*a*) 'Let the world witness *for me* [**xp**] that I have been often wanting to myself [**oc**] *in that particular* [**xp**].'—DRYDEN. [The relations of the two adverbials are distinct; the former relating to· *witness,* the latter to *wanting.*] 'I fancy *we shall have rain* [**oc**] by the shooting of my corns [**xp**].'—GOLDSMITH. [The placing of the **xp** is not to be judged by the rule for placing **ap**.] 'You may see *with anguish* [**xp**] how much real importance and authority you have lost [**oc**].'—JUNIUS. 'The British sailors remarked *to each other* [**xp**] what a fine sight yonder ships would make at Spithead [**oc**]. . . . He observed, *as they were carrying him down the ladder* [**xc**], *that the tiller ropes,* which had been shot away, *were not yet replaced* [**oc**, enlarged by **ac** relating to **s**], and ordered *that new ones should be rove immediately* [**oc**].'—SOUTHEY. 'It was doing *on a larger scale* [**xp**] what we see done [**oc**] *every day* [**xp**] *on a smaller scale* [**xp**].'—ARNOLD. 'Pizarro called out *with stentorian voice* [**xp**], "*Let no one* who values his life *strike at the Inca*" [**oc**, enlarged by **ac** relating to **s**].'—PRESCOTT.

(*b*) 'A wine merchant told her *he had some Rhenish wine,* which had been in his own possession more than half a century [**oc**, followed by **ac**].'—SOUTHEY.

(*c*) '*What he found amiss* in the first edition, he silently corrected.'—JOHNSON. ' "*There is no real happiness in this world,*" said he, writing to Earl St. Vincent.'—SOUTHEY. '*Whether the old or the new vice be the worse,* we shall not attempt to decide. . . . *Why a spirit was to be evoked for the purpose* . . . . *why the vicar of the parish might not have done as well*—we shall not attempt to decide.'—MACAULAY. ' "*Lenny Fairfield should have the preference,*" muttered the parson.'—LYTTON.

49. PREPOSITIONS.

The elements of sentences have been described and called respectively subjects, attributes, verbs, complements, adverbials, and objects. [*See* § **43.**]

With these elements that ' part of speech ' called *a preposition* has not been classed, because it is a word that

cannot take the place of any one of the elements already named. A word often used as a preposition may serve as an adverb; but the same word, treated as a preposition, is a mere particle employed in making a phrase. The phrase itself may be an adverbial or an attribute. The use of the particle is as subordinate as that of the letter i in the Latin word **dŏm-i** ($= at$ home). The uses of prepositions—already shown in many examples of phrases—must here be treated of more distinctly. In other words, the special syntax—the internal structure—of the phrases called prepositional remains to be noticed.

The question will sometimes arise, Is the phrase attributive or adverbial? In this case substitute a nearly equivalent *word*, and ask, What part of speech is this? Or substitute a *clause*, and ask, What is its *use*?

SEQUENCES.

Observations.—1. Prepositions serve for making phrases, including those which serve as translations of oblique cases in Latin and other synthetic tongues (*a*). Among other phrases we have to notice those serving as attributes (*b*), and those—far more numerous—serving as adverbials (*c*).

In parsing to show the organic structure or the union of a sentence, a phrase = a part or member, and should not be *dissected*. If *from* must be set apart in parsing *from heaven*, then **o** must be so treated in parsing the word *caelo*.

(*a*) '*Cael-o* demittit imbrem'='*From heaven* he sheds rain,' and **o** in the first word $= from$. But a case in Latin often requires the aid of a particle to show its force, as in the phrase *ex alto* ('*out of* the deep'), employed when we are speaking of a storm coming up (apparently) *out of* the sea; for *alto* alone might=' *in* the deep.' *Caelo* is a form called the ablative case, and here the name partly indicates the use of the word, as the case serves often to denote the place *from* which an action proceeds. But the ablative, like every other oblique case, has various uses. The names of Latin cases are sometimes employed to describe the uses of English phrases, and are suitable here and there; but in many instances they are useless. The substitution of the general term *adverbial*, as applicable to a very large majority of our prepositional phrases, may be recommended by a reference to the history of nouncases, adverbs, and prepositions. In many instances cases serving as adverbs have been set apart and formally classified

with adverbs, while the nouns from which they at first sprung
have been forgotten. From time to time adverbs have re-
quired various modifications to make their meanings more
special, and to meet these requirements nouns have been
appended, so that adverbs have become prepositions, while in
many instances the particles as first used may still serve as
adverbs. In short—excepting some phrases serving as attri-
butes—our prepositional phrases are on the whole equivalent
to so many expanded forms of adverbs. These phrases have,
therefore, been mostly classified with adverbials. If *thence*
in the sentence ' *Thence* he sends rain ' is an adverb, it follows
that, as regards meaning, *caelo* and its translation *from heaven*
must be adverbials. [*See* § **47**, *Phrases*, 1, *a*.]

(*b*) Some prepositional phrases follow substantive words,
and serve as attributes. [*See* § **45**, *Phrases*, 1.]

(*c*) Numerous prepositional phrases follow verbs, verbal
nouns, and attributive words, and serve as adverbials. Of
these many examples have already been classified. [*See* § **47**,
Phrases.]

2. (*a*) Certain verbs, adjectives, and complements are
more or less appropriately followed by certain prepositions,
and to some extent the prefixes of compound words indicate
the prepositions that should follow. [*See* § **38**.]

(*b*) But no strict rules of sequence can be given here ;
for variations are found in the writings of our best authors.
It is in this place especially true that extensive reading is our
best way of studying syntax. [*See* § **13**.]

Right uses of prepositions denoting relations of *place* are noticeable as
fine traits in the writings of our best English poets.

(*c*) In prepositional sequences, as elsewhere, the mutability
of our language is shown. In old literature there are several
phrases that have become obsolete.

3. (*a*) Prepositions govern *dependent* nouns and pronouns.
[*See* § **13**.]

Let any word, **a**, require that another word, **b**, shall have a certain use
in a sentence, then it is said that ' **a** governs **b**.' [*See* § **43**.]

Dependent nouns have no change of form. Among pro-
nouns there are seven having oblique case-forms, which must
be employed when the pronouns are governed :—*me, us, thee,
him, her, them, whom*. The vague words sometimes called
' indefinite pronouns ' include the following, which may follow
prepositions :—

all	each	nobody
another	everybody	nothing
anybody	many	one
aught (*or* ought)	much	others
both	naught (*or* nought)	somebody

The following pronominal forms may serve either as subjects, or as objects, or as dependent words governed by prepositions:—*you* (and *ye* in M.E.), *it*, *this*, *these*, *that*, *those*, *which*, and the compounds *myself*, *himself*, *ourselves*, etc.

The following forms denote subjects, and cannot serve as dependent pronouns :—*I*, *thou*, *he*, *she*, *we*, *they*, *who*.

After *save* and *but*, which as subordinative conjunctions in E.II. = *except*, the subject-forms of pronouns occur frequently in M.E.

The term *dependent* indicates that the words to which it applies are not subjects and are not objects. In many grammars we find the following rule :—'Prepositions and transitive verbs govern substantives in *the objective case*.' It seems advisable to set aside a name so vaguely employed. [*See* § 47, *Phrases*, 1, *a*.] We have a possessive case in '*Milton's* poetry.' When we say 'the poetry *of Milton*,' the attributive phrase is a poor substitute for the case. [*See* § 45, *Words*, 3.]

(*b*) The relative is not governed by the preposition that governs the antecedent. In many sentences the preposition is placed at the end, especially where a dependent relative is omitted and where *that* is the relative. After verbs of 'giving,' 'lending,' 'sending,' 'telling,' and 'showing' prepositions are often omitted.

The nouns and pronouns immediately following these verbs are, in their uses, equivalent to dative cases, and among the pronouns *him*, *them*, and *whom* are historically dative forms, but since CHAUCER's time they have served also as objects.

(*c*) A noun-clause is sometimes made dependent on a word called a preposition. The particle *but* has often the force of *except*, and is treated as a conjunction. The noun-clause, taken together with the particle, serves as an adverbial-clause.

This construction is as old as CHAUCER's time.

(*d*) Prepositions may follow adverbs, and in many instances words serving as prepositions may serve also as adverbs.

(*e*) Repetitions of prepositions give emphasis and distinction to dependent words.

Similar uses belong to repetitions of articles and conjunctions, especially in places where repetition is not usual.

(*f*) Before the relative *whom* several writers have employed the word *than*, as if it was a preposition.

With reference to history and to general usage, *than* is a conjunction, and conjunctions do not govern words; but the sequence *than whom* has been described as well established by usage. It is bad if *than* is taken as a conjunction.

Examples.—1. (*a*) The following examples show that in Latin, as in E.I., either cases or phrases may in meaning be equivalent to phrases in M.E.

LATIN.	M.E.
Caelo venit agmen *aquarum ;*	*In heaven* [**xp**] warps on a mass of *waters* [**ap**] ;
nubes conlectae *ex alto*	clouds collected *out of the deep* [**xp**]
glomerant tempestatem *imbribus atris ;*	conglomerate a storm [foul] *with black showers* [**xp**];
cava flumina crescunt *cum sonitu ;*	hollow rivers swell *with roaring* [**xp**] ;
aequor fervet *fretis spirantibus.*	the sea boils *with reeking friths* [**xp**].

E.I.	M.E.
We wundriað þæs wlitan þære sunnan.	We wonder *at the beauty* [**xp**] *of the sun* [**a**].
Heó clypode **micelre stefne.**	She cried *with a loud voice* [**xp**].
Gif man **geond wudu** gonge.	If one go *beyond the wood* [**xp**].

(*b*) Among the examples those followed by G are, like the rest, selected from good authors. 'One would fain outlive his trial *at law.*'—Bishop Hall. 'The difference *between good and bad* is infinite.' [The preposition is a compound of *twain* = two.] 'The Life of Pope *by Roscoe.*'—G. 'Hunting is a game *for princes.*'—Iz. Walton. 'It is high time *for me to be gone.*'—Addison. 'Their passion *for war* was extreme.'—Robertson. 'Night is the time *for rest.*'—J. Montgomery. 'Canute could not fail of meeting with adulation *from his courtiers.*'—Hume. 'So should desert *in arms* be crowned.'—Dryden. 'Their incursions *into the empire* began in the fourth century.'—Robertson. 'There is nothing so delightful as the hearing *of truth.*'—Addison. 'Miles *of ruined tombs.*'—Dickens. 'This sway *over other souls.* 'A sight *to dream of.*' 'You have more intercourse *with the Germans.*'—G.

(*c*) '*Across his brow* his hand he drew.'—Scott. '*Against thee* have I sinned.'—*Bible.* 'With eyes shut *against the rain's driving.*'—R. Browning. 'Timotheus placed *amid the tuneful quire.*'—Dryden. 'Some fell *among thorns.*'—*Bible.* ''Twas *at the royal feast* [**cp**].'—Dryden. 'Nor do we start *at his awful name.*'—Cowper. 'How bowed the woods *beneath their sturdy stroke !*'—Gray. 'There the black gibbet glooms *beside the way.*'—Goldsmith. 'A shot passed *between Nelson and Hardy.*'—Southey. 'Yet shall he mount . . . . *beyond the limits* of a vulgar fate.'—Gray. 'We are unregarded *by the world.*' 'Not *for this* faint I.' 'If he ask *for bread.*' 'His bowed head seemed listening . . . . *for some comfort.*' 'He sailed *for Canada.*' 'A man's a man *for all that.*' '*In thee* have I trusted.' 'He closed his eyes *in endless night.*' 'Yet *in my heart* I feel your might.'

'He arrived *off Cadiz.*' '*On her dulcimer* she played.' 'He *on honey-dew* hath fed.' 'May I but meet thee *on that peaceful shore!*' 'We almost seem passed *to another sphere.*' 'In vain *to me* the smiling mornings shine.' '*To the last gasp* will I stand.' 'These pastoral farms, green *to the very door.*' 'I again repose *under this dark sycamore.*' 'I called *upon the Lord.*' 'He did fly *upon the wings* of the wind.' 'Soothed *with the sound,* the king grew vain.' '*With thee conversing,* we forget all time, and toil, and care.'—G. 'The valleys also are covered over *with corn.*'—*Bible.* 'Timotheus . . . . *with flying fingers* touched the lyre.'—DRYDEN. 'Do not burden them *with taxes.*'—BURKE. 'These cliffs . . . . connect the landscape *with the sky.*' —WORDSWORTH. 'Not a setting beam could glow *Within the dark ravines* below.'—SCOTT.

> 'Abide *with me* when night is nigh,
> For *without Thee* I dare not die.'—KEBLE.

2. (*a*) In these examples prefixes and prepositions agree in their meanings. A word is hardly required to say that the meanings given below are not exclusive. [*See* § **38.**]

ā, ăb, ābs = *from,* which follows 'abstáin,' 'abstráct,' and 'avért.'

ăd = *to,* which follows 'adhére,' 'accéde,' and 'attráct.'

con = *with,* which follows 'compáre,' 'convérse,' and 'conténd.'

dis = *from,* which may follow 'depárt,' 'differ,' and 'dissént.'

in (with a verb) = *in,* which may follow 'engáge,' 'inclúde, and 'indúlge.'

rĕ = *back*; but *from* often follows 'recéde,' 'recéive,' and 'retíre.'

sē = *apart*; but *from* mostly follows 'secéde,' 'seléct,' and 'séparate.'

(*b*) Several variations of sequences are here placed in contrast. These sequences are all found in good authors, but for the sake of brevity the context is not always given entirely in this place.

'He adheres *to* the principles of that sect. He will accede *to* your request. We agree *to* that.'

'Form my soul averse *from* sin.'

'We concur *with* the writer. Here we shall not contend *with* him. We have pleasure in complying *with* your request. We confided our property *to* his care.'

'The town is six miles distant *from* Durham. The adjective is in this respect different *from* the verb. He was disappointed *of* his reward. Let it be fairly divided *between* the two claimants.'

'There are some exceptions *to* the rule. He was then made exempt *from* service. They escaped *out of* the prison.'

'We must insist *upon* this point. They indulged themselves *in* all kinds of pleasures. It was included in our last request.'

'The means were well adapted *for* that end. You are well acquainted *with* the facts. On that point we agree *with* the author.'

'My feeling is averse *to* this innovation.'

'*In* that opinion they all concurred. We must contend *for* this principle. He has to contend *against* great valour. We at that time had confidence *in* his integrity.'

'He is still discontented *with* his lot. They differ *with* you on several points. He was disappointed *in* his bargain. Let the square be divided *into* two triangles.'

'He took exception *at* this badge. He took exception *against* one of the jury. They escaped *from* their foes.'

'He was initiated *into* half a dozen clubs. They are too indulgent *to* their children. It was inclosed *with* my note.'

'He is incapable *of* treachery. We are uncertain *of* success. He is independent *of* our aid.'

'He returned *from* France. It was received *from* your clerk. He has still some regard *for* his own reputation. They still remained *in* office.'

'He was left unaided *by* his friends. He is inexpert *in* that art. *For* you that is impracticable.'

'He returned *to* England. He was reduced *to* despair. It is replete *with* learning. With regard *to* his own interests he is careful enough. The sentinel remained *at* his post.'

(*c*) 'Alle . . . . *mide* [with] him wereon.'—LAYAMON. 'He felle *on* slepe.'—MANDEVILLE. 'Chyldren buþ [are] compelled *for* to *leue* [leave] here oune longage.'—JOHN OF TREVISA. 'He expounyde to his disciplis alle thingis *on-sidis hond* [by himself—*i.e.* apart].'—WYCLIFFE. 'Four *of* the clock* it was. . . . Many a draught of wyn had he drawe [smuggled] *from* Burdeux *ward*. . . . His study was but litel *on* [of] the Bible.'—CHAUCER. 'She restrained her appetite *till* [to] one meal of fish.'—BISHOP FISHER. 'I take my course *to* sea *ward*.'—TURBERVILE. 'I fall *on* weeping.' —LADY JANE GREY. 'You will never live to my age *without* [unless] you keep yourself in breath with exercise.'—SYDNEY. 'Their inquiries must *of force* [needs] have been of a far other kind.'—BACON. 'All this is *'long of you*. . . . A merrier man . . . I never spent an hour's talk *withal*.'— SHAKESPEARE. 'Expend *after* [according to] your purse.'—BISHOP HALL. 'Thy thoughts which are *to* us-*ward*. . . . Such trust have we through Christ *to* God-*ward*. . . . For *the* edifying *of* the body.'—*Bible*. [The last is an example of numerous old phrases in which the verbal noun preceded by *the* is followed by *of*. § **48**, *Phrases*.] 'We have no moral right *on* the reputation of other men.'—DRYDEN. 'A man of polite imagination is *let into* a great many pleasures.'—ADDISON. 'One would expect, after entering through the porch, to be *let into* the hall.'—POPE.

3. (*a*) Dative cases and all substantive words made dependent on expressed prepositions are set in Italic. 'If ye will truste to my *counseil*, I schal restore *you* [= to you] your doughter, and I will doon [do] *you* [= for you] so moche that ye schul have honour in this *cause*. . . . Yet thar [need] ye not accomplise thilke same ordinaunce, but [except] *you* [= to you] like [= it be pleasing]. . . . Ye schul schape you [o] to that *entent* that He give [= may give] *you* [= to you] counseil.'—CHAUCER, *Tale of Melibeus*. [Here *ye* is always the subject; *you*, in one place an object, serves in four places as a dative case.] 'All things were created by *him* and for *him*; and he is before all *things*, and by *him* all things consist. And he is the head of the *body*, the *church*. . . . Of *him*, and through *him*, and to *him*, are all things; to *whom* be glory. . . . When I departed from *Macedonia*, no church communicated with *me* concerning *giving* and *receiving*, but *ye* only.'—*Bible*. 'There is none other that fighteth for *us*, but only *Thou*.'— *Eng. Service*. 'Nothing this wide universe I call, save *thou*, my rose.'— SHAKESPEARE. 'Who flatters is of all *mankind* the lowest, save *him* who courts flattery.'—H. MORE. [The sequences of '*save*' and '*but*' here and there imply doubts respecting their uses. Each may be taken as an imperative in a clause.] 'He is now in the *house*. He rises very early; indeed, he sometimes gets up at *five o'clock* in the *morning*.' 'He has gone into the *field*.'—G.

(*b*) 'Deliver me from them *that* [s] hate me. . . . Give to him *that* [s] asketh thee, and from him *that* [s] would borrow of thee turn not thou away.' —*Bible*. 'Thou knowest not what colour jet is *of*.'—SHAKESPEARE. 'Sunday he esteems a day ∧ to make merry *in*.'—EARLE. 'There's a single field

which I have looked *upon*.'—WORDSWORTH. 'Thy deep ravines and dells *among*.'—SCOTT. 'Which box did you send *for?*' 'The place ∧ we arrived *at* was a deserted village.' 'Here is the porter *that* the box was given *to*.' —G. 'I am possessed *of that* is mine. [Here *that* = *what*.] . . . * *Who* do you speak *to?*'—SHAKESPEARE. [*To whom*; the error is not a rare instance.] 'Give ∧ him a crown.' 'Send ∧ me word.' 'Tell ∧ us the story.' 'Show ∧ me your work.'—G.

(*c*) 'That oon [one] myghte not see, *but* [= *except*] it were with thilke [those] yen [eyes] of his mynde, with whiche men seen, whan that they ben blynde.'—CHAUCER. '*Except* these abide in the ship ye cannot be saved.'—*Bible*. 'The mission of science is to destroy ignorance . . . . *according to* the [maxim] "*Felix qui potuit rerum cognoscere causas*" of the poet.'—J. H. NEWMAN. [The verse quoted here would of itself be described as a sentence. But the prepositional phrase *according to* and the verse appended, *taken together*, make *an adverbial-phrase* relating to the verbal form *destroy*.]

(*d*) 'They came *out of* their houses.' '*Up to* the sky she gazed.'—G. 'Englishmen . . . . looking *downwards to* the earth.' — WORDSWORTH. 'For the bringing *under of* these rebels.'—SPENSER. 'I am a man more sinned *against* than sinning.'—SHAKESPEARE. 'Guilt brings *down* the thunder.'—AKENSIDE. 'Many a holy text *around* she strews.'—GRAY. 'The tale is *hushed up*.' 'Sand has *filled up* the ruins.' 'He thought nothing too mean *to pick up*.' 'Your science is not much *to boast of*.' 'I will not be *laughed at*.'—G. [The particles should be taken with the verbal forms to which they are appended. These particles, though clearly used here to modify the meanings of verbal forms, have been called 'prepositions.' They are surely adverbials if there is truth in the saying, 'All things are as is their *use*.']

(*e*) '*Unto* the Jews I became as a Jew . . . . *to* them that are under the law as [one] under the law . . . . *to* them that are without law as [one] without law . . . . *to* the weak became I as [one] weak. . . . I am made all things *to* all men.'—*Bible*. '*In* all time of our tribulation ; *in* all time of our wealth ; *in* the hour of death, and *in* the day of judgment . . . . deliver us.'—*Eng. Service*.

(*f*) 'Belial came last, *than whom* a spirit *more* lewd Fell not from heaven.'—MILTON. 'A most enchanting wizard did [there] abide, *Than whom* a fiend *more* fell is nowhere found.'—THOMSON. 'We have now named the most extraordinary individual of his time, one certainly *than whom* none ever *better* sustained the judicial office ; one *than whom* none ever descended from the forum into the senate with *more* extraordinary powers of argumentation.'—BROUGHAM. [The sequence *than whom* is bad English, if *than* is taken as a conjunction. The controversial notions of several grammarians are appended.]

'*Who*, having reference to no verb or preposition understood, but only to its antecedent, when it follows *than*, is always in the objective case.'— BISHOP LOWTH. [Here the bishop's own English is bad. He means to say that the phrase *than whom* is correct.]

'"*Than whom*." It is a very common parliament-house phrase, and, therefore, presumptively *corrupt*.'—COBBETT.

'*Than* is followed by the objective case of the relative ; as, "a man *than whom* I never saw a better."'—MORELL.

'Some maintain that *than* is [here] followed by the objective case of

the relative. If this view be allowed, *than* must be regarded [here] as a preposition.'—ANGUS.

'When Milton wrote *than whom* he was probably thinking of the Latin ablative placed with a comparative, as in the following sentence :—" Sol . . . . possis nihil *urbe Roma* visere *maius.*" '—G.

50. CONJUNCTIONS

Conjunctions are chiefly used to connect sentences and clauses. The words strictly called conjunctions have been noticed [§ **14**]. Besides these, there are others—relative pronouns and adverbs—to which connective uses belong. These are mostly called connectives. It is commonly said there are three kinds of sentences—simple, complex, and compound [§ **43**].

The complex sentence contains at least one clause, and the clause is often called 'a subordinate sentence.' The compound sentence, or period, *must* contain at least two co-ordinate sentences, and *may* contain several clauses. When each of its main divisions contains a clause or several clauses, the whole should be described as a period. There are five or six meanings given to the word *sentence*. It will be convenient here to use the word *period* as a term applicable to *any* compound sentence.

'AND.'

Observations.—1. *And* may connect two words making a compound subject or object ; two adjectives belonging to one noun, or making a complement ; two verbs correspondent in form and having one subject ; two adverbials defining one word ; or two substantives dependent on one preposition.

No other conjunction has these uses. *With* cannot serve as a substitute for *and*. Where *and* connects words, grammarians often explain away the fact by a theory. It is noticed in connection with the appended examples.

2. Where three or more words make a compound subject, *and* is usually placed only before the last. Where *and* is omitted, the word *all* or *these* may serve to collect the terms making a subject. Where these are set in pairs, to show likeness or contrast, *and* is repeated.

3. *And* connects phrases having attributive, adverbial, and substantive uses. Where the phrases include verbal forms, and are taken together to form a subject or an object, *and* should connect correspondent verbal forms.

Where the subject is a series of phrases the verb is mostly singular. [*See* § **46**, *Verbs in Concord with Phrases*, 4.]

Examples.—1. ' " *You* and I will travel together." Many grammarians insist that, in cases of this kind, we are to regard the sentence as a contraction of two sentences joined by *and*. This explanation might do very well for such a sentence as "*John* and *William* are eleven years old "—that is, " John is eleven years old, and William is eleven years old "—but it is simply absurd when applied to such a sentence as " *Two* and *three* make five," or " *He* and *I* are of the same age ; " " *Blue* and *yellow* make green."—C. P. MASON. 'The *fury* of the Russians and the *obstinacy* of the Turks made the conflict dreadful.' 'In this painting *lights* and *shades* are well blended.' ' He has blended well *the lights* and *the shades* in this painting.' ' He sells *good books* and *bad books*.' ' He is a *faithful* and *industrious* servant.' ' The sky is *blue* and *clear*.' ' The wheat looks *strong* and *healthy*.'—G. ' There *lives* and *works* a Soul in all things.'—COWPER. ' He *lives* and *reigns* [not *reigneth*] for ever.' 'They acted *cautiously* and *wisely*.'—G.

' *Late* and *soon*,
Getting and spending, we lay waste our powers.'—WORDSWORTH.

' Our science itself is but a mixture of *light* and *shade*.'—G. ' In all things approving ourselves . . . . by *honour* and *dishonour*, by *evil report* and *good report*.'—*Bible*. * ' He *with* his brothers *are* able to do much.'—COBBETT. [Here *with* does not serve well for *and*. The writer defends the syntax here exemplified.]

2. ' A simple bed, an arm-chair by its side, *and* a tiny washing-table, with a small white basin on it and a sponge, *is* all the furniture.'—G. H. LEWES. [The two parts of the sentence connected by *is* are like the two sides of an equation.]

' The sceptre, learning, physic, must
All follow this, and come to dust.'—SHAKESPEARE.

' The crafty *and* the easy, the wise *and* the foolish, the rich *and* the poor, shall all appear.'—JER. TAYLOR.

' Oh Life ! without thy checkered scene
Of right *and* wrong, of weal *and* woe,
Success *and* failure, could a ground
For magnanimity be found ? '—WORDSWORTH.

3. ' The armour of righteousness on the right hand *and* on the left. . . . In returning *and* rest shall ye be saved ; in quietness *and* in confidence shall be your strength. . . . In the evening, *and* morning, *and* at noon-day will I pray.'—*Bible*. ' For a man to write well there are . . . . required, *to read* the best authors, *observe* the best speakers, and *much exercise* of his own style.'—BEN JONSON. [Here the ordinary noun *exercise* is awkwardly linked with two verbal nouns, each having the infinitive form.] ' To be a well-favoured man is the gift of fortune ; but *to write* and *read* comes by nature.'—SHAKESPEARE. [*See* § 46, *Phrases*, 3, 4.]

SUBORDINATIVE CONJUNCTIONS.

Observations.—1. For conjunctive and subordinative uses of particles Old English had many forms, especially compounds, that have become obsolete, and others of which vestiges remain in modern literature. Among the latter the forms most notice-

able are those which show the extensive employment of *that*
—a particle that in E.II. might serve to introduce a clause of
almost any kind. Alone, or aided by another particle, *that*
served to link numerous clauses severally denoting antece-
dence, duration, consequence, concession, causality, and finality.

2. Words serving as links of clauses in Modern English
may be divided into two classes, the first (*a*) including rela-
tive pronouns and adverbs, the second (*b*) including words
more strictly called conjunctions—*as, because, except, if, lest,
though, unless, while,* and *that* when it introduces a substan-
tive-clause or an adverbial-clause. But in several respects
all the words used as links of clauses are like one another.
Each refers to some element not contained within the clause
itself. This element is a substantive *word* when the clause is
attributive. In other instances reference may be made to a
predicative verb, or to a vague verb taken with its comple-
ment; but there are examples where the clause is related to
the verb taken together with an adverbial or with an object.
[*See* § **47**, *Clauses*, 1, *a*.]

The link shows that the clause itself is intended to serve
as a noun, or as an adjective, or as an adverb. Each link may
connect together a main sentence and a clause; elements
having distinct relations, and verbs *differing* in mood, or in
tense, or in both. In these respects clause-links are all unlike
the conjunction *and*. Their special uses have been shown in
numerous examples of clauses serving respectively as nouns,
as adjectives, and as adverbs.

NOUN-CLAUSES, employed as subjects and as objects, have for their con-
nectives *how, that, what, when, where, whether, which, who,* and *why.*
[§§ **44** and **48**, *Clauses*.]

ATTRIBUTIVE-CLAUSES have for their connections *how, that, when,
whence, where, wherefore, wherein, who, whom, whose,* and *why.* [§ **45**,
Clauses.]

ADVERBIAL-CLAUSES have for their connectives *after, albeit* [old],
although, an or *and* [old = *if*], *as* [with several distinct uses], *because,
before, except, if, lest, since, than, that, the* [as employed in *the more*], *though,
unless, when, where, whether, while.* [§ **47**, *Clauses*.]

3. The conjunction *and* may connect together two clauses,
when they belong to one class, and have a common relation.
When placed before a relative, *and* should introduce the
second of two attributive clauses. *And* should not be em-
ployed to link a clause with a phrase.

4. The particle *as*, employed in clauses as well as in
phrases, has uses remarkably various. It occurs often in ad-
verbial-phrases of reference ['as to,' 'as regards']; in others

it points to the manner, or to the result of an act ['He acted
so *as to win praise*']; in others it points to some reason
founded on the capacity of an agent ['Let me, *as an older
man*, advise you']. In some clauses *as*, placed after *such*,
serves instead of *who*. In many elliptical clauses of comparison *as* refers to some word not expressed in the clause, but
corresponding to a word employed in the main sentence.
Ellipsis often suggests errors in grammar, and these are
rather numerous in clauses introduced by a conjunctive *as*
following an adverbial use of the same particle and denoting
equality.

5. Clauses of comparison introduced by *than* are mostly
elliptical, and here again ellipsis often suggests errors in
grammar. *Than*, as placed here and there, looks like a preposition.

'*Than whom*.' This exceptional sequence has been noticed.
[§ **49**, *Sequences*, 3, *f*.]

Examples.—1. ' Þat [= So that] at the last þai ordeind tuelue [twelve].'
—*Cursor Mundi*. ' *Whils that* the peple of Israel passeden the see.'—
MANDEVILLE. ' *Sith that* I have told yow . . . . *Whan that* dame Prudence saugh hire tyme. . . . *Though that* ye han sworn.'—*Tale of Melibeus.*
' *That that* I did, I was set on to do't by Sir Toby.'—SHAKESPEARE. 'Paul,
after that the governor had beckoned unto him to speak, answered . . . .
Before that certain [men] came from James, he [Peter] did eat with the
Gentiles. . . . It was told me *how that* the Jews laid wait for the man.
. . . *So that* they fled out of the house. . . . *Until that* an offering should
be offered for every one of them.'—*Bible.*

2. Verbs differing in mood or in tense are set in Italic. 'I *give* thee
charge that thou *keep* this commandment.'—*Bible*. 'It *is* thought [that]
he *perished* by poison.'—ALG. SYDNEY. 'Herostratus *lives* that *burned*
the temple of Diana.'—SIR T. BROWNE. 'It *is* not true that he *said*
that.'—C. P. MASON. [*See §§* 44, 45, 47, *Clauses*.]

3. 'They heard that some ships had been wrecked, *and* that others had
lost their anchors.' [*And* connects two objective clauses.] 'He was a
man who acted uprightly *and* [who] cared for his neighbour.' [*And* connects two attributive-clauses, as again in the next excerpt.] 'Our old
friend, who had been well acquainted with our circumstances, *and* who
had so far guided us, was then called away.' * 'The captain, a brave
man, *and* who had often risked his life, escaped without a wound.' [Omit
and.] 'He ran as fast as he could *and* until his strength failed.' [*And* connects two adverbial-phrases.] * 'I find in my neighbour a man always
acting honestly *and* who minds his own business.' [Place 'who' next to
'man;' for 'acting' writes *acts*.]

4. Words that have been omitted are here and there placed within
brackets. 'Is [His] folc flowe [fled] . . . . *as* hii were agaste [terrified].'
—ROBERT OF GLOUCESTER. 'The king it wiste, and als-so faste *As* he
which was of hih prudence.'—GOWER. 'Forasmoche *as* I se your humilité,
it constreigneth me to do yow grace.'—*Tale of Melibeus.* 'His thoughts
are as just, *as* those of Horace [are just].'—DRYDEN. 'They clung about

him *as* captives [cling] about their redeemer.'—Burke. 'The French forces left Scotland as much to their own satisfaction *as* to that of the nation.'—Robertson. 'He is as tall *as* I am [tall]. . . . When I was a child I spake *as* a child [speaks].'—C. P. Mason. 'The ruby is not as hard *as* the diamond [is hard].' 'He is not as strong *as* you [are strong].' 'You are as good a player *as* he [is a good player].' 'He paid you as well *as* [he paid] me.' 'It affects your own interests as much *as* [it affects] mine.' 'Henry likes work as well *as* [he likes] play.'—G.

> * 'The nations, not so blest *as* thee [art blest],
> Must in their turn to tyrants fall.'—Thomson.   [?]

5. As before, words that have been omitted are here and there placed within brackets. 'Thaim [To them] war leuer [it were more welcome] *than* al this werd [world].'—*Metrical Homilies.* 'Þat kenneþ [teaches] þe in herte, for to loue þi louerd leure [more dearly] þen þi-seluen.'—Langland. 'A heart dearer *than* Plutus' mine [is dear], richer *than* gold [is rich]. . . . If thou cut'st more *than* [is] a just pound . . . . thou diest.'—Shakespeare. 'I understand more *than* the ancients [understand]. . . . I had rather speak five words with my understanding *than* ten thousand words in an unknown tongue.'—*Bible.* 'He is taller than I am [tall]. . . . He is more industrious than [he is] clever.'—C. P. Mason. 'He helps you more than [he helps] me.' 'He can help you more *than* I can help you.'—G.   * 'You are a greater loser *than me.*'   [There is no word, expressed or understood, to govern *me.* Say . . . . *than I am.*]

CO-ORDINATIVE CONJUNCTIONS.

Observations. 1.—It has been shown that relative pronouns and adverbs serve largely as connective words of which the uses are subordinative. (*a*) There are certain particles called co-ordinative conjunctions—*and, but, or, nor,* and a few others noticed already. [§ **14**.]

(*b*) Of two co-ordinate sentences each may be simple or each may be complex. [§ **43**, pp. 235, 243.]

(*c*) In many co-ordinate sentences the conjunctions that might be employed are omitted. The two sentences may have the same subject, or the same verb. In these cases ellipsis often occurs. [§ **65**.] Sometimes the subject and the verb are alike in both, and may be omitted in the second sentence.

2. (*a*) The verbs in co-ordinate sentences connected by *and* mostly correspond with each other in mood, and often in tense.

(*b*) But *and* sometimes connects sentences of which the verbs differ from each other in mood, or in tense, or in both.

(*c*) Where the verbs in sentences connected by *and* differ in mood, or in tense, or in both, and where the assertions made by two verbs are strongly contrasted, their common subject may well be repeated, or an equivalent subject may be employed.

3. The chief uses of co-ordinative conjunctions have been noticed. [§ **14.**] A few special observations are here appended.

(*a*) *But*—in this respect like *for* and *nor*—is often placed next to a full stop and at the beginning of a principal sentence.

(*b*) *Or* sometimes connects two names of one thing. Where *or* connects words of different meanings, *either* may precede the first. Where the two words are nouns, an article may be repeated.

(*c*) In M.E. *for* [= because] is in some places subordinative, just as *for* alone, and several phrases including *for* are subordinative in E.II. In other places *for* is co-ordinative, and comes next to a full stop (*a*).

In E.I. *ealswâ* (also) is a conjunctive adverb. In M.E. *also* sometimes serves instead of *and*, and translates the German *auch* (= E.II. *ek*), but not the German *also* (= consequently).

In some grammars several adverbial expressions are classified with conjunctions strictly so called. These are specimens:—*besides, however, moreover, nevertheless,* and *therefore.*

4. (*a*) The following conjunctions employed in pairs are called *correlatives* :—*both* . . . . *and; either* . . . . *or; or* . . . . *or* (in verse) *; neither* . . . . *nor; nor* . . . . *nor* (in verse). These are co-ordinative.

(*b*) Contrasted adverbs have here and there subordinative uses, in other respects like those of the conjunctions called correlatives. In many places where correlative particles are employed, one introduces a subordinate sentence or clause, the other a principal sentence. In other places each introduces a subordinate sentence or clause.

Examples. 1.—(*a*) 'Mercy and truth preserve the king, *and* his throne is upholden by mercy. . . . The lips of the righteous feed many ; *but* fools die for want of wisdom.'—*Bible.* [Co-ordinate sentences like these are numerous in the Book of Proverbs.]

(*b*) 'Every day will I bless thee ; *and* I will praise thy name for ever and ever.'—*Bible.* 'This world seems a desert, when we see in it only mountains, rivers, and towns ; *but* when we know that here and there we have friends who, though distant and silent, are caring for us, this world is for us like a home in the midst of a garden.'—G.

(*c*) 'Many talk of friendship ; few understand its essential conditions.' 'For many readers the "Odyssey" is a romance ; Horace found in it a series of moral lessons.'—G. 'Read, not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse ; but [read] to weigh and consider.'—Bacon.

2. (*a*) I *looked* into the book, and *saw* its merit.'—Johnson. 'All his excellences, like those of Nature herself, *are thrown out* together;

and, instead of interfering with, *support* and *recommend* each other.'—JEFFREY.

(*b*) '*Ask* of me, and I *shall give* thee the heathen for thine inheritance. . . . The Lord *hath sworn*, and *will not repent*. . . . Thy brother *was dead*, and *is alive* again; *was lost*, and *is found*.'—*Bible*. 'Before that time my greenhouse *will not be ready*, and it *is* the only pleasant room belonging to us. I *line* it with mats, and *spread* the floor with mats, and there you *shall sit* with a bed of mignonette at your side.'—COWPER.

(*c*) 'He *has been penitent*; he *has confessed* his fault; and now [he] *shall be forgiven*.'—G. '*A man* may be rich by chance; but no *one* can be good, or rise, without effort.'—ANGUS.

3. (*a*) '*For* as in Adam all die, even so in Christ shall all be made alive. *But* every man in his own order [shall be quickened].'—*Bible*. 'You see those several people [as described by Plutarch], in their different laws, and policies, and forms of government; in their warriors, and senators, and demagogues. *Nor* are the ornaments of poetry, and the illustrations of similitudes, forgotten by him.'—DRYDEN.

(*b*) 'In the sentence "We know him," the last word is the object, *or* word directly governed.' 'The form "him" must be *either* an object, *or* a word governed by a preposition.' 'Achilles must *either* subdue his anger, *or* must see the Greek army defeated.' 'Providence may *either* avert the evil, *or* turn it to our advantage.' 'Take that which you prefer—the book *or* the picture.'—G.

(*c*) 'So willesfol [wilful] he was, and al *for* [= because] in the ober bataile him vel [befell] so vair cas [such fair luck].'—ROBERT OF GLOUCESTER. 'Our first duty is to elect leaders, *for* [= because] without order no good thing can be done.'—G. 'As ye are partakers of the sufferings, so shall ye be also of the consolation. *For* we would not, brethren, have you ignorant of our trouble which came to us in Asia.'—*Bible*.

4. (*a*) 'Þe poure [poor] *ba* [both] *and* riche comen þer toforen [before] him.'—*Legend of St. Katherine*. 'I am a debtor, *both* to the Greeks *and* to the Barbarians. . . . *Either* make the tree good, and his fruit good; *or* else make the tree corrupt, and his fruit corrupt.'—*Bible*. 'You regard *neither* the letter *nor* the spirit of the law.'—ANGUS.

(*b*) 'He *not only* cautioned you, *but also* repeated the caution.'—G. '*Though* he slay me [xc], *yet* will I trust in him [p]. . . . *As* far as the east is from the west [xc], *so* far hath he removed our transgressions from us [p].'—*Bible*. '*As* the tree falls [xc], *so* it lies [p].'—G. 'He is *so* feeble [p] *as* to be unable to walk [xc].'—ANGUS. 'I cannot say *whether* he will come [oc], *or* not [oc, contracted].'—G. '*Whether* it be I [xc] *or* they [xc], so ye believed.'—*Bible*.

51. INTERJECTIONS, ETC.

The places of the forms more or less strictly called interjections—each consisting of a vowel, or of an isolated word—are partly prescribed by usage; but in other respects these forms are not affected by any rules of syntax.

Observations.—1. (*a*) Besides the forms strictly called interjections, others may be isolated so as to serve as interjections.

A noun or a pronoun, representing a vocative case in Latin, is often placed with an interjection; but in many places the noun is employed alone, or with an adjective.

(*b*) Where an interjection apparently governs a pronoun, it is sometimes understood that a preposition has been omitted, or that the sequence of the two words is prescribed by usage, as in '*Ah me!*'

2. (*a*) In many elliptical sentences their exclamatory tones are denoted, partly by initial interjections, and partly by means of punctuation. Where their verbs are imperative, short and elliptical sentences are sometimes called 'interjections.'

(*b*) In complete sentences, where all the parts have their usual order, grief, surprise, irony, indignation, or invocation may be denoted by a final note of exclamation, which thus serves instead of an initial interjection.

(*c*) By the same means, an exclamatory tone may be given to a complete sentence in which the order of the words is interrogative. It is thus indicated that no answer is expected. Generally speaking, the uses of interjections are to a large extent superseded by means of punctuation.

3. The sources of numerous 'interjections' (so called) are adverbial. The expletive expressions here referred to belong especially to our dramatic literature, and in conversation are mostly obsolete. They consisted at first of adverbial-phrases employed with a notion of strengthening forms of assertion and denial. These phrases, by means of common abuse, lost their first meanings, while, to disguise their irreverence, their original forms were purposely contracted, or were otherwise greatly altered. Thus they passed over into a class of almost meaningless words sometimes called 'interjections.' [§ 15.]

Examples.—1. (*a*) 'Eâ lâ [= *Ah*, or *Alas*], þû mîn sunu.'—ÆLFRIC. '*Hayt* [= Gee], stot [horse]!'—CHAUCER. '*O ho!* we have escaped. . . . My youngest [daughter] has a very pretty manner of telling fortunes upon the cards. *Fudge!*'—GOLDSMITH. '*Pshaw*, beauty! we don't mind that. . . . I am the man . . . . "homo sum" [Terence], *hem!* . . . . What day of the month was it? . . . . The first of April. *Umph!*'—COLMAN. 'He roundly asserts that you have not the slightest invention. . . . I am diverted; *ha, ha, ha!* Not the least invention! ha, ha, ha!'—SHERIDAN. 'Cheerly, cheerly, my hearts! *yare* [= briskly], *yare!*'—SHAKESPEARE. '*Eh! how! what!* Captain, did you write the letter then?'—SHERIDAN. '*Heyday*, freedom! freedom! . . . . Fury, Fury! there, Tyrant, there! hark, hark!'—SHAKESPEARE, *Tempest*, Act iv. Sc. i. [' Fury' and 'Tyrant' are here names of hounds.] 'O Friend! I know not which way I must look for comfort. . . . O Cuckoo! . . . . O blessed bird! . . . . O blithe

New-comer!'—WORDSWORTH. 'I have done nothing but in care of thee—
of thee, my dear one! . . . . Give us kind keepers, heavens!'—SHAKE-
SPEARE. 'Ollapod! that sounds like an ancient name.'—COLMAN. 'Long-
favoured England! be not thou misled.'—WORDSWORTH.

(b) 'Wo me [= to me] bi-tyde [happen]!'—LANGLAND. 'Oh, woe [be
to] the day! . . . . Ah me!'—SHAKESPEARE. 'O dear me!'—G.

2. (a) 'O for a dirge! . . . . Oh, what a wreck!' — WORDSWORTH.
'Still the same burning sun! no cloud in heaven! . . . . O for the plover's
pleasant cry, to tell of water near! O for the camel-driver's song!'—
SOUTHEY. '*Lullaby* [= Go to sleep], my wanton Will!'—GASCOIGNE.
'*Avaunt*, Sir Doctor Deuyas!'—SKELTON. 'Woe worth [be] the day [=
to the day]!'—SCOTT. '*Avaunt !*—SHAKESPEARE. '*On*, to Iona!'—WORDS-
WORTH. *On!* Stanley, *on !*'—SCOTT. '*Adieu !*' [= *To God* I commend
you]. . . . '*Good-b'ye !*' [= God be with you.]

(b) 'They parted—ne'er to meet again!'—COLERIDGE. 'Hope gives
his feeble limbs a sudden strength; he hurries on!'—SOUTHEY. 'Common
sense is so prosaic!'—G. H. LEWES. [The tone here indicated by the note
of exclamation is ironical.]

(c) 'How are the mighty fallen in the midst of the battle! . . . .
How doth the city sit solitary that was full of people! how is she become
as a widow!'—*Bible*. 'Ah, why [should we] deceive ourselves!'—WORDS-
WORTH.

3. 'Ye have i-nough, *pardy* [= *par Dieu*]!'—CHAUCER. [This ex-
ample may indicate the way in which many adverbials of asseveration by
frequent misuse assumed interjectional forms, or were purposely disguised.
So '*marry !*' (in SHAKESPEARE) disguises the '*Seinte Marie !*' of an earlier
time, and '*by'rlakin !*' a contracted diminutive (also found in SHAKESPEARE),
serves instead of the phrase '*by our Lady !*' The forms '*gad !*' and '*egad !*'
with too many others like them, disguised a Name often profanely used,
while in '*'sdeath !*' as in several like forms, nothing was left of that Name
save the s' of its possessive case. See *The Pardoneres Tale* in CHAUCER,
and the *Persones Tale*, edited by FURNIVALL.]

52. SYNTAX: RULES.

It has been shown, in the observations and examples already given, that our sentences have numerous varieties of structure of which little can be told in the form of concise rules. Among the rules of syntax one is usually expressed in terms like these:—' The verb agrees with the subject in number and person.' The rule itself is readily understood, and where it is not formally known is mostly obeyed. But, as we have noticed, there are many apparent exceptions, and these are not as well understood as the rule. Here, then, as in other instances, the chief use of the rule is to direct attention to certain formal anomalies; in other words, the references appended will be found more useful than the rule itself, which—left alone—might, in many cases, leave room for doubt, or might lead to error. It should be remembered that rules and facts rarely or never agree together exactly.

It has been noticed in several preceding sections [**44–51**] that numbers of paragraphs containing *examples* correspond with numbers prefixed to paragraphs consisting of *observations*. The rules that follow are arranged in an order corresponding with that of the sections above referred to, and at the end of each rule references are given to the observations and examples on which the rule is founded.

It will be noticed that the same figures and Italic letters that refer to observations refer also to corresponding examples.

53. SUBJECTS.

In every sentence, as in every clause, the subject must be made clear.

§ **44**, *Words*, 2, 4, 6 ; *Phrases*, 3 ; *Clauses*, 3.

As far as their forms allow, pronouns show their agreement in gender, number, and case with the nouns to which they relate.

§ **44**, *Words*, 4, 5.

The relative pronoun, by means of its position, represents the number and the person of its antecedent.

§ **46**, *Special Observations*, 8.

In apposition, nouns and pronouns differing in their numbers may be placed together.

§ **44**, *Words*, 3 ; § **46**, *Special Observations*, 7.

The pronoun *it* may refer to a preceding noun, or may introduce a subject of any kind—a noun, singular or plural ; or several nouns ; a subject-phrase, or a subject-clause.

§ **44**, *Words*, 4 ; *Phrases*, 3 ; *Clauses*, 3 : § **46**, *Concords*, 2.

54. ATTRIBUTES.

An adjective may be placed either in attributive or in predicative relation to a substantive word. Adjective forms serve often as complements, and often as adverbs.

§ **45**, *Words*, 1 ; § **46**, *Complements, Words* ; § **47**, *Words*, 1, *b, c.*

The comparative adjective refers mostly to two individuals, or to two classes ; the superlative to several in one class, or in one series.

§ **45**, *Words*, 4.

A noun set in apposition with another, or a noun in the possessive case, may serve as an attribute.

§ **45**, *Words*, 2, 3.

The possessive case, denoting possession—also denoting duration—should mostly be used where the governed noun is the name of a person.

§ **45**, *Words*, 3.

Several vague words, serving often as substantives, serve also as adjectives.

§ **44**, *Words*, 5 ; § **45**, *Words*, 5.

The—a weakened demonstrative, in meaning cognate with *that* and *those*—may limit or define the use of a noun ; or may show that two nouns connected by a par-

ticle are the names of two different things, or that an adjective form is employed as a plural noun. *The* often precedes collective nouns, names of rivers, and plural names of families.

§ **45**, *Words*, 7.

Among verbal forms serving as attributes some are often placed before nouns; others are rarely or never so placed.

§ **45**, *Words*, 8.

A phrase employed as an attribute relates to the substantive word immediately preceding.

§ **45**, *Phrases*, 3.

A clause employed as an attribute relates to a substantive word immediately or nearly preceding the connective.

§ **45**, *Clauses*, 5.

In many places the relatives *which* and *who* are connective, but are not definitive. *That,* more closely connective, serves, in many places, to define the antecedent. Where *and it* or *and he* might take the place of the connective, and where the antecedent is already well defined, *that* is not required. Where *which* or *who* might leave a doubt as to the meaning of the antecedent, *that* is strictly required.

§ **45**, *Clauses*, 2, 3, 4.

55. VERBS.

' The verb agrees with the subject in number and person.' Where no suffix limits the verb, its concord is understood—not expressed. Where there is a form to show concord, that form is employed, as in ' *He write-***s**.'

§ **46**, *Concords*, 1, 2.

In speaking of *one*, the verb is singular, though the subject may look like a plural; in speaking of *two or more*, the verb is plural. Many apparent errors are examples of good grammar.

§ **46**, *Concords*, 2; *Special Observations*, 9.

Where they are each preceded by *each*, or by *every*, or by *no*, two singular nouns connected by *and* require a singular verb. Two singular nouns connected by *or*—like those connected by *nor*—require a singular verb.

§ 46, *Concords*, 2 ; *Special Observations*, 5, 9.

A collective noun may denote union or plurality. In many instances the concord required is not shown by the form of the subject.

§ 46, *Special Observations*, 2, 3, 4, 9.

In certain sentences shortened by *ellipses*, nouns and pronouns differing in number and person are apparently made the subjects of one common verb.

§ 46, *Special Observations*, 6 ; § 65, *Ellipses*.

Where the subject is a relative pronoun, the number and the person of the verb are shown by reference to the antecedent.

§ 46, *Special Observations*, 8.

A single noun-phrase, or a noun-clause, employed as a subject, requires a singular verb. Two or several phrases, or several clauses, are followed mostly by a singular verb, but sometimes by a plural.

§ 46, *Phrases*, 1-6 ; *Clauses*, 1-4.

Verbs connected by *and* correspond with each other in mood, and often in tense. Where they differ in tense, their common subject may be repeated.

§ 46 ; § 50, *Co-ordinative Conjunctions*, 2, *a, b, c.*

In asking questions, inversions of order are still retained where the verbs are those called auxiliary and irregular. In the Imperative Mood the subject follows the verb, or is understood—not expressed. Subjunctive meanings are often denoted by inversions.

§ 46, *Moods*, 2, 3 ; § 58 ; § 46, *Moods*, 4, *d.*

In the third person singular of the Present the following verbs have no final **s** :—*can, shall, will, may, ought, must,* and *dare* (intransitive).

§ 46, *Special Observations*, 1.

The Tenses mostly follow one another, so as to represent a progressive or a retrogressive order of time ; but the Present has several peculiar uses.

§ 46, *Tenses*, 1, 2, 3, 4, 5, 6.

In denoting intentions and results, such verbs as *come*, *fear*, *hope*, and *trust*, when employed in the Present, are followed by *may* and *will*, and when employed in the Past are followed by *might* and *would* ; or in both tenses they may be followed by the infinitive form of which *to write* is an example. But *ought*, in the Past, must be followed by a phrase like *to have written*.

§ 46, *Tenses*, 1, 2 ; § 25, *ought*.

When the result of an act, rather than the act itself, is denoted, the Present of the abstract verb may serve instead of *have* in the Perfect, and the Past of the abstract verb may serve instead of *had* in the Pluperfect.

§ 46, *Tenses*, 3, *b* ; 4, *a*.

Shall, in the Future, may sometimes denote authority, or compulsion, or an inevitable sequence of cause and effect.

§ 46. *Tenses*, 5, *a* ; *Complements, Words*, 3.

56. COMPLEMENTS.

The complements of intransitive verbs are mostly placed next to their verbs.

§ 46, *Complements, Words*, 4.

The complements of *make* and other transitive verbs of similar meaning mostly follow objects.

§ 46, *Complements, Words*, 6.

Several participles often employed as complements are vague in their meanings, and are, therefore, followed by secondary complements consisting of phrases.

§ 46, *Complements, Phrases*, 2.

Clauses sometimes serve as complements.

§ 46, *Complements, Clauses*.

57. ADVERBIALS.

Adjective forms often serve as adverbs in prose. In verse adverbial uses of adjective forms are established by common usage.

§ 12, *Forms*; § 47, *Words*, 1, *b, c.*

In Modern English two negative adverbs, relating to one verb, are not allowed. Double forms of negation—like double forms of comparison—are allowed in Old English.

§ 47, *Words*, 2, *c*; § 12, *Forms*; § 19, E.I., E.II.

As regards their positions, adverbials are the most versatile elements of sentences. A simple adverb may begin a sentence, or, with emphatic force, may immediately precede a verb. More usually the adverb immediately follows the verb, or comes between the verb and its complement. Lastly, the adverb may follow the object. But in many instances the adverb must be placed close to the word defined, or made emphatic.

§ 47, *Words*, 3, *a, b, c.*

In many examples adverbials consisting of phrases have the places already assigned to simple adverbs.

§ 47, *Phrases*, 3, *a, b, c.*

The beginning of the sentence, and the end, are suitable places for adverbials consisting of clauses.

§ 47, *Clauses*, 3, *a, b, c.*

58. THE SUBJUNCTIVE MOOD.

Constructions of words and inversions of order called subjunctive are sometimes employed in adverbial-clauses of condition and supposition; also in expressions of wishes, fears, and purposes.

§ 47, *Clauses*, 1, *b*; 2, *b*; *Concession, Condition.*

The general aim of subjunctive constructions and inversions is to express thoughts, doubts, and suppositions

in such a way as to avoid modes of speaking usually employed in making assertions.

§ 23; § 46, *Moods*, 4, *a*, *d*, *f*.

Subjunctive modes of expression may follow *if*, *lest*, *that*, and several other conjunctions, but it is not to be understood that these particles *must* be followed by subjunctive constructions. There is prevalent in our modern literature a general tendency to neglect these constructions.

§ 46, *Moods*, 4, *a*, *b*.

The forms *could*, *should*, *would*, and *might* may be employed with a subjunctive meaning, without reference to a past time.

§ 46, *Moods*, 4, *e*.

Here and there one of the verbs *could*, *would*, *had*, *might*, and *were* begins a subjunctive clause, in which the usual order of words is inverted, and *had*, without inversion, is sometimes employed as equivalent to *should have*.

§ 46, *Moods*, 4, *d*.

59. OBJECTS, ETC.

Transitive verbs and verbal forms are followed by substantive words directly governed and called objects, or by phrases and clauses serving as objects. When pronouns are employed as objects, their oblique forms serve, as in the places where they follow prepositions—*me*, *us*, *thee*, *him*, *her*, *them*, *whom*.

§ 18, *Pronouns*, M.E.; § 48, *Words*, 2, *a*, *b*, *c*; *Phrases*, 1, 2; *Clauses*, 1, 2.

In M.E. verbal forms in *ing* that in E.II. were followed by prepositional phrases are often followed by objects, or words directly governed.

§ 48, *Phrases*, 2, *a*.

The relative pronoun is not governed by the transitive verb that governs the antecedent.

§ 46, *Special Observations*, 8; § 48, *Words*, 2, *d*.

Where the relative pronoun, if inserted, would be directly governed, it is often omitted, especially in conversation.

§ **45**, *Clauses*, 1.

Where a phrase or a clause is the object, its use is not shown by any change of form.

§ **48**, *Phrases*, 1, 2 ; *Clauses*, 1, 2.

The object usually follows the verb, but relative and interrogative pronouns precede their governing verbs.

§ **48**, *Words*, 2, *c*, *d*.

Short adverbial expressions often precede and often follow objects ; but the more expanded forms of adverbials mostly follow.

§ **47**, *Words*, 3, *b ; Phrases*, 3, *c ; Clauses*, 3, *c* : § **48**, *Clauses*, 3, *a*.

Some verbs usually called intransitive are here and there followed by nouns and pronouns serving as objects. Some verbs usually called transitive are here and there employed as intransitive verbs.

§ **46**, *Verbs*, 2 ; § **11**, *Verbs* ; § **48**, *Objects*.

In E.II., and in modern verse, verbs denoting reflex actions are often followed by simple forms of pronouns ; but in modern literature such compound forms as *himself* and *yourselves* are mostly substituted.

§ **11**, *Verbs* ; § **18**, *Pronouns*, E.I. ; § **46**, *Verbs*, 2.

Infinitive forms, followed by words directly or indirectly governed, serve often to make objective phrases.

§ **48**, *Phrases*, 1, *a*, *b*, *c*.

WORDS INDIRECTLY GOVERNED.

After verbs of ' giving,' ' lending,' ' bringing,' ' sending,' ' telling,' and ' showing ' nouns without change of form have the chief use of the Dative in Latin, or of nouns following *to* in English.   Placed in the same sequence, personal pronouns have their oblique forms—*me, us, thee, him, her, and them*.

By several grammarians the nouns and pronouns here noticed are defined as ' indirect objects,' or as ' Dative objects.' § 46, *Complements, Words*, 5 ; § 48, *Words*, 1, *c, e*; § 49, *Sequences*, 3, *b*.

In E.II. and in modern verse oblique forms of pronouns, having the use of the Dative, often precede certain impersonal verbs.

§ 46, *Verbs*, 2.

In our older literature the oblique forms *me* and *him* [= *for me* and *for him*] follow verbs in some places where the pronouns seem almost expletive.   They have here one of the uses of the Dative in Latin.

§ 18, *Pronouns*, M.E. ; § 46, *Verbs*, 2.

Oblique forms of pronouns follow *like, near,* and some words of cognate meaning, and have one of the uses of the Dative, as in ' He is like *him*.'

' Oh for breath to utter what is like *thee!* '—SHAKESPEARE.   [§ 9, *Pronouns.*]

PREPOSITIONS.

Prepositions are placed before substantive words, and serve to form phrases—some employed as attributes ; others, more numerous, employed as adverbials.   Prepositions are, therefore, particles employed in changing the uses of substantive words.

§ 7, E. ; § 13, *Uses*; § 45, *Phrases*; § 47, *Phrases*; § 49, 1, *a, b, c.*

The relations indicated by means of prepositions are so various that they cannot be defined without the aid of an extensive series of examples.

§ 13, *Uses*; § 45, *Phrases*, 1 ; § 46, *Complements, Phrases*, 1, 2 : § 47, *Phrases*, 1, *a, b* ; 2, *a, b, c* : § 48, *Phrases*, 2, *a, b* : § 49, *Sequences*, 1, *a* ; 2, *a, b, c.*

Prepositions are followed by nouns without a change of form, but pronouns show, as far as their forms avail, their dependence on prepositions.   The same forms that serve as objects, and as Dative cases, serve also when pronouns are governed by prepositions—*me, us, thee, him, her,* and *them.*

§ 18, *Pronouns*, E.I., M.E.; § 48, *Words*, 2, *c* ; § 49, *Sequences*, 3, *a.*

The relative pronoun is not governed by the preposition that governs the antecedent. The governed relative is often omitted. It should be inserted where it serves to introduce some additional fact respecting the antecedent.

§ 46, *Special Observations,* 8 ; § 48, *Words,* 2, *d* ; § 49, *Sequences,* 3, *b.*

Dative uses of pronouns are denoted by their oblique forms, without the aid of a preposition ; but *whom* follows *to* or *for,* where a Dative use is denoted.

§ 18, *Pronouns,* M.E. ; § 49, *Sequences,* 3, *b.*

In questions—especially in familiar conversation—the preposition is often placed at the end of a sentence.

§ 49, *Sequences,* 3, *b.*

The relative and definitive pronoun *that* does not follow a preposition. In places where *that,* if inserted, would be dependent, it is often omitted, and the preposition is placed at the end of the clause.

§ 49, *Sequences,* 3, *b.*

In verse the preposition often follows the dependent word.

§ 49, *Sequences,* 3, *b.*

Repetitions of prepositions give emphasis and distinction to dependent words.

§ 49, *Sequences,* 3, *e.*

A preposition may govern a phrase and make an alteration in its use.

§ 48, *Phrases,* 2, *a, b.*

A preposition sometimes governs a clause and makes an alteration in its use.

§ 49, *Sequences,* 3, *c.*

Instead of the particles called prepositions, certain phrases are often employed, and these phrases, taken together with their dependent words, serve to form various adverbial-phrases.

§ 43 (p. 231), *Various Adverbial-Phrases.*

Particles often employed as prepositions may serve as adverbs; or may be appended to verbs, and serve as complements that alter the meanings of verbs.

§ 46, *Verbs*, 2; § 49, *Sequences*, 3, *d*.

CONJUNCTIONS.

No other conjunction has all the uses of *and*. Neither the preposition *with* nor the phrase *as well as* can serve as a substitute for *and*.

§ 46, *Special Observations*, 10: § 50, '*And*,' 1, 2, 3; *Subordinative Conjunctions*, 3; *Co-ordinative Conjunctions*, 2, *a*, *b*, *c*.

Subordinative conjunctions and other connective words link together elements having distinct relations in complex sentences, and connect verbs differing from each other in mood, or in tense, or in both.

§ 14, *Subordinative Conjunctions*; § 50, *Subordinative Conjunctions*, 2.

In E.II. *that* is often employed after other connective words, and serves in forming clauses having severally the uses of nouns, adjectives, and adverbs. *That,* in our older literature, is sometimes equivalent in force to *that which,* and accordingly may then follow a preposition.

§ 49, *Sequences*, 3, *b*; § 50, *Subordinative Conjunctions*, 1.

Co-ordinative conjunctions connect together elements having the same relation in compound sentences, or periods.

§ 14, *Co-ordinative Conjunctions*: § 50, *Co-ordinative Conjunctions*, 1, *a*, *b*, *c*; 2, *a*, *b*, *c*.

Or often connects two names of one thing. Where *or* connects words, phrases, or clauses, distinct in their meanings, it may be preceded by the collateral form *either*. The same rule applies to like uses of the forms *neither* and *nor*.

§ 14, *Co-ordinative Conjunctions*; § 50, *Co-ordinative Conjunctions*, 3, *b*.

But—a form having various uses—is in one respect like *for* and *nor*, as it may be placed next to a full stop.

But, as employed in some places, is in meaning equivalent to *that . . . . not.*

§ 9, *Relative Pronouns*; § 14, *Various Uses* (p. 61) ; § 50, *Co-ordinative Conjunctions,* 3, *a, b, c.*

In elliptical clauses of comparison *as* and *than* are followed by oblique forms of pronouns where verbs are omitted that, if inserted, would precede the pronouns.

§ 50, *Subordinative Conjunctions,* 4, 5.

Conjunctions do not govern words ; but the sequence '*than whom*' is found in several authors.

§ 49, *Sequences,* 3, *f*

INTERJECTIONS.

Interjections do not govern words ; but there are elliptical modes of expression in which words called interjections are followed by oblique forms of pronouns.

§ 51, 1, *b.*

60. TABULAR FORMS OF ANALYSIS.

Tabular forms of analysis serve to make clear the structure of sentences, and afford considerable aid in the study of English Composition.

As regards *clearness,* writing English is an easy art, of which the main rules are these three :—

1. Let the number of the principal sentences, as compared with the number of their subordinate phrases and clauses, be proportionately large.

2. Shun the use of phrases considerably enlarged by connection with phrases holding a lower place in subordination. [§ **45**, *Phrases,* 5.]

3. Place adjuncts so that their relations to primary elements may be clear.

Two or three examples of an *involved* style may be given ; but the sentences analysed in this section are for the most part those of which the structure is *ordinary.* Each of the three kinds of sentences respectively called Simple, Complex, and Compound may be divided into two or three varieties, and a knowledge of these will lead to the acquirement of facility in writing English. [§ **43**, pp. 238–42, 260, 265–66.]

SIMPLE SENTENCES.

Observations.—*A.* It has been noticed that every sentence includes a subject and a verb, and that where the verb is transitive an object follows. These are the primary elements, and, when compared with these, the others are called subordinate. When an adjunct is placed in relation with a primary element, that adjunct is subordinate in the *first* degree. To the adjunct so placed another may be appended, and thus made subordinate in the *second* degree. [§ **45**, *Phrases*, 5.] One chief aim of analysis [*A*] is to show the union of the parts employed in making a sentence. Each adjunct is, therefore, defined as one placed in relation with one of the primary elements, while those adjuncts holding secondary or lower places in subordination are not separately defined. Adverbials and attributes are thus often *taken together* as parts forming *one adjunct*, of which the character is shown by its relation to one of the primary elements. The name of the phrase has reference to its use.

'All things are as is their use.'

B. In another and a more minute method of analysis the distinct uses of the adjuncts having secondary and lower degrees of subordination are noticed. The former mode of analysis (*A*) shows union; the latter (*B*) shows how one adjunct may be divided into two or several parts. This latter process must lead at last to the minute or verbal analysis called 'parsing.' [§ **61**.] Here it will be especially shown how an adverbial-phrase may be followed by an attributive, so that both, taken together, make a more expanded adverbial-phrase [*B*].

C. Simple sentences may be lengthened, not only by inserting the secondary adjuncts already noticed, but also by enlargements or repetitions of the elements called primary.

Where in a simple sentence each element consists of one word, or of a short phrase, tabular forms like those denoted by *A* and *B* may be convenient, but for other simple sentences the form denoted by *C* may serve. For the uses of abbreviations see § **43**, p. 220. The predicative verb [**vc**] = one word, or = a vague verb + a complement. The attribute consisting of one word, or of two adjectives, or of a noun placed with an article, is put with the subject [**s**] or with the object [**o**]; but the attributive-phrases are placed with adverbials in the fourth column. Connective words are set within curves, and words referred to are set in Italic. In the abbreviated form **x—vc** the dash = the phrase 'relating to.' The second degree of subordination is not noticed in the first series of examples [*A*].

Examples.—*A.* 1. 'Sunshine brightens the streams in the dale.'

2. 'Sunshine makes bright all the streams flowing down on the west of the dale.'

3. 'The east side of the dale is darkened by the mountain's shadow.'

4. 'Myron the sculptor placed there a beautiful statue of Juno.'

5. 'The people *made* the statue *an idol* [*i.e.* they *idolized* the statue].'

6. 'Cyrus drove back the Persian soldiers stationed near the king.'

7. 'The vessel was wrecked on the coast of the island.'

	s + a	vc	o + a	ap + x + xp
1.	Sunshine	brightens	the streams	in the dale [ap—*streams*]
2.	Sunshine	makes + bright	all the streams	flowing down on the west of the dale [ap—*streams*]
3.	The east side	is + darkened		of the dale [ap—*side*], by the mountain's shadow [xp—*darkened*]
4.	Myron the sculptor	placed	a beautiful statue	of Juno [ap—*statue*], there [x—*placed*]
5.	The people	made + an idol	the statue	
6.	Cyrus	drove	the Persian soldiers	back [x—*drove*], stationed near the king [ap—*soldiers*]
7.	The vessel	was wrecked		on the coast of the island [xp—*wrecked*]

B. 1. 'The light of sunrise shines clearly over the ridge *of the high mountain.*'

2. 'Many streams are flowing down on the west *of the dale.*'

3. 'The dale is darkened by the shadow *of the mountain.*'

4. 'The vessel was wrecked on the coast *of the island.*'

Adjuncts having a secondary degree of subordination are here set in Italic, as in the analyses appended. In combination xp + ap = an enlarged xp in numerous examples.

	s + a	vc	o + a	x + xp
1.	The light	shines		over the ridge [xp—*shines*] + *of the high mountain* [ap—*ridge*]
2.	Many streams	are + flowing		down [x—*flowing*] + on the west [xp—*flowing*] + *of the dale* [ap—*west*]
3.	The dale	is + darkened		by the shadow [xp—*darkened*] + *of the mountain* [ap—*shadow*]
4.	The vessel	was + wrecked		on the coast [xp—*wrecked*] + *of the island* [ap—*coast*]

This rather minute plan of analysis serves to show that two phrases are often combined to serve as one. But the plan is not generally recommended. [§ **45**, *Phrases*, 5 ; § **61**.] The plans following the next four excerpts are convenient for analyses of sentences in which subjects, or attributes, or objects are considerably enlarged. Adjuncts having secondary or lower degrees of subordination are here set in Italic ; but attributes and adverbials are taken together in several extended phrases of which the uses are attributive.

C. 1. 'The figure, placed in statuelike repose, the hair, the diadem, the simple drapery—all these harmonize well with the expression *of that majestic countenance*.'—G.

2. 'Cyrus the Great, residing *seven months* in one district, then *three months* in another, and then *two months* in a third, enjoyed, as regards heat and cold, a perpetual Spring.'—G.

3. 'The trim hedge, the grassplot before the door, the little flower-bed bordered *with box*, the woodbine trained up *against the wall* and hanging its blossoms *around the lattice*, the pot of flowers in the window, the holly providentially planted *around the house, to cheat winter of its dreariness, and throw in a semblance of green summer to cheer the fireside*—all these bespeak the influence of taste.'—W. IRVING.

4. 'Here, at the great annual fair, Venetian commerce displayed its rich stores—silks, woollen cloths, velvet, fine lace, golden chains, mirrors, pearls, glittering weapons, brooches, and jewelled bracelets.'—G.

For the analysis of a sentence in which the subject or the attribute has a form considerably enlarged, the column under **s + a** is widened, or a column may be arranged under the sign **ap**, as in the example here appended.

s + a	ap	vc	x + xp
1. The figure the hair, the diadem, the simple drapery—all these	placed in statue-like repose	harmonize	well [**x**—*harmonize*] with the expression *of that majestic countenance* [**xp**—*harmonize*]

Here the adverbial-phrase 'with the expression' has its last word enlarged by the attributive-phrase '*of that majestic countenance*,' and the two, taken together, serve as a more expanded adverbial-phrase. See the examples placed under the letter *B*.

s + a	ap (extended)	vc	o + a	xp
2. Cyrus the Great	residing *seven months* in one district then [residing] *three months* in another (and) [residing] *two months* in a third	enjoyed	a perpetual Spring	as regards heat and cold [**xp** —*enjoy-ed*]

s + a	a + ap (extended)	vc	o + a	x + xp
3. All these		bespeak	the influence of taste	
the trim hedge the grassplot the little flower-bed the woodbine	before the door bordered *with box* trained up *against the wall* (and) hanging its blossoms *around the lattice*			
the pot of flowers the holly	in the window planted around the house			*providentially* [**xp** *—planted*] *to cheat winter of its dreariness* [same] (and) *throw in a semblance of green summer* [same] *to cheer the fire-side* [**ap**—*semblance*]

In the *fourth* example the object consists of the word 'stores' followed by a series of nouns in apposition.

s + a	vc	o + a	x + xp
4. Venetian commerce	displayed	its rich stores—silks, woollen cloths, velvet, fine lace, golden chains, mirrors, pearls, glittering weapons, brooches, (and) jewelled bracelets	Here [**x**—*displayed*] at the great annual fair [**xp** *—displayed*]

The examples already given show how tabular forms may be arranged so as to suit several varieties of structure found among simple sentences. It may be added that a long series of simple sentences—each considerably extended, but containing only one verb—is not to be recommended. Verbs give clearness and vivacity to sentences.

COMPLEX SENTENCES.

Observations.—*A.* Complex sentences, like those belonging to the style of 'ordinary prose,' have already been described. [§ **43**, pp. 224, 235, 242–43, 260, 265.] Every complex sentence contains at least one principal sentence and one clause. The latter serves either as a noun, or as an adjective, or as an

adverb. The examples already given are numerous. [§ 44, *Clauses*; § 45, *Clauses*; § 47, *Clauses*; § 48, *Clauses*.] The clause employed as a subject often precedes the principal verb, but when placed in apposition with *it* the clause follows. The clause employed as an object mostly follows the verb of the sentence to which the clause belongs. [§ 48, *Clauses*, 3, *a, b, c.*]

B. The attributive-clause is placed near the substantive *word* to which it refers. [§ 45, *Clauses*, 5.] The adverbial-clause is often placed at the beginning, and often at the end, of the principal sentence. [§ 47, *Clauses*, 3, *a, b, c.*]

C. Where several clauses are made subordinate to one principal sentence, the whole of the complex sentence may be described as 'involved,' though its form may serve well enough as the natural form of expression for certain ideas. The style here noticed would be out of place in 'ordinary prose,' though it may be admirable where the thought and its form of expression are both comprehensive.

Examples.—A. 1. 'That such a man should have written one of the best books in the world is strange enough.'— MACAULAY.

2. 'It will hardly be denied that government is a means for the attainment of an end.'—MACAULAY.

3. 'He has often told me that, at his coming to his estate, he found his parishioners very irregular.'—ADDISON.

sc	vc	x
1. That such a man should have written one of the best books in the world	is + strange	enough [**x**—*strange*]
2. It . . . . that government is a means for the attainment of an end	will + be denied	hardly [**x**—*denied*]

In the *third* example the complex sentence is divided in a way that is convenient where the object is a clause considerably extended.

s	vc + x	oc
3. He	has often told me	(that) at his coming to his estate, he found his parishioners very irregular

B. 1. 'He that is comely when old and decrepit, surely was very beautiful when he was young.'—SOUTH.

2. 'The most gifted men that I have known have been the least addicted to depreciate either friends or foes.'—R. SHARP.

⁕ 3. 'The best work for the good of the world is that which is not done for the sake of any reward the world can bestow.'—G.

In the following *general* analyses clauses are set apart from the principal sentences to which they relate. The uses of attributive and adverbial words and phrases are here left to be noticed in *special* or detailed analyses, of which several examples have been given.

1. He . . . . surely was very beautiful . . .	[p]
when he was young	[xc—*beautiful*]
that is comely	[ac—*he* in p]
when [he is] old and decrepit	[xc—*comely*]
2. The most gifted men have been the least addicted to depreciate either friends or foes . . .	[p]
that I have known	[ac—*men*]
3. The best work for the good of the world is that	[p]
which is not done for the sake of any reward . .	[ac—*that*]
the world can bestow	[ac—*reward*]

C. 'It is as difficult for us, who date our ignorance from our first being, and were still bred up with the same infirmities about us with which we were born, to raise our thoughts and imaginations to those intellectual perfections that attended our nature in the time of innocence, as it is [difficult] for a peasant bred up in the obscurities of a cottage to fancy in his mind the unseen splendours of a court.'—SOUTH.

GENERAL ANALYSIS.

The Principal Sentence and its Clauses.	*Relations.*
1. It . . . . to raise our thoughts and imaginations to those intellectual perfections . . . . is as difficult for us	p
2. that attended our nature in the time of innocence	ac—*perfections* [in 1]
3. who date our ignorance from our first being .	ac—*us* [in 1]
4. (and) [who] were still bred up with the same infirmities about us	ac—*us* [in 1]
5. with which we were born	ac—*infirmities* [in 4]
6. (as) it is [difficult] for a peasant, bred up in the obscurities of a cottage, to fancy in his mind the unseen splendours of a court	xc—*is difficult* [in 1]

SPECIAL ANALYSIS.

	s + a	vc	o + a	x + xp
1.	It . . . . to raise our thoughts and imaginations	is + as difficult		to those intellectual perfections [xp—*raise*], for us [xp—*difficult*]
2.	that	attended	our nature	in the time of innocence [xp—*attended*]
3.	who	date	our ignorance	from our first being [xp—*date*]

s + a	vc	o + a	x + xp
4. (and) [who]	were + bred up		still [**x**—*were bred up*] with the same infirmities about us [**xp**—*bred up*]
5. we	were + born		with which [**xp**—*were born*]
6. (as) it . . . . to fancy the unseen splendours of a court	is + [difficult]		for a peasant, bred up in the obscurities of a cottage [**xp**—*difficult*]

COMPOUND SENTENCES.

Observations.—A. The structure of compound sentences has been described. [§ **43**, p. 235; §§ **14**, **50**, *Co-ordinative Conjunctions.*] In numerous instances the use of a co-ordinative conjunction is a matter of choice. Instead of *and*, set a semicolon between the two principal or independent sentences having meanings more or less cognate ; the two sentences are then called 'collateral.' A full stop might be placed between them.

Examples.—'Clouds gathered over the hills ; gloom was spread over the valley.' 'The rain came down first on the hills ; then it fell fast in the valley.' 'At last the sun shone again ; the rainbow appeared on the cloud.' In MACPHERSON's *Ossian* 'cognate' and 'collateral' sentences these are very frequently employed. [§ 43, p. 242.] The meanings of these words 'cognate' and 'collateral' may be readily shown by a contrast. No conjunction can be placed between the following two sentences :—'To listen to flattery is a sign of weak judgment.' 'The tiger is the most formidable of all the wild beasts of India.' There may indeed exist some natural connexion between a flatterer and a tiger, but there is found no logical connexion in the assertions here placed together.

Instead of the semicolon—often placed between independent sentences having cognate meanings—write *and* ; the two sentences, taken together, then make one 'compound sentence.' The following are examples of 'compound' sentences, including *phrases* but no *clauses* :—'The rain came down first on the hills, *and* then fell fast in the valley.' 'At last the sun shone again, *and* the rainbow appeared on the cloud.'

The co-ordinative conjunction (*and* or *but*, for example) does not refer especially to any distinct word or element in either of the two co-ordinate sentences, but to a likeness or unlikeness of meaning in each sentence taken as a whole assertion and compared with the other.

Example.—'A wise son will hear his father's reproof ; *but* a scorner will

not hear reproof.'—*Bible*. Two assertions are here set in contrast in one compound sentence, with which the following complex sentence may be contrasted :—' You talk *so* fast *that* I cannot follow you.' Here *that* obviously relates to *so*. The union of the principal sentence and the clause, in a complex sentence, is thus made closer than the connexion of the co-ordinate members of a compound sentence. Etymological facts here agree partly with our nomenclature. *Plĕcto* with *cŭm* means ' *knit* together ; ' but *pōno* with *cŭm* means nothing more than ' *put* together.' ' Composition ' and ' compound ' are words often misused in books called ' scientific,' and in writing of the sentences here to be analysed ' co-ordinate ' is a better term than ' compound.' The union denoted by a subordinative particle is indeed more intimate than that denoted by a co-ordinative conjunction, but the latter means something more than ' put together.'

In the *general* analysis of a compound sentence there is nothing more to be done than to set apart the co-ordinate sentences, and to place their conjunctions within curves. Then each of the two or more sentences may be analysed either as a simple or as a complex sentence. All, therefore, that remains to be shown here is the method of setting apart the independent members of a compound sentence. In the first place sentences not containing clauses are noticed.

In the examples appended conjunctions are set within curves. Each of the independent members of the compound sentence may be analysed in accordance with some one of the plans already described. [*Examples A.*]

B. Of the two sentences joined in co-ordination one or both may be complex. In this case it is convenient to treat the whole as a ' period,' though this term is sometimes more strictly employed. [§ **43**, pp. 235–36 ; § **50**, p. 362.]

C. It has been noticed that among modern alterations made in our style of writing English the most important is a general disuse of long and elaborate periods. But these have been employed by some classic modern writers whose periods have here and there a structure that may be called artistic. For the treatment of certain themes, such periods are appropriate, though they would be out of place in our ordinary prose. [§ **43**, pp. 238–43, 251–61.]

In the examples appended [*C*, 1, 2, 3], their *general* analysis is first of all given. The aim is to show how a period may be divided into two or several members, each consisting of a complex sentence.

Examples.—*A.* 1. ' In this situation man has called in the friendly assistance of philosophy, and Heaven, seeing the incapacity of that to console him, has given him the aid of religion.'—GOLDSMITH.

2. ' The snow was deep enough to have afforded them a

reasonable excuse; but Horatio was not to be prevailed upon to turn back.'—Southey.

3. 'The breeze died away to a perfect calm, and the sails hung loosely against the mast.'—Basil Hall.

Sentences.	Descriptions.
1. *a.* In this situation man has called in the friendly assistance of philosophy	**p**, co-ord.—*b*
b. (and) Heaven, seeing the incapacity of that to console him, has given him the aid of religion .	**p**, co-ord.—*a*
2. *a.* The snow was deep enough to have afforded a reasonable excuse	**p**, co-ord.—*b*
b. (but) Horatio was not to be prevailed upon to turn back	**p**, co-ord.—*a*
3. *a.* The breeze died away to a perfect calm .	**p**, co-ord.—*b*
b. (and) the sails hung loosely against the mast	**p**, co-ord.—*a*

B. 1. 'I have seldom answered any scurrilous lampoon when it was in my power to have exposed my enemies; and, being naturally vindictive, have suffered in silence, and possessed my soul in quiet.'—Dryden.

2. 'The officers, who had hitherto concurred with Columbus in opinion and supported his authority, now took part with the private men; they assembled tumultuously on the deck, expostulated with their commander, mingled threats with their expostulations, and required him instantly to tack about and return to Europe.'—Robertson.

3. 'The high altar was erected on the very spot where Harold's standard had waved; and the roll, deposited in the archives of the monastery, recorded the names of those who had fought with the Conqueror, and amongst whom the lands of broad England were divided.'—Sir F. Palgrave.

4. 'At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat a time.'

5. 'And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little, and quickly said "Adsum."'

6. 'It was the word we used at school when names were called; and lo, he whose heart was as that of a little child had answered to his name, and stood in the presence of the Master.'—Thackeray.

In the following analyses long sentences are represented by their initial and their final words, divided by signs of omission.

Sentences.	Descriptions.
1. *a.* I have seldom answered . . . . enemies .	complex, co-ord.—*b, c*

Sentences.	*Descriptions.*
b. (and) being naturally vindictive . . . . silence	simple, co-ord.—*a, c*
c. (and) [I have] possessed my soul in quiet	simple, co-ord.—*a, b*
2. *a.* The officers . . . . took part with the private men	complex, co-ord.—*b, c, d, e*
b. they assembled tumultuously on the deck	simple, co-ord.—*a, c, d, e*
c. [they] expostulated with their commander .	simple, co-ord.—*a, b, d, e*
d. [they] mingled threats with their expostulations	simple, co-ord.—*a, b, c, e*
e. (and) [they] required him instantly to . . . . return to Europe .	simple, co-ord.—*a, b, c, d*
3. *a.* The high altar was erected . . . . standard had waved	complex, co-ord.—*b*
b. (and) the roll . . . . divided	complex, co-ord.—*a*
4. *a.* At the usual evening hour . . . . toll	simple, co-ord.—*b*
b. (and) . . . . time	simple, co-ord.—*a*
5. *a.* And just as the last bell . . . . face	complex, co-ord.—*b, c*
b. (and) he lifted up his head a little	simple, co-ord.—*a, c*
c. (and) quickly said '*Adsum*' .	complex, co-ord.—*a, b*
6. *a.* It was the word . . . . called .	complex, co-ord.—*b, c*
b. (and) lo, he . . . . had answered to his name	complex, co-ord.—*a, c*
c. (and) [he] stood in the presence of the Master .	simple, co-ord.—*a, b*

C. 1. 'As the day begins with obscurity and a great mixture of darkness, till by quick and silent motions the light overcomes the mists and vapours of the night, and not only spreads its beams upon the tops of the mountains, but darts them into the deepest and most shady valleys ; ‖ thus simplicity and integrity may at first appearing look dark and suspicious, till by degrees it breaks through the clouds of envy and detraction, and then shines with a greater glory.'—STILLINGFLEET.

The parallels set apart the main divisions of the period.

2. ' Piety practised in solitude, like the flower that blooms in the desert, may give its fragrance to the winds of heaven, and delight those unbodied spirits that survey the works of God and the actions of men ; ‖ but it bestows no assistance upon earthly beings, and, however free from taints of impurity, yet wants the sacred splendour of beneficence.'—JOHNSON.

3. 'General principles are not the less true or important because from their nature they elude immediate observation ; ‖

they are like the air, which is not the less necessary because we neither see nor feel it, or like the secret influence which binds the world together, and holds the planets in their orbits.'—KENNEDY.

Again, long sentences are represented by their initial and their final words, separated by signs of omission.

Main Divisions.		*Descriptions.*
1. *a.* As the day . . . . valleys	. .	Four adverbial-clauses; the first modified by the three following; the whole relating to *look dark* in *b*
b. thus . . . . glory	. . .	Complex; the principal verb, *look dark*, limited by the two following adverbial-clauses
2. *a.* Piety . . . . men	. . .	Complex and compound, co-ord.—*b*
b. (but) it bestows . . . . beneficence		Complex and compound, co-ord.—*a*
3. *a.* General . . . . observation .	.	Complex, co-ord.—*b*
b. they are like . . . . orbits .	.	Complex and compound, co-ord.—*a*

SUMMARY.

The whole process of analysis may be shown, as in a summary, by giving both the general and the special analysis of a period. [*C*, 2.] It has already been divided into its two chief members, each containing two principal sentences. In the first place, the whole is divided only so far as to show the relations of the sentences and clauses of which a special analysis follows.

GENERAL ANALYSIS.

Principal Sentences and Clauses.	*Relations.*
1. Piety practised in solitude, like the flower . . . . may give its fragrance to the winds of heaven . .	**p**, co-ord.—3, 5,
2. that blooms in the desert	**ac**—*flower* [in 1]
3. (and) [may] delight those unbodied spirits .	**p**, co-ord.—1, 5, 7
4. that survey the works of God, and the actions of men . . . . , ...	**ac**—*spirits* [in 3]
5. (but) it bestows no assistance upon human beings	**p**, co-ord.—1, 3, 7
6. (and), however free [it may be] from the taints of impurity	**xc**—*wants* [in 7]
7. [it] yet wants the sacred splendour of beneficence	**p**, co-ord.—1, 3, 5

SPECIAL ANALYSIS.

s + ap	vc	o + a + ap	x + xp
1. Piety practised in solitude	may + give	its fragrance	like the flower [**xp**—*give*], to the winds of heaven [**xp**—*give*]
2. that	blooms		in the desert [**xp**—*blooms*]
3. (and) [it]	may + delight	those unbodied spirits	
4. that	survey	the works of God (and) the actions of men	
5. (but) it	bestows	no assistance	upon human beings [**xp**—*bestows*]
6. (and) [it]	[may be] + free		however [**x**—*free*], from the taints of impurity [**xp**—*free*]
7. [it]	wants	the sacred splendour of beneficence	yet [**x**—*wants*]

It has been shown, in these tabular forms of analysis, that, in proportion as the elements of sentences—either those called complex or those called compound — are more and more divided, the general meaning of each sentence so treated becomes less and less obvious ; but we gain at the same time some acquaintance with various plans for the structure of sentences.

By means of sublation and union, words are made to serve as parts of phrases, and these serve as elements in clauses, while clauses serve as the elements of the principal sentences. Of these two or more, including clauses, may be placed together as in *C*, 2, and may have the union of a well-constructed period.

By means of division and subdivision, we come at last to the minute analysis in which sentences, clauses, and phrases are divided into *words*. This last process remains to be noticed. [§ **61**.]

61. PARSING.

The first and easiest mode of parsing has been noticed. [§ **7**, p. 32.] Sentences are there divided into words, and each word is named with regard to its use. In a more extended method of parsing the uses of inflexions are noticed, and to some extent the relations denoted by putting words together are defined.

In briefly defining *relations*, those which belong to the things signified by words are often ascribed to the words themselves. Thus an inert and stationary word is called a *transitive* verb, because it is used to denote a transition of force—real or supposed. The adjective is said to *limit* the noun in the sentence, 'Only five men were there—not ten.' Prepositions are called *relational* words, because they are employed in expressing notions of relation, and words in which no change of form is made are described as *governed*. In these and other instances words are treated with a constant regard to our own meanings or intentions. Thus it is said (p. 222), 'Let any word, **a**, require that another word, **b**, shall have a certain use; then **a** governs **b**.' But, strictly meaning, it is the writer's intention that prescribes the use of the governed word. When it is said, 'This verb *governs* this noun,' the meaning is, that the words are put together with the intention of denoting a transitive act. In our thought we, for a moment, blend the verb with the act signified, and we speak of the noun as of an *object* affected by that act. When we speak of two nouns *in apposition*, we do not refer merely to the fact that they stand close to each other, but to our intention in putting them together as two names of one thing. Thus our principle in nomenclature agrees with the saying of an old writer—'All things are as is their use.'

In many short sentences each word represents one of the logical elements of which a union forms a sentence. But in numerous instances several words must be put together to make a phrase, which is employed as a noun, or as an adjective, or as an adverb. In the former case parsing—such as is noticed here—may show the union of a sentence, but not in the latter.

Ex. 1. 'We know the way.' Each word serves as one of the elements called logical.

Ex. 2. 'We know *how to win.*' Here three words are taken together to make the phrase serving as the object.

Minute analysis of the kind here noticed affords some useful exercise in discrimination, but tells little of English Syntax. Parsing may be made more useful by extending its range, so far at least as to include some observations on the structure and the uses of phrases. In the appended examples several observations of this kind are added, and are set in small type. When the parsing of a sentence is written, abbreviations such as are given in an appended table will be convenient.

For the use of beginners, a few rules of syntax are given in a condensed form ; but nothing is said of the exceptions—real and apparent—that have already been noticed in detail.

The figure following the parsing of a word refers to one of the rules given in this section.

TABLE FOR PARSING.

Definitive Words used in Parsing.	*Abbreviations.*
A **Noun** *may be*—	
common, proper, abstract	com., pr., abs.
masculine, feminine, common, neuter	m., f., c., n.

Definitive Words used in Parsing.	*Abbreviations.*
singular, plural, collective	s., pl., col.
subject, object, dependent	sub., ob., dep.
in apposition, in the possessive case	in app., poss. c.
a complement, or part of an exclamation	comp., exc.

A **Pronoun** *may be—*

personal, possessive, relative	per., poss., rel.
interrogative, demonstrative, indefinite	?, dem., indef.
of the 1st, the 2nd, or the 3rd person	1st p., 2nd p., 3rd p.
masculine, feminine, common, neuter	m., f., c., n.
singular, plural, indefinite	s., pl., indef.
subject, object, dependent	sub., ob., dep.
in apposition, in the possessive case	in app., poss. c.
may refer to an antecedent	ref. to antec.

An **Adjective** *may serve to define—*

quality, quantity, number	qual., quan., num.
order, possession	ord., poss.
or may be demonstrative *or* indefinite	dem., indef.
positive, comparative, superlative	pos., comp., super.
may be placed in attributive *or* predicative relation	in att. r., in pr. r.
may serve as complement to the verb	comp. to the verb

A **Participle** *may be—*

imperfect *or* perfect	imperf., perf.
and in Syntax may be defined as an Adjective.	

A **Verb** *may be (in force or meaning)—*

intransitive, transitive, passive	intrans., trans., pass.
(in Conjugation) Old *or* New	O., N.
(in Mood) indicative, imperative, subjunctive	indic., imper., subj.
(in Tense) present, past, perfect, pluperfect	pr., past, perf., plu.
(in Tense) in the 1st *or* the 2nd future tense	1st F., 2nd F.
(in Number) singular *or* plural	s., pl.
(in Person) of the 1st, the 2nd, *or* the 3rd	1st p., 2nd p., 3rd p.
(in Syntax) must agree in number and person with the subject	agr. w. sub.

Definitive Words used in Parsing.	*Abbreviations.*

An **Adverbial** *may serve to de-
fine a verb with respect to—*
place, time, degree, cause, mode . p., t., d., c., m.

An Adverb of quality may be—
positive, comparative, superlative . pos., comp., super.

An Adverbial may serve to define—
a verb, an adjective, or an adverb . def. v., adj., or adv.

A **Preposition** *may govern—*
a noun, or a pronoun, or a phrase;
  comparatively rarely a clause . gov.n., or pron., or phr.
*The government of the Preposition
  is named in parsing the dependent
  noun or pronoun.*

A **Conjunction** (co-ordinative) *may
connect* the sentence with the
sentence . . . . . con. . . . w. . . .

A **Conjunction** (subordinative) *may
connect* the clause with the word con. . . . w. word

And *may connect—*
the sentence . . . . with the sentence . . . . con. . . . w. . . . (*Give
the clause . . . . with the clause . . . .   the first and the last
the phrase . . . . with the phrase . . . .   word of each sentence
the word . . . . with the word . . . . .   or clause; but write
                                                out the phrase*)

One Conjunction may be—
correlative with another . . . corr. w. . . .

An **Interjection** has rarely any gram-
matical relation.

RULES.

1. The subject is placed so that its use is shown. This is especially noticed as regards pronouns. As far as their forms allow, and as regards gender, number, and person, pronouns should agree with the nouns for which they stand.

2. Adjectives enlarge or define the meanings of nouns. Some verbal forms used as adjectives are placed before nouns; others are rarely so placed. In many sentences adjectives serve as the complements of verbs.

3. The verb agrees with the subject in number and person. Where a relative is the subject, the number and person of the verb are shown by the antecedent.

4. Transitive verbs and verbal forms govern nouns and pronouns serving as objects. The relative is not governed by the verb that governs the antecedent.

5. Prepositions denote relations, and govern dependent nouns and pronouns. The relative is not governed by the preposition that governs the antecedent.

6. Adverbs define the meanings of verbs, and those of attributive words.

7. Phrases and clauses have the uses of nouns, adjectives, and adverbs. Some prepositional phrases serve as adjectives; many serve as adverbs.

8. Conjunctions are chiefly used to connect sentences and clauses.

EXAMPLES OF PARSING.

'The light of sunrise shines clearly over the ridge of the high mountain, and brightens the rippling streams that flow down into the valley. They glitter in the radiance of the morning.' [§ 7.]

The	adjective, demonstrative; defines or limits '*light*.'—2.
light	noun, common, neuter, singular; the subject in concord with '*shines*.'—1; 3.
of	preposition; denotes the relation of 'sunrise' and 'light,' and governs '*sunrise*.'—5.
sunrise	a dependent noun, common, neuter, singular; governed by '*of*.'—5.

'*Of sunrise,*' a prepositional phrase, serving as an adjective to define '*light*.' —7.

shines	verb, intransitive, old, fifth class [Pr. 'shines,' P. 'shone,' P.P. 'shone'], indicative, present, singular, third person; agrees with the subject '*light*.'—3.
clearly	adverb; defines the meaning of '*shines*.'—6.
over	preposition; denotes the relation of '*ridge*' and '*shines*,' and governs '*ridge*.'—5.
the	adjective, demonstrative; defines or limits '*ridge*.' —2.
ridge	a dependent noun, common, neuter, singular; governed by '*over*.'—5.

'*Over the ridge,*' a prepositional phrase, serving as an adverb to define as to place the meaning of '*shines*.'—6.

of　　　　　preposition; denotes the relation of '*ridge*' and
　　　　　　　'*mountain*,' and governs '*mountain*.'—5.

the　　　　adjective, demonstrative; defines or limits '*moun-
　　　　　　　tain*.'—2.

high　　　adjective of quality, positive; enlarges the meaning
　　　　　　　of '*mountain*.'—2.

mountain　a dependent noun, common, neuter, singular; go-
　　　　　　　verned by '*of*.'—5.

　　'*Of the high mountain*,' a prepositional phrase, serving as an adjective to
enlarge or define '*ridge*.' In a less analytical treatment of phrases, two
are taken together, thus:—'*over the ridge*' + '*of the high mountain*.'
Here the former phrase shows the use of both. When collected they form
one expanded adverbial element. Strictly speaking, the noun '*ridge*' in
the former phrase is defined by the whole of the latter. The whole of the
compound adverbial serves to define the meaning of '*shines*.'—7.

and　　　　conjunction; connects the first principal sentence
　　　　　　　['*The light .... mountain*'] with the second
　　　　　　　principal sentence ['*the light brightens ....
　　　　　　　streams*'].—8.

['*light*'] the subject; omitted in the text. [§ 65, *Ellipses*.]

brightens　verb, transitive, new, indicative, present, singular,
　　　　　　　third person; agrees with '*light*' [the subject
　　　　　　　here understood].—3.

the　　　　adjective, demonstrative; defines or limits '*streams*.'
　　　　　　　—2.

rippling　verbal adjective of quality; enlarges the meaning
　　　　　　　of '*streams*.'—2.

streams　noun, common, neuter, plural; governed by
　　　　　　　'*brightens*.'—4.

that　　　pronoun, relative, serving to connect with the ante-
　　　　　　　cedent, '*streams*,' the adjective-clause, '*that flow
　　　　　　　down into the valley*.'—4; 7.

flow　　　verb, intransitive, new, indicative, present, plural,
　　　　　　　third person; agrees with '*that*.'—3; 4.

down　　　adverb; defines as to place the meaning of '*flow*.'—6.

into　　　preposition; denotes the relation of '*valley*' and
　　　　　　　'*flow*,' and governs '*valley*.'—5.

the　　　　adjective, demonstrative; defines or limits '*valley*.'
　　　　　　　—2.

valley　　noun, common, neuter, singular; governed by
　　　　　　　'*into*.'—5.

　　'*Into the valley*,' a prepositional phrase, serving to define as to place the
meaning of '*flow*.'—6.

　　'*That flow down into the valley*,' an attributive-clause, serving as an
adjective to define '*streams*,' the object in the preceding sentence.—7.

They	pronoun, personal, plural, third person ; the subject in concord with '*glitter.*'—3.
glitter	verb, intransitive, new, indicative, present, plural, third person ; agrees with '*they.*'—3.
in	preposition ; denotes the relation of '*radiance*' and '*glitter*,' and governs '*radiance.*'—5.
the	adjective, demonstrative ; defines or limits '*radiance.*'—2.
radiance	a dependent noun, common, neuter, singular ; governed by '*in.*'—5.

'*In the radiance,*' a prepositional phrase, serving as an adverb to define the meaning of '*glitter.*'—7.

of	preposition ; denotes the relation of '*morning*' and '*radiance*,' and governs '*morning.*'—5.
the	adjective, demonstrative ; defines or limits '*morning.*'—2.
morning	a dependent noun, common, neuter, singular ; governed by '*of.*'—5.

'*Of the morning,*' a prepositional phrase, serving to define '*radiance.*' In a less analytical treatment of phrases two are taken together, thus :— '*in the radiance*' + '*of the morning.*' Thus collected they form an expanded or compound adverbial, which serves to define the meaning of '*glitter.*'—7.

62. PUNCTUATION.

To some extent the structure of sentences is shown by the points called stops ; chiefly by three—the full stop, the comma, and the semicolon. Punctuation is not a science. Rules must here leave some room for freedom, especially in books where the style is familiar. It is convenient to treat distinctly of the stops required in the three kinds of sentences — simple, complex, and compound. The punctuation of various long sentences, and of the complex and compound sentences strictly called 'periods,' is also noticed.

SIMPLE SENTENCES.

1. A full stop is set at the end of the sentence. In the next sentence sequence may be indicated by a word [*but*, for example] or by a phrase [*as to that*], and sometimes an almost expletive word [*however*] is inserted, so that the sentence is

not left without some sign of sequence. But it is understood that the two sentences divided by a full stop have no grammatical union. A semicolon often serves instead of a full stop, where several short and independent sentences make a a series.

The poor child 'has learned to go to market; it chaffers; it haggles; it envies; it murmurs; it is knowing, acute, sharpened; it never prattles.' —LAMB.

Here the genial author makes his own style as 'helpless' as his subject. Again, where full stops are inserted, the style may be appropriate—however simple—as in the following sentences, where the form is good enough for the theme :—

'Till eleven he worked without interruption. A cup of chocolate was then brought, and he resumed work till one. At two he dined. . . . His appetite was immense. . . . Puddings, sweets, and cakes were always welcome.'—G. H. LEWES.

2. But, as a rule, short sentences are not set together in a series. They serve rather to afford variety in passages where the style is more or less synthetic.

'There has been an attempt to reconstruct society on a basis of material motives. It has failed.' 'Venice is the only city which can yield the magical delights of solitude. All is still and silent. No rude sound distracts your self-consciousness. This renders existence intense.'—LORD BEACONSFIELD.

3. Except the full stop at the end, no stops are set in short and simple sentences, where each of the elements consists of a single word. In some instances where phrases are employed, they are so closely connected in meaning that no stops are inserted.

'There was no longer anything to check the natural tendency to disregard the grammatical delicacies of the written language.'—FREEMAN.

4. Where one of the elements in a simple sentence is formally (not literally) repeated, or has the form of a series, the items are made distinct by putting after each a comma. This rule applies where the element is enlarged, or has the form of a phrase.

'A simple bed, an arm-chair by its side, and a tiny washing-table, with a small white basin on it and a sponge, is all the furniture.'—G. H. LEWES. [As regards the verb, see § 50, 'and,' 2.]
'In this stream we have the perch, the roach, the chub, and their common enemy, the pike.'—G.
'Your shrewd, sly, evil-speaking fellow is generally a shallow personage.'—R. SHARP.

5. Words used as interjections, or as terms of address, are followed by commas.

'Why, no, sir! . . . . Sir, your genius is great.'—JOHNSON.

6. Attributive-phrases—especially such as include an adjective, a participle, or a noun in apposition—are often set with commas, and where the phrase is long a comma may be set before the verb.

'Too severe for our unaccompanied spirit, then easily overcome with awe, was the solitude of those remote inland lochs.'—WILSON.

7. Adverbial-phrases are often set with commas. The stops are omitted where phrases are closely connected, but are inserted where each is followed by an ellipsis. [§ **65.**]

' In the perplexities of nations [the comma omitted] in their struggles for existence, in their infancy, their impotence, or even their disorganisation, they have higher hopes and nobler passions. Out of the suffering comes the serious mind ; out of the salvation, [comes] the grateful heart ; out of the deliverance, the faith.'—RUSKIN.

8. Where several subjects are collected, as belonging to one assertion, the last is often followed by a colon, but sometimes by a dash. In the example given here one of the subjects is qualified by a clause. In other respects the punctuation might serve for a simple sentence in which the subject consists of a series.

'The railway and the telegraph, the factory, the forge, and the mine ; the highways beaten upon every ocean ; the first place in the trade of the world, where population would give us but the fifth ; a commercial marine equalling that of the whole of Continental Europe : these may be left to tell their own tale.'—W. E. GLADSTONE.

9. A colon (with a dash) sometimes introduces a quotation, or a series of words, placed at the close of a sentence, and having a common relation to some word or words preceding the stop. This stop is convenient where several examples follow a rule.

' Among the subjects of Titian's portraits, the following may be named :— Henry the Third, King of France ; Philip the Second, King of Spain ; the Doges Loredan, Grimani, and Lando ; the Dukes of Mantua, Savoy, and Ferrara ; the Popes Paul the Third, Clemens the Seventh, and Julius the Second ; and lastly the Emperor Charles the Fifth.'—G.

The rules already given for placing stops with words and phrases in simple sentences, remain valid when words and phrases of the same kind form parts of complex or of compound sentences. These, however, have some special rules of punctuation.

COMPLEX SENTENCES.

10. Noun-clauses, placed as subjects, are often set with commas. [§ **44**, *Clauses.*] Where objective clauses are repeated, they are sometimes set with semicolons.

' It happened in the reign of this king, there was a fierce battle fought in Flintshire.'—FULLER. ' It is not in the fine arts alone, that this false correctness is prized.'—MACAULAY. 'That any two or more poets should simultaneously have conceived such a character as Achilles, is next to impossible.'—W. MURE.

11. But noun-clauses, employed as subjects, are often placed without stops. The places where omissions of stops may be noticed are marked in the sentences that follow.

'That you have wronged me ∧ doth appear in this.'—SHAKESPEARE. ' It was evident ∧ that strifes and troubles would be endless.'—G. ' It is certain ∧ we imagine before we reflect.'—BERKELEY. 'It was in this way ∧ that our ancestors reasoned.'—MACAULAY. ' It is not true ∧ that he said that.'—MASON. ' His hope was ∧ that peace would soon be made.'—G.

12. Clauses beginning with *what* and *whether* are sometimes set with commas, which are but rarely used for objective clauses beginning with *that.* [§ **48**, *Clauses.*]

' What we hear most valued in a picture, we often find the most neglected in a book—namely, the composition.'—LYTTON. 'Whether the old or the new vice be the worse, we shall not attempt to decide.'—MACAULAY. 'Pizarro called out with stentorian voice, "Let no one strike . . . at the Inca."'—PRESCOTT. 'In answer to these inquiries the messenger replied, that he had not been present when the engagement took place.'—MASON.
'You know ∧ that you are Brutus that say this.'—SHAKESPEARE. ' I feel ∧ that literature, science, politics, ... are yet, as they are generally talked about, still upon the surface.'—ARNOLD. ' We do not yet comprehend ∧ that the author is an artist.'—LYTTON. 'I do not see ∧ that this admits of question.'—FROUDE. ' He told me ∧ he would come.'—G.

13. Attributive-clauses are often set with commas when they begin with *who* or with *which*; especially where the relative is in force equivalent to *and he,* or *and it.* But a comma is rarely placed before *that* employed as a definitive and connecting word. [§ **45**, *Clauses.*]

' These words were received with a shout of joy, which was heard in the street below.'—MACAULAY. 'Harold despatched a monk to the enemy's camp, who was to exhort William to abandon his enterprise.'—SIR F. PALGRAVE. 'It appears as that evening-star of light in the horizon of life, which, we are sure, is to become, in another season, a morning-star.'—SIR H. DAVY. ' Here comes a native, who may be able to tell us the name of this river.'—G.
' Narrow is the way ∧ which leadeth to life.'—*Bible.* ' I observed

some ∧ who ran to and fro upon the bridge.'—ADDISON. 'The road ∧ which led to honour was before you.'—JUNIUS.

'I do recant the pardon ∧ that I late pronounced here. . . . Hates any man the thing ∧ he would not kill ? '—SHAKESPEARE. 'There is a passion ∧ that hath no name.'—HOBBES. 'It is they ∧ that keep awake the finer parts of our souls.'—CARLYLE. 'It was not reason ∧ that produced the Jesuits.'—LORD BEACONSFIELD.

14. Adverbial-clauses are usually placed with commas, especially where the clauses are long. [§ **47**, *Clauses.*]

'As Sir Roger is landlord to the whole congregation, he keeps them in very good order; . . . . if by chance he has been surprised into a short nap at sermon, upon recovering out of it, he stands up and looks about him.'—ADDISON. 'If I were to assign the particular quality which conduces to that dreamy and voluptuous existence, which men of high imagination experience in Venice, I should describe it as the feeling of abstraction, which is remarkable in that city, and peculiar to it.'—LORD BEACONSFIELD. 'The men of Kent formed the vanguard, for it was their privilege to be the first in the strife.'—PALGRAVE. 'As we follow the apostle in the different stages of his varied and adventurous career, we must strive continually to bring out in their true brightness the half-effaced forms and colouring of the scene in which he acts. . . . And that we may be fully qualified to do all this, we should have a clear view of the state of the Roman empire at the time.'—CONYBEARE. 'For a penny, at the time of which I write, the labourer could buy more bread, beef, beer, and wine, ... than the labourer of the nineteenth century can for a shilling.'—FROUDE. 'One Sunday, when the party had just returned from church, they were standing together on the terrace near the hall.'—SMILES. 'Therefore, that we may determine what is chiefly useful to man, it is necessary first to determine the use of man himself. . . . Now when they have learned to live under providence of laws, and with decency and justice of regard for each other; and when they have done away with violent and external sources of suffering, worse evils seem arising out of their rest.'—RUSKIN.

15. Adverbial-clauses are sometimes placed without commas, especially where the clauses are short. [§ **47**, *Clauses.*]

'We are forced to raise our rents ∧ by reason we must buy so dear.' —W. STAFFORD, 1581. 'Though he slay me ∧ yet will I trust in him. . . . Is thy servant a dog ∧ that he should do this thing ? '—*Bible.* 'We admire it now ∧ only as antiquaries do a piece of old coin.'—SOUTH. 'I threw away my rattle ∧ before I was two months old.'—ADDISON. 'I should not have gone to law ∧ but that I was assured of success.'—GOLDSMITH. 'They clung about him ∧ as captives about their redeemer.'—BURKE. 'Where once we dwelt ∧ our name is heard no more.'—COWPER. 'Poetry is as immortal ∧ as the heart of man.'—WORDSWORTH. 'Their debts were more ∧ than they were able to discharge.'—ARNOLD. 'Satirical writers and talkers are not half so clever ∧ as they think themselves.'—R. SHARP. 'It turned out ∧ as I expected. . . . I love study more ∧ than ever I did. . . . He punished the boy ∧ whenever he did wrong. . . . I love him ∧ because he is good. . . . He read ∧ while I wrote.'—MASON.

COMPOUND SENTENCES.

16. For compound sentences the characteristic stop is the semicolon, which serves to make distinct their main divisions. But this stop is often set between collateral, independent sentences, where no conjunction is inserted. The omission of a co-ordinative conjunction is often a matter of choice. Where collateral sentences are short, and are closely connected in their meanings, the stop between them may be a comma ; but semicolons are usually set to make distinct such collateral sentences as are rather long, or contain several commas. Examples will here show more than our rules can clearly say. In the first example the first sentence is complex, not compound. The second is complex and compound.

'The wearied horse of Ivanhoe, and its no less exhausted rider, went down, as all had expected, before the well-aimed lance and vigorous steed of the Templar. This issue of the combat all had foreseen ; but although the spear of Ivanhoe did but, in comparison, touch the shield of Bois-Guilbert, that champion, to the astonishment of all that beheld it, reeled in his saddle, lost his stirrups, and fell in the lists.'—SIR W. SCOTT.

'The colours of the sky were more various than any I had ever before observed ; the clouds too assumed a form, a tinge, and a magnitude in their masses that excited the admiration of all on board. In a few minutes all was changed ; the wide expanse of burnished gold, which replaced the setting sun, faded suddenly away ; the moon withdrew her trembling beams ; and the clouds, forming into one dense black mantle, overspread the firmament, and enveloped the whole horizon in darkness. Thunder followed at a distance ; scarcely had its awful murmurs ceased, when the winds came sweeping along the deep.'—BASIL HALL.

'It must not be supposed, that their solitary literary studies can ever insure for men of genius and culture such great advantages as are gained only by means of association ; as well might it be supposed, that literary men were already closely enough united by their use of our common language.'—G.

There are certain instruments called musical, whose sounds seem noisy enough to the player, though they do not travel far ; so there are men whose opinions are essentially private or particular, and can never spread themselves widely.'—G.

17. Where co-ordinate sentences of some considerable length, but not complex, are set with *and* between them, the conjunction usually follows a comma ; but a semicolon is a convenient substitute in many places, where a comma would not distinctly show the main division. [§ **50**, *Co-ordinative Conjunctions*, 1, *a*, *b*, *c*.]

'He can converse with a picture, and find an agreeable companion in a statue.'—ADDISON. 'The abbot was freed from the authority of the Metropolitan of Canterbury, and [was] invested with archiepiscopal juris diction.'—SIR F. PALGRAVE.

'The world has an instinct for recognising its own; and recoils from certain qualities when exemplified in books, with the same disgust, or defective sympathy, as would have governed it in real life.'—DE QUINCEY. 'We overestimate the value of Talent, because it dazzles us; and we are apt to underrate the importance of Will, because its works are less shining.' —G. H. LEWES.

18. The conjunction *but*, denoting either limitation or contradiction, has at least two degrees of force. The weaker degree—appropriate to conversation—is often indicated by a preceding comma; the stronger, by a semicolon.   [§ **14**, *Uses*; § **50**, *Co-ordinative Conjunctions.*]

'I have almost forgot that, but it is a pleasant conceit, to be sure.' —SIR R. STEELE. 'The victory of Trafalgar was celebrated indeed with the usual forms of rejoicing, but they were without joy.'—SOUTHEY. 'They [satirical talkers] do winnow the corn, 'tis true, but 'tis to feed upon the chaff.'—R. SHARP. 'We were very tired, but we could not stop long.'— MASON.
'I meet with a great many persons in the course of the year, and with many whom I admire and like; *but* what I feel daily more and more to need, as life every year rises more and more before me in its true reality, is to have intercourse with those who take life in earnest.'—ARNOLD. 'In discussing, for instance, a modern work, we hear it praised, perhaps, for some striking passage, some prominent character; *but* when do we ever hear any comment on its harmony of construction, on its fitness of design, on its ideal character, on its essentialities, in short, as a work of art?'—LORD LYTTON. 'Talent gracefully adorns life; *but* it is Will which carries us victoriously through the struggle. Intellect is the torch which lights us on our way; Will the strong arm which rough-hews the path for us.'—G. H. LEWES.

19. Between independent sentences, having cognate meanings, a colon is sometimes set instead of a semicolon, or instead of a full stop. Before a quotation the colon is often set with a dash, but it is sometimes set alone. With the dash it may introduce a series of examples following a rule, or a list of items already referred to.   [*Rule 9.*]

'The people now dragged us above forty yards on the sand : it was the first and last time I was ever on a cayman's back.'—C. WATERTON.
'She plucked a blossom from her hair, as she drew near me, and said, "Take it : you must not refuse one token more; this also is a sacred gift."' —LOCKHART.
'There is a congruity in their proceedings which one loves to contemplate: he who would write heroic poems, should make his life a heroic poem.'—CARLYLE.
'It [the note] contained only these words: "I order you to execute my orders, or else never to come back."'—LORD STANHOPE.

20. The insertion of many words within curves or brackets is not good. The following long parenthesis is remarkably objectionable :—

> ‘ My voice proclaims,
> How exquisitely the individual *mind*
> (And the progressive *powers*, perhaps, no less
> Of the whole species) to the external world
> Is fitted.’   WORDSWORTH.

21. But a rather long parenthesis may be allowed in a humorous style of writing, as in these lines taken from a well-known ode, addressed to a playful child :—

> ‘ Thou cherub—but of earth ;
> Fit playfellow for fays by moonlight pale,
> In harmless sport and mirth,
> (That dog will bite him, if he pulls its tail!) ’
>   THOMAS HOOD.

22. Brackets and curves serve well here and there for insertions of *short* notes and references, having no grammatical union with the sentence interrupted.

‘ It may now be expected that, having written the life of a historian [Plutarch], I should take occasion to write something concerning history itself.’—DRYDEN. ‘ The night (it was in the middle of the summer) was fair and calm.’—THIRLWALL.

23. The dash—used irregularly by STERNE, as by some later writers—serves often instead of curves ; or sets apart and makes emphatic certain expressions. Sometimes the words set apart are so many that the beginning of the sentence must be repeated.

‘ Oh ! what was to become of us, we sometimes thought in sadness that all at once made our spirits sink—like a lark falling suddenly to earth, struck by the fear of some unwonted shadow from above—*what was to become of us*, when the mandate should arrive for him to leave the manse for ever, and sail away in a ship to India, never to return ! . . . . All—all at once he drooped : on one fatal morning the dread decay began—with no forewarning, the springs on which his being had so lightly, so proudly, so grandly moved—gave way.’—WILSON.

‘ It was some time before the sheikh could be prevailed upon to descend into the pit, and convince himself that the image he saw was of stone. “ This is not the work of men’s hands,” exclaimed he, “ but of those infidel giants of whom the prophet—peace be with him !—has said, that they were higher than the tallest date-tree ; this is one of the idols which Noah—peace be with him !—cursed before the flood.” ’—LAYARD.

24. The note of interrogation follows a direct question, but it is not inserted where the question is indirect.

‘ The poetess once more steps forward, and rightly she wears now her crimson mantle and is crowned with laurel ; for is she not victorious ? ’—G. ‘ I asked him why he wept.’—STERNE.

25. The note of exclamation may follow a word, a phrase, or a sentence, having the tone of an interjection. [§ **51**.]

' A group of boys ran before me, crying out "Agamemnon ! Agamemnon !" '—STEPHENS.   ' Pity, that from all their conquests, so rich in benefit to others, themselves should reap so little ! '—CARLYLE.

26. Quotation points, or guillemets, may be single [' '] or double [" "].   The former may mark a single quotation ; the latter a quotation placed within a quotation.   But in many books this order is reversed.

' Hardy knelt down and kissed his cheek ; and Nelson said, " Thank God, I have done my duty." '—SOUTHEY.

LONG SENTENCES.

It has been remarked that many sentences are made long and rather cumbrous by various errors of construction. [§ **43**, p. 243.]   Other long sentences, such as cannot be strictly called ' artistic periods,' may be considerably extended, while their meaning is made perfectly clear, and their structure is readily shown, by means of punctuation.   They are usually extended by *repetitions* of certain elements.   [§ **43**, p. 266.]   In one long sentence the subject may consist of a series of phrases ; in another, attributive elements may be considerably extended, or an adverbial element may have a serial form.   In many instances the object consists of a series of clauses. But there is no obscurity produced by these several modes of repetition.   The following sentence is clear, though the words employed as subjects are rather numerous.   The writer compares biographical with historical writings :—

' The lineaments, features, and colourings of a single picture may be hit exactly ; but in a history-piece of many figures, the general design, the ordonnance or disposition of it, the relation of one figure to another, the diversity of the postures, habits, shadowings, and all the other graces conspiring to a uniformity, are of so difficult performance, that neither is the resemblance of particular persons often perfect, nor the beauty of the piece complete.'—DRYDEN.

A second example may show how a sentence is sometimes lengthened by inserting many words and phrases serving as adjectives :—

' From qualities, for instance, of childlike simplicity, of shy profundity, or of inspired self-communion, the world does and must turn away its face towards grosser, bolder, more determined or more intelligible expressions of character and intellect ; and not otherwise in literature, nor at all less in literature, than it does in the realities of life.'—DE QUINCEY.

In the next example enlargements of the subject make the

sentence long. The excerpt is taken from the writer's well-known essay on JOHNSON :—

> 'The perverse irregularity of his hours, the slovenliness of his person, his fits of strenuous exertion, interrupted by long intervals of sluggishness, his strange abstinence, and his equally strange voracity, his active benevolence, contrasted with the constant rudeness and the occasional ferocity of his manners in society, made him, in the opinion of those with whom he lived during the last twenty years of his life, a complete original.'—MACAULAY.

The next example is a complex sentence lengthened by appending to the object several attributive-phrases :—

> 'Ye scarcely know what the name [tyrant] means; a vile person, seizing upon the state and power of the king, trampling upon all law, confounding all order, persecuting the noble and good, encouraging the evil, robbing the rich, insulting the poor, living for himself alone, and for his own desires, neither fearing the gods nor regarding men.'—ARNOLD.

The following sentence is made long by the insertion of several adverbial-phrases, which are mostly set with dashes, employed by the writer instead of commas :—

> 'Upon ancient dynasties of Ethiopian kings—upon Greek and Roman, upon Arab and Ottoman conquerors—upon Napoleon dreaming of an Eastern empire—upon battle and pestilence—upon the ceaseless misery of the Egyptian race—upon keen-eyed travellers—Herodotus yesterday and Warburton to-day—upon all and more this unworldly Sphinx has watched, and watched like a Providence, with the same earnest eyes, and the same sad, tranquil mien.'—KINGLAKE.

Sentences like these, considerably extended by repetitions of their elements, are numerous in English literature. Of all those written by MACAULAY, one of the longest is found in the introduction to his ' History of England.' It consists of a subject and a verb ['I shall relate '] followed by *ten* objective clauses, each considerably enlarged, and beginning with *how*. As a table of contents it serves its purpose well ; but there is no artistic variety in its structure. A similar uniformity is seen in the longest sentence contained in COWLEY'S essay known as the ' Vision of Oliver Cromwell.' In the punctuation of sentences of this class a semicolon is usually set before each of the repetitions.

In each of the preceding examples it is one of the *chief* elements that is repeated, or extended. The more we enlarge or extend the subordinate elements, the further we recede from clearness. A sentence is 'involved' when any part already placed in subordination is enlarged to a considerable extent. In the following excerpt an objective clause, belonging to the first adjective-clause, is greatly enlarged ; so far,

indeed, that the writer is compelled to repeat the principal subject :—

'They who, though not enduring the calamity of Milton [blindness], have known what it is, when afar from books, in solitude or in travelling, or in the intervals of worldly care, to feed on poetical recollections, to murmur over the beautiful lines whose cadence has long delighted their ear, to recall the sentiments and images which retain by association the charm that early years once gave them—*they* will feel the inestimable value of committing to the memory, in the prime of its power, what it will easily receive and indelibly retain.'—HALLAM.

Several of our great authors have written involved sentences, such as they would not have written had they made themselves more closely acquainted with the true character of our language. The compulsory repetition of a subject is more excusable in speaking than in writing. A fluent and excited orator will sometimes enlarge one element so far that the beginning of the sentence is almost or quite forgotten, and he finds it advisable to turn back and repeat it. The following example is taken from a report of an after-dinner speech on political affairs :—

'*It is not until* nations are able to come together, and explain frankly to each other what it is they wish, what it is they don't wish, what it is they are prepared to contend for, what it is they are determined to resist, and what *bonâ fide* are their intentions on complicated questions—*it is not until* you have got that sort of mutual understanding, that you can feel any confidence that peace will be preserved.'—G.

PERIODS.

27. A period, having the comprehensive and unitive structure already defined, must contain several commas, and may contain more than one semicolon. The main division is usually marked by a semicolon, or by a colon. In the example appended, the two chief members are here separated by parallels. [§ **43**, pp. 235–36, 243.]

'In a prospect enriched and enlivened with inhabitants and cultivation, the attention is caught first by the circumstances which are gayest in the season—the bloom of an orchard, the festivity of a hayfield, and the carols of a harvest home ; ‖ but the cheerfulness which these infuse into the mind, expands afterwards to other objects than those immediately presented to the eye ; and we are thereby disposed to receive, and delighted to pursue, a variety of pleasing ideas, and every benevolent feeling.'—WHATELY.

A compound sentence comparatively short may be called a period, if it divides itself into two parts, each complex and

closely connected with the other. The following—found in a translation from GOETHE—may be called a period :—

> 'This world seems a desert, when we see in it only mountains, rivers, and towns ; but when we know that here and there we have friends who, though distant and silent, are caring for us, this world is for us like a home in the midst of a garden.'—G.

28. In a period where a semicolon has been employed in the former part, a colon is required to show the main division.

> 'The man of wide sympathies feels discouragement enough, when he surveys the past, and sees how slow has been the progress made by those who have devoted their labours—their lives—to establish here a kingdom that is hardly visible ; but he still retains his faith in an unseen world, and his hope of the future : take away faith and hope—then he has nothing to live for, and, were he not controlled by a superior moral will, he would say in despair :—" Let us eat and drink, for to-morrow we die." '—G.

SUMMARY.

Arabic figures refer to rules given in this section.

I. As a rule the chief elements are made distinct by means of stops, in all sentences where expanded forms of expression are employed instead of words. Punctuation is especially required where one element in a sentence is considerably enlarged. [*Rules* 4, 6, 7, 8, 9, 10, 12, 13, 14.]

II. The omission of a comma is often suggested by the brevity, or by the close connection, of a phrase, or of a clause. [*Rules* 3, 7, 11, 12, 15.]

III. The items in a series of words or phrases are set with commas. Those in a series of objective clauses are usually set with semicolons. [*Rules* 4, 10, 12.]

IV. In complex sentences many clauses—especially those having adverbial uses—are made distinct by means of stops. But the comma is in many instances omitted where a clause begins with *that*. [*Rules* 10, 12, 13, 14.]

V. Collateral sentences have mostly a semicolon placed between them. [*Rules* 1, 16.]

VI. The semicolon shows the main division in a compound sentence or in a period, where commas have their ordinary uses. But the colon is sometimes required to show the main division of a comprehensive period, in which there are two or more semicolons. [*Rules* 27, 28.]

VII. Queries that may be suggested respecting the punctuation of certain phrases and clauses, may in many instances be readily solved by means of reference to the numerous examples already given. [§§ **44–50**.]

63. ORDER.

The more prevalent rules of *order* have been noticed in several places, and are here collected. Remarks on various inversions of our usual order are given in a following section. [§ **64.**]

The SUBJECT, having the form of a word, is placed before the verb, and in many instances begins the sentence. But an attributive word, a possessive case, an adjective with an article, or a series of adjectives, may precede the subject. [§ **44**, *Words.*]

The subject-phrase often precedes the verb. [§ **44**, *Phrases.*]

The subject-clause often precedes the verb. [§ **44**, *Clauses.*]

The ATTRIBUTIVE, having the form of a simple adjective, a possessive case, an adjective with an article, or a series of adjectives, precedes the subject consisting of a word, or is placed before some other substantive word. But there are certain verbal adjectives (often called participles) that are rarely or never put before the substantives to which they belong. [§ **45**, *Words*, 1, 2, 3, 8; § **48**, *Words*, 3, *b.*]

The attributive-phrase follows a substantive word. [§ **45**, *Phrases*, 1, 5; § **49**, *Sequences*, 1, *b.*]

The attributive-clause relates to a *word* immediately or nearly preceding the connective. [§ **45**, *Clauses*, 5.]

The VERB follows the subject. But an attribute, or a short adverbial, may be placed between the subject and the verb. Sometimes an expanded adverbial is so placed; but this order is not generally commended. [§ **44**, *Words*, 1; *Phrases*, 1; *Clauses*, 1: § **45**, *Words*, 8; *Phrases*, 2, 4; *Clauses*, 1: § **46**, *Concords*, 2; *Phrases*, 1; *Clauses*, 1: § **47**, *Words*, 3, *b*; *Phrases*, 3, *d*; *Clauses*, 3, *d*: § **64**, *Inversions.*]

The COMPLEMENT, having the form of a verbal adjective (often called a participle), follows the vague (or 'auxiliary') verb to which it belongs; but a short adverbial may intervene. The complements of intransitive verbs, and of the verbal adjectives employed in 'the passive voice,' follow the verbs and the verbal adjectives to which they respectively belong. [§ **43**, *Complements*, p. 228: § **46**, *Complements*, *Words*, 1, 2, 3; *Phrases*, 2; *Clauses.*]

But the complements of *make*, and other transitive verbs

of similar meaning, mostly follow the objects of those verbs. [§ **43**, *Complements*, p. 229 : § **46**, *Complements, Words*, 6 ; *Phrases*, 1, 3 ; *Clauses.*]

The ADVERBIAL, having the form of a simple adverb, is versatile as regards its position ; but its more prominent places are those here defined :—at the beginning of a sentence ; between an auxiliary verb and its complement ; after a predicative and intransitive verb ; after the complement of a vague verb ; and after the object of a transitive verb. The adverbial following an object relates to a near verb, or to a near attributive word. [§ **47**, *Words*, 3, *a, b, c.*]

The adverbial-phrase may begin a sentence ; may follow a verb or its complement ; and may follow either an object, or a word dependent on a preposition. [§ **47**, *Phrases*, 3, *a, b, c.*]

The adverbial-clause may begin a sentence ; may follow a verb or its complement ; and may follow either an object, or a word dependent on a preposition. [§ **47**, *Clauses*, 3, *a, b, c.*]

The OBJECT, having the form of a word, follows the governing verb or verbal form. But a short form, serving as a complement, as an adverbial, or as an attributive, may intervene. [§ **47**, *Words*, 3, *b* ; § **48**, *Words*, 2, *a, b.*]

The objective phrase follows the governing verb or verbal form. [§ **48**, *Phrases*, 1, 2.]

The objective clause follows the governing verb or verbal form. [§ **48**, *Clauses*, 3, *a, b.*]

Where an adverbial and an object both relate to the same verb, the adverbial, if short, may intervene between the object and the verb ; but the claim of the object is prior, as regards proximity to the verb. [§ **47**, *Words*, 3, *b* ; *Phrases*, 3, *f* ; *Clauses*, 3, *f* : § **48**, *Clauses*, 3, *a.*]

The more expanded element has a tendency to follow that of which the form is simple or comparatively short. In places where two elements are related to one verb, the objective clause may follow an adverb or an adverbial-phrase ; but the adverbial-clause must follow the object having the form of a noun or a pronoun. [§ **47**, *Words*, 3, *b* ; *Phrases*, 3, *f* ; *Clauses*, 3, *c.*]

As regards order, attributes belonging to objects are like those belonging to subjects and other substantive words. Simple attributive forms precede their nouns, but expanded forms follow. [§ **45**, *Words*, 1 ; *Phrases*, 1 ; *Clauses*, 1, 5 : § **48**, *Clauses*, 3, *b.*]

To the student who would acquire facility in the composition of ordinary prose, one plan of analysis may be especially re-

commended. Specimens have been given of that rather minute analysis in which phrases are set apart from the sentences and clauses to which they respectively belong. This method is to some extent useful, and the same may be said of the dissection called ' parsing.' But a greater utility will be found in that higher analysis in which periods and complex sentences are divided only into their chief members—principal sentences and clauses. Some examples of this analysis are given here.

Sentences and Clauses.	*Descriptions.*
Another law of heroic rhyme was	**p**
that there should be a pause at the end of each couplet	**sc**—*was*
It was provided also	**p**
that there should never be a full stop, except at the end of a couplet	**sc**—*was provided*
The difficulties . . . . seemed to call forth new talents	**p**
with which he was surrounded [§ **45**, *Clauses*, 1] .	**ac**—*difficulties*
As the barren country . . . . afforded hardly any provisions	**xc**—*were reduced*
through which they passed	**ac**—*country*
they were reduced to feed on berries [§ **45**, *Clauses*, 1].	**p**
Is death to be feared	**p**
that will convey thee to so happy an existence ? .	**ac**—*death*
The great charm of English scenery is the moral feeling	**p**
that seems to pervade it	**ac**—*feeling*
1. That independence . . . . keeps man from man .	**p, co-ord.**—2
[which] Britons prize so high	**ac**—*independence*
2. and breaks the social tie	**p, co-ord.**—1
It was not reason	**p**
that created the French Revolution . . .	**ac**—*it*
There are ties which . . . . are as strong . .	**p**
though [they are] light	**xc**—*are strong*
as air [is light]	**xc**—*are light*
as links of iron [are strong]. . . .	**xc**—*are as strong*
The advice and medicine . . . . is far superior to [that]	**p**
which the poorest labourer can now obtain . .	**ac**—*advice and medicine*
what Henry VIII. could have commanded [§ **45**, *Clauses*, 3]	**ac**—*that*
1. There is a passion	**p, co-ord.**—2
that hath no name	**sc**—*passion*
2. but the sign of it is that distortion of the countenance	**p, co-ord.**—1
which we call laughter	**ac**—*distortion*
That he stooped to accommodate himself to the people .	**sc**—*is apparent*
[it] is sufficiently apparent	**p**
It was in this way	**p**
that our ancestors reasoned	**sc**—*was in this way*
The road becomes smooth and easy . . .	**p**
as he goes on in mathematics	**xc**—*becomes smooth*, etc.

Sentences and Clauses.	*Descriptions.*
Who can direct	p
when all pretend to know?	**xc**—*can direct*
1. I threw away my rattle	p, co-ord.—2
before I was two months old . . .	**xc**—*threw away*
2. (and) [I] would not make use of my coral .	p, co-ord.—1
until they had taken away the bells from it	**xc**—*make use*
He tells us . .	p
that Bishop Sprat was very properly so called .	**oc**—*tells*
inasmuch as he was a very small poet . . .	**xc**—*was properly called*
1. We overestimate the value of Talent . .	p, co-ord.—2
because it dazzles us	**xc**—*overestimate*
2. (and) we are apt to underrate the importance of Will	p, co-ord.—1
because its works are less shining . . .	**xc**—*underrate*
We see no reason for thinking . . .	p
that the opinions of the magistrate are more likely to be right	**oc**—*thinking*
He silently corrected [*that*] . .	p
what he found amiss in the first edition . .	**ac**—*that*
1. In this situation man has called in the friendly assistance of philosophy	p, co-ord.—2
2. (and) Heaven, seeing the incapacity of that to console him, has given him the aid of religion . .	p, co-ord.—1
1. The consolations of philosophy are very amusing .	p, co-ord.—2
2. but [they are] often fallacious . . .	p, co-ord.—1
1. Philosophy is weak	p, co-ord.—2
2. (but) religion comforts in a higher strain .	p, co-ord.—1
1. Man is here fitting up his mind . . .	p, co-ord.—2
[as] it tells us	**xc**—*is fitting up, etc.*
2. (and) [is] preparing for another abode . .	p, co-ord.—1
When the good man leaves the body . .	**xc**—*will find*
(and) [when he] is all a glorious mind . .	**xc**—*will find*
he will find	p
[that] he has been making [for] himself a heaven of happiness here	**oc**—*will find*
while the wretch . . . . shrinks from his body with terror	**xc**—*will find*
that has been maimed and contaminated by his vices .	**ac**—*wretch*
(and) [while he] finds	**xc**—*will find*
that he has anticipated the vengeance of Heaven .	**oc**—*finds*
To religion, then, we must hold, in every circumstance of life, for our truest comfort . . .	p
for . . . . it is a pleasure to think . .	**xc**—*must hold*
if already we are happy	**xc**—*is a pleasure*
that we can make that happiness unending . .	**oc**—*think*
(and) if we are miserable	**xc**—*is consoling*
[because] it is very consoling to think . . .	**xc**—*must hold*
that there is a place of rest . . .	**oc**—*think*
◼1. Thus to the fortunate religion holds out a continuance of bliss	p, co-ord.—2

2. to the wretched [religion holds out] a change from
   pain   .   .   .   . **p,** co-ord.—1

It will be noticed how clear—how readily understood—the author's style becomes when he writes mostly in principal sentences. In proportion as he employs more clauses of which the subordination is secondary, the style becomes more involved, and the meaning is less readily apprehended, though it is still remarkably clear.

The excerpt here analysed has been given in its connected form (p. 259). For exercises in the analysis of various complex sentences numerous examples have been given in these sections :—**44,** *Clauses* ; **45,** *Clauses* ; **47,** *Clauses* ; **48,** *Clauses.* For the analysis of compound sentences and periods examples are given in § **60** and in § **62.**

64. INVERSIONS.

The order in which the elements of sentences are usually placed is varied in many sentences. One of the chief motives of variation is a wish to make certain expressions emphatic or prominent. The two places in which words are made prominent are the beginning of the sentence and the end; but any unusual collocation may serve to make a word noticeable. Certain inversions of our commonplace order have always been allowed, and in many places they may be made without any loss of clearness.

Inversions and ellipses are both well suited to a familiar style, and are freely allowed in poetry ; but they are mostly out of place in strictly scientific writings. In familiar prose it is taken for granted that the reader will guess, before reading it, what will be said in the next sentence, or in the next clause. It is a great error to accept words as the indispensable conditions of thought. In ordinary and familiar conversations we often know what a man will say before he begins to speak. Clever shorthand writers do not merely follow the speaker, but often run on before him, and write what he means to say. This, however, could not be done by the expert writer who was employed to give a report of certain lectures delivered by COLERIDGE. Why ? Not because the speaker employed extraordinary words, but because he so often gave expression to extraordinary thoughts or to ideas which were quite new to the reporter. Here the two minds were not in close contact with each other. ' I could seldom guess,' said the stenographer, ' how the poet would end the sentence.'

The SUBJECT often follows the verb. The German rule of putting the verb before the subject in principal sentences beginning with adverbial expressions, prevails to some extent in

English, especially in many instances beginning with *there*. In other places the same inversion serves to express a query, a command, a wish, a supposition, or a second negation, introduced by *nor*. The subject follows the verb in the parenthetic clause *said he*, and in others like it. In poetry, inversions—employed more freely than in prose—have a boldness that would be out of place in our ordinary prose. [§ **44**, *Words*, 6, 7 ; § **46**, *Moods*, 1, 2, 3.]

'There was a certain rich *man*. . . . There were present at that time *some* that told him of the Galileans. . . . Then came to Jesus *scribes* and *Pharisees*. . . . Then shall the *kingdom* of heaven be likened unto ten virgins.'—*Bible*. 'This fatal night began that deplorable *fire*.'—EVELYN. 'Here lay *the French*, and thus came *we*.'—WORDSWORTH. 'Here were small *farms*.'—W. IRVING.

'Will *he* come ?' 'Did *he* say that?' 'Did *you* not say so ?' ' Know *you* the land ?' [Not usual in prose.] 'Go *ye* into all the world.'—*Bible*.

'Had *I* known that.' 'Were *he* on earth.' 'Might one *wish* bring them.'—G. [§ **46**, *Moods*, 4, *d*, *f*.] 'They will not work, nor will *they* let the other men work.'—G.

> 'Behold where Dryden's less presumptuous car
> Wide o'er the fields of glory bear
> *Two coursers* of etherial race.'—GRAY.

The adjective, serving as a complement, is often set at the beginning of a sentence. Sometimes a simple adjective follows its noun. Verbal adjectives often follow nouns. [§ **45**, *Words*, 8.]

'*Right studious* she was.'—BISHOP FISHER. '*Narrow* is the way.'—*Bible*. 'A man *severe* he was.'—GOLDSMITH. '*Too severe* was the solitude.'—WILSON. '*Very few* and *very weary* are those who are in at the death.'—MACAULAY. '*Comely* the creature is.'—KINGLAKE. '*Deep* though the causes of thankfulness must be.'—RUSKIN.

Verbs and verbal forms are variously placed.

'*Weep* I cannot.'—SHAKESPEARE. 'Then *comes* the "Why, sir!" and the "What then, sir ?" and the " No, sir ! "'—MACAULAY. '*Learn* it perfectly you cannot.'—KENNEDY. 'Out of the suffering *comes* the serious mind.'—RUSKIN.

Complements of various forms are placed at the beginning of the sentence.

'*Clouds* they are without water.'—*Bible*. '*An ill-natured man* Boswell certainly was not.'—MACAULAY. '*Enemies* it was that made the difference.'—DE QUINCEY. '*How limited is human reason* the profoundest inquirers are most conscious.'—LORD BEACONSFIELD.

In various other sentences, as well as in those called dedicatory, a dative adverbial, having the form of a phrase, is

placed at the beginning of the sentence. For certain phrases
this is a regular position. [§ **47**, *Phrases*, 3, *a*.]

'*To one time only* belong the frantic delusions of such a statesman as
Vane. . . . *To Thomson's* " *Castle of Indolence* " he vouchsafed only a line
of cold commendation.'—MACAULAY.   '*To him alone* that right belongs.'—G.

The next excerpt—the enigmatical dedication to SHAKE-
SPEARE'S ' Sonnets '—has given rise to much controversy.   It
is a remarkable example of bad construction.

Let the initials, ' Mr. W. H.,' here represent the subject. Then, in ac-
cordance with the order of many dedicatory inscriptions, the sentence
should end with the verb '*wisheth*.' The remainder would look like a
second and imperfect dedication added by a bookseller, whose initials were
'T. T.'   On the other hand, if these initials, ' Mr. W. H.,' may represent
three dative cases, set in apposition with '*begetter*,' the whole inscription
may be accepted as a bold example of inversion.   The subject will then be
' T. T.,' set in apposition with ' the well-wishing adventurer.'   But the
difficult historical question will remain :—Who was this ' Mr. W. H.' ? [*See*
46, *Concord with Clauses*, 3.]
      ' To the only begetter of the ensuing sonnets Mr. W. H. all happiness
and that eternity promised by our ever-living Poet wisheth the well-
wishing adventurer in setting forth, T. T.'—*Dedication to* ' *Shakespeare's
Sonnets*,' 1609.

The OBJECT is often set at the beginning of a sentence.
[§ **48**, *Words*, 3, *d*; *Clauses*, 3, *c*.]

' *The strongest castle* . . . . the golden bullet beats it down.'—*The
Passionate Pilgrim*, 1599.   ' *The Egyptian mummies* . . . . avarice now
consumeth.'—SIR T. BROWNE.   ' *Sunday* he esteems a day to make merry
in.'—EARLE.   ' *Him* the Almighty Power hurled headlong.'—MILTON.
' *Slavery* they can have anywhere.'—BURKE.   ' *Ten thousand falsehoods*
has this gentleman told me.'—GOLDSMITH. ' *His visitors* he entertained with
great kindness.'—ROSCOE.
      ' *Old wheat and beans blazing* . . . . *cart mares shot* . . . . *the minister
of the parish wounded* . . . . *Mrs. Plymley in fits*—all these scenes of war
an Austrian or a Russian has seen three or four times over.'—S. SMITH.
' *Me* this unchartered freedom tires.'—WORDSWORTH. ' *This veto* Parliament
has possessed ever since the Revolution. . . . *Such a bench* and *such a bar*
England has never seen. . . . *What our grandchildren may think* . . . .
we shall not pretend to guess.'—MACAULAY.

It has been noticed that prepositions sometimes follow
their dependent nouns, especially in verse. [§ **49**, *Sequences*,
3, *b*.]

> ' A valley from the river shore withdrawn
>   Was Albert's home, two quiet woods *between*.'—CAMPBELL.

65. ELLIPSES.

An ELLIPSIS is an omission of a word, or of two or more words. There are two kinds of ellipses. In one the form already employed is omitted; in the other a similar form is omitted. This latter ellipsis may be treated as an error.

In a familiar style of talking or writing it would be tedious to make every sentence and every clause complete in formal expression. *Ex.*: ' He is as tall as I am [*tall*].' But in scientific writings repetition should be allowed wherever a doubt might be suggested by means of ellipsis.

In simple sentences the elements sometimes omitted are these :—the subject of an imperative verb; the noun governing a possessive case; and the verb implied in exclamatory sentences. Some abbreviated adverbial-phrases, rarely seen in prose, occur here and there in verse. Such omissions as are made in private memoranda occur often in certain memoirs and journals.

' Up betimes. Called by my tailor, and there first put on a summer suit this year.'—S. PEPYS. ' Does the reader see him [Cromwell]? A rather likely figure, I think. Stands some five feet ten or more.'—CARLYLE.
' I was the other day at Will's [coffee-house].'—PRIOR. ' We went to see St. Peter's [Church].'—G.
' Rest! how sweet [*is*] the sound! '—BAXTER. ' And lo ! at length the lovely face of heaven [*appears*]!'—SOUTHEY. ' Thence to the Park, my wife and I [*went*].'—S. PEPYS. 'A really charming outlook in fine weather.'—CARLYLE.

> ' *Pride in their port*, defiance in their eye,
> I see the lords of human kind pass by.'
> ' *Creation's heir*, the world, the world is mine.'—GOLDSMITH.

In complex sentences the conjunction *that* is often omitted, especially where a noun-clause is set in apposition with *it* and follows the verb, or where the clause serves as an object. [§ **44**, *Clauses*, 3 ; § **48**, *Clauses*, 3, *b*, *c*.]

' It is supposed [*that*] he perished by poison.'—ALG. SYDNEY. ' I remember [*that*] I was once in a mixed assembly, that was full of noise and mirth, when on a sudden an old lady unluckily observed [*that*] there were thirteen of us in company. . . . I suppose [*that*] there was some traditionary superstition in it.'—ADDISON. ' I do recollect that something of the kind passed through my mind ; but I did not think [*that*] I had uttered it.'—BOSWELL. ' We knew [*that*] they were gone.'—G. ' I saw [*that*] he was tired.'—MASON. [It will not be supposed that the insertions in brackets are intended here to suggest any improvements. The same remark applies to the next paragraph of examples.]

The relative and definitive *that*, often employed in adjective-clauses, is sometimes omitted.   [§ **45**, *Clauses*, 1.]

'We soon arrived at one of the most magnificent mansions [*that*] I had seen. . . . I met a poor woman, who told me her husband had been arrested for a debt [*that*] he could not pay. . . . This Lenten entertainment [*that*] I had received made me resolve to depart as soon as possible. . . . He went away, leaving me to add this to the other little things [*that*] the counsellor already knew of his plausible neighbour.'—GOLDSMITH.

' 'Tis distance [*that*] lends enchantment to the view.'—CAMPBELL.

Adverbial-clauses of comparison, introduced by *as* and by *than*, are usually elliptical, and ellipses in these clauses lead often to errors in grammar.   The conjunction sometimes looks like a preposition, or seems to govern a word, while the governing word is in fact an omitted verb; sometimes an omitted preposition.   [§ **47**, *Clauses*, 2, *b*; § **50**, *Subordinative Conjunctions*, 4, 5.]

'It was as often said "This is that Bucephalus" as [*it was often said*] "This is that Alexander." '—COWLEY.   'He is not as old as you [*are old*].' 'He helps you more than [*he helps*] me.'   'Pleasure had more charms for him than [*she had for*] his friend.'—G.

In compound sentences the subject of the second co-ordinate sentence is often omitted in places where its insertion would repeat the subject of the first co-ordinate sentence. The same ellipsis occurs in many collateral sentences where conjunctions are not employed.

'Charity suffereth long, and [*charity*] is kind; charity vaunteth not itself, ∧ is not puffed up, ∧ doth not behave itself unseemly, ∧ seeketh not her own, ∧ is not easily provoked, ∧ thinketh no evil, ∧ rejoiceth not in iniquity, but ∧ rejoiceth in the truth.'—*Bible*.   'Upon the death of my father, I was resolved to travel into foreign countries; and [I] therefore left the university. . . . I appear on Sunday nights at St. James's coffee-house, and [I] sometimes join the little committee of politics. . . . I then fell into an honest family, and [I] lived very happily for above a week.'—ADDISON.   'He sowed the seed, and [*he*] must reap the harvest.'—G.

In compound and in collateral sentences repetition is in many places avoided by omitting the predicative verb.   In other places both the subject and the predicative verb are omitted.

'Read not to contradict, nor [*read*] to believe; but [*read*] to weigh and consider.'—BACON.   'The boy despises the infant; the man ∧ the boy; the philosopher ∧ both.'—POPE.   'The sun was dreaded as an enemy to the skin without doors, and the fire [*was dreaded*] as a spoiler of the complexion within [*doors*].'—GOLDSMITH.   'You shall find all men full of opinions, but [*you shall find*] knowledge only in a few.'—BERKELEY.   'Would he wish for more powerful ecclesiastical tribunals? [*would he wish*] for a more

zealous king ? '—MACAULAY. ' He overcame not only his foes, but [*he overcame*] also his own bad temper.' ' She will relent ; he [*will*] never [*relent*].'—G.

In the ellipses here noticed, the words omitted in the latter sentence are, as regards their forms and their relations, exactly like some words in the former sentence. The rule indicated by the examples already given is this :—avoid *close* and *exact* repetitions. But this rule does not apply to such excerpts as the following :—

' This matter *was* hushed up, and the servants [*were*] forbid to talk of it.'—POPE. ' I found that monarchy *was* the best *government* for the poor to live in, and [*that*] commonwealths [*were* the best *governments*] for the rich.'—GOLDSMITH. ' As timber *was* very scarce in these parts, and [there *were*] no boats to fasten together and make a bridge, he was at a great loss.' —KENNEDY. ' *Palæstra Stili Latini.*'

An ellipsis is not good where it brings more closely together two sentences in which the verbs have different relations. In the following example one verb has a passive complement ; the other has a transitive meaning.

' He *was opposed* to, and [*he*] *denounced* their main principles.'—G.

Where two conjunctions denote two distinct relations, both should be inserted. The omission of *than* in the next excerpt is a false ellipsis.

' He was more beloved [*than*] but not so much admired *as* Cinthio.'—G.

Sentences like the following have been accepted as correct, and certain rules have been given, in order to make clear constructions that are the effects of haste, or impatience in speaking. [§ **46**, *Special Observations*, 6.]

' You and not I *were* there. . . . He and not *you is* chargeable with that fault.'—ANGUS. ' Neither the *captain* nor *sailors were* saved. . . . *Are* the *people* or *the government* to blame ? '—CHAMBERS, *English Grammar.*

The words omitted should be found *near* the place of omission. If this be accepted as a rule, it will not agree with the *second* of the ellipses noticed in the appended sentences. A complex sentence here comes between the expression [I *had*] and the second ellipsis.

' I *had* been often told that the rock before me was the haunt of a genius, and [*I had been told*] that several had been entertained with music who had passed by it, but [*I had*] never heard that the musician had before made himself visible.'—ADDISON.

Where ellipses are well employed, they serve to prevent repetitions of words recently expressed, and they do not diminish the clearness of the meaning. Ellipses of this kind are very frequently made in conversation, and in our familiar

styles of writing. Exact or verbal repetitions are avoided,
because they would be merely tedious.   Formal repetitions—
such as occur where several clauses serve as a subject, or as an
object—have been noticed. [§ **62**, *Long Sentences.*]   These are,
of course, distinct from such *exact* or *verbal* repetitions as are
sometimes, but comparatively rarely, employed.   Where the
latter are introduced, the motive is almost invariably a wish
to give to certain expressions a peculiar emphasis.

' *Macbeth.*—Methought I heard a voice cry, " Sleep no more !
              Macbeth does murder *sleep* ; " the innocent *sleep* ; . . . .
Lady M.—   What do you mean ?
Macbeth.—Still it cried, " *Sleep* no more ! " to all the house :
              " Glamis hath murder'd *sleep*, and therefore Cawdor
              Shall *sleep* no more—Macbeth shall *sleep* no more ! " '
                                                       SHAKESPEARE.

' I have often wondered that the same poet who wrote the " Dunciad "
should have written these lines :—

              ' " *That mercy* I to others show,
                 That mercy show to me."

' Alas for Pope, if the *mercy* he showed to others was the measure of
the *mercy* he received.'—COWPER.

              ' Faith had *her arch—her arch*, when winds blow loud,
              Into the consciousness of safety thrilled.'—WORDSWORTH.

66. COMPOSITION.

The art of writing clear prose may be learned.
English Composition is indeed a study too extensive to be
discussed at length in this place ; but there is one part of
the subject so closely connected with analysis that it may
be noticed.   This is clearness, or a right collocation of
words, phrases, and clauses.   When their uses are known,
their right places will for the most part be readily seen.
Here, however, as in the analysis of sentences, reading
must precede and accompany the study of rules.   There
are numerous idioms that can be learned only by means of
reading and conversation.

It is not by means of rules that such idioms as the following are made
current :—' I can *make nothing* of it.'   ' So he *made it out.*'   ' He will *make
it good.*'   ' It will *come home* to him.'   ' He *treats* his subject *home.*'—
DRYDEN.   ' It is that within us that *makes for* righteousness.'— M. ARNOLD.

It has been noticed, that short and simple sentences

are not usually written so as to make a series of any considerable length.

§ **43**, pp. 242–3; § **62**, *Simple Sentences.*

In writing private memoranda, and in collecting facts to be afterwards described in some more connective form, short or elliptical sentences are mostly employed by those who do not write shorthand. And in the first process of selecting notes to be inserted in a *précis* (a summary), short sentences are again convenient. The aim is to omit all matters that are not essential, and to give an epitome of the main facts. A brief example is given. Words that may be omitted are set in Italic.

M., a consul, sends home an account of certain damages claimed by N., a British subject residing at O., a foreign port. His complaint is that at O. he can obtain no compensation for a loss of property caused by the negligence of certain officers. The decision of the local court is, he thinks, unjust. The consul, *who has the same opinion, observes that certain reports given in a local journal are incorrect, and* incloses a correct report of the trial. *Again he writes, to say* he has taken measures to obtain for N. a trial in a superior court, *and he has reasons for believing that its decision will be satisfactory. In his third letter he is happy to say his hopes are fulfilled ;* [he says] the affair is settled, *in such a way that* N. *has no ground of complaint.*

The substantial facts of the case are first of all noticed very briefly in the form called an Abstract.

ABSTRACT.

Correspondents.	*Dates.*	*Contents.*
No. 1.	1863.	
Consul M. to Lord D.	May 2.	N.'s complaint of his loss of goods at O. He finds no redress there. Report of the trial inclosed.
No. 2.		
Consul M. to Lord D.	May 16.	N.'s case is referred to a superior court.
No. 3.		
Consul M. to Lord D.	June 3.	N.'s case is settled.

The Abstract serves as an index to all documents required to confirm the chief facts of the case, which are next given in the form of a Memorandum. This has a more consecutive style, but is as brief as possible. It should, however, represent fairly the whole of the correspondence, and should at least answer these questions :— What are the main facts of the case ? What is the question about them ? What has been done in the matter ?

The Memorandum serves as a complement to the Abstract.

MEMORANDUM.

No. 1. 2 | 5 | '63. . [O., the name of the place.]	Consul M. informs Lord D. that the local court of justice at O. has failed to satisfy the just claims of N., a British subject, who has suffered a loss of property, and ascribes it to the negligence of certain officers at O. A report of the trial is inclosed. Lord D. is informed by Consul M. that N.'s claims for compensation have been referred to the jurisdiction of a superior court. Consul M., in his third letter, regards the affair at O. as now settled to the satisfaction of N.
No. 2. 16 | 5 | '63.	
No. 3. 3 | 6 | '63.	

Ordinary prose consists mostly of simple, complex, and compound sentences, all employed so that none of these modes of construction is tiresomely repeated.

§ **43**, pp. 243, 265–6.

Three rules for the clear writing of ordinary prose have been given. They may here be reduced to one main rule. Avoid mostly the use of extended phrases and clauses having secondary or lower degrees of subordination. The lower the elements of sentences descend in the scale of subordination, the more likely it is that the style will be 'involved' or obscure.

§ **43**, *Prose Writers*; the excerpt from MILTON, p. 253.

HEYSE gives the following example of the style here called involved:— 'The person *who* will give information respecting the offender *who*, on the 18th of this month, removed and threw into the river the post and the placard *which* were placed here to give notice to the effect *that* nothing should here be cast into the river, shall receive a reward of ten dollars.'— *Schulgrammatik der deutschen Sprache.*

To say nothing of phrases, *four clauses* are here inserted between the principal subject and the verb. This style is especially objectionable where several attributive-clauses are employed in close succession.

'The style,' says ASCHAM, 'must be always plain and open, yet sometimes higher and [sometimes] lower, as matters do rise and fall.'   In other words, the style should agree with the nature of the theme.   This is a valuable rule, of which several applications may be distinctly noticed, especially as regards the sentences most frequently employed in ordinary prose.

§ **43**, *Prose Writers*, p. 247 ; *Ordinary Prose*, p. 267.

Of the three kinds of sentences to be chiefly noticed each has several varieties. As regards the sentences called simple, it has been observed that their elements are involved when too many phrases are inserted. There is, however, a mode of construction, by which a sentence containing only one verb may, without any loss of clearness, be considerably extended or enlarged. One element is repeated, or assumes the form of a series. Thus several enlarged subjects are in the first place introduced, and are then collectively represented, either by the pronoun *these* or by some word of similar use. The author of the 'Sketch Book' often wrote clear sentences of this description.

§ **46**, *Concords*, 2; § **60**, *Simple Sentences*, *C*; § **62**, *Simple Sentences*.

'Lights and shadows, spread over rows of fine old mansions; reflections cast down on the still water of the canal; rich harmonies of colour, and fainter hues veiled by a light exhalation—these are some of the charms that make Venice so beautiful.'—G.

In ordinary prose—especially in description and in narration—complex sentences, not greatly extended, are proportionately numerous, while variety is afforded by introducing here and there a short and simple sentence, or a compound sentence including few clauses or none. These variations of construction are appropriately used where themes are supplied by the aspects of nature and the vicissitudes of human life. Incessant changes of appearances and successions of events are the characteristics of nature and life. Their connective transitions cannot, therefore, be well represented by any series of short and isolated sentences, such as occur so o ten in the prose invented by MACPHERSON. His singular style has been censured by a poet who could write well in prose.

' " The blue waves of Ullin roll in light. The green hills are covered with day. Trees shake their dusky heads in the breeze. Grey torrents pour their noisy streams. Two green hills with aged oaks surround a narrow plain. The blue course of a stream is there." . . . Precious memorandums from the pocket-book of the blind Ossian ! . . . . In nature every thing is distinct, yet nothing defined into absolute independent singleness. In Macpherson's work it is exactly the reverse ; every thing (that is not stolen) is in this manner defined, insulated, dislocated, deadened.'—WORDSWORTH.

As every transition in nature and every event in history

has its antecedents, its attendant circumstances, and its results, an appropriate style—descriptive or narrative—must be at once connective and diversified. Among the sentences most frequently employed in this familiar style several may be indicated by the following symbols. It is of course understood that constructions more involved may be sometimes introduced :—

p | xc, xc, p | p, p | xc, p | p, ac | p, ac, xc, xc | p, xc | p, ac, oc, oc.

A few examples will show that sentences like those here denoted are often employed in descriptive and narrative writings.

We went up on the east side of the hill	p
The weather was not very clear at the time	p
When we came to the top, and looked toward the east, the view was a disappointment	xc, xc, p
There was little to be seen in the distance, except a long, wave-like swell of high moorlands	p
On the west an old gray wall was seen, and beyond it the sky alone was visible	p, p
When we had climbed over a breach in the wall, how diversified was the prospect !	xc, p
Far away in the north, blue hills connected the landscape with the sky	p
Right before us was spread out a distant bay of the sea, where a few sailing vessels were dimly visible	p, ac
There was on our left a deep valley, through which a stream was rippling and flowing, though to us it seemed as still as the distant bay	p, ac, xc, xc
Already light clouds were casting shadows over the valley when we descended	p, xc
On our way down the western side of the hill, we met an old shepherd, who told us that dark clouds were gathering in the distance, and we should have rain before night.	p, ac, oc oc

These examples show that complex sentences, not greatly extended as to the number of their elements, may be varied to a considerable degree. The adverbial or the substantive clause may begin or may end the sentence. Where one element having the form of a clause is made prominent, or is greatly enlarged, it is often advisable to reduce other elements to the forms of phrases. Thus a phrase may be inserted instead of a substantive-clause.

'For a man of his character it is good, *that he should be left alone.*' Instead of the clause, the phrase *to be left alone* may suffice. 'He promised *that he would come.*' He promised *to come.*

In many places an attributive-phrase may serve instead of a clause having the same relation.

' This is the best of the three roads *that lead to York.*' Here the phrase *leading to York* may take the place of the clause.

A phrase may take the place of an adverbial-clause.

' *When he saw the danger,* he retreated.' *Seeing the danger,* he retreated. '*As far as your own interests are concerned,* you are careful enough.' *As to your own interests,* you are careful enough.'

As regards the order or collocation of their elements, there is left in complex sentences a wide scope for freedom of choice, and the relations indicated by their connectives are remarkably numerous. On these accounts such sentences are well adapted to a descriptive or a narrative style where variety is appropriate.

§ **45**, *Clauses*; § **47**, *Clauses*; § **63**, *Order.*

The compound sentence, including few clauses, or none, is one of the clearest of all the plans on which sentences are constructed, and is well adapted for the collocation of assertions independent as to their grammar, and often equal in importance as to their meaning. But the relations indicated by co-ordinative conjunctions are comparatively few. The relation, in a compound sentence, belongs usually not to any particular word, but to the whole meaning of one sentence compared with the meaning of the other.

It will be easy to supply the conjunctions omitted in the following sentences, and to notice how few and obvious are the relations that here should be denoted by co-ordinative conjunctions. In some places their insertion is a matter of choice. *And* serves mostly to denote a natural sequence or a likeness of meaning ; *or* introduces an alternative ; *nor*, a second negation. The uses of *but* are more versatile. It may introduce a contrast, a limitation, or a denial ; and in some places it leads to a sentence strengthening a negation.

§ **14**, *Co-ordinative Conjunctions.*

' Clouds gathered over the hills, gloom was spread over the valley
. . . . the rain fell fast on the hills . . . . at last the sun appeared again
. . . . the rainbow shone on the cloud.'

'I went by the field of the slothful .... I saw the vineyard of the man void of understanding. It was all grown over with thorns .... the stone wall thereof was broken down.'

'His education was above his fortune .... his love of learning made him contented in his obscure circumstances.'

'Either this cause is sufficient to produce the effect .... there must be another.'

'These men will not work .... will they let other men work.'

'He endeavoured to save the lives of his associates .... their own folly made his efforts fruitless.'

'He sought means of rescue not only for himself .... also for his associates.'

'His anger had just grounds .... it exceeded the bounds of moderation.'

'I could not read through the whole of the "Faerie Queene" .... I found in it many passages that charmed me.'

> 'Alas! they had been friends in youth;
> .... whispering tongues can poison truth;
> .... constancy lives in realms above!'

In many passages of descriptive or narrative writing, collateral sentences, without conjunctions, are appropriately introduced where they do not make a long and uniform series.

'The evening was beautiful. Flocks of sheep were reposing on the wolds; the splendour of the western sky, the glow of the yellow cornfields, faded slowly; shades of twilight were gradually spread over the lower pastures, and at last the trees on the top of the highest hill looked dark.'

The compound sentence—not involved—has a form suitable for the expression of well-established facts, and opinions or sentiments commonly accepted as requiring no demonstration; above all, it has a form suitable for twofold declarations and maxims founded on authority—such as are numerous in the ' Book of Proverbs.'

It has been observed that the frequent use of *and*, as a link of principal sentences, is one chief trait of the language employed in the Bible, while frequent uses of adversative particles (in meaning more or less like *but*), and of others denoting mostly distinction and opposition, are characteristics of Greek literature. On one side the language denotes authority and repose; on the other, eager intelligence and restless self-assertion.

Where differences are sharply defined by means of contrast, the style is called ' antithetic,' and collateral sentences without conjunctions are occasionally employed here as modes of construction suitable for the purpose. Antithesis becomes wearisome when often repeated, and serves

sometimes as a means of misrepresentation; but when fairly employed it gives emphasis to correct observations.

§ **43**, pp. 242-3.

'Poetry was not the sole praise of either; for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.'—JOHNSON.

'Wit exists by antipathy; humour by sympathy. Wit laughs *at* things; humour laughs *with* them. Wit is negative, analytical, destructive; humour is creative. The couplets of Pope are witty, but Sancho Panza is a humorous creation.'—E. P. WHIPPLE.

A compound sentence in which one of the main parts, or each, is compound, or moderately complex, is often employed in ordinary prose. Where each of the main parts contains two assertions, and is set in contrast with the other, it is mostly preferable to put a full stop before the conjunction *but*.

Examples of *but* following a full stop may be found almost anywhere in MACAULAY's 'Essays.' It should be remembered that this conjunction is employed to denote several degrees of contrast. Consequently the rules of punctuation leave here some room for freedom. In the following example a full stop is rightly placed before *but*.

'The book shows the writer's moderation, or perhaps his timidity; he shrinks apparently from the conclusions to which his own principles should lead him. But others will more boldly develope his doctrine; the process will not be always controlled by his own moderation.'—G.

In other examples two assertions rather closely connected are set in contrast by means of *but*, and here the form of the compound sentence may be retained, especially where shorter sentences precede or follow.

'It is true the statesman's work may be called secondary in one respect, since other men have made the preparation without which his success would be impossible; but none the less for that, the honour due to his own work remains—he has done that which before was merely designed; he has transmuted into facts ideas once described as dreams. In work like that the great man shows his character. He will not rest content with thoughts that can do nothing.'—G.

These constructions, named as especially adapted for ordinary use, are not exclusively recommended. There

are styles in which sentences far more complex are appropriately employed.

It would be out of place here to notice at length the fine qualities of the style written by DE QUINCEY, or the lifelike originality expressed in the 'Essays of Elia.' It is enough to refer to some of the excerpts already given. [§ 43, pp. 261–3, R. HALL, F. JEFFREY, J. H. NEWMAN.]

In imaginative prose, in descriptive or critical essays on art, and in non-controversial homilies, the freedom rightly belonging to their themes should also pervade the style. Dry, scientific correctness would here be out of place.

It would, for example, be incongruous, in writing of a painting by TITIAN, or by CALIARI, to substitute such commonplace as 'colouring good,' 'figures well drawn,' etc., instead of a description like the following :—
    'Lifelike forms and expressions ; symphonic arrangements of figures and their details ; natural and varied gestures ; clear yet blending colours, reflecting a brilliant light—all are united to make this picture a masterpiece.'—G.

Among the styles that may be called special, two may be briefly noticed—the legal, in which many repetitions are strictly required ; and the logical, belonging especially to some parts in the treatment of scientific topics. For the latter the ordinary sentences already described are not generally suitable. Their sequences, often selected merely for the sake of variety, leave too much room for the exercise of individual freedom. The aim of science is to make itself common. For a scientific style, therefore, the best traits are clearness and order, and that order is the best which shows most clearly the logical sequence of every proposition. Accordingly, the style is closely limited as to its uses of connective expressions, while repetitions that would be faults in ordinary prose are freely allowed, and are indeed inevitable. The style must be essentially syllogistic, though the form of the syllogism may be implied and not expressed.

So far as certain parts of scientific treatises consist of observations, the style will of course be descriptive, and more minutely correct than any ordinary descriptive writing; but where the aim is to show that many facts are to be associated as so many expressions of one common idea or law, the style will be syllogistic. For the aim is to show not what the writer may happen to think, but what all men must think of the matter, if they carefully study it.

Variety is here and there introduced by the insertion of

one of the sentences called respectively exclamatory, interrogative, and imperative. Their uses are described in treatises on rhetoric, and may be slightly noticed in this place.

§ 46, *Moods*, 3 ; § **51**, 2, *a, b, c.*

'Who would say a word against your exercise of your own understanding within its natural limits? Who would depreciate the results obtained by the inductive sciences? There is no question between us respecting the value of those results. All that is said of them—even by MACAULAY himself—is at once conceded. The question is this :—Has your understanding no bounds? Can it leave no room for reverence?'—G.

In the literature of the present age the elaborate sentences called periods are seldom introduced. They would obviously be out of place in a style that treats of ordinary matters; but where an assertion or conclusion is remarkably comprehensive, and closely unites several thoughts as parts of a whole, the form of expression should also be comprehensive. Here the period—whatever its subdivisions may be—should divide itself into two parts, so well connected at the same time that their relation to each other may be clearly evident.

§ **43**, p. 243 ; § **60**, *Periods*, p. 390, pp. 392–3 ; § **62**, *Periods*, p. 410.

The sentences placed together in a paragraph are often loosely arranged; but in some well-constructed paragraphs the sentences have relations essentially like those already defined as binding together the several parts belonging either to a complex or to a compound sentence.

§ **43**, p. 244 ; p. 255, SOUTH ; p. 256, ADDISON ; p. 261, HALL.

In the following excerpt a colon may take the place of the full stop at the end of the first sentence, and the next may begin without a capital letter. The two sentences will then make a period, in which two styles of art are set in contrast with each other.

'The eye delightedly dwells upon the brilliant individualities in a "Marriage at Cana," by Veronese, or Titian, to the very texture and colour of the wedding garments, the ring glittering upon the bride's finger, the metal and fashion of the wine-pots; for at such seasons there is leisure and luxury to be curious. But in a "day of judgment," or in a "day of lesser horrors, yet divine," as at the impious feast of Belshazzar, the eye should see, as the actual eye of an agent or patient in the immediate scene would see, only in masses and indistinction.'—C. LAMB.

Long sentences—not correctly called periods—often consist mostly of several repetitions of one element, which here takes the form of a series. These sentences, readily

constructed and clear, are often seen in the literature of the present age. But it remains true that the general character of the style employed in that literature is analytic, and that this style is not only appropriate to the treatment of certain themes, but is also accordant with the genius of our language.

§ **43**, pp. 265–7 ; § **62**, *Long Sentences.*

In translation from Greek, from Latin, or from German, a long sentence or a period often requires a division that makes of it two or three sentences, in order that the whole meaning may be clearly reproduced in English. On the contrary, in the translation of French books it will often be found that hardly any improvement can be made in the general arrangement of the sentences. Let the translator be careful to avoid foreign idioms, and the rest of his task will be light. He will find, indeed, in many excellent works, traits of style that may well be imitated, especially these :—short sentences proportionately numerous and well collocated ; subjects well placed ; clear references of pronouns, adjectives, and adverbs, and of phrases and clauses having the uses of those parts of speech.

In French literature writers of clear and elegant prose are so numerous, that if two or three are named here they must be noticed only as fair representatives of many other writers :—Th. Jouffroy, Jules Simon, H. A. Taine.

As regards the structure and the connection of sentences, the style should agree with the character of the theme. This is in substance equivalent to Ascham's rule, already noticed ; but it must here be followed by another rule. Not only the sentences, but also the *words* should be historically appropriate to the nature of the subject. As far as usage will allow, the primitive or historical meanings of words should be carefully preserved, and those apparently but not truly synonymous should be distinctly employed. At the same time it will be observed that many secondary meanings and special uses of words have been firmly established by common usage.

§ **39**, pp. 179–82, 190, 196–7 ; § **40.**

CONCLUSION.

The history of every language is closely connected with the history of the people by whom it is spoken. To learn how to read with intelligence, how to write with some facility—these are our immediate aims in the study of English. But it has a higher interest when regarded as a way leading to historical truthfulness. The study of our language, when associated with careful inquiries respecting the cause and the progress of culture, will lead to knowledge of great importance. It will put aside the veil of disguise that has been unintentionally cast over facts by the Latinized diction of several historical authors. The rude and strong words of early times are often weakened, and are sometimes made false in effect, by the process of an inadequate translation. The facts of early times are not truly recorded when their own words are translated into refined terms that in the course of time have lost their primitive force. One familiar example may serve to make this clear. More remarkable specimens of deceptive euphuism may be easily found in certain books called historical; but the following may serve to show how an assertion may be made so feeble that it cannot tell the truth:—' In the fifteenth century, as in the time of Lady Jane Grey, obedience to parents and teachers was a principle carefully instilled into the minds of young persons.' Here ' instilled' is a very weak word, and one quite unsuitable to tell anything correctly of domestic habits in the fifteenth century. The facts referred to might have been readily shown by giving a few excerpts from a well-known collection of letters written at that time. Or an apt quotation might have been given from Ascham's ' Schoolmaster.'

§ **43**, p. 246, *The Paston Letters.*

The vocabulary of the people shows their culture. Evidences of this truth are seen when our general literature is understood as including all writings not special. To know how the people speak is to know, to a considerable

extent, how they live. The words employed by a mere individual may serve indeed as means of disguise ; but the language of a people must be on the whole a true record.

Inquiries respecting language, regarded as an expression of culture, may be made easier by dividing words into three large classes. The first will include all such terms as denote the ordinary affairs of physical and domestic life, and to these may be added the words belonging to primitive habits of warfare. The second class may include all popular words related to notions of law and government. The third may include all the terms appropriate to a higher culture—that which might be conveniently called ideal, if the word might at once qualify all such ideas as belong to religion, to art, and to philosophy. It is obvious that each of these classes might for some special purposes require subdivision.

§ **39**, pp. 179, 196 ; § **40**, p. 199.

When the words most prevalent in the popular tongue of any given time have thus been classified, the proportionate number of each class will serve as a positive or a negative index of culture. The process will not lead to such results as can be called minutely correct, but will show, at least, how widely different are the vocabularies employed respectively by a barbarous and by a cultured people. It may also correct certain errors, such as have been spread by the authority of a classical writer, whose name is eminent in historical literature. His assertions are not generally confirmed by the ancient history of any language closely related to our own. At the same time there can be no reason for supposing that any tribes of the German people whom he describes were widely different in character from the cognate tribes who in the fifth and sixth centuries gained possession of the greater part of England. Of their characteristics clear evidence is supplied by all that is known of their own language. They were hardy and aggressive pirates and warriors. Among all the tribes of barbarous people who spread themselves over Europe when the Roman Empire fell into ruins, they perhaps were the

most energetic and capable of improvement. But every conclusion based upon history and analogy must be disputed before it can be doubted that they were exceedingly rapacious and cruel. In the oldest accounts of their invasions, and of their subsequent warfare among themselves and against other invaders, their own tongue might have supplied terms more graphic than any employed in the Latin of monastic chroniclers. To the vocabulary of the earlier invaders other words telling of strife and devastation were added (it is believed) by the later invaders mostly called 'Danes.' This addition was a superfluity; for the English language of their time contained already a very large class of words denoting 'seizing,' 'having,' 'overcoming,' and slaying.'

§ 20, *Obsolete Verbs*, p. 114; § 39, *Old Northern and English Words*, p. 187.

If the story of 'Beôwulf' is referred to as evidence, it should be observed that its milder passages were, in all probability, added by a monastic editor. After all researches, there is a veil spread over some early stories of the invaders; but if it be assumed as probable that the darkest story is the truest, the early history of their language can say nothing to contradict that supposition. The general want of evidence respecting any considerable mixture of their words with those spoken by the natives; the remarkably low and menial character of the few old words apparently borrowed from the British vocabulary; the westward retreat of the survivors, defeated in battles and so soon driven away from the eastern coast and the midland districts; the subsequent and almost incessant warfare of one tribe of invaders arrayed against another; the animosity so bitter that the Church itself could not make the two peoples treat each other as brethren—these facts all point to one conclusion; to a belief that is confirmed by all the evidence we have respecting the divisions existing among the natives, at the time when the Roman army left them to take care of themselves. They were vanquished. They fell doubtless in great numbers under the weapons of the invaders, and for the survivors there

remained only a life of slavery. Some escaped and fled into Wales ; others found a home in Cornwall.

Introduction, p. 9.

The spread of a higher culture in the course of the seventh, eighth, and ninth centuries must be named with admiration, though its results cannot be fairly estimated in this place. For many they were doubtless important in the highest degree, though at the same time they might be comparatively superficial as regards their influence on a large majority of the people. Culture now led to a monastic life. The people were divided into two classes. Many, weary of the world's incessant strife, retired into cloisters, where literature and culture found places of retreat that were not always safe. To the ninth century many writers have ascribed a comprehensively educational movement, promoted chiefly by the great king ÆLFRED. The translations commonly accepted as proofs of his own literary toil, and the general culture of which his Court was made the centre, must indeed afford evidences of a marvellous kind, if the old story of his life can be safely accepted as the work of a faithful and cotemporaneous writer. To the next century belong the religious writings in which the abbot ÆLFRIC employed English for the expression of thoughts and sentiments unknown to the hardy invaders by whom the language was first introduced. He had no difficulty in finding words suited to his theme when he wrote in English the old legend of an apostle confronting a wild gang of robbers. The abbot's writings include a Latin-English vocabulary, and show his zeal for the spread of Christian teaching ; but they tell little of any national change made in the character or in the language of the whole people. The supposition that in his time a general transition from barbarism to culture had taken place would not be supported by a reference to the secular laws soon afterwards promulgated by CANUTE. It would be at once opposed to the character of the offences noticed there as chiefly prevalent, and to the emphasis with which the king urges his command that mercy should attend the execution of justice. It is there implied that, though the

' Lord's Prayer ' was verbally known, its meaning was mostly forgotten, and that men were often sentenced to death for comparatively light offences.

The educational results of the Conquest are seen in the literary remains of the thirteenth century. To say nothing of Latin and French, two English vocabularies are employed, one by the people, the other by churchmen ; the latter being enriched with a large store of new words, borrowed from Old French and Latin. But a process of union is now going on, and bringing together more and more closely the old and the new. The people learn with pleasure the new words in which thoughts more refined than their own may be appropriately expressed. The higher and the more educated classes are gradually learning to treat with respect the popular tongue, and those by whom it is spoken. Their common resistance to injustice is drawing together the extreme ranks of society ; the union of their two languages is a simultaneous process, and the general result is seen in the English language, as in some of the English laws, of the fourteenth century. It is clear that the movement made in the language has corresponded with the progress of society.

Introduction, pp. 12, 13.

After all the changes thus briefly noticed, the English spoken and written by the people still retains a large share of its original rude vigour, and the fact is made clearly enough apparent in the scanty literature of the fifteenth century, especially in the ' Paston Letters.' Meanwhile the revival of learning and the spread of foreign literature have served as preparations for the great transition—or revolution—made in the sixteenth century. Everywhere, so far as education has extended itself, we find unrest, ambition, and a display of exuberant energies. The intellect, the imagination, and the passions are at once excited, and every addition to the mind's stores is accompanied with a further development of the language. All its resources are collected, and to supply forms of expression for a crowd of new thoughts a vast expansion takes place, with a rapidity like that displayed in the other movements of the

age. Since that great transition from Old English to New,
no other change that can be compared with it has taken
place. Nothing more is therefore required here to show
that the history of our language has been closely connected
with the history of the people. The general result is an
intimate union of the two vocabularies English and
Roman; each so copious that, in comparison with their
utility, all words borrowed from other sources may be
treated as inconsiderable additions to our large vocabulary.

It has been shown that English words are for the most
part easily recognized.

Introduction, p. 13 ; § **28**, pp. 153–55, 160 ; § **37**, pp. 170–73 ; § **39**,
pp. 178–80.

It is not so easy to recognize *all* the words borrowed
directly or indirectly from Latin, though of these a very
large number may be readily distinguished.

§ **29**, pp. 155–59, 161 ; § **38**, pp. 173–78 ; § **40**, pp. 199–203 ; § **42**,
pp. 212–15.

Of the various ways in which Latin words have been
altered more or less, in order to make them English, many
examples will be found in the first of the three vocabularies
appended to this Grammar. In several of the observations
there prefixed to the several lists of words, their processes
of change are briefly noticed ; in other remarks the his-
torical interest belonging to certain studies of words is
indicated.   Grammar here leads to higher studies of
language, and these may lead on to inquiries of the
highest importance—to questions concerning the authority
of some writings accepted as historical, such as the ' Life
of Ælfred ' ascribed to Asser ; and to researches respecting
the true sources of all that is good in our modern civiliza-
tion. Errors, in many instances not intended, have been
widely spread by able historical writers, who were not well
enough prepared for their work by previous studies ;
especially by studies of old languages containing evidence
by which assertions like several of those made by Tacitus
(in his ' Germania ') must be confronted.

VOCABULARIES.

In the first of the appended vocabularies the initial words are English; in the second they are Latin, and a few Greek words are given with their meanings in the third.

The Teutonic words already classified are numerous, and consequently hardly any are noticed here, excepting such as might be mistaken for words borrowed from Latin or from French.

Since the time when some parts of this work were written, great improvements have been made in English vocabularies, especially in the glossarial indexes appended to certain well-known ' Specimens of Early English.' Facts rarely understood a few years ago are now made commonplace, and no brief vocabulary of English words can have much utility. Their various forms and uses are never shown so clearly as in the pages of a glossarial index. Accordingly, references have been given to several works having the highest utility for all who would know the history of our native words. [§ 39, pp. 183, 194, 195, 198.]

Next to our own Teutonic words, those chiefly requiring notice are the words distinguished in the following classification.

1. Latin words—especially verb-stems and supine-stems, with their vowel-changes in compounds—are most extensively employed in compound forms. [Vocabulary II.]

2. Of many Latin words the forms have been considerably changed in coming through the medium of Old French. Many examples are given in the first vocabulary.

3. There are Old French words of which the sources are not readily found in dictionaries of classical Latin. Of these many are found in dictionaries of Late or Mediæval Latin.

4. In Old French and in Late Latin some words are found containing Teutonic stems, among them several so disguised that they might possibly be mistaken for Latin. These also are found in dictionaries of Late or Mediæval Latin.

5. A few Greek words, employed mostly in writings on arts and sciences, are established as parts of the English language. [Vocabulary III.]

As compared with the forms here classified, other borrowed words—

Arabic and Hebrew, for example—have but slight importance in the
history of the language. Lastly there must be named a miscellaneous
class of words, containing some of which the sources are doubtful, others
of which the original forms and meanings are discovered only by historical
research. Among the latter several are proper names of persons or of
places, and some have reference to forgotten events and circumstances.

There are about two hundred Latin words—nouns, adjec-
tives, and verbs—that are the sources of several *thousands* of
English words. The means by which the few here give rise
to the many are chiefly these :—alterations made in stems, in
derivation, and in composition.

The extensive uses of Latin suffixes and prefixes have been noticed.
[§§ 29, 31, 38.]

The infinitive forms of Latin verbs have been divided into
four classes, represented by the words **amāre, monēre, regĕre,
audīre.** By casting off the last syllable of the infinitive we
have the verb-stem employed in the present tense.

Thus in *amā-re* we have *ama*, the stem seen in the first person plural
of the present—*amā-mus.* As already noticed, the stem-vowel is often
changed in a compound. [§ 40.]

Many English words have their sources in the supine-
stems of Latin verbs. [§ 40; Vocabulary II.]

Adverse is related to *verto*, but the supine-stem *versum* is the form to
which the word strictly belongs. To the stem of the supine *rectum* belong
the two participles *recturus* and *rectus.*

Supine-stems of Latin verbs ending in **t-āre** or in **s-āre**
are the sources of several English verbs borrowed directly
or from the French.

Lat. tractare, Fr. traiter, E. treat. But there are some English
verbs ending in *ate* that are merely imitations, and do not represent any
Latin verbs. These are examples :—*expatriate, indurate, insulate.*

Latin verbs made from nouns, and including the suffixes
ic and **ig**, are the sources of some English verbs borrowed
directly, and of others that have come through the medium of
French.

Lat. castigare, 2. castigatum ; E. castigate. Lat. judicare, Fr. *juger,*
E. judge.

Several verbs ending in **ish** belong to French verbs in-
cluding **iss** in some of their forms, though it is seldom seen
in the infinitive. It represents the Latin verb-suffix **esc.**

Lat. nutrire, O. Fr. *nurir,* E. nourish Fr. *finir* (pl. 1st pers. pres.
fin-iss-ons), E. finish.

Several English verbs are made by adding the ending **ize** to stems borrowed from Latin nouns and adjectives.

The ending **ize** = the French *iser* and the Greek *ίζειν*. Lat. fraternus, E. fraternize. Lat. tempus (Gen. temporis), E. temporize; Lat. fertilis, E. fertilize; Lat. generalis, E. generalize.

Of the English verbs ending in **y** some represent French verbs ending in **ier** and **oier**.

O. Fr. *carier*, E. carry; Fr. *varier*, E. vary; Fr. *remédier*, E. remedy.

Of the English verbs ending in **fy** and **ply**, some represent compound Latin verbs ending in **ficare** or in **plicare**, which are represented by **fier** and **plier** in French.

Lat. magnificare, Fr. *magnifier*, E. magnify; Lat. multiplicare, Fr. *multiplier*, E. multiply.

In English, as in Old French, the stems of many nouns are borrowed from the oblique cases of Latin nouns. [Vocabulary II.]

In the second vocabulary nominative forms are given for the sake of brevity. Oblique forms are noticed in the following examples, where N. = nominative and A. = accusative.
Lat. N. virgo, A. virgin-em ; O. Fr. *virge* (and *virgine*), E. virgin.
Lat. N. salmo, A. salmon-em; Fr. *saumon*, E. salmon.

Omissions and additions of letters in English forms of French words have been noticed. Besides these many alterations of vowels and consonants occur. A liquid, a labial, a dental, or a guttural serves sometimes instead of a letter belonging to its own class of sounds; sometimes for one of another class. [§ **41.**]

Lat. posterula, Fr. *posterle*, E. postern.
Lat. perdix, Fr. *perdrix*, E. partridge.
Lat. capsa, Fr. *casse*, E. cash.
L.L. gabusia, Fr. *cabus*, E. cabbage.
Lat. salsisia, Fr. *saucisse*, E. sausage.
L.L. carrochium, Fr. *carrosse*, E. coach.

Lat. deliciæ, O. Fr. *deleit*, E. delight.
L.L. cussinus, Fr. *coussin*, E. cushion.
L.L. parochia, Fr. *paroisse*, E. parish.
L.L. warenna, Fr. *garenne*, E. warren.
L.L. fortalitium, O. Fr. *fortelesce*, E. fortress.
L.L. gafrum, Fr. *gauffre*, E. wafer.

In order to find the simple forms and first meanings of many borrowed words, Latin changes of vowels in compounds should be especially noticed.

An elementary knowledge of the Latin declensions of nouns and the conjugations of verbs will be found very useful. For exercises in finding

the sources and the first meanings of borrowed words the examples already
given are numerous.   [§§ 38, 40, 42.]   Of many words the sources may be
found in Vocabulary II.

Among the words of which the sources are Latin many
borrowed from Old French are so far changed that their
original forms are not in all instances easily discovered.

The means of alteration and the motives are various, but among the
latter one is so general that its character may be readily shown by a refer-
ence to our own dialects.   Economy in their uses of vowel-sounds is their
most remarkable trait.   In certain districts hardly more than one vowel-
sound (*a* in *far*) would be used by a native in talking of 'a wall all round
about the town.'   A liking for *ease* in speaking is the motive.

The rudiments of the meanings expressed in numerous
Latin compounds are mostly found in a comparatively small
number of short words—nouns, adjectives, and verbs.   Where
these are not well understood, their compounds are vaguely
employed.   [pp. 16, 202–3.]

For a moment let it be supposed that *take*, with suitable variations, is
substituted for *capio* and its variations.   At once the meanings of many
compounds are made clear.   Our dictionaries contain numerous words that
live only in books.   The common notions of the people, expressed in their
language of daily life, are not numerous.   Those of the more educated
classes, who freely employ Latin, are in most instances neither higher nor
better, but are less evident, and therefore are called 'refined.'   Latin
words serve as convenient disguises, because their first meanings are
dimly seen.   To a Roman rustic, in ancient times, the word *humilis*
(humble) would mean 'lying on the ground,' and for a Greek ταπεινός
would mean nothing better.   Christianity has so far altered the ancient
meanings of several words as to lead to mistakes in translating some
passages in classical authors.

The meanings as well as the forms of many words are
naturally variable, and pass through transitions made partly
in accordance with changes of opinion.   Meanwhile other
words represent institutions, habits, and ideas that from age
to age remain firm, and impart some likeness of their own
stability to the forms by which they are denoted.

The conclusion is named here as showing one of the chief interests
attending the study of a language. especially our own.   Almost two
thousand years ago the general law of variability in the uses of words was
noticed by HORACE, who spoke of words fading like the foliage of summer.
In our own language the noun *schrift*, once popular, and often used in the
Persones Tale, is quite obsolete, and its fate has obviously not been acci-
dental.   The word *humility*, as employed in Christian teaching, has a
meaning that did not belong originally to the Latin adjective *humilis*.
There are mediæval Latin writings that no good scholar would attempt to
translate into classical Latin, such as could have been understood by
educated men in the time of CICERO.   The ideas intended to be conveyed

did not then exist. In English several words borrowed from Latin have changed their meanings during the last two centuries. The words 'admirable' and 'prevent' may be noticed.

Admirable. 'In man there is nothing *admirable* [to be wondered at] but his ignorance and weakness.'—Jer. Taylor.

'*Prevent* us, O Lord, in all our doings.'—*Collect.*

VOCABULARY I.

The changes made in verbs borrowed from Latin belong mostly to two classes—(1) those already made in Latin, especially supine-stems, and vowel-changes in compounds; (2) the alterations made in Old French. The study required by mutations of the first class is comparatively light, as the number of the verbs deserving especial notice is not great. Their utility is proportionately very great. When these verbs, with their supine forms and their vowel-changes in compounds, are well known, the student has already acquired knowledge that must lead to extensive information respecting right uses of thousands of words. He knows, for example, the general meanings of numerous borrowed words like those contained in the list appended.

In this list the figure 2 marks the use of a supine-stem, and the letter *c* indicates a vowel-change made in composition. The abbreviation Fr., following some words, shows that they have been altered in coming through the medium of Old French. Of these words several are more distinctly noticed in another place. The meanings of the Latin words are at least indicated in the second vocabulary.

English and Latin Words : Nouns, Adjectives, Verbs.

abject, jacio, 2
ablution, luo, 2
abnormal, norma
abscond, condo
absent, ens
absolute, solvo, 2
abstain, teneo
abstinent, teneo, *c*
abstract, traho, 2
abundant, unda
accept, capio, 2, *c*
accurate, cura
accuse, causa
achieve (Fr.), caput
acquiesce, quies
acquire, quæro, *c*
acquisition, quæro, 2
act, ago, 2

adjective, jacio, 2
adjunct, jungo, 2
admit, mitto
adore, oro
adorn, orno
advantage, p. 184
adverb, verbum
advert, verto
affect, facio, 2, *c*
agent, ago
aggravate, gravis
aggregate, grex (gregis)
agree (Fr.), gratus
allow (Fr.), laudo
ambition, eo, 2
amiable, amo
amputate, puto, 2
anguish, p. 184

animal, anima
animosity, animus
annals, annus
annoy, p. 184
anxiety, ango, 2
anxious, ango, 2
aperture, aperio, 2
apprehend, prehendo
appropriate, proprius
arrest, ad + res + sto
article, articulus
aspirate, spiro, 2
assent, sentio
assert, sero, 2
assign, signum
assort, sors
astringent, stringo
attend, tendo

attest, testor
audience, audio
audit, audio, 2
augment, augeo
aunt (Fr.), amita
avail, valeo
avenge (Fr.), vindico

benefit (Fr.), facio, 2
biennial, annus

cape, caput
case, p. 184
cash, p. 184
censure, censeo, 2
charm, carmen
Chester, castra
circumspect, specto
circumstance, sto
circumvent, venio, 2
classification, classis
clause, claudo, 2
cognate, nascor, 2
cognition, nosco, 2, c
coincide, cado, c
collate, latum
collect, lego, 2
colony, colo
command, mando
commerce, mercor
committee, mitto
commotion, moveo, 2
community, munus
compete, peto
compile, pilo
complex, plecto, 2
composition, p. 202
composure, pono, 2
compunction, pungo, 2
conceit, capio, 2, c
concession, cedo
concise, cædo, 2, c
concourse, curro, 2
concur, curro
concurrent, p. 202
condition, do, 2, c
condole, doleo
conduct, duco, 2
conference, fero
confirm, firmus
confusion, fundo, 2
congenial, genus
congregation, grex
congress, gradior, 2

conjunction, jungo, 2
conquer, quæro
consecutive, sequor, 2
consistent, sisto
consols, solidus
consonant, p. 203
consort, sors
conspicuous, -specio, c
constitution, sto, 2, c
construction, struo, 2, c
contend, tendo
contingent, tango, c
contortion, torqueo, 2
contraction, p. 203
contradiction, p. 203
contrast, sto
controvert, verto
convenient, venio
converse, verto, 2
convey (Fr.), via
convince, vinco
corporeal, corpus
covenant (Fr.), venio, 2
coy, p. 184
credit, credo, 2
crest, crista
culpable, culpa
cultivate, colo, 2
curious, cura
current, curro

daunt, p. 184
defer, fero
deficient, facio, c
defy, fides
dejection, jacio, 2, c
delay, latum
delectable, delecto
delegate, lego
deluge, diluvium
denote, nosco, 2
dental, dens
dependent, pendeo
deponent, pono
deposit, pono, 2
dépôt (Fr.), pono, 2
depreciate, pretium
derive, rivus
descant, canto
describe, scribo
design, signum
despond, spondeo
desultory, salio, 2, c
detest, testor

devote, voveo, 2
diary, dies
differ, fero
diluvial, diluvium
diminish, minuo
direct, rego, 2
discern, cerno
disciple, disco
discrete, cerno, 2
discursive, curro, 2
dismiss, mitto, 2
dissent, sentio
dissertation, sero, 2
dissimilar, similis
dissimulate, similis
distil, stillo
distinct, -stinguo, 2
distinguish, -stinguo
diurnal, diurnus
divert, verto
divulge, vulgus
doleful, doleo
donation, dono
doubt (Fr.), dubito

elect, p. 203
eligible, lego
enormous, norma
enrapture, rapio, 2
enterprise (Fr.), pre-
    hendo, 2
evolve, volvo
excerpt, carpo, 2, c
excuse, causa
exempt, emo, 2
exhibit, habeo, 2
exigent, ago, c
expansion, pando, 2
expire, spiro
explicit, plico, 2
explosive, plaudo, 2, c
export, porto
expunge, pungo
exquisite, quæro, 2, c
extant, sto
external, externus
extraneous, extraneus
exude, sudo
exult, salio, 2, c

fact, facio, 2
faction, facio, 2
fate, fari, 2
fealty (Fr.), fides

445

feat (Fr. *fait*), facio, 2
feature (Fr.), facio, 2
feeble (Fr.), fleo
finish (Fr.), finis
flower (Fr.), flos
foible (Fr.), fleo
font (of types), fundo
frail (Fr.), fragilis
future, futurus

gender, genus
general, genus
gentile, gens
grade, gradus
gradual, gradus
gratuity, gratia
gregarious, grex
gust (= gusto), gustus
guttural, guttur

habit, habeo, 2
haughty (Fr.), altus
honour (Fr.), honor
hospital, hospes
hostile, hostis

impinge, pango, c
incipient, capio, c
incision, cædo, 2, c
inclusive, claudo, 2, c
inexorable, oro
infinite, finis
infinitive, finis
inflexion, flecto, 2
infringe, frango, c
infusion, fundo, 2
ingratiate, gratia
inhabit, habeo, 2
innate, natus
innocent, noceo
inquest (Fr.), quæro, 2
inquisition, quæro, 2, c
insidious, sedeo, c
insolent, soleo
inspect, specto
instigate, -stinguo
instil, stillo
insurgent, surgo
insurrection, surgo, 2
intellect, lego, 2
intent, tendo, 2
interjection, jacio, 2, c
intervene, p. 203
interview (Fr.), video

intestate, testor, 2
introduce, duco
intrusion, trudo, 2
invective, veho, 2
involve, volvo

joiner (Fr.), jungo
journey, p. 184
juncture, jungo, 2

labial, labium
league (Fr.), ligo
lecture, p. 203
legation, lego, 2
levity, levis
ligament, ligo
local, locus
lucifer, lux + fero

maintain (Fr.),manus + teneo
manœuvre (Fr.), manus + opus
mansion, maneo, 2
manual, manus
marble, marmor
marine, mare
master (Fr.), magister
mend, emendo
mercer, mercor
merchant (Fr.), mercor
minute, minuo, 2
mirror (Fr.), miror
mission, mitto, 2
mistress (Fr.), magistra
mitigate, mitis
mixture, misceo, 2
model, modus
modify, modus
mortify, mors + -ficare
munificent, munus + facio, c
mustard (Fr.), mustum

nation, natus
nature, nascor, 2
navigation, navis
nefarious, fari
net (Fr.), nitidus
noble, nobilis
nondescript, p. 203
normal, norma
noun (Fr.), nomen
nuisance (Fr.), noceo

objection, jacio, 2, c
obviate, via
officer (Fr.), facio, c
officious, facio, c
obsequious, sequor
ominous, omen
omission, mitto, 2
opinion, opinio
oral, os
oration, oro, 2
oriental, orior
orifice, os

pagan, pagus
pall, pallium
palliate, pallium
parent, pario
parse, pars
part, pars
participle, pars + capio,c
particular, pars
pass, passus
pasture, pascor, 2
pay (Fr.), paco
peace, pax
peer (Fr.), par
pellucid, lucidus
perfect, facio, 2, c
peril (Fr.), periculum
perish (Fr.), pereo
permanent, maneo
persecute, sequor, 2
pert (Fr.), aperio, 2
pertinent, teneo, 2, c
pervade, vado
petition, peto, 2
picture, pingo, 2
piscatorial, piscis
pity (Fr.), pietas
plausible, plaudo, 2
poignant (Fr.), pungo, 2
point, pungo, 2
polish (Fr.), polio, 2
pollute, luo, 2
poor (Fr.), pauper
pork (Fr.), porcus
porpoise, porcus + piscis
port (harbour), portus
position, pono, 2
possible, posse
postpone, pono
potent, potens
praise (Fr.), pretium
precious (Fr.), pretium

prelate, latum
premier (Fr.), primus
prepare, paro
preposition, pono, 2
prerogative, rogo, 2
prescribe, scribo
present, ens
president, sedeo, c
pressure, premo, 2
presume, sumo
prevent, venio, 2
prime, primus
primer, primus
prince, princeps
prize (Fr.), pretium
proclaim, clamo
profane, fanum
prohibit, habeo, 2, c
projectile, jacio, 2, c
pronoun (Fr.), nomen
property, proprius
propriety, proprius
propulsion, p. 203
prorogue (Fr.), rogo
proscribe, scribo
protest, p. 203
providence, p. 203
pugnacity, pugno
punctual, pungo, 2
punctuation, pungo, 2
pungent, pungo
puny (Fr.), post + natus
pursue (Fr.), sequor
purvey (Fr.), video

query, quæro
quiet, quies
quit, p. 184

rally, re + ad + ligo
rapacious, rapax
rapid, rapidus
rapine, rapio
rase, rado, 2
reason (Fr.), ratio
rebel, bello
rector, rego, 2
redeem, emo
redolent, oleo
refer, fero
reference, p. 203
refractory, frango, 2
refund, fundo
regal, rex
rejoinder (Fr.), jungo
relate, latum

relation, p. 203
remain, maneo
remorse, mordeo, 2
remote, moveo, 2
remove, moveo
remunerate, munus
render (Fr.), reddo
repast, pascor, 2
repose, pono, 2
reprieve (Fr.), probo
repugnant, pugno
reputation, puto, 2
request, quæro, 2
requite (Fr.), quies
resent, sentio
resign, signum
respire, spiro
respond, spondeo
responsible, spondeo, 2
retentive, teneo, 2
retrograde, gradus
revenge (Fr.), vindico
revolution, volvo, 2
ritual, ritus
river (Fr.), rivus
routine (Fr.), rota
royal (Fr.), regalis
rule (Fr.), regula

sacrament, sacer
sacred, sacer
salary (Fr.), salarium
saline, sal
sauce (Fr.), sal
sausage (Fr.), sal
savage (Fr.), sylva
saviour (Fr.), salvo
scale, scalæ
scarce (Fr.), carpo, 2
scholar, schola
sect, seco, 2
secular, sæculum
secure, cura
sensual, sentio, 2
sensuous, sentio, 2
sequel, sequor
series, series
sessions, sedeo, 2
sever (Fr.), separo
sexton (Fr.), sacer
sibilant, sibilo
siege (Fr.), sedeo
sign, signum
signal, signum
silence, sileo

sinecure, cura
sirloin (Fr.), longus
sluice, claudo, 2, p. 184
sojourn (Fr.), diurnus
soldier (Fr.), solidus
sole, solus
solstice, sol + sto, 2, c
sorcerer, sors
source, surgo, 2
spectacle, specto
spital, hospes
squire (Fr.), scutum
stable (Fr.), p. 184
statute, statuo
store (Fr.), instauro
strait (Fr.), stringo, 2
strange (Fr.), extraneus
stranger (Fr.), extraneus
street, stratus
subsidy, sedeo
succour (Fr.), curro
sue (Fr.), sequor
sufficient, facio, c
suffix, figo, 2
summons (Fr.), moneo
sumptuous, sumo, 2
supervene, venio
suppose, pono, 2
surfeit (Fr.), facio, 2
surrogate, rogo, 2
suspense, pendeo, 2

tangible, tango
tarry (Fr.), tardus
tavern, taberna
tense (Fr.), tempus
tense (tight), tendo, 2
tincture, tingo, 2
traitor (Fr.), traditor
transit, itum (eo, 2)
transitive, itum (eo, 2)
trite, tero, 2

umbrage, umbra
use, usus (utor)

valid, validus
vale, vallis
veil, velum
verb, verbum
verse, verto, 2
very, verax
vice (Fr.), vitium
vocation, voco, 2
voice (Fr.), vox

Some examples of Old French words and their English forms have been given (pp. 184–5). Others may be noticed in this place. The French words are set in Italic.

Old French Words.

achieve, *achever*, caput
acquaint, *acointer*, ad + cognito
advance, *avancer*, ab + ante
agree, *gre*, gratus
allow, *allouer*, ad + laudo
ancestor, *ancessor*, ante-cessor
assail, *assaillir*, assilio
astonish, *estonner*, attono
aunt, *ante*, amita
avenge, *vanger*, vindico

benefit, *bienfait*, bene-factum

chamber, *chambre*, camera
chastise *châtier*, castigo
cider, *cidre*, sicera
cinder, *cendre*, cinerem
cinque, *cinque*, quinque
city, *cite*, civitas
cloister, *cloistre*, claustrum
comfort, *confort*, conforto
convey, *conveier*, con + via
corpse, *cors*, corpus
count, *conter*, computo
covenant, *covenant*, convenio
covetous, *coveitous*, cupidus
cruel, *cruel*, crudelis

dame, *dame*, domina
damsel, *damoiselle*, domina
defeat, *desfaire*, dis + facio
defy, *deffier*, fides
demesne, *demeine*, dominium
deny, *denier*, denego
despite, *despit*, despectus
destroy, *destruire*, destruo
disdain, *desdaigner*, dis + dignor
dishevel, *chevil*, capillus
ditty, *ditte*, dictum
doubt, *douter*, dubito
dowager, *doairicre*
duchess, *ducheise*, dux

enterprise, *emprise*, prehensum
entice, *enticer*, excito
entire, *entier*, in + tango
estate, *estat*, statum
expound, *expondre* expono

feature, *faicture*, factum
feeble, *foible*, flebilis
Fitz, *fils*, filius
flavour, *flair*, fragro
foible, *foible*, flebilis
foison, *foison*, fusionem
foreign, *forain*, foraneus
friar, *freiere*, frater

gin (snare), *engin*, ingenium

impair, *empeirer*, pejor
impeach, *empescher*, impedio
indenture, *endenter*, dentem

joust, *joster*, juxta

lanthorn, *lanterne*, laterna
loyal, *loial*, legem

marvel, *merveille*, mirabilia
maugre, *mal-gre*, male + gratum
menial, *meignial* (*meignee* = household)
mischance, *mes-cheance*, minus cadentia
miscreant, *mecreant*, minus + credentem
mistress, *maistresse*, magistra
moiety, *moitie*, medietas

nephew, *nevod*, nepos
noun, *nom*, nomen

oriflamme, *oriflambe*, auri flamma

perish, *perir*, pereo
pity, *pite*, pietas
poverty, *poverte*, paupertas
powder, *pouldre*, pulverem
prey, *preier*, prædor
prize, *pris*, pretium
provender, *provende*, præbenda
prowess, *preux*, probus
puny, *puisne*, post-natus
purvey, *porvoir*, provideo

rear, *rier*, retro

reprieve, *repruver*, re + probo

river, *riviere*, rivus

rule, *reule*, regula

sausage, *saucisse*, salsisia

savage, *salvage*, sylvestris

saviour, *saveor*, salvator

sever, *sevrer*, separo

sir (sire), *sires*, senior

sovereign, *soverain*, superanus

store, *estorer*, instauro

strange, *estrange*, extraneus

succour, *soucourre*, subcurro

summons, *semonse*, sub-moneo

tarry, *tarier*, tardus

traitor, *traitor*, traditor

treason, *traïson*, traditio

trespass, *trespasser*, trans + passus

uncle, *uncle*, avunculus

vail (yield), *avaler*, ad vallem

veal, *veel*, vitellus

veil, *veile*, velum

vessel, *veissel*, vascellum

vice, *vice*, vitium

villain, *vilain*, villanus

visage, *visaige*, visus

voice, *vois*, vocem

There are words employed in English and in French of which the sources are not readily found in classical Latin. They may be found in Old French and in Late Latin. Of their stems several are Roman—for example, *civilisatio*. Others have a Teutonic origin. Among the latter some were introduced into France, and afterwards into England, by the Northmen (the Normans), who were originally barbarians, not unlike the first Teutonic invaders of England, or the later invaders called 'Danes.' The words here noticed are closely connected with the history of the people by whom they were spoken. The Roman popular tongue spread itself in Gaul and in Spain, and was there made generally predominant, as it remains to this time—sure evidence that those countries were made thoroughly subject to Rome. At a later time Rome, though decaying, made great efforts to repel the numerous hordes of Teutonic barbarians that, urged on by a thirst for spoil, were made strong by the weakness of a falling empire. Those efforts failed. The barbarians asserted their independence, or rather their rights of conquest. They remained unsubdued, and one consequence was, they kept their own vernacular tongues—all essentially alike, and sometimes collectively called 'German.' This result had the greatest importance for the history of Europe, and its effects are seen at the present time.

The Normans were in one respect unlike other barbarous hordes of their own race. They were hardy, adventurous, and rapacious, but soon displayed their capability of culture. While the Carlovingian dynasty was waning, they seized Normandy. Their power in that country, as in other lands, was firmly established, just as their invasion of England was subsequently encouraged, by the sanction of the Church to whose teaching they had submitted themselves. Meanwhile

they had gradually been accustomed to employ the Roman language of Normandy, and for the most part they had forgotten their own rude speech. Among their higher classes a love of poetry was prevalent, and gave rise to the songs and stories chanted by their minstrels. Their language was the Old French, sometimes called Norman, and from this many of our words are borrowed. They are chiefly Roman, especially those indicating a fair degree of civilization. This word itself belongs to the late or monastic Latin of their time. Other words, not found in classical Latin, are seen in dictionaries of Late Latin. Some examples have been given (p. 184). In the following list Old French words are set in Italic, and are mostly followed by their equivalents in Late Latin, of which the stems are here and there Teutonic.

Old French and Late Latin Words.

abbey, *abbeye*, abbatia
age, *edage*, ætaticum
ague, *agu*, acuta
archer, *archier*, arcarius
array, *arroi* (*roi* = order)
attorney, *atorne*, atornatus

baboon, *babouin*, baboynus
bachelor, *bachelier*, baccalarius
barber, *barbier*, barberius
bargain, *bargagne*, barcanio
bay (bark), *abaier*, ad-baubari
beverage, *beuvrage*, biberaticum
boundary, *bonne*, bonnarium
budget, *bouge*, bulga
bushel, *boisel*, bustellus
butcher, *boucher*, buccerius

carpenter, *carpentier*, carpentarius
charge, *charger*, carricare (load a car)
chattels, *catel*, capitale
cheer (noun), *chere*, cara
cheque, *eschequer* (mark as a chess-board)
coffer, *cofre*, cofrus
constable, *connetable*, comes stabuli
count (title), *cumte*, comes
cowardice, *coardise* (*cow* = cower)

dungeon, *donjon*, dongio

embroil, *broil*, broilus

feud, *faide*, faidium
forage, *forre*, fodrum

herald, *heralt*, heraldus

jewel, *joel*, jocale

maim, *mahain*, mahemio
manger, *mangeoire*, manducatoria
manor, *manoir*, manerium
marquess, *markis*, marchio
mastiff, *mastin*, mansutinus canis
messenger, *messagier*, messagarius
morsel, *morcel*, morsellum
mutton, *molton*, multo

nun, *nunne*, nonna

outrage, *oultrager*

palmer, *palmier*, palmerius
partner, *partinaire*, partionarius

reward, *rewerdoner*, wider-donum

sovereign, *soverain*, superanus

treasure, *tresorier*, thesaurarius

vessel, *veissel*, vascellum
vicar, *vicaire*, vicarius

wager, *wage*, vadium

There were preserved among the Normans many of their own native words, some denoting matters of everyday life, others—more noticeable—belonging to the harsh vocabulary of warfare, so copious among the fierce Teutonic hordes of an earlier time (p. 114). Hence there are found in Norman-French some words of which the stems, though disguised, are obviously Teutonic. Of these altered forms several, having changed also their meanings, are still employed in Modern English. It is hardly thought of now that such words as *guard* and *warn*, or the forms 'garish' (made poetical by Milton) and 'garnish,' once had very strong meanings, that, strictly speaking, belonged chiefly to battle and devastation. The word *belfry* was in old times applied to a watch-tower, and had then no association with peaceful thoughts of worship. In the following list Old French or Norman words are set in Italic, and are followed by Teutonic words similar or equivalent in meaning. The stems in some of these Teutonic words are seen in First English. It will be remembered that *gu* in Old French often takes the place of *w* in a Teutonic word. [§ **39**, *Old French Words.*]

Teutonic Stems in Old French Words.

aghast, *agacer*, us-gaisjan
attack, *taicher*, tacan

belfry, *berfroit*, berc-vrit
bivouac, *bivouac*, bi-wacha
brand (sword), *brant*, brandr
bruise, *bruiser*, brysan

champion, *campion*, cempa

defile, *defoler*, fylan
descry, *escrier*, scrîan

embark, *embarquer*, barkr
enamel, *esmail*, smelta
eschew, *eschiver*, sciuhan

farm, *ferme*, feorm
fee, *fieu*, feoh (cattle)
furbish, *forbir*, furban
furnish, *fornir*, frumjan

garnish, *guarnir*, wearnian (guard)
garrison, *garnison*, wars (wary)
guard, *guarde*, weard
guide, *guider*, witan (watch)
guile, *guile*, wile
guise, *guise*, wise (way)

hauberk, *hauberc*, heals-beorg
haunt, *hanter*, hiemta
herald, *heralt*, heri-walt

march (boundary), *marce*, **mearc**

perform, *parfornir*, frumjan

rifle (v.), *riffer*, hrifa
rob, *rober*, rouben

seize, *saisir*, bi-sazian
spy, *espier*, sprehôn
strive, *estriver*, streben

target, *targe*, targa
towel, *touaille*, duahila
turn, *torner*, turnan

wager, *wage*, wêdd (a pled**ge)**
wait, *waite*, wacan (wake)
war, *werre*, wyrre
ward, *guarde*, weard
warn, *guarnir*, wearnian
warren, *garene*, warjan
warrior, *guerreur*, wyrre
wicket, *guischet*, wic (a recess)
wizard, *guiscart*, wiskr (sly)

The meanings of several compounds are seen when a few Greek words and particles have been noticed. [§§ **38**, **40**; Vocabulary III.]

Greek Compounds.

Acropolis, *akron + polis*
anatomy, *ana + tomē*
antipathy, *anti + pathos*
antithesis, *anti + thesis*
apostle, *apo + stellein*
apostrophe, *apo + strophē*
apothecary, *apo + thēkē*

barometer, *barus + metron*
barytone, *barus + tonos*

catastrophe, *kata + strophe*
cyclopædia, *kuklos + paideia*

deacon, *dia + oikos*
demagogue, *dēmos + agein*
diagonal, *dia + gōnia*
diameter, *dia + metron*
diaphanous, *dia + phainein*
doxology, *doxa + logos*

eclectic, *ek + legein*
economy, *oikos + nomos*
ecstasy, *ek + stasis*
epistle, *epi + stellein*
epitome, *epi + tomē*
etymology, p. 27
euphemism, *eu + phēmi*
exodus, *ek + hodos*

geology, *gē + logos*
geometry, *gē + metron*
grammar, *gramma*

heliotrope, *hēlios + tropè*
horologue, *hora + logos*

kaleidoscope, *kalos + eidos + skopein*

liturgy, *leiton + ergon*

monachism, *monachos + ismos*
monogram, *monos + gramma*
monopoly, *monos + pōlein*
monotone, *monos + tonos*

orthoëpy, p. 19
orthography, p. 19

panacea, *pan + akeomai*
parochial, *para + oikos*
perimeter, *peri + metron*
periphery, *peri + pherein*
phantasmagoria, *phantasma + agora*
pharmacopœia, *pharmakon + poiein*
philanthropy, *philein + anthrōpos*
philosophy, *philein + sophia*
phonography, *phōnē + graphē*
physiology, *phusis + logos*
pseudonym, *pseudos + onoma*
psychology, *psuchē + logos*

stereotype, *stereos + tupos*
stethoscope, *stethos + skopein*
sympathy, *sun + pathos*
synonym, *sun + onoma*
syntax, p. 218
synthesis, *sun + thesis*

tautology, *tauton + logos*
taxidermy, *taxis + derma*
technology, *technē + logos*
telegraph, *tēle + graphein*

Utopia, *ou + topos*

VOCABULARY II.

The *first* list of Latin words contains nouns, adjectives, and verbs. Their meanings are shown so far as short words avail. The *second* list contains supine-forms; the *third*, examples of vowel-changes made in composition.

Latin Words: Nouns, Adjectives, Verbs.

ago, act
altus, high
amita, aunt
amo, love
ango, vex
anima, breath
animus, soul
annus, a year
aperio, open
articulus, a small joint
audax, bold
audio, hear
augeo, increase
avunculus, uncle

bello, wage war

cado, fall
cædo, cut,
-cando, glow
cano, sing
canto, sing
capio, take
caput, a head
carmen, a song
carpo, take
castra, a camp
causa, a cause
cedo, yield
censeo, rate
cerno, discern
certus, sure
clamo, call
clarus, clear
classis, a fleet
claudo, shut
colo, cultivate
corpus, a body
crista, a crest
culpa, a fault
cura, care
curro, run

delecto, please
dens, a tooth
dico, say
dies, a day
dignus, worthy
diluvium, a flood
disco, learn
diurnus, daily

do, give
doleo, grieve
domus, a house
dono, give
dubito, doubt
duco, lead
duo, two
durus, hard

edo, eat
emo, buy
(s-)ens, being
eo, go
esse, to be
externus, outward
extraneus, outward

facio, make
fanum, temple
fari, speak
fero, bear
fides, faith
finis, an end
figo, fix
firmus, firm
flecto, bend
fleo, weep
flos, a flower
fluo, flow
folium, a leaf
fons, a fountain
fortis, strong
fragilis, weak
frango, break
fundo, pour
futurus, about to be

gens, a nation
genus, a kind
gradus, a step
gratia, grace
gratus, pleasing
gravis, heavy
grex, a flock
gustus, taste
guttur, the throat

habeo, have
honor, honour
hospes, a guest
hostis, a foe

humilis, low

iens, going
instauro, prepare

jaceo, lie (down)
jacio, throw
jungo, join

labium, a lip
laudo, praise
lego, send
lego, read
lentus, slow
levis, light
levo, lift
ligo, bind
locus, a place
locutus, spoken
longus, long
loquor, speak
lucidus, clear
ludo, play
luo, lave
lux, light

magistra, governess
mando, bid
maneo, stay
manus, a hand
mare, the sea
marmor, marble
mercor, buy
minuo, lessen
miror, admire
misceo, mix
mitis, mild
mitto, send
modus, a measure
moneo, advise
mordeo, bite
mors, death
moveo, move
munus, a gift
mustum (n.), must

nascor, am born
natus, born
navis, a ship
nepos, grandson
nitidus, neat

noceo, hurt
nomen, a name
nonna, grandmother
norma, a rule
nosco, know
notus, known
noxa, harm

oleo, breathe
omen, a sign
opinio, opinion
opus, a work
orior, arise
orno, adorn
oro, pray
ortus, arisen
os, a mouth

paco, appease
pagus, village
pallium, a cloak
pando, spread
panis, bread
par, equal
pario, bring forth
paro, get ready
pars, a part
pasco, feed
passus, passive
patior, suffer
pauper, poor
pax, peace
pello, drive
pendeo, hang (intrans.)
pendo, hang (trans.)
pereo, perish
pes, a foot
peto, seek
pietas, piety
pila, a pillar
pilo, pillage
pingo, paint
piscis, a fish
placeo, please
plango, beat
plaudo, clap hands
plecto, bend
plenus, full
plico, fold
plus, more
pœna, pain
polio, polish
polliceor, promise

pollicitus, promised
pono, put
porcus, a pig
porto, carry
portus, a harbour
posse, be able
potens, able
prehendo, seize
premo, press
pretium, a price
primus, first
princeps, prince
probo, prove
prope, near
proprius, proper
pugno, fight
pungo, prick
punio, punish
puto, think, cut

quadra, a square
quæro, seek
quies, quiet

rado, shave
rapax, greedy
rapidus, rapid
rapio, snatch
rancidus, rancid
rarus, scarce
ratio, reason
reddo, return
regalis, royal
rego, rule
regula, rule
res, a thing
rex, a king
ritus, a rite
rivus, a river
rogo, ask,
rota, a wheel

sacer, holy
sæculum, an age
sal, salt
salarium, pay
salio, leap
salus, safety
salvo, save
sancio, ordain
sanus, hale
scalæ, a ladder
schola, a school
scribo, write

scutum, a shield
seco, cut
securus, sure
sedeo, sit
senior, older
sentio, feel
separo, sever
sequor, follow
sero, insert
sibilo, hiss
signum, a sign
sileo, am still
similis, like
sisto, stay
sol, the sun
solidus, firm
solidus, a coin
soleo, am wont
solvo, solve
solus, alone
sors, a lot
-specio, look
specto, look at
spiro, breathe
spondeo, promise
statuo, place
sterno, strew
(di)-stinguo, stamp
sto, stand
stratus, flat
stringo, bind
struo, build
sudo, flow
sumo, take
surgo, rise
sylva, a wood

tango, touch
tardus, slow
tego, cover
tempus, time
tenax, holding
tendo, stretch
teneo, hold
tergo, wipe
tero, rub
terra, the earth
testatus, attested
testor, attest
tingo, dip
tollo, raise
torqueo, twist
traho, draw

tres, three
trudo, thrust

umbra, shade
unda, a wave
unguo, anoint
unus, one
urbs, a city
usus, use

vado, go

valeo, avail
validus, strong
veho, carry
venio, come
verax, true
verto, turn
via, a way
victus, food
video, see
vinco, conquer
vindico, avenge

vir, a man
viso, visit
vivo, live
voco, call
voluntas, will
volvo, roll
voveo, vow
vox, a voice
vulgus, the people

Supine-Forms.

actum, ago
amatum, amo
apertum, aperio
auctum, augeo
auditum, audio

cæsum, cædo
cantum, cano
captum, capio
casum, cado
censum, censeo
(ac)-censum, cando
cessum, cedo
clausum, claudo
cretum, cerno
cultum, colo
cursum, curro

datum, do
dictum, dico
ductum, duco

emptum, emo

factum, facio
fatu, fari
fixum, figo
flexum, flecto
fluxum, fluo
fusum, fundo

habitum, habeo

itum, eo

jacitum, jaceo
jactum, jacio
junctum, jungo

latum, fero, tollo
lectum, lego (*read*)
legatum, lego (*send*)

mansum, maneo
minutum, minuo
missum, mitto
mixtum, misceo
morsum, mordeo
motum, moveo

-olitum, oleo
oratum, oro

pansum, pando
paratum, paro
partum, pario
passum, pando
pastum, pasco
pensum, pendo
petitum, peto
pictum, pingo
placitum, placeo
planctum, plango
plausum, plaudo
plexum, plecto
plicatum, plico
-plicitum, plico
positum, pono
prehensum, prehendo
pressum, premo
pulsum, pello
punctum, pungo
punitum, punio
putatum, puto

quæsitum, quæro

raptum, rapio

rasum, rado
rectum, rego
rogatum, rogo

saltum, salio
sanctum, sancio
scriptum, scribo
sectum, seco
secutus, sequor
sensum, sentio
sertum, sero
sessum, sedeo
solutum, solvo
spectatum, specto
(in)-spectum, -specio
spiratum, spiro
sponsum, spondeo
statum, sisto
statutum, statuo
(di)-stinctum, -stinguo
stratum, sterno
strictum, stringo
structum, struo
sumptum, sumo
surrectum, surgo

tactum, tango
tectum, tego
tensum, tendo
tentum, teneo
tersum, tergo
tinctum, ting(u)o
tortum, torqueo
tractum, traho
trusum, trudo

unctum, unguo

(e)-vasum, vado

vectum, veho		**victum,** vinco		**vocatum,** voco	
ventum, venio		**victum,** vivo		**volutum,** volvo	
versum, verto		**visum,** video		**votum,** voveo	

In the appended list compound verbs are followed by nouns (*n.*) and adjectives (*a.*) set within curves.

Examples of Vowel-Changes in Compounds.

Compounds.	Simple Verbs.	Compounds.	Simple Verbs.
acquiro (*a.* acquisitus)	quæro	**excerpo** (*n.* excerptio)	carpo
adjicio (*a.* adjectus)	jacio	**excipio** (*n.* exceptio)	capio
ascendo (*n.* ascensus)	scando	**exigo** (*a.* exactus)	ago
		explodo (*a.* explosus)	plaudo
condemno (*a.* condemnatus)	damno		
conspicio (*n.* conspectus)	-specio	**incendo** (*n.* incendium)	-cando
constituo (*a.* constitutus)	statuo		
contineo (*a.* contentus)	teneo	**occido** (*n.* occasus)	cado
contingo (*n.* contactus)	tango		
corrigo (*n.* correctio)	rego	**perspicio** (*a.* perspicuus)	-specio
		præsideo (*n.* præsidium)	sedeo
decipio (*n.* deceptio)	capio	**projicio** (*a.* projectus)	jacio
efficio (*a.* efficax)	facio	**seligo** (*a.* selectus)	lego
eligo (*n.* electio)	lego	**supprimo** (*n.* suppressio)	premo

VOCABULARY III.

The Greek words and suffixes imperfectly represented by the forms shown in the list appended are incorporated in several of our compounds, mostly in those employed in writing on the sciences.   [§ **40.**]

These forms are not intended to indicate the true pronunciation of their originals, but are treated as elements making certain words called English, though not popular. The prefixes mostly employed in our Greek compounds have been noticed.   [§ **38.**]

agō, lead, do	**ballō,** throw	**eidos,** a form
agōgos, a leader	**baptō,** dip	**eleēmosunē,** alms
agōn, strife	**barus,** heavy	**erēmos,** alone
agora, a meeting	**bios,** life	**ergon,** a work
akeomai, heal		
akron, the top		**gē,** the earth
allos, another	**cheir,** a hand	**gōnia,** an angle
anthrōpos, man	**chronos,** time	**gramma,** a letter
archē, a beginning		**graphē,** a description
archō, begin, rule	**dēmos,** the people	**graphō,** write
astron, a star	**derma,** the skin	
autos, (my)-self, *etc.*	**doxa,** an opinion, glory	**hēlios,** the sun

heteros, another
hieros, sacred
hodos, a way
hudōr, water
hugieia, health
hugros, moist

-iakos (suffix), p. 159
idea, an idea
-ikos (suffix), p. 159
-ismos (suffix), p. 159
-itēs (suffix), p. 156
-izein (verb-ending), p. 162

kalos, beautiful
komē, hair
kosmos, order
kratos, strength
kuklos, a circle

legō, say, select
leitos, public
lēpsis, a seizure
logos, a word, reason
lusis, a loosing

metron, a measure
mimos, a show
monos, alone

nomos, a law

ōdē, an ode
oikos, a house
olos, whole
onoma, a name
opsis, sight
orthos, right
-ōtēs (suffix), p. 156

paideia, teaching
pais, a boy
pan, all
pathos, feeling
phainō, show, appear
pharmakon, a medicine
phasis, a saying
phēmi, say
pherō, carry
phileō, love
phōnē, a voice
phōs, light
phuō, produce
(ta) phusika (pl.), physics
phusis, nature
phuton, a plant
planaō, wander
poieō, make
poleō, sell
polis, a city
politeia, government
(oi) polloi (pl.), many
poros, a passage
presbus, old

pseudos, false
psuchē, the soul

rheō, flow
rheuma, a flux

skopeō, view
sophia, wisdom
sophos, wise
speira, a spiral line
stasis, a station
stellō, send
stereos, solid
stēthos, the breast
strephō, turn
strophē, a turn, a stanza

tauton, the same
taxis, order
technē, art
tēle, afar
teleos, the end, the aim
thēkē, a dépôt
thesis, a position
tomē, a cutting
tonos, a tone
topos, a place
tropē, a turning
tupos, a type

zonē, a belt
zōon, an animal
zumē, yeast

INDEX.

———◆———

Compared with the book itself, this Index may seem brief. The book is so planned that each of its sections contains several or many references to others. For example, the numbers respectively following the initials O. and R. refer to rules of order and to other rules of syntax. To each of these rules references to observations are appended, and the same number that refers to observations refers also to examples. To find these readily, students should notice the numbers following O. and R., and referring to rules for the following elements of sentences:—subjects, attributes, verbs, complements, adverbials, objects.

Initial words are mostly nouns. The comparatively few individual words inserted here are such as represent classes, or have some reference to history, or are noticeable in connection with some rules of syntax.

Names of authors do not fully represent the numerous writers from whose works excerpts have been taken.

Particles (*of* and *in*) are mostly omitted; and these words are often implied, not expressed:—'case,' 'denoting,' 'language,' 'relating to,' 'words.'

'Ablative' = 'Ablative case;' 'Warfare' = 'words relating to' warfare; 'Culture' = 'words denoting' culture.

Since **x** has marked Adverbials of all classes, 'Time, **x**' = Adverbials of time.

Asterisks have marked errors. Accordingly, 'Which *' and 'Who *' will refer to errors in placing relatives; 'Adverbs *' will refer to errors in placing adverbs, and 'Concords *' will refer to errors respecting concord; 'Ambiguity *' to errors suggesting doubt.

Some words are set with quotation-points. These words are not chosen by the writer, but are found in many books.

Words used as titles in this Index, and referred to, are set in Italic. Thus 'Old French *words*' refers to 'Words.'

Single letters (**n**, for example) are set in Clarendon type; individual words, suffixes, and prefixes in Italic.

Abbreviations.

E.I. = First English	Lat. = Latin	pref. = Prefix
E.II. = Old English	L.L. = Late Latin	O. = Rules of Order
M.E. = Modern English	Gr. = Greek	R. = Rules of Syntax
E.D. = English Dialects	Voc. = Vocabulary	**x** = Adverbials
O.F. = Old French	v. = Verb	* marks errors
O.N. = Old Northern	Obs. = Obsolete	
Cym. = Welsh	suf. = Suffix	

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