

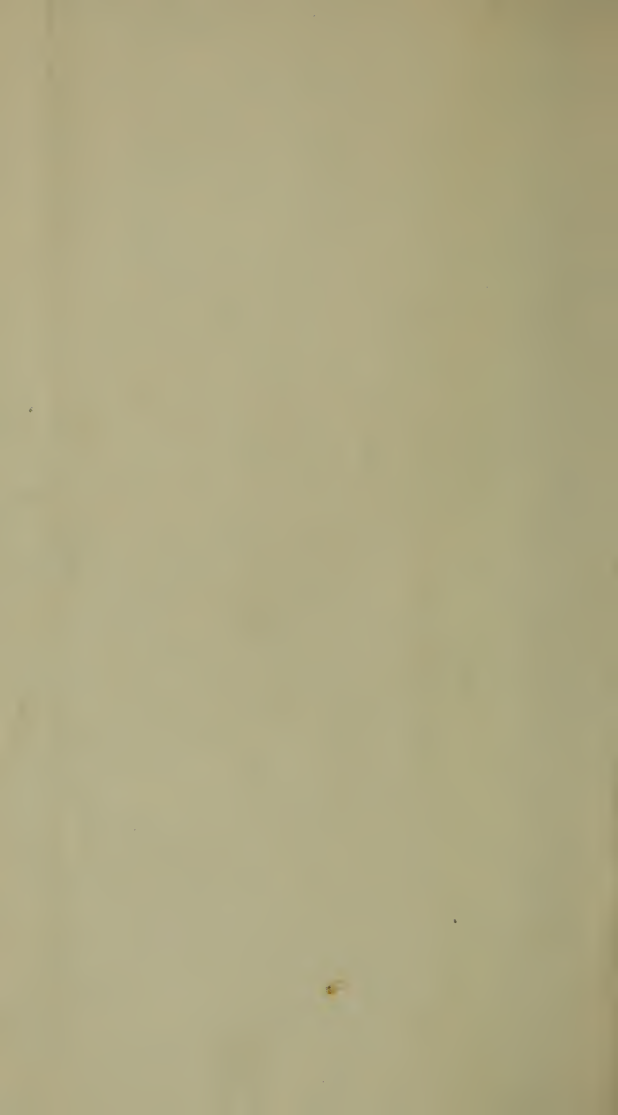
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A CONCISE
PRACTICAL GRAMMAR
OF THE
ENGLISH LANGUAGE,
WITH
EXERCISES
IN
ANALYSIS AND PARSING.

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P R E F A C E .

A NEW English Grammar is no rare thing in these days. Indeed, so many have already been published, that it would seem to be useless, if not presumptuous, to add another to the list. But in this, as in other things, variety gives the public a better chance for selection, and consequently, an opportunity of being better served, or, at least, better suited. If the present treatise shall not be found to be what is needed by the public, the author will most cheerfully submit to its being rejected. But if it shall be thought to contain a more concise, more simple, more philosophical, and a better arranged and illustrated statement of the principles of English grammar, than most of the manuals in use, it will fully answer the expectations with which it is put forth.

It would have been easy to have given it a greater show of learning, by tracing the forms and usages of the language from the Anglo-Saxon, and in kindred tongues; but this would only have encumbered the book, without adding any thing to its value as a practical manual for schools. It is believed, that it will be found to contain all the valuable *results* derived from the historical view of the language, without the encumbrance of the materials themselves. The book has not been prepared without the bestowment of much thought and labor, both upon its form and substance. It may be regarded as an attempt, as far as it goes, to give a thoroughly logical consistency to the materials of English grammar, by treating them according to the laws of thought. It is not, however, pretended that the plan has been carried out in all its details, but sufficiently so for ordinary purposes. At the same time, the laws of usage in the language have been strictly adhered to, and in all cases of difficult or doubtful usage, pains have been taken to illustrate the principles by examples from standard authors.

The general plan of the work is substantially the same as that adopted by the most eminent grammarians of the present day, in treating the grammar of other languages; such as Becker, Kühner, Kritz, &c. But all unnecessary novelties have been studiously avoided, and as little violence as possible done to established notions and methods. While words are not treated as mere words, as in a dictionary, but in Etymology as parts of speech, and in Syntax as parts of sentences, still the ordinary rules for word-parsing are retained, as in other grammars. It treats the language analytically, without at all excluding attention to the agreement and government of particular words. As a subordinate exercise, and associated with analysis, parsing may be made highly useful; but alone, at least in our language, deficient as it is in inflection, it must be comparatively fruitless. The first and most important step towards understanding a piece of mechanism is, to take it to pieces, and examine its parts and connections; and this is precisely what is done with language by analysis. And though one who has done this may not always be able

at once to put it together again, still he will surely be better able to do it than one who never took it to pieces, and has no knowledge of what its parts are.

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ENGLISH GRAMMAR.

PART I.

ETYMOLOGY.

INTRODUCTION.

§ 1. HISTORICAL VIEW OF THE LANGUAGE.

Question. What is said of the early inhabitants of Britain and their conquest?

1. The earliest inhabitants of the British Isles known in history are supposed to have belonged to the Celtic race. Britain was first invaded by the Romans, under Julius Cæsar, B. C. 55. It was gradually subdued by them, and held in subjection nearly five hundred years.

Q. Who conquered the Britons after the Romans left, and when?

2. Not long after the Romans abandoned the island, various Teutonic tribes, from the North of Germany, made a series of expeditions into the country, extending through a period of about a hundred years, which ended in its complete subjugation. These German

tribes are known under the general name of *Anglo-Saxons*, and their language is called the *Anglo-Saxon Language*.

Q. What resulted from the Anglo-Saxon conquest?

3. The conquest of the island by the Anglo-Saxons was so complete, as nearly to obliterate all traces of Celtic and Roman institutions and language, and substitute their own in place of them.

Q. What from the Norman conquest?

4. After the conquest of the island by the Normans, however, in A. D. 1066, the Anglo-Saxon language came under the influence of the corrupt Latin, or *Romanz* language, as used in France and other Continental states, and was gradually blended with it, and modified by it, till it assumed the form of the present English.

Q. How many words are there in English, and how are they distributed?

5. The English language, in its present state, consists of about *thirty-eight thousand* words, of which *twenty-three thousand* are of Anglo-Saxon origin, and the rest mostly of Latin and Greek origin.

Q. Which is the primitive element in English, and why?

6. In the combined elements which make up the English language, the Anglo-Saxon appears as the primitive element, since it furnishes nearly all the terms for expressing the objects and ideas of common life, while the terms of science, and of artificial and polite life, are chiefly of Latin and Greek origin.

§ 2. GENERAL IDEA OF GRAMMAR.

Q. What is Grammar?

1. Grammar is a collection of the rules according to which a language is spoken and written.

Q. English Grammar?

2. ENGLISH GRAMMAR, therefore, is a collection of the rules according to which the English language is spoken and written.

Q. What two things does grammar relate to?

3. These rules relate either to the *forms* of the different classes of words employed in speech, or to the *principles* on which they are *connected with each other in sentences*.

Q. What is Etymology?

4. The treatment of the formation and forms of words is called *Etymology*.

Q. Syntax?

5. The treatment of the principles for combining words into sentences is called *Syntax*.

§ 3. THOUGHT AND ITS EXPRESSION.

Q. How do we come by our ideas of objects?

1. Having powers of observation, perception, and reflection, and living in close and constant connection with objects which force themselves upon our attention, we unavoidably acquire certain *notions* or *ideas* of these objects.

Q. How can we communicate an idea to another ?

2. If now we wish to make known to another person any notion or idea which we have in our minds, we are under the necessity of employing some sign, or set of signs, in order to describe it. The signs employed for this purpose are called *Words*.

Q. What were words originally, and how at length represented ?

3. At first words were mere sounds, mutually recognized and understood by those between whom they were to serve as a medium of communication, and varying with the idea to be expressed. Afterwards each of these sounds was separated into its component parts, and represented by certain characters, called *Letters*.

Q. How many kinds of words are there ?

4. Letters address themselves to the eye, as sounds do to the ear, so that *words* are either *audible* or *visible*, according as they are written or spoken.

Q. How are articulate sounds formed ? What are the organs of speech ?

5. The sounds of the human voice (called *articulate sounds*) are formed by the action of what are called the *organs of speech* upon the air (or breath) suddenly forced from the lungs (or breast) for that purpose. The organs of speech are the *throat*, *palate*, *roof of the mouth*, *teeth*, *tongue*, and *lips*.

Q. What are the letters formed by the different organs called ? What are consonants ? What vowels ?

REMARK 1. The letters whose sounds are formed in the throat and back part of the mouth are called *palatals* or *gutturals* (throat letters) ; those formed by the action of the tongue

upon the front part of the roof of the mouth and the teeth, *linguals* (tongue letters); and those formed by the lips, or by placing the upper teeth upon the lower lip, *labials* (lip letters). The letters formed in each of these ways are called *Consonants*. But those formed without the exertion of any of the organs of speech, merely by a steady emission of the breath from the lungs, with sufficient force and for a sufficient length of time to make the sound distinct, are called *Vowels*.

Q. How do letters convey the idea of a word to the mind?

6. Letters, though originally merely signs of certain sounds, come by use, when combined into words, to be so associated (i. e. connected in the mind) with the ideas they represent, as to convey these ideas directly to the mind through the eye, as their sounds do through the ear.

Q. What is a syllable?

7. In uttering words (except very short words) several successive efforts of the voice are made. The different portions thus uttered are called *Syllables*. A syllable, then, is such a portion of a word as can be uttered by a single exertion of the organs of speech, or without any material change in their position or conformity.

Q. What are the component parts of language?

8. Speech or language, then, is made up of words, words are made up of syllables, and syllables of letters.

Q. What are words called, according to the number of their syllables, and what the different syllables?

REM. 2. Words of one syllable are called *monosyllables*; of two syllables, *dissyllables*; of three or more syllables, *polysyllables*. — The last syllable of a word is called the *ultimate*; the last but one, the *penult*, and the last but two, the *antepenult*.

CHAPTER I.

ORTHOGRAPHY, OR LETTERS, SOUNDS, AND SYLLABLES.

SECTION I.

LETTERS AND THEIR SOUNDS.

§ 4. CLASSIFICATION OF THE LETTERS.

Q. How many letters are there in the English alphabet?

1. The English language has as signs of its sounds the following twenty-six letters, called the *Alphabet*:—
A, a; B, b; C, c; D, d; E, e; F, f; G, g; H, h;
I, i; J, j; K, k; L, l; M, m; N, n; O, o; P, p;
Q, q; R, r; S, s; T, t; U, u; V, v; W, w; X, x;
Y, y; Z, z.

Q. What are the vowels, and what the other letters?

2. The vowels are *a, e, i, o, u*; also *w* and *y*,—except they stand before a vowel in the same syllable. The other letters are consonants.

Q. What of the quantity of vowels?

3. The vowels are either *short* or *long*. The sign employed to indicate that a vowel is short is ˘, and to indicate that it is long ¯; as, *băt, bāte*.

Q. What are diphthongs, proper and improper?

4. The diphthongs are double vowel-sounds pronounced together in a syllable. Diphthongs are either proper or improper, according as both vowels are distinctly sounded, or as the combined sound is the same

as that of a single vowel. Of the first class there are only *oi* (*oy*) and *ou* (*ow*), while of the second there are some sixteen or eighteen different combinations. See § 5. 2.

Q. Are the vowels of diphthongs ever pronounced separately, and how is this separation indicated in double vowels ?

REM. 1. The vowels of most of the diphthongs are pronounced separately in certain words; as, *ai* in *laity*. When double vowels (*ee*, *oo*) are to be pronounced separately, it is generally indicated by two dots over the second vowel, or by a hyphen (or dash, -) between them; as, *preëminent*, *co-operate*, &c.

Q. What is the first division of consonants ?

5. The consonants are divided, *first*, according to the *different* organs of speech by which they are formed, into : —

- 1) Gutturals (throat) : c, g, h, j, k, r, x, ch, qu ;
- 2) Linguals (tongue) : d, l, n, s, t, y, z, th ;
- 3) Labials (lips) : b, f, m, p, w, v, ph.

Q. What the second ?

6. Again, consonants are divided, according to the *degree of exertion* of the organs of speech in forming them, into : —

- 1) Liquids (flowing easily from the mouth and easily combining with other consonants) : l, m, n, r ;
- 2) Aspirates (formed by a strong emission of the breath, but slightly affected by the organs) : h, w, y, (one for each organ) ;
- 3) Mutes (i. e. letters formed by the greatest exertion of the organs of speech, so that they can be fully uttered only by the aid of a vowel) : b, c, d, f, g, j, k, p, s, t, v, ch, ph, th, qu.

Q. What are the vocals and spirants ?

7. The mutes, again, are divided into *vocals* and *spirants*, according as the *voice*, or only the *breath*, is heard in their formation, as :—

Vocals : b, d, j, g, v, th,* z, zh.

Spirants : p, t, ch, k (c *hard*), f (ph), th, † s (c *soft*), sh.

Q. What is said of the interchange of the vocals and spirants ?

REM. 2. The corresponding mutes in each of these pairs, taken perpendicularly, are called *cognate* mutes, and often pass into each other ; as, loaf, loaves, &c. Besides, when any one of these vocals comes before a spirant, or a spirant before a vocal, the one that stands last is always *pronounced* like the first, and is often *changed* into the corresponding vocal or spirant, as the case requires ; as, pluck-*t* (instead of pluck-*d*). The pairs which most frequently pass into each other, or are changed to correspond, are, p and b, f and v, s and z.

Q. What of *x* and *q* ?

REM. 3. *X* is a double consonant composed of *cs*, *ks*, or *gs*. *Q* is connected with *k* in sound, and, with the *u* which always follows it, has the sound of *kw*.

Exercise I.

Classify, as above, the letters in the following words.

Life, art, tune, fear, right, power, knowledge, fortune, virtue, rubies, honesty, prosperity, sound, voice, aisle, cow, peace, plenty, forest.

MODEL.—*Life* : *l* is a liquid ; *i* is a vowel ; *f* is a spirant, cognate to *v* ; *e* is a vowel.

* In *thine*.

† In *thin*.

§ 5. SOUNDS OF THE LETTERS.*

Q. What are the sounds of *a*? What of *e*? What of *i*?
What of *o*? What of *u*? What of *y*?

1. Sounds of the vowels:—

A has four principal sounds, as in the four following words: 1) *fate* (long), 2) *fat* (short), 3) *father* (grave), 4) *fall* (broad);

E has four sounds, as in, 1) *mete* (long), 2) *met* (short), 3) *there* (like the lengthened sound of *a* in *fat*), 4) *her* (short and obtuse);

I has four sounds, as in, 1) *pine* (long), 2) *pin* (short), 3) *machine* (like long *e*), 4) *fir* (short and obtuse);

O has five sounds, as in, 1) *note* (long), 2) *not* (short), 3) *move* (long and close), 4) *nor* (broad, nearly like broad *a*), 5) *son* (like short *u*);

U has five sounds, as in, 1) *tube* (long), 2) *tub* (short), 3) *full* (intermediate), 4) *rule* (nearly like *o* in *move*), 5) *fur* (short and obtuse);

Y has all the sounds of *i*, except that in *machine*, and always stands instead of *i* as a final letter.

Q. What is the alphabetical sound of a vowel? What the obscure sound? What variations of sounds in vowels?

REM. 1. The first or long sound of each of these vowels is the one heard in naming them, and hence is called the *alphabetical* or *name* sound. In unaccented syllables, mostly at the end of words, each vowel has an indistinct or obscure sound, as in *rival*, *fuel*, *ruin*, *actor*, *murmur*, *truly*. Also in

* This division, after getting the sounds of the simple vowels, should be passed over by the young beginner.

certain words and before certain consonants, nearly every vowel has sounds differing slightly from those given above.

Q. Which are strong and which weak sounds?

REM. 2. Of the vowels, *a*, *o*, and *u* are called *strong*, *e*, *i*, and *y*, *weak* sounds.

Q. What is the sound of *æ*? What of *ai*? What of *au*? What of *ea*? What of *ee*? What of *ei*? What of *eo*? What of *eu*? What of *ia*? What of *ie*? What of *oa*? What of *œ*? What of *oi*? What of *oo*? What of *ou*? What of *ua*, *ue*, *ui*?

2. Sounds of the diphthongs, both proper and improper: —

Æ is found only in words of Latin and Greek origin, and is sounded like simple *e*;

Ai is usually sounded like long *a* in *fate*, as in *pain*, *brain*, &c., but in a few words has the sound, 1) of short *e*, as in *said*, 2) of short *a*, as in *raillery*, 3) of long *i*, as in *aisle*, 4) in final unaccented syllables, nearly of short *i*, as in *curtain*;

Au (*aw*) is usually pronounced like broad *a* in *hall*, but in *laugh* and *draught*, and some other words, it is pronounced like *a* in *far*;

Ea has five different sounds, arising principally from the predominance of the *e* or *a* sound in different words; 1) nearly of *e* long, as in *hear*, which is the most common sound, 2) of *e* short, as in *head*, 3) of *a* long, as in *break*, 4) of *a* in *far*, as in *heart*, 5) when unaccented, an obscure sound, as in *vengeance*;

Ee is, with one or two exceptions, pronounced like long *e*;

Ei (*ey*) generally has the sound of long *a*, as in *feint*, *they*; but often the sound of long *e*, as in *deceit*, *key*,

and of short *e* in *heifer* ; and in final unaccented syllables of short *i*, as in *surfeit*, *galley* ;

Eo is pronounced like long *o* in *yeoman*, and like long *e* in *people* ; like short *e* in *jeopardy*, and a few other words. In final unaccented syllables it has an obscure sound, sometimes like *u*, sometimes like *o*, and sometimes like *i*, as in *dungeon*, *puncheon*, *pigeon* ;

Eu (*ew*) has the sound of *u* in *mule* or *rule* ;

Ia in the endings *ial*, *ian*, and *iard*, is generally sounded like *ya*, as in *filial* (*filyal*). In a few words it has an obscure sound of short *i*, as in *carriage*, *marriage*, *parliament* ;

Ie is generally sounded like long *e*, as in *chief* ; but like long *i* in *tie*, *pie*, &c., and like short *e* in *friend* ;

Oa has regularly the sound of long *o*, as in *boat* ; but in *broad*, *abroad*, and *groat*, it has the sound of broad *a* ;

Œ is found only in words derived from the Latin and Greek, and is sounded like *e* ;

Oi (*oy*) is sounded very nearly like *o* in *nor*, or *a* in *water* ; or, otherwise, the *o* has the sound of *o* in *nor*, and this is followed by a slight sound of the *i* (*y*), as in *voice*, *boy* ;

Oo is commonly sounded like *o* in *move*, as in *moon*, *food* ; but in a few words it has the sound of *u* in *pull*, as in *book*, and in a few others of long *o* in *note*, as in *floor*, *door*, &c. ;

Ou (*ow*) generally sounds both vowels, as in *loud*, *now* ; but it also has in different words nearly every sound of *o*, *u*, and *a* ;

Ua, *ue*, *wi*. In these diphthongs either *u* is sounded like *w*, or else one or the other of the letters is not sounded at all.

Q. What of *e* and *i* in final syllables ?

REM. 3. In the final syllables of words, *e* and *i*, in the diphthongs beginning with these letters, are usually sounded like *y* used as a consonant; as, *ocean* (ocyan), *poniard* (ponyard), *question* (questyon), &c.

Q. What are the triphthongs, and how sounded ?

REM. 4. The combinations *eau*, *ieu* (*iew*), are called *triphthongs* (the union of three vowel-sounds), but they are all sounded like *eu* except the first, which, in French words, is sounded like *o* in *note*; as, *beauty*, *adieu*, *view*, but *flambeau* (flambo). *Oeu* is found only in *manœuvre*, and has the sound of *oo* in *moon*, and *uoy* only in *buoy*.

Q. What is the sound of *b*? What of *c*? What of *d*? What of *f*? What of *g*? What of *h*? What of *j*? What of *k*? What of *l*? What of *m*? What of *n*? What of *p*? What of *q*? What of *r*? What of *s*? What of *t*? What of *v*? What of *w*? What of *x*? What of *y*? What of *z*? What of *ch*? What of *ph*? What of *th*?

3. Sounds of the consonants: —

B as in *but*, *tub*; it is generally silent after *m* in the same syllable, as in *comb*, *thumb*, &c.;

C has a hard sound, like *k*, before *a*, *o*, *u*, or a consonant, or at the end of a word; but like *s*, before *e*, *i*, and *y*; as, *cake*, *politic*, *cider*;

D as in *dog*, *dull*, *rod*;

F as in *fife*, *puff*; but in *of* it has nearly the sound of *v*;

G has a soft sound, like *j*, before *e*, *i*, and *y*, but in other cases it is hard; as in *go*, *gave*, *gum*, *egg*; it is silent before *m* or *n* in the same syllable; as, *apophthegm*, *condign*;

H is a simple breathing, as in *have*, *ah*; it is sometimes silent, as in *hour*; also at the beginning of words after *g*, as in *ghastly*, *ghost*;

- J* is a compound sound nearly equal to *dzh*, as in *jest* ;
- K* has a hard sound, as in *kite*, *oak* ; it is silent before *n* in the same syllable, as in *knob* ;
- L* as in *leg*, *kill* ; it is often silent, especially before *k* or *m*, as in *chalk*, *qualm* ;
- M* as in *map*, *cream* ; it is silent before *n* in *mnemonic*, and some other words ;
- N* as in *not*, *none* ; it is silent after *l* or *m* at the end of a word, as in *kiln*, *solemn* ;
- P* as in *pin*, *pip* ; but it has the sound of *b* (see § 3. 7) in *cupboard*, and is often silent, as in *psalm*, *psalter*, *pneumatics* ;
- Q* is always followed by *u*, with which it is pronounced like *kw*, as in *quilt*, but sometimes nearly like *k*, as in *conquer* ;
- R* as in *row*, *fear* ;
- S* has a hissing sound, as in *stone*, *miss*. But *s* final, preceded by a vowel, a liquid, or by *b*, *d*, *g*, *v*, has the sound of *z*, as in *stones* (stonez), *halls*, *dogs*, &c. ; it is silent in *aisle*, *isle*, *corps*, and a few other words ;
- T* as in *tip*, *neat* ;
- V* as in *van*, *vain*, *rave* ;
- W* as in *wax*, *will* ; it is sometimes silent, as in *wrap*, *sword* ;
- X* is sounded like *ks* (*cs*) or *gs*, as in *box*, *exalt* ;
- Y*, when a consonant, as in *yet* ;
- Z* has two sounds, as in *zeal*, *azure* ;
- Ch* is sounded nearly the same as *k*, as in *chemist*, or *tsh*, as in *church*, *chain* ;
- Ph* is sounded like *f*, as in *phantom*, *philosophy* ;
- Th* sharp, as in *thin*, or flat, as in *thine*.

Q. What are the redundant letters, and why? How are *c* and *k* used respectively?

REM. 5. From this description of the sounds of the letters it appears that *c*, *q*, and *x* are redundant (or useless) letters, since all their sounds are expressed by *s* or *k*. However, as used, *c*, and not *k*, is placed before *a*, *o*, and *u*, or a consonant, and *k*, and not *c*, is generally placed at the end of a word. Before *e*, *i*, and *y*, *k* is used only when *c* (being in this situation pronounced like *s*) would make the word, in some of its forms, sound like some other word beginning with *s*; as in *kept* (with *c* it would be confounded with *sept*). *C* is often placed before *k*, but *k* is never doubled, except in Scripture proper names, as *Habakkuk*.

Exercise II.

Classify and form the sounds of each letter in the following words.

Acorn, male, dumb, answer, apple, pall, awful, phlegm, land, prey, great, weight, nail, say, vein, devil, equator, sleep, thief, creak, deceive, grief, condemn, lime, pit, shire, virtue, every, mythology, sleight, guile, sot, psalm, vote, abhor, coat, hoe, though, mow, bound, floor, nut, full, purr, push, rule, town, island, one, enough, flood, cook, swoon, should, flew, feud, true, rejoice.

MODEL. — *Acorn*: *a* is a vowel having its long sound (form it); *c* is a consonant and has its hard sound, like *k* (form it); *o* is a vowel and has its broad sound (form it); *r* and *n* are consonants and have their usual sounds (form them).

SECTION II.

SYLLABLES.

§ 6. THE LENGTH OR QUANTITY OF SYLLABLES.

Q. Upon what does the quantity of a syllable depend in English?

The quantity of a syllable, in English, depends upon whether its vowel-sound may be easily or naturally protracted (i. e. lengthened out in pronunciation), rather than upon the actual time employed in pronouncing the whole syllable (consonants and all), as is the case in the Latin and Greek. Quantity, then, in English, is little more than a particular *kind* of sound given to the vowels. We have the following general rules: —

Q. What is the first rule of quantity?

1) A single vowel, followed by a single consonant, which is not itself followed by a vowel in the same syllable, is *short*; but if this consonant is followed by a vowel in the same syllable, the preceding vowel is *long*; as, *fāt*, *fāte*, *mēt*, *mēte*, &c.

Q. What the second?

2) All double vowels and diphthongs (both proper and improper) are *long*, and all single vowels followed by two consonants in the same syllable are *short*; as, *mōon*, *vōice*, *rēād*, *lēwd*; *tōps*, *ēgg*, &c.

Q. What the third?

3) In poetry all *accented* syllables are arbitrarily considered long; but in prose, only those accented syllables are long, which, in dividing a word into its syllables, end in a vowel (see § 7).

Exercise III.

Give the rules for the quantity of the syllables in each of these words.

Cat, rate, sit, sin, fine, fly, fed, mete, feed, lot, wrote, for, mood, slur, pure, meat, gloat, joy, owl, new, rue, seize, wound, jibe, fruit, paid, feud, jólly, jóvial, amúsingly.

MODEL. — *Cat, rate* : *cat* is a short syllable, by the first part of Rule 1st, and *rate* long, by the second part of the same rule.

§ 7. ACCENT OF SYLLABLES.

Q. What is accent ?

1. Accent is a stress of voice, or tone (marked thus ' , when marked at all), either rising, falling, or protracted, placed on one or more syllables of a word in pronouncing it ; as, *ty'rant, aríse, &c.*

Q. Upon what part of the word is the accent in English ?

2. In English (with few exceptions), the principal accent falls upon the radical part of a word, and not upon its prefixes and endings (see § 35. 1) ; as, *márk-et, wór-ship.*

Q. Where is the principal accent in words ?

3. The principal accent is generally placed upon the *penult* of dissyllables, and the *antepenult* of polysyllables ; as, *hábit, philósophy.*

Q. How is the above rule to be considered, and what exceptions to it ?

REM. 1. This rule has many exceptions, and can be considered as expressing but little more than the general tendency

of the language. The exceptions to it are most numerous in verbs, a large class of which are distinguished from their corresponding nouns and adjectives solely by having the accent a syllable nearer the end of the word; as, *an* ábstract, and *to* abstráct; ábsent, and *to* absént, &c. (See § 36. 4.)

Q. What of the secondary accent?

4. Words of four or more syllables generally have a slight, or secondary accent, on the second (sometimes the third) syllable, before that on which the principal accent rests; as, *únmolésted*, *ímpertúrbable*, *ámplificátion*.

Q. What are proclitics and enclitics?

REM. 2. Monosyllables are accented when they are essential words in the sentence, but certain particles, such as the *article*, *preposition*, the *negative*, and some *conjunctions* and *adverbs*, when closely attached to other words and subordinate to them in sense, are not accented. When standing before their word they may be called *proclitics*, when after them, *enclitics*; as, *the-mán*, *in-the-hóuse*, he *doés not-knów*, he said *this-and thát*, &c.

Exercise IV.

Give the accent of each of these words, and apply the rules.

Morbid, solid, misty, musical, priesthood, vibrate, knowledge, virtue, temperance, malignity, rapidity, unphilosophically, materiality, imperturbability, impenetrability.

MODEL. — *Morbid*: the accent is on the first syllable, according to Rule 3d.

§ 8. DIVISION OF WORDS INTO SYLLABLES.

Q. What is the first rule for the division of words into syllables?

1. Words which are made up of two or more separate

words, or are formed from other words by the addition of certain prefixes and endings, should generally be divided in pronunciation, or in writing, at the end of a line, into their component parts; as, *with-in*, *fort-night*, *coach-man*, *am-plify*, *might-y*, &c.

Q. What the second?

2. A single consonant, after an *accented antepenultimate* (or earlier syllable of a word) having any other vowel than *u*, should generally be joined to that syllable; as, *vól-uble*, *malév-olent*; but, *amú-sively*, *abú-sively*, &c.

Q. What happens when *e* or *i* stands before a vowel at the end of a word?

REM. 1. When *e* or *i* stands before another vowel in the last syllable of a word, it forms a sort of diphthong with that vowel, and is generally pronounced something like *y* (see § 5, Rem. 3), while the preceding consonant, somewhat modified in its sound, is joined to the preceding vowel; as, *ocean*, (*osh-yan*), *motion* (*mosh-yon*).

Q. What the third rule?

3. In all other cases (with few exceptions, which are mostly *accented penults* whose vowel is sounded short), a single consonant should be *prefixed* to the vowel which follows; as, *fu-ry*, *fa-tal*, *fe-ver*, *mi-serly*; but *lév-el*, *fín-ish*, *fór-est*, &c.

Q. What of a mute and liquid, also *ch*, *th*, &c.?

REM. 2. A mute followed by a liquid, also *ch*, *th*, *ph*, and various other combinations of consonants in compound or derived words, are treated as single consonants, and annexed or prefixed to the vowels which they come between, according to the preceding rules. But of the mutes followed by a liquid, *bl* and *gn* are generally separated, and occasionally a few oth-

ers; as, *arch-itect*, *myth-o-ló-gical*, *stenogra-phy*, *a-greea-ble*, *sa-cred*, *pa-trial*; but, *pub-lic*, *mag-nanimous*, &c.

Q. What the fourth rule?

4. Any two consonants, except a mute followed by a liquid (and the other combinations referred to in the above Rem.), coming between two vowels, are separated, one to the preceding, and one to the following vowel; as, *mer-ry*, *san-dal*, &c.

Q. What the fifth rule?

5. When three consonants come between two vowels, the last two are generally a mute followed by a liquid, and are joined to the vowel following, while the first is joined to the preceding vowel; as, *poul-try*, *as-tral*, &c.

Exercise V.

Divide these words into syllables according to the above rules.

Mightily, amusingly, lovingly, feasible, evil, devil, comet, notice, license, vibrate, fragrance, puncheon, sophism, surly, silly, sulky, sorry, prostrate, compress, concrete, motionless, reflect, rebound.

MODEL. — *Mightily*: *might-i-ly*, a word of three syllables; *might* constitutes the first syllable, since it is the radical part of the word, and hence to be separated from the ending in pronunciation (Rule 1) and is also an accented antepenult (Rule 2 and Rem. 2); in the ending *ily*, *l* is to be joined to the last vowel, according to Rule 3.

CHAPTER II.

ACCIDENCE, OR CHANGES IN WORDS.

INTRODUCTION.

§ 9. CLASSES OF WORDS, OR PARTS OF SPEECH.

Q. What is a noun ?

1. Those words used in *designating* or *naming* any *person* or *thing* are called *Substantives* or *Nouns*; as, *man, child, house, apple, bird, carpenter.*

Q. What an adjective ?

2. Those words which are employed to express the *properties* or *qualities* (what is inherent in, or belongs to the nature, or character, or condition) of a person or thing, are called *Adjectives*; as, *small, beautiful, blind*; e. g. a *small* boy, a *blind* horse.

REM. 1. Those adjectives which express the property of *number* and *quantity* are called *Numerals*; as, *two, second, many, some, few.*

Q. What a pronoun ?

3. The following classes of words, used to designate persons or things *without calling them by any appropriate name*, but by simply *referring* to them as standing in a certain relation to the speaker, are called *Pronouns* (i. e. *for-nouns*, standing in the place of nouns):—

Q. What a personal pronoun ?

1) Those employed to designate the *speaker himself* (first person), the *person addressed* by him (second per-

son), and the *person or thing spoken of* by him (third person), are called *Personal Pronouns*; as, *I, we; thou, you; he, she, it, they, them.*

Q. A possessive pronoun?

2) Those used to designate what *belongs* to the first, second, or third person, are called *Possessive Pronouns*; as, *my, thy, his, her, our, your.*

Q. A demonstrative pronoun?

3) Those employed in referring to something as *near* or *remote*, as *just mentioned* or *about to be mentioned*, or as in the *presence of*, or in some way *pertaining to* the first, second, or third person, are called *Demonstrative Pronouns*; as, *this, that, these, those.*

Q. A relative pronoun? An interrogative?

4) Those that stand in a *uniform relation* to some noun or pronoun standing near them, so that one is seen to correspond to the other, are called *Relative Pronouns*; as, *who, which, what.* — When this class of pronouns are used in asking questions, they are called *Interrogative Pronouns.*

Q. An indefinite pronoun?

5) Those which designate persons or things in the most *indefinite* and general way, as merely belonging to a class, or to things in general, without defining what one is meant, are called *Indefinite Pronouns* or *Numerals*; as, *each, every, some, any, one, none, neither, much, many, few, &c.*

Q. What is the article?

REM. 2. The article, *a (an), the*, is a sort of pronominal

adjective, since it is either *indefinite* (as *a* or *an*), or *demonstrative* (as *the*), in its nature.

Q. What is a verb ?

4. The words employed in designating an *action* or *state* of some person or thing (or which assert something about something), are called *Verbs*; as, *to dance, to sleep, to love*; e. g. the girl *dances*; the child *sleeps*; God *loves* men.

Q. What an adverb ?

5. The words employed in expressing the *manner, time, place, and frequency* of an action, are called *Adverbs*; as, *sweetly, now, here, often*; e. g. the child sleeps *sweetly*; he is coming *now*; *here* he is; he comes *often*.

Q. What are modal adverbs ? What other kinds of adverbs ?

REM. 3. There are words, also, which express the *certainty* or *uncertainty* of an action, or *affirm* or *deny* it, or represent it as a mere *inquiry*; as, *surely, scarcely, yes, no, not, why? whether, &c.* These are called *Modal Adverbs*. There are also some adverbs which express the *intensity* (or degree), not always of actions (verbs), but sometimes of qualities (adjectives); as, *very, scarcely, quite, &c.*

Q. What a preposition ?

6. Those small words which are used in expressing the relations of *place, time, cause, possession, and other relations, between two nouns, or between a verb and a noun or pronoun*, are called *Prepositions*; as, *of, from, by, before*; e. g. a man *of* genius; he comes *from* the East; the boy stands *before* the temple.

Q. What a conjunction ?

7. Those words (many of them adverbs when stand-

ing in other relations) by which the words expressing one thought are *united* or *joined* to those expressing another thought, are called *Conjunctions*; as, *and*, *but*, *if*, *when*; e. g. spring departs *and* summer succeeds to it; he is not brave, *but* cowardly; *when* he came, I departed.

Q. Do conjunctions ever connect single words?

REM. 4. Conjunctions, properly speaking, never connect single words (except in a few instances, where the two words and the conjunction connecting them constitute a kind of compound term; as, a man of wisdom-*and*-virtue is a perfect character); but where they seem to, there is one or more words understood; as, *man eats and drinks*, = man eats and *man* drinks.

Q. What are interjections?

8. Certain small words used to express *sudden* or *strong feeling* are called *Interjections*; as, *ah!* *alas!* &c.

REM. 5. There are then, in English, eight distinct classes of words, or *parts of speech*, as they are called.

Exercise VI.

Classify the words in each of these sentences.

Poverty is no crime. — Every man is the architect of his own fortune. — Still waters are deep. — I love them that love me. — Money brings favor, but not wisdom. — He who speaks whatever he likes, often hears what he does not like. — An evil tongue often causes much misfortune. — This man is fortunate, that unfortunate. — He comes, and lo! the whole heavens are filled with light.

MODEL. — *Poverty is no crime.* *Poverty* is a noun, because it is the name of a thing; *is* is a verb, because it asserts something about poverty; *no* is an indefinite pronoun, as it does not confine the assertion to any particular kind of crime; *crime* is a noun, the name of a thing.

§ 10. NATURE OF INFLECTION (OR CHANGES) IN WORDS.

Q. In speaking of things, under what relations is it necessary to refer to them, and what are the changes called which words undergo in order to express these relations?

1. In speaking of men and things, it is necessary to refer to them, sometimes as *males*, and sometimes as *females*, and sometimes as *neither male nor female*; sometimes as *individuals*, and sometimes as *combined*; sometimes as *acting*, and sometimes as *acted upon*, or as the *object* of an action; sometimes as acting (or acted upon) in *past*, sometimes in *present*, and sometimes in *future* time; sometimes as *really acting* or acted upon, and sometimes as acting or acted upon only in *conception* or *supposition*; — and that, too, whether of the *first*, *second*, or *third* person. In order to express these different relations, the words employed in designating persons and things, and their acts and states (i. e. nouns, pronouns, and verbs), undergo certain changes, called *Inflection*.

Q. What of the inflection of nouns?

2. The inflection of nouns, which is called *Declension*, designates: 1) the *Gender*, 2) the *Number*, 3) the *Case*.

Q. What does gender indicate, and how is it expressed ?

1) The Gender. This denotes an object (person or thing) as *male* (masculine), or *female* (feminine), or *neither male nor female* (neuter). In nouns there is no special inflection for the neuter gender, but to distinguish males from females there are: *a*) different words, as, *boy* (masculine), *girl* (feminine); *b*) masculine and feminine prefixes, as, *he-goat*, *she-goat*; *c*) different endings, as, *poet*, *poet-ess*. But the personal pronoun of the third person has a separate form for each of the three genders; as, *he* (masculine), *she* (feminine), *it* (neuter).

Q. What is number, and how is it indicated ?

2) Number. A noun used to designate a single individual or thing, or class of things, is said to be in the *singular number*, while a noun referring to two or more persons, things, or classes, is said to be in the *plural number*. The plural of nouns is generally distinguished from the singular, by the addition of the ending *s* or *es*; as, sing. *fork*, plur. *forks*, &c. But most pronouns take an entirely new form for the plural; as, sing. *I*, plur. *we*, &c.

Q. What is case, and how indicated ?

3) Case. There are commonly reckoned three cases in English: the *nominative case* (representing something as *acting*, or as the *subject* of the action of another), the *possessive case* (representing something as the *owner* or *possessor* of something), and the *objective case* (representing something as the *object* of an action, or that *upon which* it terminates). Still, in English, there is no inflection in nouns to designate case, except in the *posses-*

sive, and this is commonly *s* with an apostrophe before it ('s) in the singular, and simply an apostrophe in the plural; as, a lion's skin, six lions' skins. But the personal and relative pronouns have a different form for each case, both in the singular and plural; as, sing. *thou* (nom.), *thy* (posses.), *thee* (objec.); plur. *you* (nom.), *your* (posses.), *you* (objec.); *who* (nom.), *whose* (posses.), *whom* (objec.).

Q. What does the inflection of verbs indicate?

3. The inflection of verbs, which is called *Conjugation*, indicates: 1) whether the action refers to one or more (number); 2) whether it is performed by the *person speaking*, the *person addressed*, or the *person spoken of* (person); 3) whether the action refers to *past*, *present*, or *future time* (tense or time); 4) whether the action is *real*, or merely *conceived of* or *supposed* (mood or mode).

Q. What of the other parts of speech, and what other species of change in words?

REM. 1. The other parts of speech are not inflected, in English. Neither is that part of the verb called the *Participle* inflected, since it partakes of the nature of the adjective. However, both adjectives and adverbs suffer a kind of change, called *Comparison*. That species of change in words which consists in forming new words by compounding them with each other, or adding syllables to the beginning or end, is called the *Formation of Words*.

Exercise VII.

Name the inflected and uninflected words in these examples, and describe the character of each inflection.

The boy strikes the girl. — The boys strike the girl. — He comes up to me. — He came up to me. — I am on my way home. — His hat is on his head. — She is in the field. — Her dress is becoming. — It is a stone. — The actor plays his part well. — The actress is skilled in her art. — If he arrive to day, it is well. — We are writing. — You are laboring. — My friend entreated me to come to him. — I entreat you to come to me.

MODEL. — *The boy strikes the girl.* *The* is an uninflected word (article); *boy* is a noun of the masculine form, and is represented as acting; hence it is in the nominative case, and consequently is in its uninflected state; *strikes* is the inflected form of the verb to express the action of a noun of the third person and singular number in present time; *the* as before; *girl* is a noun of the feminine form, and is represented as receiving the action; hence it is a noun in the objective case, and consequently is uninflected.

SECTION I.

OF THE SUBSTANTIVE OR NOUN (§ 9. 1).

§ 11. CLASSES OF NOUNS.

Q. What are concrete, and what abstract nouns?

1. Nouns are either *Concrete* or *Abstract*. *Concrete*, when they are the names of what has a *real* and *inde-*

pendent existence ; as, *man, town, Thomas, Boston. Abstract*, when they express substantively *actions, qualities, and conditions* ; as, *journey, question, splendor, friendship.*

2. Concrete nouns are divided into : —

Q. What are proper nouns ?

1) *Proper Nouns*, i. e. names *proper* or *peculiar* to single persons or things, *without reference to their class* ; as, *Samuel, Boston, America.*

Q. What common nouns ?

2) *Common Nouns* or *Appellatives*, i. e. names *common* to each and every one of the persons or things *which constitute a class* ; as, *man* (i. e. any one of the class of beings called *men*), *house, town, &c.*

Q. What material nouns ?

3) *Material Nouns*, i. e. the names of *materials*, in which there is no idea of one or many, but simply of *quantity* or *quality*, i. e. of *more* or *less, good* or *bad, &c.* ; as, *milk, water, gold, grain, tea, sugar, &c.*

Q. What collective nouns ?

4) *Collective Nouns*, i. e. nouns which in the singular number involve the idea of *plurality*, or designate a class or number of individual persons or things as a *collection* or *whole* ; as, *mankind, herd, fleet, society, clergy, cavalry, horse* or *foot* (as a collection of soldiers), *people, government, &c.*

Q. What do participial nouns express ?

REM. Present participles, also, are often used as nouns, to denote an *abstract action* ; as, *walking, singing, &c.*

Exercise VIII.

Classify the nouns in this list.

House, stone, property, land, Stephen, Virginia, injury, Albany, wisdom, fuel, coin, wall, sand, sugar, enemy, goat, cow, lamb, army, sea, student, pork, running, weaving.

MODEL. — *House*: *house* is a common noun, because it is a name applicable to any one of a whole class of buildings.

§ 12. GENDER OF NOUNS [§ 10. 2. 1)].

1. In English, we have the following rules of gender: —

Q. What sort of designations are masculine?

1) The names and designations of men, and many other male animals, are regarded as *masculine*; as, *Thomas, carpenter, actor, ox, he-goat*.

Q. What feminine?

2) The names and designations of women, and many other female animals, are regarded as *feminine*; as, *Mary, seamstress, actress, cow, she-goat*.

Q. What of the gender of the smaller animals, and the larger ones when the sex is not to be discriminated?

REM. 1. Most of the smaller and undomesticated animals have but one name for both sexes (as, *squirrel, lark, seal*); and even the more important animals, which have separate names for the male and female, are generally designated in common by the name of the male, except it be desirable to discriminate the sex; as, *horse* (both male and female), *ass*,

goat. But when we wish to discriminate the gender, we say, *horse, mare*; *gander, goose*; *he-goat, she-goat, &c.*

Q. What the gender of inanimate things ?

3) The names and designations of inanimate objects are regarded as neuter; as, *stone, wood, log, journey, question*.

Q. What of the use of pronouns in referring to animals and things ?

REM. 2. But both inanimate objects, and irrational animals which have (or are often designated by) but a single name for both sexes, are often referred to by masculine or feminine pronouns, thus ascribing to them a particular gender. The gender thus ascribed to them depends upon whether we conceive of them as possessing *masculine* or *feminine qualities*. Thus, of animals, the *fierce, robust, and vigorous* are regarded as masculine (as the *lion, bear, horse, &c.*), while the *timid, beautiful, quiet, and gentle* (as the *hare, sparrow, dove, nightingale, &c.*) are viewed as feminine. So of inanimate objects, we make the *sun, time, death, winter, &c.*, masculine; but the *moon, spring, ship, city, state, island, law, religion, virtue*, and most *abstract nouns*, feminine. But as this is a species of personification, it is generally confined to the *grander, more attractive, and lifelike* objects of nature, and even with regard to these is used but sparingly, except in poetry and imaginative or impassioned composition.

2. There are the following ways of *expressing* the gender of male and female beings : —

Q. What is the first way of expressing gender? What the examples ?

1) By different words; as, —

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Boy	Girl	Monk	Nun
Uncle	Aunt	Lord	Lady
Father	Mother	King	Queen
Widower	Widow	Husband	Wife
Brother	Sister	Nephew	Niece
Sloven	Slut	Bull	Cow
Wizard	Witch	Boar	Sow
Bachelor	Maid	Drake	Duck
Earl	Countess	Cock	Hen
Buck	Doe	Gander	Goose
Horse	Mare	Bridegroom	Bride
Man	Woman	Ram	Ewe

Q. What the second way, and the examples ?

2) By masculine and feminine prefixes ; as, —

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
He-goat	She-goat	Man-servant	Maid-servant
Cock-sparrow	Hen-sparrow	Bull-calf	Heifer-calf

Q. What the third way, and the examples ?

3) By a feminine form derived from the masculine, most frequently by adding *ess* ; as, —

<i>Male.</i>	<i>Female.</i>	<i>Male.</i>	<i>Female.</i>
Actor	Actress	Peer	Peeress
Baron	Baroness	Heir	Heiress
Sorcerer	Sorceress	Poet	Poetess
Count	Countess	Governor	Governess
Duke	Duchess	Lion	Lioness
Host	Hostess	Tiger	Tigress
Jew	Jewess	Hero	Heroine
Negro	Negress	Landgrave	Landgravine

Q. What changes sometimes occur in forming the feminine from the masculine ?

REM. 3. In forming the feminine from masculines in *tor*, *ter*, *dor*, *nor*, *ger*, either the endings *or*, *er*, are wholly rejected, or their vowel dropped; as *governor*, *governess*; *tiger*, *tigress*; but *master* (by a vowel change) makes *mistress*, *duke* becomes *duchess*, and *marquis*, *marchioness*. Also a few masculines in *tor*, following the Latin, make *trix* in the feminine; as, *administrator*, *administratrix*.

Q. What of the common gender? When is the masculine used for the feminine in nouns which have two forms?

3. Designations of persons which are not thus expressed by different forms are of the *common gender*, that is, they include both male and female; as, *painter*, *artist*, &c. So, also, where the idea of the *class*, *office*, *occupation*, or *profession* is prominent, rather than the sex, the masculine is employed for both genders, even where there is a feminine form in use; as, the *poets* of America (including both male and female). And, in general, the masculine designation, whether of men or animals, is commonly used to express the *class* or *species*.

Exercise IX.

Give the gender of these nouns, and the rule in each case.

Sloven, slut, monk, nun, lad, lass, buck, doe, adulterer, adulteress, author, mechanic, tailor, tailoress, merchant, sailor, authoress, heir, heiress, hero, heroine, chanter, elector, deacon, deaconess, enchantress, benefactor, benefactress, host, hostess, Jew, princess, patron, Jewess, prophetess, traitor, lion, tiger, elephant, hare,

mouse, squirrel, wisdom, destruction, patience, church, evil, torrent, testator, administrator, director, administratrix, testatrix, directrix.

MODEL. — *Sloven*: *sloven* is of the masculine gender, it being the masculine form corresponding to *slut*.

§ 13. NUMBER OF NOUNS [§ 10. 2. 2)]

Q. How many numbers have nouns?

1. Substantives have two numbers, the *Singular*, signifying *one*, and the *Plural*, signifying *more than one*.

2. The plural is formed from the singular as follows:—

Q. What is the first rule for forming the plural?

1) Nouns ending in *s*, *sh*, *ch*, *x*, also *o* not having a vowel before it, form their plural by adding *es* to the singular, and those in *y* without a vowel before it, by changing this letter into *i*, and then adding *es*; as, *loss-es*, *church-es*, *wish-es*, *box-es*, *hero-es* (but *folio-s*), *qualiti-es*; but *day-s*.

Q. What exceptions to rule first?

REM. 1. *Exceptions*. — *Ch* hard (i. e. having the sound of *k*) takes *s* only, in the plural; as, *patriarch-s*, *distich-s*. Of those in *o* with a consonant before it, *canto*, *tyro*, *quarto*, *octavo*, and a few others, take simply *s*; some also fluctuate between the two forms; as, *grotto*, *portico*.

Q. What is the second rule?

2) Most words ending in *f* and *fe* form their plural by changing these letters into *ves*; as, *loaf*, *loaves*, *wife*, *wives*.

Q. What exceptions to rule second ?

REM. 2. *Exceptions.*—*Strife, fife,* and nouns ending in *oof, ief* (but not *thief*, which makes *thieves*), *ff,* and *rf,* make their plural by adding *s* alone to the singular, and without changing *f* into *v*; as, *strife-s, fife-s, hoof-s, chief-s, muff-s, dwarf-s.*

Q. What is the third rule ?

3) In all other cases the plural is formed by adding *s* alone to the singular; as, *top-s, sack-s, lad-s, flea-s, stripe-s.*

Q. What exceptions to the third rule ?

REM. 3. *Exceptions.*—A few nouns following certain obsolete Anglo-Saxon forms, make their plural irregularly: 1) in *ce*; as, penny, *pence,* die, *dice* (but both of these words have regular plurals also, viz. *pennies, dies,* which have the proper plural meaning, while the irregular forms have a *collective* meaning); 2) by a change of vowel in the radical part of the word; as, man, *men,* tooth, *teeth,* goose, *geese,* mouse, *mice,* louse, *lice*; 3) by adding *en*; as, ox, *oxen,* child, *children,* cow, *kine* (i. e. *kyen*), brother, *brethren* (also *brothers,* distinguished from *brethren,* as *pennies* from *pence*). In the older forms of the language, there were still other plurals of this form; as, *hosen, eldren, &c.*

Q. What of the plural of abstract and material nouns ?

3. Abstract nouns and nouns of material properly have no plural. Still, they are often used in the plural to denote particular *manifestations* of the abstract quality, or particular *kinds* of the general material; as, *kindnesses* (i. e. repeated acts of kindness), *sugars, teas, &c.*

Q. What nouns have no singular ?

4. Certain things in their nature *double* or *manifold*

have no singular; as, *pincers, breeches, hose* (stockings), *tongs, lungs, scissors, ashes, annals, bowels, clothes, assets, manners, victuals, Alps, Azores, Andes, &c.*

Q. What plural nouns have no singular, and what is their usage?

5. Several plural nouns having no singular are often used as singular:—

1) *Alms, riches, pains*, (mostly plur.,) *news, amends*, (mostly sing.,) *means* (both sing. and plur.; *mean* has an entirely different sense).

2) *Mathematics, physics, optics*, and the names of other sciences in *ics*. These generally have a singular verb, when influenced by a singular noun in the predicate, but otherwise are to be treated as plural; as, “*metaphysics is that science,*” &c. (Hutton); but, “*metaphysics tend only,*” &c. (Knox). But perhaps it is better, generally, to put these words in a dependent relation, and make *science* the principal word; as, “*the science of optics treats,*” &c.

Q. How is a class usually expressed, and what exceptions?

REM. 4. A species or class (except in the case of abstract nouns and nouns of material) is generally expressed by the singular of the noun with the article *the* before it; as, *the dog, the horse, the clergy, &c.* But *man, deer, sheep, and swine* (the last three, without the article *a* or *the*, being always plural), express the whole class without the article.

Q. What of the plural of naturalized words and proper names?

6. The plural of words which have been adopted from other languages and have become naturalized in English, as well as the plural of all proper names, whether foreign or native, is best formed, as in other words, by

adding *s* or *es* to the singular ; as, *anathemas, the Scipios, Cæsars, Mariuses, &c.*

Q. What of the plural of compound words and titles ?

REM. 5. Compound words generally inflect the last word in forming the plural ; as, *spoonfuls, eel-pots, &c.* But where the last word of the compound is an adjective, or a noun governed by a preposition, and the union between the words is not very close, the first word is commonly varied ; as, *cousins-german, justices-of-the-peace, sons-in-law, courts-martial* (or *court-martials*), *aids-de-camp* (or *aid-de-camps*). So, also, the plural of proper names after Mr. or Miss, and the like, is sometimes formed by inflecting the title, and sometimes by inflecting the name ; as, *the Misses Abbot, or the Miss Abbots ; the Messrs. Tolman, or the Mr. Tolmans.* As, however, the title and name are closely united, the latter usage seems preferable. But in speaking of firms and companies, Messrs. with the singular should be used in preference to Mr. with the plural ; as, *the Messrs. Harper, the Messrs. Abbot.* So when the Christian names are given with the family name ; as, *the Misses Mary and Margaret Fuller.*

Q. What of the plural of foreign words ?

7. The plural of nouns from foreign languages, which are used but rarely, and are still regarded as foreign words in our language, is generally formed as in those languages respectively ; as, —

Q. What of those from the Hebrew ?

1) *From the Hebrew,* there is the plural in *im* ; as, *cherub, plur. cherub-im ; seraph, plur. seraph-im* (also *cherubs* and *seraphs*).

Q. From the Latin ?

2) *From the Latin,* a) by changing *us* into *i* ; as,

genius, *genii* (but *geniuses* in the sense of *men of genius*; also *genus* has for its plural *genera*); *b*) by changing *um* (*on* Greek) into *a*; as, *arcanum*, *arcana* (but *encomium* becomes *encomiums*), *phenomenon*, *phenomena*; *c*) *is* into *es*; as, *thesis*, *theses*; *d*) *ex*, *ix*, into *ices*; as, *appendix*, *appendices* (also *appendixes*), and *index*, *indices* (of a book, but in other cases *indexes*); *e*) *a* into *æ*; as, *lamina*, *laminae* (but *stamina* is a plural from *stamen*).

Q. From the French?

3) *French words* in *eau* form their plural in *eaux*; as, *beau*, *beaux*.

Q. How is the plurality of letters, &c., expressed?

REM. 6. The repetition or plurality of letters, figures, and words, as such, is expressed by placing after them *s* with an apostrophe before it; as, *a's*, *b's*, *5's*, *but's*, &c.

Exercise X.

Form the plural of these nouns.

Father, son, horse, sword, bow, arrow, shoe, moth, crutch, lash, kiss, fox, portico, ratio, muff, calf, life, chief, grief, roof, loaf, scarf, hill, bar, slab, hen, drum, egg, ray, lady, Cicero, Demosthenes, Smith, Mr. Webster, Miss Warren, canon, automaton, criterion, Fabius, Horatius, alumnus, focus, stimulus, radius, fungus, erratum, speculum, stratum, medium, analysis, basis, crisis, memorandum, phasis, parenthesis, oasis, formula, larva, nebula, vortex, apex, ellipsis, axis, diæresis, datum, effluvium.

MODEL. — *Father* : plural *fathers*, according to Rule 3d.

§ 14. CASES OF NOUNS.

Q. What are the cases used in English ?

1. It has already been stated that there are three cases in English, the *Nominative*, *Possessive*, and *Objective*, each of which has a particular office in the formation of a sentence [see § 10. 2. 3)].

Q. What is the inflection for the possessive case ?

2. The only case (in nouns) which is formed by inflection is the *possessive*. This is formed, in the singular (and those plurals which do not end in *s*), by adding *s* preceded by an apostrophe (*'s*, originally *es*) to the nominative singular ; but in plurals ending in *s*, by adding simply the apostrophe to the nominative plural ; as, *Lot's* wife, the *merchant's* ship, the *merchants'* ships, the *Jews'* passover ; but, the *men's* clothes, the *children's* bread.

Q. Why and when is the apostrophic *s* omitted in the possessive singular ?

REM. 1. As the *s* is omitted after an *s* in the possessive plural to avoid the concurrence of too many hissing sounds, which are both unpleasant and difficult to be pronounced, so it is generally omitted in the *possessive singular* of nouns ending in a hissing sound (*c* or *ce* soft, *s* or *z*), before another word beginning with *s*, particularly before *sake* ; as, “ for conscience' sake.” This is especially the case in the singular of *proper names* ending in *s*, particularly if they have another *s* near the end of the final *s* ; as, “ Moses' minister,” “ Achilles' wrath.” But in prose, at least, the *s* is generally written

in the singular of proper names, unless it would bring too near to each other *more than two* hissing or other difficult sounds; as, Verres's arts (Mid.); Nichols's defence (Macaulay). But there is great unsteadiness in the usage of writers on this point, and there was the same variation in the Anglo-Saxon. See Klipstein's Anglo-Saxon Gram. § 45.

Q. What of the possessive compound titles, &c.?

REM. 2. The possessive inflection, also, is placed after the singular of compound titles, designations of companies, compound words, &c.; as, "John of *Gaunt's* title," "Henry the *Eighth's* wife," "Waterston, Pray, & *Co.'s* store," "Miss Webster's fan," "the aid-de-camp's horse." Also after a noun which stands in a possessive relation before a present participle; as, "to prevent any man's being absolved" (Mid.); but quite as frequently, perhaps, this construction is avoided, or the 's is omitted; as, "on Captain Hall proceeding to land" (North Brit. Rev.). But the possessive form of the *pronoun* is always used in such a case; as, "nothing can prevent *his* doing it."

Exercise XI.

Give the Possessive form of these words.

Apple, atom, bush, thief, church, muff, mouse, oxen, witness, riches, ruins, Alps, bellows, Collins, James, Edwards, Procrustes, Geddes, Demosthenes, Hortensius, field-marshal, Charles the First.

MODEL. — *Apple*: Poss. *apple's*, because a common noun of the singular number.

§ 15. DECLENSION OF NOUNS (§ 10. 2).

There are the following forms of declension in English:—

Q. How do you decline the first set of paradigms?

I.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	Brother	Brothers	Box	Boxes
<i>Poss.</i>	Brother's	Brothers'	Box's	Boxes'
<i>Obj.</i>	Brother	Brothers.	Box	Boxes.

Q. How the second?

II.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	Wife	Wives	Fly	Flies
<i>Poss.</i>	Wife's	Wives'	Fly's	Flies'
<i>Obj.</i>	Wife	Wives.	Fly	Flies.

Q. How the third?

III.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	Witness	Witnesses	Ratio	Ratios
<i>Poss.</i>	Witness's	Witnesses'	Ratio's	Ratios'
<i>Obj.</i>	Witness	Witnesses.	Ratio	Ratios.

Q. How the fourth?

IV.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	Man	Men	Hero	Heroes
<i>Poss.</i>	Man's	Men's	Hero's	Heroes'
<i>Obj.</i>	Man	Men.	Hero	Heroes.

Q. How the fifth ?

v.

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i>	John	Not used.	Marius	Mariuses
<i>Poss.</i>	John's		Marius' (<i>or</i> 's)	Mariuses'
<i>Obj.</i>	John		Marius	Mariuses.

Q. What do prepositions with their nouns often take the place of in English ?

REM. Prepositions with the nouns following them express, in English, many of the relations expressed in Greek and Latin by the cases alone. Thus *to* and *for* with their nouns correspond to the Latin and Greek *dative*, and *from*, *by*, and *with*, and their nouns, to the *ablative*. Even the possessive is expressed quite as often by the preposition *of*, as by the proper possessive ending; as, the robe *of* the king, or, the *king's* robe.

Exercise XII.

Decline each of these nouns.

Atom, fox, rush, barrel, thief, grief, whoop, ox, foot, root, mouse, cry, day, muff, canto, quarto, folio, Cæsar, Sophocles, Henry, knight-errant.

MODEL. — *Atom*: *Sing.* Nom. atom, Poss. atom's, Obj. atom; *Plur.* Nom. atoms, Poss. atoms', Obj. atoms.

SECTION II.

OF THE PRONOUN (§ 9. 3).

§ 16. PERSONAL PRONOUNS.

Q. What are the personal pronouns, and how declined ?

1. The *Simple Substantive Personal Pronouns*. Of these there are three, one for each person. They are thus declined : —

FIRST PERSON.		SECOND PERSON.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
<i>Nom.</i> I	We	Thou	You (ye)
<i>Poss.</i> My (mine)	Our (ours)	Thy (thine)	Your (yours)
<i>Obj.</i> Me	Us.	Thee	You.
THIRD PERSON.			
	<i>Sing.</i>		<i>Plur.</i>
<i>Nom.</i>	He, She, It		They
<i>Poss.</i>	His, Her (hers), Its		Their (theirs)
<i>Obj.</i>	Him, Her, It		Them.

Q. Why has only the pronoun for the third person a feminine form ?

REM. 1. The pronouns of the first and second persons, it will be seen, have only one form for all genders. This is because the person speaking and the person addressed must always be present, and hence need no further identification. But the third person (or thing) may be absent, and hence needs the identification of gender.

Q. What of the usage of *thou*, *you*, and *ye* ?

REM. 2. In the second person, the plural *you* (which, being more general, is considered more polite) is commonly used instead of *thou* and *thee*, in the singular number. *Thou* and

thee are chiefly confined to poetry, addresses to the Deity, and the "plain language" of the Quaker. The form *ye* is mostly confined to the older forms of the language, and to the solemn style of address.

Q. What are the possessive pronouns, and how derived ?

2. The only *Adjective* or *Possessive Personal Pronouns* in use in the language are the possessive forms of the substantive personal pronouns, *my* (*mine*), *thy* (*thine*), *his*, *her* (*hers*), *our* (*ours*), *your* (*yours*), *their* (*theirs*). The possessive pronoun (as in other languages) is derived from the possessive (or genitive) case of the substantive personal pronoun, and as adjective words in English have no separate inflection, the two forms are identical.

Q. What is the difference in usage between the two possessive forms ?

REM. 3. Of the double possessive forms, *my*, *mine*; *thy*, *thine*, &c., the first in each pair must always be followed by its noun, but the second is generally used without a noun following it; as, this is *my* hat, this hat is *mine*. Still the secondary forms (especially in old English) are often used before nouns beginning with a vowel or an *h*; as, "how opened he *thine* eyes?"

Q. What are the reflexive forms ?

3. The *Reflexive Pronouns* (denoting an object which receives its own action) are used only in the objective case. They are :—

FIRST PERSON.		SECOND PERSON.		THIRD PERSON.	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
Myself	Ourselves.	Thyself	Yourselves.	Himself	} Them- selves.
				Herself	
				Itself	

Q. How are the reflexive pronouns formed, and how are the nominative and possessive cases expressed ?

REM. 4. They are formed from the simple personal pronouns, by adding *self* in the singular, and *selves* in the plural, to the possessive case of the first and second persons, and the objective case of the third. Their *possessive* case, or the *reflexive possessive* idea, is expressed by the *possessive pronoun* followed by the word *own*; as, *his own, her own, their own, &c.* There is also a sort of reflexive, or rather *intensive*, nominative in use, formed by prefixing personal pronouns to the reflexive forms; as, *I myself*; and sometimes simply *myself, &c.*

REM. 5. The forms *ourself* and *yourself* are found only after a plural pronoun used for the singular; as, *Thomas, you may take yourself off; we will ourself attend to it.*

Q. What of the reciprocal pronouns ?

4. The *Reciprocal Pronouns* (denoting the *mutual* action of different agents, one upon another) are *each other* and *one another*, the former being used of *two or more*, the latter only of *more than two*. They are treated as compound pronouns, and take the sign of the possessive case after the last word; as, *each other's, one another's.*

Exercise XIII.

Classify the personal pronouns in these examples, and give their case.

I love them that love me, and they that seek me early shall find me. — John took his hat and took from it the ribbon. — We visited our friends in the city, and went with them to their country seat. — They attempted to injure their friend, but in so doing they injured them-

selves. — He killed himself with his own hand. — I myself am the man. — We often fail of our highest interest from too great impatience. — The dogs contended, and tore each other piteously.

MODEL. — *I love them, &c.* *I* is a personal pronoun of the first person sing. and nom. case; *them* is a personal pronoun of the third person plur. and obj. case; *me* is a personal pronoun of the first person sing. and obj. case; *they* is a personal pronoun of the third person plur. nom. case.

§ 17. DEMONSTRATIVE PRONOUNS.

Q. What are the demonstratives?

1. The *Demonstrative Pronouns* (used in *pointing out* or identifying an object more clearly) are *this, that, the same, self*.

Q. What their inflections?

2. They are none of them inflected to express the relations of case, but *this* becomes *these* in the plural, *that* becomes *those*, *self* becomes *selves*, and *same* suffers no change. Hence we have:—

<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
This	These	That	Those
Self	Selves	Same	Same

Q. What the distinction between *this* and *that*?

REM. 1. *This* points to what is nearer, or pertains to the speaker, *that* to what is more remote, or pertains to the one addressed; *this* to the last mentioned of two things, *that* to the first; *this* may refer to a statement about to be made, *that* generally refers to a past one.

Q. What the usage of *self* and *same*?

REM. 2. *Self* is intensive, and hence demonstrative. It is not used alone in the nominative or objective, but, besides its use in forming the reflexive pronouns (§ 16. 3), is used with other possessive expressions to denote the *nature* of a thing; as, "the man's very *self*." Yet we sometimes hear an expression of this kind: "*self* was at work there." — *The same* points out something as *identical* with what has been before spoken of. It is sometimes strengthened by the addition of *self* or *very*; as, *the selfsame, the very same*.

Q. In what two ways may these pronouns be used?

3. All these pronouns (except *self*) may be used both with and without a noun, i. e. both *substantively* and *adjectively*.

Q. What of the articles *a* and *the*?

REM. 3. The article *the*, too, (which has no inflection,) is properly a *demonstrative* word, but the article *a* (or *an* before a vowel and sometimes before *h*) is *indefinite*.

§ 18. RELATIVE AND INTERROGATIVE PRONOUNS.

Q. In what two ways are *who*, *which*, and *what* used?

1. The pronouns *who*, *which*, and *what* are used both *relatively*, (i. e. *relating* or referring to some other word, usually standing before them, and hence called the *antecedent*,) and in asking questions (*interrogatively*).

Q. How are they inflected?

2. *Who*, both in the singular and plural, has *whose* in the possessive, and *whom* in the objective case; *which* has *whose* in the possessive, and remains unchanged in

the objective, while *what* undergoes no change at all. Hence we have :—

	<i>Sing. and Plur.</i>	<i>Sing. and Plur.</i>	<i>Sing. and Plur.</i>
<i>Nom.</i>	Who	Which	What
<i>Poss.</i>	Whose	Whose	What
<i>Obj.</i>	Whom.	Which.	What.

Q. What is the usage of *who* and *which* ?

REM. 1. As relatives, *who* is used in referring to persons, and *which* to things (and in old English often to *persons*) ; but as interrogatives, while *who* still refers to persons, *which* may refer to either persons or things, but always as belonging to some *definitely known class or number* ; as, “ who did it ? ” (an indefinite inquiry) ; “ which of you did it ? ” (a definite inquiry).

Q. What is the usage of *what* ?

REM. 2. *What* as a relative (sometimes called a compound relative) is equivalent to *that which*, the antecedent being always omitted, and as an interrogative is employed in indefinite inquiries with regard to *things*, very much as *who* is with regard to persons ; as, “ what book is it ? ” “ what does he seek ? ”

Q. What of *that* ?

3. *That*, also, is a relative, and may refer to either persons or things. It is generally used, for the sake of variety, to prevent the too frequent recurrence of *who* or *which*. It is not inflected.

Q. Which are adjective, and which substantive ?

REM. 3. *Who* and *that* are substantive pronouns, and hence not followed by a noun, but *which* and *what* (as interrogatives) are often used as adjective pronouns and followed by a noun.

Q. What compounds of *who*, *which* and *what*, and how used ?

REM. 4. From *who*, *which*, and *what*, by adding *ever*, *so-ever*, are formed the indefinite relatives *whoever*, *whichever*, *whatever*; *whosoever*, *whichsoever*, *whatsoever*; in which the ending *ever* (giving a more comprehensive and unlimited meaning to the pronouns) remains unchanged, while the pronoun itself is inflected as when uncompounded. They are equivalent to *any one who*, *any thing which*, &c., the antecedent being always indefinite and not expressed. The form *whoso* is obsolete. So also is the old interrogative form *whether*, which is now used only as an *adverb*.

Q. What of indirect questions ?

4. The same interrogative words are used in *indirect* or *dependent* questions, and in the direct (see § 53); as, I know not *who* did it, *what* it is, &c.

Q. How are indirect questions to be distinguished ?

REM. 5. A dependent question may always be distinguished from a simple relative sentence, by its being capable of being changed into a direct interrogatory without materially altering the sense; as, I know not *who* he was (indirect); *who* was he? (direct); both implying a want of information, which, however, in the latter case, is anxiously sought after, and in the former merely stated.

Q. What are the correlative pronouns ?

5. The forms which express *corresponding qualities* or *quantities* — as, *such*, *as*; *as* (*so*) *great*, *as*; *as many*, *as*; *as much*, *as*; *as old*, *as*; or interrogatively, *how great?* *so great?* &c. — are called *Correlative Pronouns*.

Q. What the correlative adverbs ?

REM. 6. There are corresponding adverbial forms, also,

which may be called *adverbial correlatives*; as, *as, so; as, as; where, somewhere, there (here); whence, hence, thence; whither, thither, hither; when, then; how, somehow, so.* The forms beginning with *w* (also *how*) are used both as relative and interrogative adverbs; as, “*where is he?*” he is *where* you left him.

§ 19. INDEFINITE PRONOUNS.

Q. What are the indefinite pronouns?

1. The *Indefinite Pronouns* are *any, one, any one, any thing, a certain one; somebody, some one, something; each, each one; nobody, nothing; no one, none, no; one, other, the other, another; either, neither.*

Q. What inflection do they have as substantives?

2. Most of these forms may be used either alone or with a substantive, and when standing alone may take the possessive inflection *'s*; as, this is *one's*, that the *other's*. *One* and *other*, also, have plural forms (*ones, others*), when they stand without a noun; as, regard the rights of *others*; he took the old bird and left the young *ones*.

Q. What is the usage of *each, every, one, either, neither*?

3. *Each* and *every* are *distributive* words, *each* being used in distributing either *two or more* things, and *every* always in distributing *more than two*. *One* is used both as an indefinite designation of some person or thing, and as the alternative of *another* (in reference to *several objects*) or of *the other* (in reference to *two objects*), while *either* and *neither* allow or deny something about *each of two objects*; as, “which of the two do you mean? *either, or neither,*” as the case may be.

REM. *Either* and *neither* (followed by *or* or *nor*) are *conjunctions*, which, indeed, is their most common use. *No* is oftener a mere negative answer, and *one* a numeral adjective.

Exercise XIV. (on §§ 17, 18, 19.)

Classify the pronouns belonging to the three sections to which these exercises refer, and give their usage.

1. That man is cowardly, this one is brave. — These apples are sweet, those are sour. — This is the same man whom I saw yesterday. — I borrowed a book on Monday, and returned the same on Tuesday. — This is the work of self. — That is the selfsame knife which I lost. — Whose colt is this? — What have you lost? — Which of you did this? — The man whom I saw yesterday is at the door. — The child who was just now crying has fallen asleep. — Who has come? I know not who. — Here is the man, whosoever he may be. — Here is the coat, such as it is. — My hat is as good as yours. — I am as old as you. — Whence came this dog? Thence, whence you see that man issuing. — Whither are you going? Thither, whither that dog is running. — If any man says this he is mistaken. — One to his farm, and another to his merchandise. — I know neither of the two men. — Any one could do as well. — Somebody has stolen my knife. — This is another's fault, not mine. — There is no fear of God before their eyes. — What is every one's business is nobody's business.

MODEL. — *That man is cowardly, &c.*: *that* and *this* are demonstrative pronouns, the one referring to the more remote and the other to the nearer person; *one* is an indefinite pronoun used instead of *man*.

Correct these examples.

2. Give me them boots. — Them are the men which you are after. — George, you may hold yourselves in readiness to be called. — Here are six apples, you may have either of them. — Who of you three did the mischief? I am the one what did the mischief. — These are the oxen who tread the corn. — Them apples are my. — You may have the one or the other of them four nuts.

MODEL. — *Give me them boots.* This should be, Give me *those* boots, since *them* is not used adjectively, but only substantively.

SECTION III.

OF THE ADJECTIVE (§ 9. 2).

§ 20. COMPARISON OF ADJECTIVES.

Q. What change do adjectives undergo?

1. Adjectives (including Participles and Numerals) are not varied to express gender, number, and case, but, with the exception of numerals, they undergo a species of change called *Comparison*, for the purpose of expressing different degrees of quality.

Q. How do the three degrees of comparison arise?

2. As an object may be considered in respect to its qualities, not only by itself, but also in comparison with another object, or all other objects, the adjective may express (relatively) three degrees of quality; viz. the

quality of an object considered by itself (the *Positive Degree*), its quality compared with that of another object (the *Comparative Degree*), and with the same quality in all other objects (the *Superlative Degree*). Hence we call an object by itself *great*; in reference to another, with which it is compared, *greater*; and in comparison with all others, *greatest*. Thus:—

Positive, *great*; Comparative, *greater*; Superlative, *greatest*.

REM. 1. The comparative, then, should be used only where *two* things or parties are compared, the superlative where one thing is compared with *all* others of the *same class*; as, Cæsar was *braver* than Pompey; Washington is the *most illustrious* of American Presidents (it would be improper to say of French Presidents, as he does not belong to that class).

Q. What adjectives are compared by *er* and *est*?

3. Adjectives of one syllable (and generally those of two syllables ending in *ly* and *le*) form the comparative by adding *er*, and the superlative by adding *est*, to the positive.

REM. 2. In annexing these endings the final *y* of the positive is changed into *i*; as, lofty, *lofti-er*, *lofti-est*. Also, when the positive ends in *e*, only *r* and *st* are added; as, able, *abler*, *ablest*.

Q. How are most other adjectives compared?

4. Most other adjectives express the comparative and superlative by placing the adverbs *more*, for the comparative, and *most*, for the superlative, before the positive; as, righteous, *more* righteous, *most* righteous.

Q. What difference between ancient and modern usage?

REM. 3. In the ancient forms of the language, fewer adjectives are compared by *more* and *most* than at present. Thus, we find in Milton *virtuousest, famousest, ancientest, &c.*, instead of *most virtuous, &c.*, which is the modern practice, except in writers of the Carlyle school.

Compare these irregular adjectives.

5. There are the following adjectives of irregular comparison: —

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good	Better	Best
Bad (evil, ill)	Worse	Worst
Little	Less	Least
Many (much)	More	Most
Near	Nearer	Nearest (next)
Late	Later (latter)	Latest (last)
Old	Older (elder)	Oldest (eldest)
Far	Farther (further)	Farthest (furthest).

Q. How do most of these irregularities arise?

REM. 4. Most of the irregularities arise from the different degrees being derived from different Anglo-Saxon roots, which have become obsolete in their other forms. Some of the double forms differ in sense, especially, *farther*, *further*, and *farthest*, *furthest*. *Farther* means *more distant*, while *further* (coming from *fore*) means *more in front, more forward*.

Q. What other irregular adjectives, and how compared?

6. Finally, there are the following irregular forms, in which the positive (and in some cases the comparative) is expressed *adverbially*: —

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Beneath	Nether	Nethermost
Low	Lower	Lowermost
Under		Undermost
Behind (<i>hind</i>)	Hinder	Hindmost (hindermost)
Up	Upper	Upmost (uppermost)
In	Inner	Inmost (innermost)
Before	Former (of time)	Foremost Topmost.

Q. What of words which express the highest degree of quality in the positive ?

REM. 5. Words which in their *very nature* express the *highest degree* of a quality in the positive form, properly, cannot be compared ; still we find in good authors certain comparatives and superlatives of such words ; as, Sup. *Extremest* (from *extreme*) ; Sup. *chiefest* ; Comp. *more perfect* ; Sup. *most perfect*. This arises from a desire to give intensity to the expression.

Q. How is the superlative of eminence expressed ?

REM. 6. What is called the *superlative of eminence* is expressed in our language by *very* before the positive degree of the adjective ; as, a *very distinguished* man.

Q. In what other way are comparatives and superlatives affected ?

REM. 7. The comparative and superlative (and often the positive) are further strengthened or weakened by the words *much, far, still, considerably, little, somewhat, no, not at all*.

Q. What of the comparison of adverbs ?

REM. 8. Some adverbs, also, are compared. Those which are derived from adjectives by adding *ly* are compared by prefixing *more* and *most*, others (as far as compared at all) by

adding *er* and *est*; as, cheerfully, *more* cheerfully, *most* cheerfully; soon, *soon-er*, *soon-est*. For the treatment of adverbs see § 31.

Exercise XV.

Compare these adjectives, and give the rules.

Rough, rude, simple, manly, courageous, revengeful, mighty, idle, bright, cloudy, lowery, light, easy, lofty, flexible, vindictive, sleepy, sweet, sour, solid, florid, rudely, loved, adorned, brilliant, beautiful, homely, precious, spiteful, hateful, churlish, savage.

MODEL. — *Rough*: *rough* is a monosyllable, and hence is compared by adding *er* and *est*; thus, *rough*, *rough-er*, *rough-est*.

§ 21. NUMERAL ADJECTIVES, OR NUMERALS (§ 9. R. 1).

Q. What are the cardinals?

1. Numerals expressing *how many*, are called *Cardinal* or *Principal Numbers*; as, *one*, *two*, *three*, &c.

Q. How are compound numbers expressed?

REM. 1. From *twenty* to a *hundred*, in expressing the compound numbers, the smaller number is generally placed *after* the larger *without* “*and*”; as, *twenty-one*, *fifty-five* (occasionally, also, *one-and-twenty*, &c.); but after a *hundred* the smaller number is always placed last *with* “*and*” before it; as, *a hundred and twenty-five*.

Q. What the ordinals?

2. Numerals expressing *which in order*, *which in a series*, are called *Ordinal Numerals*; as, *first*, *second*, *third*, *fourth*, &c.

Q. How are the ordinals derived ?

REM. 2. The ordinals (after *third*) are derived from the cardinals by adding *th*, in each case ; as, *fourth* (from *four*), *sixth* (from *six*). In compound numbers this *th* is added to the last part of the compound ; as, *sixty-seventh*, *one hundred and fifty-ninth*, &c.

Q. What the distributives ?

3. *Distributive Numerals*, or those which state *how many are taken at a time*, are expressed by a repetition of the cardinals, either with or without *by*, or by the plural form of the cardinals with *by* ; as, *two* and *two*, or *two by two*, or *by twos*, &c.

Q. What of the position of *first* with cardinals ?

REM. 3. There has been much dispute as to which is the more correct form of expression, the *first three*, &c., or the *three first*. There can be but little doubt, I think, that, in the ordinary sense of the phrase, the latter is the more correct expression, although usage is not uniform. When *first* stands before *three*, it expresses a combined idea with it, and contrasts the *first three* with some *other three*, but when *first* follows *three*, *first* has a *predicative* sense, as it is called (see § 57. 7), and makes the expression equivalent to *the three which stand first*, which is what is commonly meant by the expression. Thus we find in Middleton, “the *five first* centuries” ; and in Cowper, “the *four first* books” ; and in Macaulay, “the *six first* kings.”

Q. What the multiplicatives ?

4. Numerals which express *how many times* one thing exceeds another, or *how many times it is multiplied* into itself, are called *Multiplicative Numerals* ; as, *double*, *twofold*, *triple*, *threefold*, *fourfold*, &c. *Single* may be considered as the first of this series.

Q. What are substantive numerals ?

5. A few numerals are nouns ; as, *unit, pair, couple, dozen, score*, and sometimes *hundred, thousand, million, &c.*

Q. What of the plural of substantive numerals ?

REM. 4. As these substantive numerals (except *unit*) imply a plurality, they do not generally take a plural form after other numerals ; as, “ six *pair* of oxen,” “ five *dozen* of eggs.” So also *head, yoke, sail* ; as, five *head* of cattle ; a fleet of a hundred *sail*. We sometimes, too (but incorrectly, I must think), find *pound* and *foot* used thus ; as, “ the possessor of two thousand *pound* a year ” ; “ the rod is six *foot* long.”

Q. What are adverbial numerals ?

6. Numerals which answer the question *how often* ? are called *Numeral Adverbs* ; as, *once, twice, thrice, four times, &c.* The *ordinal* numeral adverbs are, *first (firstly, in the first place), secondly, thirdly, &c.*

REM. 5. There are also certain words which denote number or quantity *indefinitely* ; as, *some, few, many* (sometimes used with a singular noun), *much* (expressing quantity), *little, all, manifold*. These are called *Indefinite Numerals*.

Exercise XVI.

Classify these numerals.

Thirty, sixthly, little, by threes, tenfold, forty-seven, fiftieth, ninth, manifold, quadruple, ten times, tenthly, dozen.

MODEL. — *Thirty* : *thirty* is a cardinal number, because it expresses *how many*.

SECTION IV.

OF THE VERB (§ 8. 4).

§ 22. STATE FORMS OF THE VERB (VOICES).

Q. What is the active form of the verb, and how are active and intransitive verbs distinguished ?

1. The *Active Form*, in which the subject appears in an *active* state, i. e. as *doing, saying, thinking, &c.*, something; as, *I* (the subject) *strike, think, run, sleep, &c.* The action of the subject may either be confined to itself, so that no substantive or other word is required after the verb to complete the sense (or only a noun with a preposition before it), in which case the verb is called an *intransitive* or *neuter* verb; or the action may *pass over* or end upon an object, which is expressed by a noun without a preposition, when it is called a *transitive active* verb, or simply an *active* or *transitive* verb. Thus, *intrans.* : *I grow, walk, sleep, sit* (on the ground), &c.; *trans.* : *I strike a horse, write a book, &c.*

Q. What do intransitive verbs sometimes take ?

REM. 1. Intransitive verbs may take an adverb after them (as, he sleeps *soundly*), or a noun of a kindred meaning; as, he *ran a race*. So, too, where a preposition after an intransitive verb forms a part of the verbal idea, and renders the verb capable of the passive form, the verb and preposition together should be considered as a *compound transitive verb*; as, *to laugh at one* (*pass.* one is laughed at), *to smile upon, &c.*

Q. What are passive verbs ?

2. The *Passive Form*, in which the subject appears

in a *suffering* state, or as *receiving* the action of another ; as, *I am struck* (by some one). The passive is derived from the active form, and belongs only to transitive verbs.

Q. What of the reflexive action ?

REM. 2. There is no special form of the verb, in English, to denote the action of a subject upon itself, but this relation is expressed by the active verb taken with a reflexive pronoun.

§ 23. TIME FORMS OF THE VERB (TENSES).

Q. What is the present tense ?

1. The *Present Tense*, or that form of the verb employed by a writer (or speaker) in expressing an action as *taking place* at the time he writes, or has in his mind as present, i. e. his present time ; as, *I love, do love, am loving*.

Q. What the perfect ?

2. The *Perfect Tense*, or that form of the verb by which a writer expresses a *past action as completed at* (and generally as *continued up to*) the time in which he writes, i. e. his present ; as, *I have written*.

Q. What the imperfect ?

3. The *Imperfect Tense*, or that form of the verb by which a writer expresses an *indefinite past action*, in relation to his present ; as, *he came* (whether yesterday, day before, or some other day).

Q. What the pluperfect ?

4. The *Pluperfect Tense*, which represents a *past action as completed at or before some other past action* ; as, *he had written the letter when I arrived*.

Q. What the future ?

5. The *Future Tense*, which represents the action as *future* from the present time of the writer ; as, I *shall write*, I *will go*.

Q. What the future perfect ?

6. The *Future Perfect Tense*, which represents the action as *completed in future time*, in relation to the writer ; as, I *shall have written* the letter before you return.

Q. How are the tenses classified ?

REM. It will be seen, therefore, that for each of the three grand divisions of time, — present, past, and future, — there are two tenses, one representing the action as *indefinite and unlimited*, and the other as *definite and completed*. To the former class belong the Present, Imperfect, and Future (sometimes called *Relative Tenses*), and to the latter, the Perfect, Pluperfect, and Future Perfect (*Absolute Tenses*). As the Imperfect and Pluperfect are employed in relating what is past, they are called *historical tenses*, while the others are called *principal tenses* (Pres., Perf., Fut., Fut. Perf.).

Exercise XVII. (on §§ 22, 23.)

Give the voice and tense of the verbs in these examples.

I run. — He strikes. — The boy is bitten. — The timber rots. — The news came. — The mail will arrive soon. — The letter will have been finished. — The dog will be killed. — The fatted calf has been killed. — Fortune smiles upon her favorites. — He went into the country yesterday, and will return to-morrow. — He had completed the business when I arrived. — I am tortured by pain. — I have been harassed in every way.

MODEL. — *I run.* *Run* is a verb in the active form (or an active verb), because the subject (*I*) appears in an active state.

§ 24. MODE FORMS OF THE VERB (MOOD OR MODE).

Q. What is the Indicative Mode ?

1. The *Indicative Mode*, or that form of the verb, in each of the tenses, which is employed in stating *facts*, *realities*, or what the writer views as such ; as, *I write, I will write, &c.*

Q. What the Subjunctive or Potential ?

2. The *Subjunctive* or *Potential Mode* (used mostly in subordinate or *subjoined* clauses, and hence the name subjunctive), or that form of the verb employed in expressing *conceptions, suppositions, admissions, possibilities* ; as, *if he were alive ; he may come or not ; he might be happy, if he would.*

Q. What are the two classes of ideas, and how expressed ?

REM. 1. Thought embraces two classes of ideas, those which stand for *facts* in the mind, and those which are mere mental *conceptions*, used as accessories of the principal ideas. Classes of ideas so distinct, of course, should be expressed by different forms of the verb. In the Latin and Greek languages those of one class are expressed by the indicative mode, and those of the other by the subjunctive ; but in English, those of the latter class are expressed either by the *potential mode*, or after *if, though, although, whether, &c.*, by the *subjunctive*, or, more frequently, the *indicative*. In the present form of the English language, the forms called the subjunctive mode are but little used, even after the above particles, and only in the present tense, and the imperfect *were, wert*.

Q. What the Imperative Mode ?

3. The *Imperative Mode*, which is employed in expressing *directions, commands*, and other *direct injunctions* of the will ; as, *hear thou ! strike !*

Q. What is a command often equivalent to ?

REM. 2. A command, according to our relations to the individual and the thing commanded, is often little more than a *request, permission, or exhortation*, especially when expressed by *let*, which, indeed, is more subjunctive than imperative. When the pronoun is expressed with the imperative, it is placed after it ; as, *hear thou*.

Q. What the Infinitive Mode, and why so called ?

4. The *Infinitive Mode*, which expresses the abstract or general idea of the verb without reference to any particular subject, and without any other limitation ; hence its name (*infinite* or *unlimited*). It is usually preceded by *to*, which is really a part of the verbal form, and serves the same purpose as a special ending in other languages ; as, *to strike, to hear, &c.*

Q. When is *to* omitted before the Infinitive ?

REM. 3. *To* is usually omitted before the infinitive after the verbs *see, hear, feel, bid, do, dare, make, need*, and the *potential auxiliary verbs* ; as, *bid him come* (i. e. *to come*), *let him come* (*to come*), &c.

Q. What the Participle, and of how many kinds ?

5. The *Participle*, also, like the Infinitive, is unlimited in its character, and presents the idea of the verb under the form and relations of an *adjective* ; as, the *blooming*

rose; I saw the rose *blooming*. Both the active and passive voices have a present and a perfect participle; and besides, there is an indefinite past participle used in the compound forms of both the active and passive. Thus: *Act.*, Pres. *loving*, Perf. *having loved*; *Pass.*, Pres. *being loved*, Perf. *having been loved*, and Past, *loved* (used only in combination).

REM. 4. The Future, both of the Infinitive and the Participle, is expressed by a periphrasis; as, Part. *being about to love, intending to love*; Infin. *to be about to love, &c.*

§ 25. NUMBER AND PERSON OF THE VERB.

Q. What is the form of the first person?

1. The form for the *first* person singular and the first person plural, in each of the tenses, is the same; as, *I love, we love*; *I may love, we may love, &c.*

REM. 1. The person of the verb depends upon the person of the noun or pronoun which designates its subject.

Q. What the second?

2. The *second* person singular is formed from the first by adding to it *est* (*st*, when the first ends in *e* or *ed*), and the second person plural is the same as the first; as, *thou love-st, you love.*

REM. 2. For the use of *you* for *thou*, see § 16, Rem. 2.

Q. What the third?

3. The *third* person singular Present is formed by adding *s* (old English *th*) to the first person; but in the other tenses in the singular, and in all the tenses in the

plural, it is the same as the first person ; as, *he loves, they love ; he loved, they loved.*

Q. What of the Subjunctive forms ?

REM. 3. These rules for the personal forms apply only to the Indicative. The Subjunctive, as far as it has any special form (see § 24, Rem. 1), has all three persons in both numbers alike, except *wert*, the second person singular Imperfect Subjunctive of the verb *to be*.

Q. What changes in forming the third person singular ?

REM. 4. In forming the third person singular Present, *y* preceded by a consonant is changed into *ie* before the *s* is added (as, fly, *flies*), and when the verb ends in a consonant after which *s* could not be easily sounded, *es* is added, just as in the plural of nouns (see § 13, 2. 1) ; as, *I brush, he brushes, hiss, hisses, &c.* For other changes in annexing the different verbal endings, see § 35. 5.

Q. Which of the compound forms is inflected ?

REM. 5. In the tenses formed by the aid of auxiliary verbs the above inflections take place in the auxiliary which constitutes the *first* part of the compound form ; as, *I have loved, thou hast loved, he has loved (have being the present of the auxiliary).*

Exercise XVIII. (on §§ 24, 25.)

Give the mode, number, and person of the verbs in these examples.

I write. — The girls sang, and the boys danced. — I am wounded. — He may have the book, if he will. — We would be off, if we could. — Strike thou, but hear ! — Let us go hence. — We will go, if you will go with us. — Time destroys all things. — Time is money. — Art is long. — We are devoured by insects.

MODEL. — *I write.* *Write* is a verb in the indicative mode, because it expresses the action as a *fact*, and of the first person singular, because the pronoun which agrees with it is of the first person singular.

§ 26. FORMATION OF THE TENSES.

Q. What are the three principal parts of a verb, and how formed ?

1. The three *principal parts* of a verb are the *Present*, the *Imperfect*, and the *Past Participle*. The two latter are formed from the former, either by adding *ed* or *d*; or by simply changing the radical vowel of the Present in the Imperfect, and adding *en* or *n* in the Participle, and sometimes changing the vowel also; as, Pres. love, Imperf. *loved*, Past Part. *loved*, or, Pres. eat Imperf. *ate*, Past Part. *eaten*.

Q. What is the last word in the compound forms ?

2. In all the compound tenses (including all the tenses of the passive, and all of the active except the Pres. and Imperf.), the *last word* in the compound form is some part of the principal verb, viz. the Past Part. throughout the passive, and in all the tenses of the active expressing completed action (see § 23, Rem.); as, I am *loved*, I shall be *loved*, I have *loved*, to have *loved*, &c. In the other compound forms of the active voice (viz. the Fut., the Pres., and Imperf. Potent.), the Present form of the principal verb stands last; as, I shall *love*, I may *love*, might *love*, &c.

Q. In what mode is the verb after *shall*, &c. ?

REM. 1. The principal verb in these forms after *shall*, *will*,

may, can, could, &c., is strictly in the Infinitive without the sign *to* (see § 24, Rem. 3), as in the German; but these verbs are so closely combined with the principal verbs, in our language, that they form a species of auxiliaries.

Q. What is the last word but one in the compound forms of the passive?

3. In all the tenses of the passive expressing completed action, the *last word but one* in the compound form is the Past Participle of the verb *to be* (viz. *been*); in the other tenses of the passive it is either the Present or Imperfect of the same verb (viz. *am, be, was*); as, I had *been* loved, to have *been* loved; I *am* loved, I shall *be* loved, I may *be* loved, I might *be* loved, &c.

Q. What is the last word but one in the compound forms of the active expressing completed action, and the last but two in the passive?

4. In all the tenses expressing completed action, the *last word but one* in the active, and the *last but two* in the passive, is *have* or *had*; as, I *have* loved, I *had* loved, I shall *have* loved, I may *have* loved; I *had* been loved, I shall *have* been loved, &c.

Q. What is the first word in the Future and Potential forms?

5. The *first word* in each of the Future forms, both in the active and passive, is *shall* or *will*, and in the Potential, *may, can, must, might, could, would, or should*, according to the tense and sense.

Q. What are the progressive and emphatic forms?

REM. 2. The above rules for the formation of the tenses apply only to the common forms of the verb. There is an active form specially appropriated to express *progressive* action,

which is formed throughout like the passive, except that the present participle takes the place of the past participle; as, *I am writing, I have been writing, &c.* There is, also, in the Pres. and Imperf. active, a form made up of *do* and *did* placed before the form of the Present (properly the Infinitive) of the principal verb, expressing the idea of the verb with *emphasis* (the *emphatic form*); as, *I do love, I did love, &c.*

§ 27. CONJUGATION.

Q. What is conjugation?

1. The inflection of the verb to express the different relations described in the preceding divisions, and according to the principles there laid down, is called *Conjugation*, and according as verbs agree or disagree in the formation of their principal parts (see § 26. 1) they are said to be of the same or of different conjugations.

Q. How many conjugations are there, how do they differ, and what called?

2. Accordingly, there are two conjugations of verbs in English, corresponding to the two different methods of forming the Imperf. and Past Part. described in § 26. 1. Those forming these parts by a vowel-change in the Imperfect and the addition of *en* in the Participle belong to the *Ancient Conjugation*, and those forming them by *ed*, to the *Modern Conjugation*.

Q. What the origin of the two conjugations, and by what other names called?

REM. According to the present tendency of the language, the verb develops itself after the Modern Conjugation (hence its name); but many of the older verbs follow the Ancient Conjugation. Both forms of conjugation are of Anglo-Saxon

origin, but the modern English has adopted the one and rejected the other. The two conjugations are sometimes distinguished as the *Strong* and the *Weak*, since the one requires no addition in forming the Imperfect, while the other does.

§ 28. ANCIENT CONJUGATION.

I. AUXILIARY VERBS.

Q. Why do the auxiliaries belong to the ancient conjugation?

Some of the auxiliary verbs are irregular and defective, but as most of them form their Imperfect by a vowel-change, they may be classed under the Ancient Conjugation.

1) Conjugation of the verbs *to be* and *to have*:—

INDICATIVE MODE.

PRESENT TENSE.

<i>Sing.</i> 1. I am	I have
2. Thou art	Thou hast
3. He (she, it) is	He has
<i>Plur.</i> 1. We are	We have
2. You are	You have
3. They are.	They have.

IMPERFECT TENSE.

<i>Sing.</i> 1. I was	I had
2. Thou wast	Thou hadst
3. He was	He had
<i>Plur.</i> 1. We were	We had
2. You were	You had
3. They were.	They had.

FUTURE TENSE.

<i>Sing.</i> 1. I shall (<i>or</i> will) be	I shall (<i>or</i> will) have
2. Thou shalt (<i>or</i> wilt) be	Thou shalt (<i>or</i> wilt) have
3. He shall (<i>or</i> will) be	He shall (<i>or</i> will) have
<i>Plur.</i> 1. We shall (<i>or</i> will) be	We shall (<i>or</i> will) have
2. You shall (<i>or</i> will) be	You shall (<i>or</i> will) have
3. They shall (<i>or</i> will) be.	They shall (<i>or</i> will) have.

PERFECT TENSE.

<i>Sing.</i> 1. I have been	I have had
2. Thou hast been	Thou hast had
3. He has been	He has had
<i>Plur.</i> 1. We have been	We have had
2. You have been	You have had
3. They have been.	They have had.

PLUPERFECT TENSE.

<i>Sing.</i> 1. I had been	I had had
2. Thou hadst been	Thou hadst had
3. He had been	He had had
<i>Plur.</i> 1. We had been	We had had
2. You had been	You had had
3. They had been.	They had had.

FUTURE PERFECT TENSE.

<i>Sing.</i> 1. I shall have been	I shall have had
2. Thou wilt have been	Thou wilt have had
3. He will have been	He will have had
<i>Plur.</i> 1. We shall have been	We shall have had
2. You will have been	You will have had
3. They will have been.	They will have had.

POTENTIAL MODE.

PRESENT TENSE.

<i>Sing.</i> 1. I may (can, &c.) be	I may have
2. Thou mayest be	Thou mayest have
3. He may be	He may have
<i>Plur.</i> 1. We may be	We may have
2. You may be	You may have
3. They may be.	They may have.

IMPERFECT TENSE.

<i>Sing.</i> 1. I might (could, &c.) be	I might have
2. Thou mightest be	Thou mightest have
3. He might be	He might have
<i>Plur.</i> 1. We might be	We might have
2. You might be	You might have
3. They might be.	They might have.

PERFECT TENSE.

<i>Sing.</i> 1. I may have been	I may have had
2. Thou mayest have been	Thou mayest have had
3. He may have been	He may have had
<i>Plur.</i> 1. We may have been	We may have had
2. You may have been	You may have had
3. They may have been.	They may have had.

PLUPERFECT TENSE.

<i>Sing.</i> 1. I might have been	I might have had
2. Thou mightest have been	Thou mightest have had
3. He might have been	He might have had

- Plur.* 1. We might have been We might have had
 2. You might have been You might have had
 3. They might have been. They might have had.

SUBJUNCTIVE MODE.

PRESENT TENSE.

- Sing.* 1. *If* I be * *If* I were
 2. *If* thou be *If* thou wert
 3. *If* he be *If* he were
Plur. 1. *If* we be *If* we were.
 2. *If* you be *If* you were
 3. *If* they be. *If* they were.

IMPERATIVE MODE.

PRESENT TENSE.

- Sing.* 2. Be, *or* be thou Have, *or* have thou
 3. Let him be Let him have
Plur. 2. Be ye *or* you Have ye *or* you
 3. Let them be. Let them have.

INFINITIVE MODE.

- Present Tense.* To be. To have.
Perfect Tense. To have been. To have had.

PARTICIPLES.

- Present.* Being. Having.
Past. Been. Had.
Perfect. Having been. Having had.

* The Indicative forms (*am, was, &c.*), also, are used after *if, though, although*; and with *have* and all other verbs except *be*, this is generally the case (see § 24, Rem. 1).

2) Conjugation of *may, can, shall, will, must* : —

PRESENT TENSE.

- Sing.* 1. I may, can, shall, will, must
 2. Thou mayest, canst, shalt, wilt, must
 3. He may, can, shall, will, must
- Plur.* 1. We may, can, shall, will, must
 2. You may, can, shall, will, must
 3. They may, can, shall, will, must.

IMPERFECT TENSE.

- Sing.* 1. I might, could, should, would
 2. Thou mightest, couldst, shouldst, wouldst
 3. He might, could, should, would
- Plur.* 1. We might, could, should, would
 2. You might, could, should, would
 3. They might, could, should, would.

Q. What is said of *s* in the end of the third person of these verbs ?

REM. 1. All these verbs, it will be observed, reject *s* in the ending of the third person singular, which is often the case, also, with *need* and *dare*, when they are followed by the Infinitive without *to*, as these verbs are (see § 24, *Rem.* 3). But when *will* is not an auxiliary, but an independent verb, it takes *s*; as, he *wills* to go.

Q. What is the difference in meaning and usage between these auxiliaries ?

REM. 2. Of these verbs, *may* expresses *liberty* and *permission*; *can*, *possibility* and *power*; *must*, *necessity*; *shall* and *should* imply *duty*, and hence, often, what is *future* or is *destined to take place*, since a sense of duty will be sure to prompt its performance; while *will* and *would* imply

volition, and hence the *futurity* of an action, as depending upon the *will*. *Simple futurity* is expressed, in the *first person* by *shall* (or by *should* after a past tense), and in the *second* and *third persons* by *will* (also *would*, as above); in other cases these future forms either *promise*, *command*, or *threaten*; hence the error of the expression, "I *will* drown, nobody *shall* save me."

Q. What defective verbs are there ?

REM. 3. *Ought*, which is sometimes classed with these auxiliaries, is properly the imperfect of *owe*, and is used in the present and imperfect; as, he ought *to do it*, or *to have done it*. For *let*, see §24, Rem. 2. — There are also the defective forms *quoth*, Imperf., and *wot*, Pres. and Imperf.

II. PRINCIPAL PARTS OF VERBS OF THE ANCIENT CONJUGATION, AND OF IRREGULAR VERBS GENERALLY.

Many verbs of both conjugations vary in some respects from the general form, and are therefore irregular.

Q. What is the first class of irregular verbs ?

1. Those which do not form their principal parts according to either conjugation, but have all three parts alike; as, Pres. *shut*, Imperf. *shut*, Part. *shut*, &c.

Q. What the second ?

2. Such as vary from the Present in the other parts only by substituting in the Imperf. and Part. *t*, in the place of *d* or *l* of the Pres.; as, Pres. *gird*, Imperf. *girt*, Part. *girt*; *spill*, *spilt*, *spilt*, &c.

Q. What the third ?

3. Such as merely shorten the vowel of the Present

in the other parts ; as, *bleed, bled, bled* ; or shorten it (either actually or in sound) and at the same time add *t*, instead of *d* ; as, *keep, kept, kept* ; *deal, dealt, dealt* ; and also *leave, left, left* ; *shoe, shod, shod* ; *bite, bit, bit* ; *read, read (red), read (red)*.

Q. What the fourth ?

4. Many verbs change the vowel in the Imperfect, but do not (in the present form of the language) take *en* in the Participle, but in many cases *ed* instead ; as, *find, found, found* (originally *founden*), *awake, awoke, awaked*. Others, again, form the Participle in *en*, but without any vowel-change in the Imperfect, which takes the modern form ; as, *shape, shaped, shapen*. Thus we have the following

IRREGULAR VERBS.

<i>Present.</i>	<i>Imperfect.</i>	<i>Past Participle.</i>
Abide	Abode	Abode
Am	Was	Been
Arise	Arose	Arisen
Awake	Awoke R *	Awaked
Bake	Baked	Baken R
Bear (<i>to bring forth</i>)	Bore or Bare	Born
Bear (<i>to carry</i>)	Bore or Bare	Borne
Beat	Beat	Beaten
Become	Became	Become
Begin	Began	Begun
Behold	Beheld	Beheld

* R denotes that the part to which it is attached is formed also according to the modern or regular conjugation.

<i>Present.</i>	<i>Imperfect.</i>	<i>Past Participle.</i>
Bend	Bent R	Bent R
Bereave	Bereft R	Bereft R
Beseech	Besought	Besought
Bid	Bade <i>or</i> Bid	Bidden
Bind	Bound	Bound
Bite	Bit	Bitten, Bit
Bleed	Bled	Bled
Blow	Blew	Blown
Break	Broke <i>or</i> Brake	Broken
Breed	Bred	Bred
Bring	Brought	Brought
Build	Built R	Built R
Burst	Burst	Burst
Buy	Bought	Bought
Cast	Cast	Cast
Catch	Caught R	Caught R
Chide	Chid, Chode	Chidden, Chid
Choose	Chose	Chosen
Cleave (<i>to adhere</i>)	Clave R	Cleaved
Cleave (<i>to split</i>)	Clove, Clave, Cleft	Cloven, Cleft
Cling	Clung	Clung
Climb	Clomb R	Climbed
Clothe	Clad R	Clad R
Come	Came	Come
Cost	Cost	Cost
Crow	Crew R	Crowed
Creep	Crept	Crept
Cut	Cut	Cut
Dare (<i>to venture</i>)	Durst R	Dared
Dare (<i>to challenge</i>)	is regular.	

<i>Present.</i>	<i>Imperfect.</i>	<i>Past Participle.</i>
Deal	Dealt R	Dealt R
Dig	Dug R	Dug R
Do	Did	Done
Draw	Drew	Drawn
Drive	Drove	Driven
Drink	Drank	Drunk, Drank
Dwell	Dwelt R	Dwelt R
Eat	Ate	Eaten, Eat
Fall	Fell	Fallen
Feed	Fed	Fed
Feel	Felt	Felt
Fight	Fought	Fought
Find	Found	Found
Flee	Fled	Fled
Fling	Flung	Flung
Fly	Flew	Flown
Forego		Foregone
Forget	Forgot	Forgotten
Forsake	Forsook	Forsaken
Freeze	Froze	Frozen
Freight	Freighted	Freighted, Fraught
Get	Gat <i>or</i> Got	Gotten <i>or</i> Got
Gild	Gilt R	Gilt R
Gird	Girt R	Girt R
Give	Gave	Given
Go	Went	Gone
Grave	Graved	Graven R
Grind	Ground	Ground
Grow	Grew	Grown
Have	Had	Had

<i>Present.</i>	<i>Imperfect.</i>	<i>Past Participle.</i>
Hang	Hung R	Hung R
Hear	Heard	Heard
Heave	Hove R	Hoven R
Help	Helped	Holpen R
Hew	Hewed	Hewn R
Hide	Hid	Hidden <i>or</i> Hid
Hit	Hit	Hit
Hold	Held	Holden <i>or</i> Held
Hurt	Hurt	Hurt
Keep	Kept	Kept
Kneel	Knelt R	Knelt R
Knit	Knit <i>or</i> Knitted	Knit <i>or</i> Knitted
Know	Knew	Known
Lade	Laded	Laden
Lay	Laid	Laid
Lead	Led	Led
Leave	Left	Left
Lend	Lent	Lent
Let	Let	Let
Lie (<i>to recline</i>)	Lay	Lain <i>or</i> Lien
Lift	Lifted <i>or</i> Lift	Lifted <i>or</i> Lift
Light	Lighted <i>or</i> Lit	Lighted <i>or</i> Lit
Load	Loaded	Loaded <i>or</i> Loaden
Lose	Lost	Lost
Make	Made	Made
Mean	Meant R	Meant R
Meet	Met	Met
Mow	Mowed	Mown
Pay	Paid	Paid
Put	Put	Put

<i>Present.</i>	<i>Imperfect.</i>	<i>Past Participle.</i>
Quit	Quit <i>or</i> Quitted	Quit, Quitted
Read	Read	Read
Rend	Rent	Rent
Ride	Rode <i>or</i> Rid	Rid <i>or</i> Ridden
Rid	Rid	Rid
Ring	Rang <i>or</i> Rung	Rung
Rise	Rose	Risen
Rive	Rived	Riven
Roast	Roasted	Roasted <i>or</i> Roast
Rot	Rotted	Rotten R
Run	Ran	Run
Saw	Sawed	Sawn R
Say	Said	Said
See	Saw	Seen
Seek	Sought	Sought
Seethe	Seethed <i>or</i> Sod	Sodden
Sell	Sold	Sold
Send	Sent	Sent
Set	Set	Set
Shake	Shook	Shaken
Shape	Shaped	Shapen R
Shave	Shaved	Shaven R
Shear	Shore R	Shorn R
Shed	Shed	Shed
Shine	Shone R	Shone R
Shew	Shewed	Shewn
Show	Showed	Shown
Shoe	Shod	Shod
Shoot	Shot	Shot
Shrink	Shrank <i>or</i> Shrunk	Shrunk

<i>Present.</i>	<i>Imperfect.</i>	<i>Past Participle.</i>
Shred	Shred	Shred
Shut	Shut	Shut
Sing	Sang <i>or</i> Sung	Sung
Sink	Sank <i>or</i> Sunk	Sunk
Sit	Sat	Sat <i>or</i> Sitten
Slay	Slew	Slain
Sleep	Slept	Slept
Slide	Slid	Slidden <i>or</i> Slid
Sling	Slang <i>or</i> Slung	Slung
Slink	Slank <i>or</i> Slunk	Slunk
Slit	Slit R	Slit <i>or</i> Slitted
Smite	Smote	Smitten, Smit
Sow	Sowed	Sown R
Speak	Spoke <i>or</i> Spake	Spoken
Speed	Sped	Sped
Spend	Spent	Spent
Spill	Spilt R	Spilt R
Spin	Spun <i>or</i> Span	Spun
Spit	Spat <i>or</i> Spit	Spitten <i>or</i> Spit
Split	Split <i>or</i> Splitted	Split, Splitted
Spread	Spread	Spread
Spring	Sprang <i>or</i> Sprung	Sprung
Stand	Stood	Stood
Steal	Stole	Stolen
Stick	Stuck	Stuck
Sting	Stung	Stung
Stink	Stank <i>or</i> Stunk	Stunk
Stride	Strode <i>or</i> Strid	Stridden
Strike	Struck	Struck <i>or</i> Stricken
String	Strung	Strung

<i>Present.</i>	<i>Imperfect.</i>	<i>Past Participle.</i>
Strive	Strove	Striven
Strew <i>or</i> Strow	Strewed, Strowed	Strown R
Swear	Swore <i>or</i> Sware	Sworn
Sweat	Sweat R	Sweat R
Sweep	Swept	Swept
Swell	Swelled	Swelled <i>or</i> Swollen
Swim	Swam <i>or</i> Swum	Swum
Swing	Swang <i>or</i> Swung	Swung
Take	Took	Taken
Teach	Taught	Taught
Tear	Tore <i>or</i> Tare	Torn
Tell	Told	Told
Think	Thought	Thought
Thrive	Throve R	Thriven R
Throw	Threw	Thrown
Thrust	Thrust	Thrust
Tread	Trod	Trodden, Trod
Wax	Waxed	Waxen R
Wash	Washed	Washed
Wear	Wore	Worn
Weave	Wove	Woven, Wove
Weep	Wept	Wept
Win	Won	Won
Wind	Wound	Wound
Work	Wrought R	Wrought R
Wring	Wrung R	Wrung R
Write	Wrote	Written, Writ
Writhe	Writhed	Writhen.

§ 29. MODERN CONJUGATION.

1. Synopsis, or forms of the first person singular, of the verb *to love* : —

INDICATIVE MODE.

	<i>Present.</i>	<i>Imperf.</i>	<i>Future.</i>
<i>Active.</i>	I love	I loved	I shall love
<i>Passive.</i>	I am loved	I was loved	I shall be loved
	<i>Perfect.</i>	<i>Pluperf.</i>	<i>Future Perf.</i>
<i>Active.</i>	I have loved	I had loved	I shall have loved.
<i>Passive.</i>	I have been loved	I had been loved	I shall have been loved.

POTENTIAL MODE.

	<i>Present.</i>	<i>Imperf.</i>	<i>Perfect.</i>
<i>Active.</i>	I may love	I might love	I may have loved
<i>Passive.</i>	I may be loved	I might be loved	I may have been loved
	<i>Pluperf.</i>		
<i>Active.</i>	I might have loved.		
<i>Passive.</i>	I might have been loved.		

2. Full conjugation of the verb *to love* : —

INDICATIVE MODE.

PRESENT TENSE.

	<i>Active.</i>	<i>Passive.</i>
<i>Sing.</i>		
1.	I love	I am loved
2.	Thou lovest	Thou art loved
3.	He (she, it) loves	He is loved

	<i>Active.</i>	<i>Passive.</i>
<i>Plur.</i>	1. We love	We are loved
	2. You love	You are loved
	3. They love.	They are loved.

IMPERFECT TENSE.

<i>Sing.</i>	1. I loved	I was loved
	2. Thou lovedst	Thou wast loved
	3. He loved	He was loved
<i>Plur.</i>	1. We loved	We were loved
	2. You loved	You were loved
	3. They loved.	They were loved.

FUTURE TENSE.

<i>Sing.</i>	1. I shall (will) love	I shall be loved
	2. Thou shalt (wilt) love	Thou wilt be loved
	3. He shall (will) love	He will be loved
<i>Plur.</i>	1. We shall (will) love	We shall be loved
	2. You shall (will) love	You will be loved
	3. They shall (will) love.	They will be loved.

PERFECT TENSE.

<i>Sing.</i>	1. I have loved	I have been loved
	2. Thou hast loved	Thou hast been loved
	3. He has loved	He has been loved
<i>Plur.</i>	1. We have loved	We have been loved
	2. You have loved	You have been loved
	3. They have loved.	They have been loved.

PLUPERFECT TENSE.

<i>Sing.</i>	1. I had loved	I had been loved
	2. Thou hadst loved	Thou hadst been loved
	3. He had loved	He had been loved

*Active.**Passive.*

- | | |
|------------------------------|----------------------|
| <i>Plur.</i> 1. We had loved | We had been loved |
| 2. You had loved | You had been loved |
| 3. They had loved. | They had been loved. |

FUTURE PERFECT TENSE.

- | | |
|-------------------------------------|----------------------------|
| <i>Sing.</i> 1. I shall have loved | I shall have been loved |
| 2. Thou wilt have loved | Thou wilt have been loved |
| 3. He will have loved | He will have been loved |
| <i>Plur.</i> 1. We shall have loved | We shall have been loved |
| 2. You will have loved | You will have been loved |
| 3. They will have loved. | They will have been loved. |

POTENTIAL MODE.

PRESENT TENSE.

- | | |
|---------------------------------------|----------------------|
| <i>Sing.</i> 1. I may (can, &c.) love | I may be loved |
| 2. Thou mayest love | Thou mayest be loved |
| 3. He may love | He may be loved |
| <i>Plur.</i> 1. We may love | We may be loved |
| 2. You may love | You may be loved |
| 3. They may love. | They may be loved. |

IMPERFECT TENSE.

- | | |
|-------------------------------|------------------------|
| <i>Sing.</i> 1. I might love | I might be loved |
| 2. Thou mightest love | Thou mightest be loved |
| 3. He might love | He might be loved |
| <i>Plur.</i> 1. We might love | We might be loved |
| 2. You might love | You might be loved |
| 3. They might love. | They might be loved. |

PERFECT TENSE.

	<i>Active.</i>	<i>Passive.</i>
<i>Sing.</i>	1. I may have loved	I may have been loved
	2. Thou mayest have loved	Thou mayest have been loved
	3. He may have loved	He may have been loved
<i>Plur.</i>	1. We may have loved	We may have been loved
	2. You may have loved	You may have been loved
	3. They may have loved.	They may have been loved.

PLUPERFECT TENSE.

<i>Sing.</i>	1. I might have loved	I might have been loved
	2. Thou mightest have loved	Thou mightest have been loved
	3. He might have loved	He might have been loved
<i>Plur.</i>	1. We might have loved	We might have been loved
	2. You might have loved	You might have been loved
	3. They might have loved.	They might have been loved.

IMPERATIVE MODE.

<i>Sing.</i>	2. Love <i>or</i> love thou	Be thou loved
	3. Let him love	Let him be loved
<i>Plur.</i>	2. Love, <i>or</i> love ye <i>or</i> you	Be ye <i>or</i> you loved
	3. Let them love.	Let them be loved.

INFINITIVE MODE.

<i>Pres.</i>	To love	To be loved
<i>Perf.</i>	To have loved	To have been loved.

PARTICIPLES.

*Active.**Passive.**Pres.* Loving

Being loved

Perf. Having loved

Having been loved

Past. Loved (used in the compound forms).

REM. 1. For the Subjunctive, see § 24, Rem. 1.

Q. What is said of the use of different forms?

REM. 2. It will be understood that in the Future either *shall* or *will* may be used, according to the sense to be expressed, and in the Potential Mode *can* or *must*, instead of *may*, and *could*, *would*, or *should*, instead of *might*, as the sense demands. See § 28, Rem. 2.

Q. What is the progressive, and what the emphatic form?

REM. 3. There is also a *progressive form* in use throughout the active voice, formed like the passive, except that the present participle takes the place of the past participle: *Pres.* *I am loving*, *Imperf.* *I was loving*, &c. In the *Pres.* and *Imperf. Act.*, also, there is an *emphatic form* made up of *do* and *did* placed before the infinitive of the principal verb; as, *Pres.* *I do love* (*thou dost love*, &c.), *Imperf.* *I did love* (*thou didst love*, &c.). See § 26, Rem. 2.

Q. With what intransitive verbs is *am* used for *have*?

REM. 4. With a few intransitive verbs implying a *change of place or state* in the subject of the verb, *am* seems to be used instead of *have*, as in the German; as, he *is* (or *was*) arrived, departed, come, fallen, &c., instead of, he *has* arrived, &c.; as, "Babylon the great *is fallen*" (for *has fallen*). The participle expresses the state in which a thing *is*. So, also, *were* and *had* are sometimes used for *would be* and *would have*; as, it *were* well if it were so; I *had* praised him, if he had deserved it.

§ 30. IMPERSONAL VERBS.

Q. Of what two classes are impersonal verbs ?

Impersonal verbs are of two kinds, those which describe actions or states which can be referred to no particular agent, and those which, in describing the actions and states of men and things, instead of taking these persons and things as subjects, take the pronoun *it* as a subject, and make the person or thing an object, or else the subject of a subordinate clause. Those of the first class are confined to certain operations of nature, and are never used (in a literal sense) except as impersonals ; but those of the second class are of a more promiscuous character, and are many of them used personally, as well as impersonally.

Q. What are the impersonals of the first class ?

1. Impersonals expressing certain *appearances* or *operations of nature* ; as,

It thunders	It wets	It dawns
It lightens	It snows	It hails
It rains	It thaws	It freezes.

Q. What of the second class ?

2. Various verbs expressing some *affection of the mind* (followed by a personal pronoun), or *propriety*, *permission*, &c. ; as,

It repents me	It is lawful	It happens
It grieves me	It is proper	It appears
It concerns me	It is fit	It is evident
It irks me	It is permitted	It seems
It behooves me	It is agreed	It remains, &c.

Q. What three peculiar forms are there ?

REM. 1. There are also the three forms, *meseems*, *me-thinks*, *me listeth* (*lists*), which are really impersonal verbs preceded by *me* and without *it*; as, *meseems* = *it seems to me*.

Q. Is it proper to call the above verbs impersonal ?

REM. 2. As *it* is indefinite in these expressions, and rather demonstrative than personal (it being nearly equivalent to *this* or *that*), while the person (or thing) is made subordinate by the construction, there is no impropriety, as some have supposed, in calling the above verbs impersonals.

Exercise XIX. (on §§ 28, 29, 30.)

Give the number, person, mode, tense, voice, and conjugation of the verbs in these examples, and distinguish the auxiliaries from the principal verbs, and also the impersonal verbs.

I shall come. — He came and went. — The news flies from village to village. — The cock crows. — The frog croaks. — The boy may ride or walk. — The city is taken. — The enemy is beaten. — The ranks are broken. — The child awoke. — The log is split. — The rocks are rent. — The lightning flashes. — It lightens and thunders. — The soldiers flee. — The horses leap. — It comes to pass. — The ducks swim. — He mounted the horse. — The rivers are swollen. — They cling to the crags. — I should like to know who has come. — I am going to breakfast. — The dinner hour has passed. — I can well conceive how this happened. — I shall never allow the claim. — I am determined to depart.

MODEL. — *I shall come*. *Shall come* is a verb in the fut. tense, of the first person sing., to agree with its Nom. *I*; *come* is the principal verb, and *shall* the auxiliary.

SECTION V.

UNINFLECTED WORDS, OR PARTICLES.

§ 31. ADVERBS (§ 9. 5).

Q. What is said of a few adverbs ?

INTRODUCTORY REM. A few adverbs are compared by a change of termination (see § 20, Rem. 8), and hence are capable of the same species of inflection as adjectives; only a very few, however, are capable of even this change. Adverbs generally qualify or limit a verb, but sometimes an adjective or another adverb.

Q. What is the first class of adverbs ?

1. Adverbs express the relation of *manner*. Adverbs expressing this relation are usually derived from adjectives by the addition of *ly*, and constitute by far the most numerous class of adverbs; as, *sweetly* (from *sweet*), *softly*, *roughly*, &c.

Q. The second class ?

2. Adverbs express the relation of *place*; as, *upwards*, *downwards*, *back*, *yonder*, *below*, *above*; *here*, *there*, *where*, *whence*, *whither*, *hither*, &c.

REM. 1. Instead of *whither*, *thither*, *hither*, the forms *where*, *there*, *here*, are more commonly used after verbs of motion; as, “*where* are you going?” for “*whither* are you going?”

Q. The third class ?

3. Adverbs express the relation of *time*; as, *daily*, *hourly*, *yesterday*, *again*, *often*, *always*, *ever*, *continually*, *then*, *when*, *while*, &c.

Q. What are the compounds with adverbs of time and place ?

REM. 2. There are various compounds formed from adverbs of time and place which should be noticed ; as, 1) the *pronominal* words arising from compounding *here, there, where, hence, thence, whence*, with *of, in, by, with, for (fore), after, forth, &c.*, viz. *hereof, thereby, therefore, &c.* ; 2) the *adverbial* forms arising from compounding *where* with *else, any, no, some* ; as, *elsewhere, anywhere, nowhere, somewhere* ; 3) various adverbial words ending in *ward* or *wards*, which imply *motion in some direction* ; as, *forward(s), backward(s), westward, southward, upward(s), downward(s), &c.*

Q. The fourth class ?

4. Adverbs express *intensity* ; as, *rather, too, very, greatly, principally, chiefly, wholly, quite, only, so (thus), as, &c.*

Q. The fifth class ?

5. Adverbs affect the *character* or *manner* of an assertion, and hence are called *modal adverbs*, since they represent it as *positive* or *negative, definite* or *indefinite, limited* or *unlimited*, or of an *interrogative* character ; as, *yes, no, not, verily, truly, undoubtedly, certainly, possibly, probably, perhaps, perchance ; why ? when ? where ? whence ? whether, &c.*

Q. What are some adverbial phrases ?

REM. 3. Many phrases, especially nouns governed by prepositions, are of the nature of adverbs, since they express the relations of *time, place, or manner* ; as, *on this side* (= here), *on that side* (= there), *of a sudden, at random, at present, of late, in general, &c.*

§ 32. PREPOSITIONS (§ 9. 6).

Q. When are prepositions used as adverbs?

The words in the following list are generally followed by a noun depending upon them, and are called *Prepositions*, but when they have no noun after them they are *adverbs*.

Recite the table of Prepositions.

Aboard	Athwart	For	Save
About	Before	From	Since
Above	Behind	In, Into	Through
According to	Below	Near	Throughout
Across	Beneath	Next	Till, Until
After	Beside	Nigh	To, Unto
Against	Besides	Of	Touching
Along	Between	Off	Towards
Amid	Betwixt	On, Upon	Under
Amidst	Beyond	Over	Underneath
Among	By	Over against	Up
Amongst	Concerning	Out of	With
Around, Round	Down	Regarding	Within
At	During	Respecting	Without.

REM. 1. The preposition *to* is often added to *near*, *next*, and *nigh*; as, “near *to* the house.” So *from* often follows *off*; as, *off from*. *Except* is properly a verb in the imperative, or used for “if you except.” Those ending in *ing* are participles, of which *notwithstanding* is used concessively like a conjunction (see § 49, Rem. 2).

REM. 2. Several phrases, consisting of a preposition and a noun followed by another preposition, have, as a whole, the

force of prepositions; as, *on account of, in behalf of, for the sake of, &c.*

§ 33. CONJUNCTIONS (§ 9. 7).

Conjunctions are of two classes:—

Q. What are coördinate conjunctions, and what those of each class?

I. *Coördinate Conjunctions*, or such as connect independent sentences.

1. *Copulative conjunctions*: *and, also (and so, and so also), and not, both — and, not only — but (but also, but even), as well — as.*

2. *Adversative conjunctions*: *but, yet, but yet, still, nevertheless.*

3. *Disjunctive conjunctions*: *either — or, neither — nor, whether — or.*

4. *Causal conjunctions*: *for, and for, for also.*

5. *Illative or Deductive conjunctions*: *accordingly, consequently, therefore, wherefore, thus, hence, thence; also on this account, for this reason, &c.,* which are of the nature of conjunctions.

Q. What are subordinate conjunctions, and what those of each class?

II. *Subordinate Conjunctions*, or such as connect a subordinate to a principal sentence.

1. *Conjunctions of place*: *where, whence, whither.*

2. *Conjunctions of time*: *when, while, as, as long as, since, sooner than, before, before that, ere, after that, till, until.*

REM. Most conjunctions of place and time are properly

adverbs or prepositions, but since they express place and time only as points of *union* between *actions*, they have the force of conjunctions, and may be called *conjunctive adverbs*.

3. *Causal conjunctions*: *because, when, since, seeing that*.

4. *Conditional conjunctions*: *if, if only, if not, provided that, unless, except*.

5. *Concessive conjunctions*: *though, although, even although, even if, however*.

6. *Final conjunctions* (expressing an *end* or *purpose*): *that, in order that, that not, in order that not*.

7. *Consecutive conjunctions* (denoting a *sequence* or *succession*): *so, that, so that, that not, so that not, but that*.

Exercise XX. (on §§ 31, 32, 33.)

Name and classify the adverbs, prepositions, and conjunctions in these examples.

The boys play briskly and the girls sing sweetly. — The lambs play sportively in the fields. — The mail is expected hourly. — As the stage drove up, the inn-keeper appeared at the door. — Yonder come the cars. — Here lies the dead body in the gutter. — There stands the man before the church. — The child will surely die. — How can that be made to appear? — Athens was a renowned city, and so was Rome. — He is poor, indeed, but virtuous. — True, he did not obtain my purse, but he tried to. — I know the man, for I have seen him often. — I will either conquer or die. — I have the power, and therefore I will use it. — The coach had left before I arrived. —

The instrument is placed where it belongs. — I know not where he has gone. — Before the cock crows, thou shalt deny me thrice. — When we go out, and when we come in, God sees us. — Though he slay me, yet will I trust in him. — As ye would that men should do unto you, do ye even so unto them. — They laid in wait that they might assault him by the way; but the clouds covered the moon, and so they missed of their object.

MODEL. — *The boys play, &c. Briskly and sweetly* are both adverbs of manner, since they express the *manner* of the action; *and* is a copulative coördinate conjunction, joining together sentences neither of which is dependent upon the other.

§ 34. INTERJECTIONS.

Q. What are injections?

Interjections are mere organic sounds, expressive of *emotion* or *feeling*, and without any grammatical relations. They are as various as the different emotions of the soul, but the following are the most common:—

Q. What are those of each class?

1. Expressing joy or exultation: *hey! hurrah! huzza!*

2. Sorrow, grief, compassion, pain: *ah! woe! alas! alack! oh! O!*

3. Aversion, contempt: *tush! pish! pshaw! foh! fie! pugh! away! awaunt!*

4. Calling attention: *ho! lo! behold! hark! hallo! hem! hip!*

5. Surprise: *aha! hah! ah!*

6. Desire of silence: *hush! hist! mum!*

7. Encouragement: *bravo! on! courage!
well done!*

8. Languor: *heigh-ho!*

9. Laughter: *ha, ha!*

Q. What of certain words and phrases used as interjections?

REM. 1. Some of these words, and many other words and phrases used as interjections, are properly verbs or nouns belonging to sentences of which the other parts are not expressed; as, *strange!* (for, it is strange), *adieu!* (I commend you to God), *shame!* (it is a shame), *welcome!* (you are welcome), &c.

Q. What of the usage of several interjections?

REM. 2. Besides expressing pain, *O* is used with nouns or pronouns in direct addresses; as, *O thou!* &c. So also the interjections desiring attention or silence, and some others, are used with adverbs or pronouns; as, *lo here! lo there! hark ye!* After *ah! alas!* and some others expressing grief, a pronoun in the objective case is often used; as, *ah me;* so, also, *me miserable!* (the interjection being understood).

SECTION VI.

FORMATION OF WORDS.

§ 35. GENERAL PRINCIPLES OF FORMATION.

Q. What are primitive and what derivative words?

1. Words which are not derived from some simpler form are called *primitives*, or *roots*, while those which are thus derived from others are called *derivatives*; as, *harm* (primitive), *harm-less* (derivative).

Q. How are derivatives formed from primitives ?

REM. 1. Derivatives are formed from simple words by the addition of *endings*, or *suffixes*, as they are called.

Q. What are compounds ? What prefixes ?

2. Words formed by *uniting two separate words* are called *compound words*, or *compounds*. When the first of the two words is a preposition, or an intensive or negative particle, it is called a *prefix*; as, *light-house*; *un-bind*, *a-light*.

Q. To what languages do most prefixes and suffixes belong ?

REM. 2. As the English language is chiefly composed of Saxon, Latin, and Greek elements, its prefixes, as well as suffixes, belong mostly to one or the other of these languages. Of the prefixes, the greater number are Latin, while the suffixes are chiefly Saxon.

Q. How may derivatives and compounds, respectively, be defined ?

3. Derived words, then, are formed by the addition of *endings, which have no distinct meaning by themselves*, while compound words are formed of two words *each of which has an independent meaning by itself*.

Q. How are suffixes annexed, and the parts of compounds joined together ?

REM. 3. Both suffixes and prefixes are joined directly on to their word without a hyphen (-) between them, and so are the parts of other compound words, *when by long and frequent usage the two ideas have become thoroughly blended into one*.

Q. What changes take place in joining prefixes to their words ?

4. In joining prefixes to their words, the last letter of the prefix is sometimes dropped (as in *co* for *con* and

ant for *anti*, when they come before a vowel, e. g. *coördinate*), or is changed to correspond with the first letter of the principal word. Thus *d* in *ad* before *c, f, g, l, n, p, r, s, t*, is changed into these letters respectively (becoming *ac, af, &c.*), and in like manner, also, the final consonant in the prefixes *con, ex, dis, in, ob, sub, and syn*, before different consonants, is changed to correspond; but *in, con, en, and syn* become, respectively, *im, com, em, and sym* before *b* or *p*. Hence we have, *accord, arrest, correct* (but, *comply*), *effect, ignoble* (but, *imprudent, imbibe*), *oppose, suggest, syllable* (but, *sympathy*).

Q. What changes take place in the final letter of the primitive in adding suffixes which begin with a vowel?

5. In joining suffixes *which begin with a vowel* to their words, the final syllable of the primitive suffers certain changes in particular cases:—

1) If short and accented (sometimes, also, when not accented, especially when the final letter is *l*), the last consonant is doubled before the ending; as, *beg-gar, demur-ring, run-ning*; also (except by Webster), *travel-ler, travel-ling, kidnap-ping, &c.*; but *eat-ing, drink-ing, &c.*

2) The final *e* of the primitive, not preceded by *c* or *g* (also *le* final before *ly*, and *t* or *te* before *ce* or *cy*), is generally dropped; as, *rov-er* (from *rove*), *nobl-y* (noble), *vagran-cy* (vagrant); but *peace-able, change-able, &c.*

3) The final *y* of primitives (whether before a vowel or consonant) when not itself preceded by a vowel, and when *i* would not be doubled, is generally changed into

i (sometimes into *e*), but in a few cases is dropped before a vowel. Hence we have, plenti-ful (plenty), happi-ness, happi-est (happy), pite-ous (pity), &c. ; but, boy-ish, day-s, marry-ing ; facilit-ate (facility).

Q. What before endings beginning with a consonant, and in other cases ?

REM. 4. Also before endings beginning with a consonant, the last *l* of *ll* is generally dropped ; as, skil-ful (skill). The same is true of the final *l* of *ll* in many words which take a prefix ; as, *until* (till). Besides, there is often a change of the vowel of the primitive (and sometimes a rejection or change of final consonants), in forming derived words ; as, *mirth* (from *merry*), *seed* (from *sow*). See § 36. II. 1. 2), 3).

Q. What relation exists between the parts of compound words ?

6. In compound words (where the first word is not a mere prefix), the second word becomes subordinate to the first, and is qualified or particularized by it, and consequently loses its separate accent ; as, *ápple-tree* (not *ápple-trée*), *Néwport*, *bláckbird*. But where the combination is loose the words are joined by a hyphen (-), and the second word has a slight accent of its own ; as, *sea-water*, *house-dog*, &c.

Exercise XXI.

Point out the derived and compound words in this list, and give the rules for the changes in formation.

Log-house, *rejoin*, *bestride*, *eel-pot*, *enrich*, *mouse-trap*, *astir*, *beneath*, *approach*, *immortalize*, *arouse*, *light-house*, *forgive*, *infatuate*, *foreknow*, *traveller*, *misuse*, *beyond*, *imply*, *undo*, *withstand*, *pole-cat*, *fire-frame*,

quietude, *adjoin*, *circumnavigate*, beautiful, contemporary, meeting-house, justice, *notify*, levelling, surround, inactive, magnify, tolerate, mole-hill, noticeable, prelacy, novelty, fortnight, daylight, dilate, oppress, sympathy, diameter, dough-faced, collect.

MODEL. — *Log-house*. It is a compound word, because it consists of two independent words combined into one.

§ 36. FORMATION OF WORDS BY SUFFIXES (DERIVATION).

I. DERIVED VERBS.

Q. What are the endings of the first class of derived verbs, their meanings and examples?

1. The principal verbal suffixes (signifying the *making* or *causing* that expressed by the primitive) are, *en* (*n*), *er*, *le*, *ate* (Latin), *fy*, *ize* or *ise* (the two last Greek endings), and *se*; as, *whiten*, *slacken*; *hinder*, *lower*; *sparkle*; *alienate*, *frustrate*; *deify*, *memorialize*, *criticize*; *cleanse*, &c.

Q. How are those of the second class derived?

2. Many verbs are derived from nouns by a change (either real or in sound) of the final spirant into its corresponding vocal (§ 4. 7); as, *prize* (from *price*), *use* (pronounced *uze*, from *use*), *prophesy* (from *prophecy*), *advise* (advice), *graze* (grass), *clothe* (cloth), &c.

Q. How are those of the third derived?

3. Many intransitive verbs are derived from transitive verbs by a vowel-change; as, *rise* (from *raise*), *lie* (lay), *fall* (fell), *sit* (set), &c.

Q. How are those of the fourth derived ?

4. About sixty verbs are derived from nouns (or adjectives) by a mere change of accent to the last syllable ; as, —

<i>Nouns.</i>	<i>Verbs.</i>	<i>Nouns.</i>	<i>Verbs.</i>
Ábsent	Absént	Désert	Desért
Ábstract	Abstráct	Ínsult	Insúlt
Áccent	Accént	Prémise	Premíse
Cómpact	Compáct	Próject	Projéct
Cóncert	Concért	Súbject	Subjéct, &c.

REM. 1. Most verbs, in English, are the same in form as the corresponding nouns ; as, love, *to* love ; judge, *to* judge, &c.

II. DERIVED SUBSTANTIVES.

1. Nouns are derived by adding the following endings of Anglo-Saxon origin : —

Q. What is the first class of Saxon endings by which nouns are derived, their meaning and examples ?

1) Those denoting *agents* or the *doers* of something : *ar* (rare), *er* (*ess*, feminine, which is Hebrew), *ster* (*stress*, feminine), *ard* (often implying *contempt*) ; as, begg-*ar*, harp-*er*, fish-*er*, tig-*er*, tigr-*ess*, song-*ster*, song-*stress*, pun-*ster* ; drunk-*ard*, dot-*ard*, &c.

Q. What the second ?

2) Those which express *abstract ideas*, *qualities*, or *states* : *ness*, *th*, *ing* (an abstract *action*), *hood*, *head*, *ship*, *ric*, *dom*, and *y* (or *ery*, which sometimes expresses the *place* where something is *kept* or *done*) ; as, good-*ness*, righteous-*ness* ; bir-*th* (from *bear*), dep-*th* (deep) ;

farth-*ing*, cleans-*ing*; child-*hood*, God-*head*, wor-*ship* (i. e. worth-ship), bishop-*ric*, wis-*dom*, brav-*er-y*, fool-*er-y*, rook-*er-y*, nurs-*er-y*, &c.

Q. What the third?

3) Those which express the *effect* or *result* of the action implied in their primitives: *t*, *d*; as, gif-*t* (from *give*), fligh-*t* (flee), draugh-*t* (draw); floo-*d* (flow), see-*d* (sow), &c.

Q. What the fourth?

4) Those which express a *diminution* of the idea of their primitives: *ling*, *let*, *kin*, *erel*, *ock*, and *y* in *bab-y*; as, gos-*ling*, ham-*let*, lamb-*kin*, cock-*erel*, hill-*ock*, &c.

Q. What the fifth?

5) A few of a miscellaneous character: *en*, *le* or *el*, *ow*; as, maid-*en*, gird-*le*, kern-*el*, mead-*ow*, wid-*ow*.

2. By adding the following endings from foreign languages, mostly from the Latin and Greek:—

Q. What is the first class of Greek and Latin endings by which nouns are derived, their meaning and examples?

1) Those which denote *agents*: *or* (*er* occasionally), (feminine *ix*, *ine*, *ess* Hebrew), *ic*, *ite*, *ist*, *ent*, *ary*; as, governor, governess, adulterer, adulteress, testator, testatrix, (hero) heroine, critic, favorite, economist, president, delinquent, adversary, &c.

Q. What the second, &c.?

2) Those which denote abstract *ideas*, *actions*, *states*: *ment*, *age*, *ty*, *ity*, *ability* or *ibility*, *ance*, *ence*, *ancy*, *ency*, *ude*, *ion*, (*tude*, *tion*, *sion*,) *ure*, *al*, *ism*, *ate*; as,

management, usage, piety, atrocity, sensibility, durability, perseverance, reverence, constancy, agency, quietude, action, pressure, refusal, dogmatism, consulate, &c.

Q. What of a few words of this class, and some other words?

REM. 2. A few words of this class express rather the result of the action than the state; as, oration, creature, fixture, &c. Words ending in *d* or *nd* also express the result; as, dividend, reverend, &c.

Q. What the third class, &c.?

3) There are a few other endings of a miscellaneous character which are used in a few words: *oid* (which means *like*), *cle*, *ics* (of sciences), *y* (arts and sciences), *ory* and *ary*, *arium* (denoting the *place where* a thing is kept); as, spheroid, corpuscle (a little body), optics, history, astronomy, armory, aviary, herbarium, &c.

Q. What are endings in foreign words?

REM. 3. The endings of words derived from foreign languages are either such as belong to them as derived words in the languages from which they are taken; as, testator (or slightly changed, as in *action*); or such as are added (or formed by a modification) in *Anglicizing* the word; as, accelerate, astronomy, &c.

III. DERIVED ADJECTIVES.

Q. By what endings is the first class of derived adjectives formed, and what are examples?

1. Adjectives are derived by the following endings of Anglo-Saxon origin: *en* (made of), *ful*, *y* (full of), *ern*, *ish* (belonging to, pertaining to, often diminutive), *ed* (furnished with), *ly* or *like* (similar to), *less* (without);

as, wooden, playful, woody, Western, childish, English, whitish, horned, old-fashioned, deadly, deathlike, childless, &c.

Q. By what endings the second, and what examples?

2. Adjectives are derived by the following endings of Latin and Greek origin: *ant, ent* (implying *habit* or *doing*, and often used as nouns); *able, ible* (*capability* or *fitness* to be done); *ose, ous* (abounding in); *ine* (denoting different kinds of animals), *ate* (a certain *state* or *form*), *al* (belonging to); *tive, sive, ac, ic* (*tendency, fitness*, or *likeness*); also, *ory, ary, ile, ine, ar, lar, an*, and some others but little used; as, *tolerant, dependent; favorable, tolerable, responsible; verbose, piteous; canine* (dog kind), *feline* (cat), *affectionate, ovate, mechanical, adverbial; restive, delusive, elegiac, cathartic, emblematic; advisory, arbitrary, puerile, serpentine, consular, jocular, predestinarian, &c.*

Q. What are the endings of adjectives derived from proper names?

3. Adjectives derived from proper names, whether of countries, nations, or individuals, end as follows: *ish, ic, ch, an, ian, ean, ese, er, ard, &c.*, most of them being used both as nouns and adjectives; as, *English, Spanish, Gallic, Icelandic, French, Dutch, German, Italian, Demosthenian, Porsonian, European, Epicurean, Portuguese, Iceland, Spaniard, &c.*

Q. How are adverbs derived?

REM. 4. The derivation of adverbs is so limited, and the process so simple, as not to require to be treated of separately. Adverbs of manner are derived from adjectives by adding *ly*

(as *good, good-ly*). The correlative adverbs, also, are derived from the pronouns, for which see § 18, Rem. 6.

Exercise XXII.

Point out and classify, as above, the suffixes in these words.

1. Systematize, sublimate, beautiful, rarefy, sluggard, rider, agitate, theft, blacken, ointment, manly, womanish, prudence, knavery, aggressive, rustic, rural, revel, whittling, juvenile, visionary, pliable, wisdom, friendship, Ciceronian, earthen, quality, mediocrity, memorialize, problematic, grandiose, audible, Sclavonic, popular, fix-edness, arbitrator, mendicant, patient, Roscicrucian, Eastern, bullock, duckling, rivulet, avarice, elegance.

MODEL. — *Systematize*. It is a verb with a Greek ending, denoting to *make* or *cause* that expressed by the primitive (system).

Annex all the appropriate endings you can think of to these words.

2. Fool, quick, sleep, favor, brave, alien, God, press, churl, fit, fortune, just, quiet, lake, maid, South, light, girl, good, constant, aggrandize, sense, Afric.

MODEL. — *Fool*: fool-*ish*, fool-*ery*, fool-*ing*.

§ 37. FORMATION OF WORDS BY COMPOSITION.

I. COMPOSITION BY PREFIXING PARTICLES (BY PREFIXES).

Q. What are the Anglo-Saxon prefixes, and their meanings?

1. Compound words are formed by prefixing the following particles of *Anglo-Saxon* origin: —

<i>Prefix.</i>	<i>Meaning.</i>	<i>Examples.</i>
A	<i>On, down</i> (often <i>intensive</i>)	Aboard, alight, awake.
Be	<i>Near, on</i> (often <i>merely intensive</i> or <i>causative</i>)	Beside, bedeck, befit.
For	<i>Against</i> (<i>opposition, privation</i>)	Forget, forbid, forgive.
Fore	<i>Before</i>	Foretell, foreknow.
Mis	<i>Wrong, defect</i>	Misapply, mistrust.
Over	<i>Above, more</i>	Overdo, overrun.
Out	<i>Beyond, more</i>	Outdo, outrun.
Un	<i>Not, privation</i>	Unwise, undo, unbind.
Under	<i>Beneath, inferior</i>	Understand, underling.
Up	<i>Upwards, subversion</i>	Uplift, upset.
With	<i>Against, from</i>	Withstand, withhold.

REM. 1. Some of these are independent words in English, used separately after other words as a sort of suffix, in the same sense as before them; as, *uphold*, *hold up*, &c.; and some of them are inseparable particles, never found except as prefixes to other words. Only their principal significations are given above, but sufficient to guide to their varying shades of meaning in different words.

Q. What are the Latin prefixes, and their meanings?

2. Compound words are formed by prefixing to different words the following particles of *Latin* origin:—

<i>Prefix.</i>	<i>Meaning.</i>	<i>Examples.</i>
A (ab, abs)	<i>From, away</i>	Avert, abstruse.
Ad	<i>To</i>	Adjourn, approach.

<i>Prefix.</i>	<i>Meaning.</i>	<i>Examples.</i>
Amb (am)	<i>Around</i>	<i>Amputate.</i>
Ante	<i>Before</i>	<i>Antepast.</i>
Bene	<i>Good, well</i>	<i>Benevolent.</i>
Bis (bi)	<i>Twice, in two</i>	<i>Bivalved, bisect.</i>
Circum	<i>Around, about</i>	<i>Circumflect.</i>
Cis	<i>On this side</i>	<i>Cisatlantic.</i>
Con	<i>Together</i>	<i>Connect, collect.</i>
Contra	<i>Against</i>	<i>Contraband.</i>
De	<i>Down, from</i>	<i>Dethrone, detract.</i>
Dis (di)	<i>Asunder (also priv- ative)</i>	<i>Distract, distrust.</i>
E (ex)	<i>Out of, from</i>	<i>Eject, expunge.</i>
En (French)	<i>Increase, causation</i>	<i>Enrich, enhance.</i>
Extra	<i>Beyond</i>	<i>Extravagant.</i>
In	<i>Into, in (not, in ad- jectives)</i>	<i>Inform, inactive.</i>
Inter	<i>Between, amongst</i>	<i>Interrupt.</i>
Intro	<i>Within, in</i>	<i>Introduce.</i>
Magni	<i>Great</i>	<i>Magnify.</i>
Multi	<i>Many</i>	<i>Multiply.</i>
Non	<i>Not, no</i>	<i>Nonintercourse.</i>
Ob	<i>Against, about</i>	<i>Obstruct, obligation.</i>
Per	<i>Through, Thorough</i>	<i>Perform, perfect.</i>
Post	<i>After</i>	<i>Postpone.</i>
Pre	<i>Before (very with adjectives)</i>	<i>Precede.</i>
Pro	<i>For, forth</i>	<i>Propitiate, progress.</i>
Preter	<i>Beyond</i>	<i>Preternatural.</i>
Re	<i>Again, back</i>	<i>Recall, revive.</i>
Retro	<i>Backwards</i>	<i>Retrograde.</i>

<i>Prefix.</i>	<i>Meaning.</i>	<i>Examples.</i>
Se	<i>Apart, without</i>	Seclude.
Sine	<i>Without</i>	Sinecure.
Sub	<i>Under, from under</i>	Subscribe, subtract.
Subter	<i>Beneath</i>	Subterfuge.
Super	<i>Above, beyond</i>	Superscribe.
Trans	<i>Over, change</i>	Transfer, transplant.
Uni	<i>One</i>	Uniform.

REM. 2. For the change in the final letters of *ad*, *con*, *dis*, *ex*, *in*, *ob*, and *sub*, in composition, see § 35. 4.

Q. What are the Greek prefixes, and their meanings?

3. Compounds are formed by prefixing the following particles of *Greek* origin:—

<i>Prefix.</i>	<i>Meaning.</i>	<i>Examples.</i>
A (an)	<i>Without (privation)</i>	Anonymous.
Amphi	<i>On both sides, double</i>	Amphitheatre.
Ana	<i>Up through</i>	Anatomy.
Anti	<i>Against</i>	Antipathy
Apo (ap)	<i>From</i>	Apogee, aphelion.
Dia	<i>Through</i>	Dialogue.
Epi	<i>Upon</i>	Epithet.
Hyper	<i>Over, too</i>	Hypercritical.
Hypo	<i>Under</i>	Hypothesis.
Meta	<i>Change, beyond</i>	Metathesis.
Para	<i>Against, contrary to</i>	Paradox.
Peri	<i>Around</i>	Periphrasis.
Syn (sym)	<i>With, together</i>	Symphony.

I. COMPOSITION BY UNION OF THE PRINCIPAL PARTS OF SPEECH.

Q. How is the first class of compounds formed, and what are examples ?

1. By joining *one noun to another* ; as, *day-star, horse-man, morning-light, light-house, fire-wood, collar-bone, torch-light, harvest-time, ground-nut, oak-tree, bee-hive, man-eater, kid-napper, &c.*

Q. How the second class, and what examples ?

2. By joining together *a noun and an adjective* (or participle), of which, in some combinations, the noun stands first, and in others, last ; as, *New-man, New-town, free-man, free-thinker, quick-silver, turning-lathe, sawing-mill ; blood-red, nut-brown, ice-cold, fruit-bearing, heaven-born, bed-ridden, blood-stained, chicken-hearted, &c.*

Q. How the third, and what examples ?

3. By uniting *a verb and a noun*, of which the verb usually stands first ; as, *turn-spit, spit-fire, turn-coat, dare-devil, whet-stone, sing-song, God-send, &c.*

Q. How the fourth, and what examples ?

4. By joining *adjective to adjective* (or participle) ; as, *all-mighty, two-fold, much-loved, cold-hearted, flaxen-haired, hot-headed, new-born, free-spoken, dear-bought, new-made, all-seeing, soft-flowing, &c.*

Q. What other compounds ?

REM. 3. There are also a few compounds formed by placing a verb before an adjective ; as, *stand-still, live-long* ; or before another verb ; as, *hear-say* ; and perhaps a few other combinations, but little used.

Exercise XXIII.

Point out and classify, as above, the component parts of these words.

1. Aboard, absorb, ingulf, seahorse, belie, with draw, circumpolar, ground-nut, beneficent, misspell, mid-summer, foresee, Cisalpine, contravene, molehill, compose, conflict, graystone, unreal, overload, mountain-high, undergo, uprising, milkweed, denude, inform, snow-white, interlock, nonresistance, greensward, perimeter, metamorphose, fast-sailing, hyperborean, supersede, out-of-fashioned, maple-tree, apophthegm, aphorism, object, abjure, multifarious, animal, distrust, post-office, pretence, soft-flowing, transparent, provoke, antagonist, arrive, shoulderblade, intermit, wildfire.

MODEL. — *Aboard, beneficent.* The first is composed of the Anglo-Saxon prefix *a* (on) and *board*; the second of the Latin prefix *bene* (well) and the Anglicized Latin root *ficent*.

Join all the prefixes and suffixes to these words and roots of which they will admit.

2. Hold, form, fold, move, clude, ply, brace, claim, state, scribe, duct, trust, fix, place, do, pel, fer, stand, rich, rect, see, figure, tend, mend, value, mix.

MODEL. — *Hold, clude.* Holder, behold, beholder, withhold, uphold, upholder; also, hold *on*, hold *in*, hold *out*, hold *up*. *Clude*: conclude, conclusion, conclusive, conclusively, exclude, exclusion, exclusive, exclusively, include, inclusive, inclusively, interclude, preclude, preclusion, seclude, seclusion.

PART II.

SYNTAX.

INTRODUCTION.

§ 38. PARTS OF A SENTENCE AND DIFFERENT KINDS OF SENTENCES.

Q. What are the principal words in a sentence ?

1. In a sentence, or the expression of a thought, the noun or pronoun *of which something is said* (i. e. the *subject*), and the verb, or verb *to be* with an adjective or noun (i. e. the *predicate*), are the *principal words*, and are to be considered the nucleus or centre to which the other words are attached.

Q. What must the subject be ?

2. The subject must be a substantive idea, as a noun or pronoun, or an adjective, infinitive, sentence, or any single word taken by itself and used substantively ; as the *boy* runs ; *I* love ; *the good* are happy ; *to err* is human ; *that Cato should have said this* is incredible ; *red* is a flaring color ; *once* is enough ; *ah !* is an interjection.

Q. What must the predicate be ?

3. The predicate must be either an independent verb, or the verb *to be* with an adjective, participle, or noun ; as, the child *sleeps* ; the boy *strikes* his hoop ; the iron *is hot* ; the man *is a carpenter*.

Q. What is a copula ?

REM. 1. The verb *to be*, since it serves to *unite* an adjective or noun in the predicate to the subject of the sentence to which it refers, is called the *copula* (bond). The verbs named in § 39. 4, are of the nature of copulas.

Q. What is said of the omission of the subject or predicate ?

4. The subject and the predicate are each occasionally omitted, especially in poetry and dialogue, when they may be readily supplied by the reader ; as, “ lives there, who loves his pain ” (i. e. lives there *a man*) ; “ to whom the monarch ” (i. e. *replied*).

Q. What are the limitations of the subject and predicate ?

5. The other words in a sentence, except the subject (i. e. the noun or pronoun in the *nominative case*) and predicate, may be considered as the *limitations* of the subject and predicate, since they all serve merely to *define* or *qualify*, in various ways, these principal parts of a sentence.

Q. What are the two kinds of limitations called ?

6. The limitations of the noun (both as subject and object) are called *Attributives*, and the limitations of the predicate are called *Objects*.

Q. When is the noun an object, and when independent ?

REM. 2. When the noun serves as a limitation of the pred-

icate, it is said to be in the *objective* case. And when it is neither subject nor object, but is used in addressing something directly, it is said to be in the *nominative case independent*; as, *child*, be still.

Q. What is expressed by the different parts of speech?

7. By the use of the different parts of speech, thought may be expressed in the following forms, called *Sentences*:—

Q. What is the first kind of sentence?

1) The *unmodified Simple Sentence*, consisting of a simple subject and a simple predicate; as, man loves; time is short; God is love.

Q. What the second?

2) The simple sentence having its *subject modified*; as, *the* man loves; *that* man loves; *the* term of *life* is short; God, *our judge*, is love.

Q. What the third?

3) The simple sentence with its *predicate modified*; as, man loves *money*; God loves *us*; man loves *to rule*; time is short *to man*.

Q. What effect do limitations have upon the subject or predicate?

REM. 3. It will be seen in all these cases of modification or limitation, that the subject or predicate is made more *definite* or *specific*; as, “man” (what man?) *the* man, *the good* man, &c., loves; “man loves” (loves what?) *money*, loves *to rule*, &c.

Q. What are logical, and what grammatical subjects and predicates? What *analysis*, and what *parsing*?

REM. 4. In sense, or *logically*, all the words in a sentence,

however complicated, belong either to the subject or the predicate, and hence modified subjects and predicates are called *logical subjects* and *predicates*, to distinguish them from those that are not modified, which are called *grammatical*. By a further process of generalization, all modifications of the subject and predicate may be resolved into attributes or objects, expressing different relations to the subject or predicate, instead of each being considered in its strictly grammatical significance, as a distinct part of speech. The distribution or grouping together of the different parts of a sentence *logically* is called *Analysis*, while treating them *grammatically* is called *Parsing*. Both processes should go together.

Q. What the fourth ?

4) The *Coördinate Compound Sentence*, consisting of two (or more) simple sentences, neither of which is made dependent upon the other, connected by conjunctions ; as, God is love, *and* reigns above ; life is short, *but* art is long ; I know the man, *for* he is my neighbour ; life is short, *therefore* let us improve it.

Q. What the fifth ?

5) The *Subordinate Compound Sentence*, consisting of two (or more) simple sentences, connected by a conjunction, or relative words, one of which is made dependent upon or subordinate to the other, and appears as it were but a part of it ; as, I know *that* my Redeemer liveth ; this is the man *who* fired the building ; I came *where* he was ; he delivered up the money *when* he arrived ; *if* you ask money of me, I will give it ; he behaved *as well as* he could ; time is shorter *than* eternity.

Q. What contractions do coördinate sentences undergo ?

REM. 5. In compound *coördinate* sentences (rarely in sub-

ordinate), a subject (or object) or predicate (or both) common to both sentences (or clauses) is generally omitted in one; as, he is poor, but virtuous (for, he is poor, but *he* is virtuous); he both injures and abuses him (for, he both injures *him* and *he* abuses him); money brings favor, but not wisdom (for, money brings favor, but *money* does not bring wisdom).

Q. Of what parts does Syntax consist?

8. As sentences are of two general kinds, *simple* and *compound*, Syntax properly consists of two parts, *the syntax of simple sentences*, and *the syntax of compound sentences*.

CHAPTER I.

SIMPLE SENTENCES.

SECTION I.

GENERAL TREATMENT OF THE SIMPLE SENTENCE.

§ 39. AGREEMENT OF THE PARTS OF A SENTENCE.

Q. What inflections have verbs and nouns ?

1. As the verb, in each of its modes and tenses, and in both voices, has separate forms for the singular and plural, as well as for the different persons, while both nouns and pronouns vary their form to express the plural, and pronouns to express person also, we have the following rule for the agreement of the subject and predicate : —

Q. What is Rule I. ?

RULE I. A noun or pronoun, used as subject, is nominative case to its verb, and they agree each with the other in *number and person* ; as, the fox leaps ; the foxes leap ; thou sleepest ; they sleep.

Q. What is said of the inflection of adjectives and pronouns ?

2. The English adjective admits of no change in form to express either gender or number, while, of adjective pronouns, only those of the third person express *gender*, and this, as is also the case with that expressed by personal pronouns of the third person, is not the gender of the noun with which it agrees, but of that to which it refers. An adjective, then, cannot properly be said to

agree with a noun, but only to belong to it. We have then the following rules for the adjective and adjective pronoun : —

Q. What are the two rules of agreement relating to them ?

RULE II. An adjective or adjective pronoun belongs to the noun which it qualifies ; as, the good man ; the good house ; his coat ; her cloak ; its value.

RULE III. The possessive and personal pronouns of the third person agree with the noun to which they *refer*, in *gender* and *number* ; as, *he* (a man) took *his* cane ; the sparrow hath deserted *her* nest ; each man has *his* faults.

Q. What is said of the number and person of pronouns in a certain case ?

REM. 1. When a personal pronoun in the subsequent part of a sentence refers to two or more pronouns in the former part, of *different persons*, it is in the plural, and takes the *first person*, when one of the antecedent pronouns is of the first person, and *the second*, when one of them is of the second person, and neither of the first ; as, he and I shared it between *us* ; you and he shared it between *yourselves*. So, also, the relative pronoun takes the person and number of the noun or pronoun it refers to ; as, I am he who *keeps* watch.

REM. 2. Relatives, also, generally refer to some noun going before, or implied ; but they have no inflection to express either gender or number, and hence may be said to *refer* to their antecedent, but not to agree with it.

Q. Why is *it* used in certain cases before verbs ?

REM. 3. When an infinitive or whole sentence is nominative to a verb, the subject is conceived of as neuter, and hence, when the subject follows its verb, the verb is generally pre-

ceded by the neuter pronoun *it*; as, *it* is easy to deceive a child (= *to deceive a child* is easy); *it* is hard that a poor man should (or, *for* a poor man to) have the necessaries of life highly taxed.

Q. In what other cases is *it* used?

REM. 4. *It* is used in all impersonal expressions, by which the person or thing becomes subordinate (see § 30, Rem. 2), and hence is used in various phrases of this nature where the subject follows, and even when it is in the *plural number*; as, *it* is a dark night; *it* is *they* who have done the mischief (= they are the ones who, &c.); *it* is *six weeks* since he left.

Q. When is *there* used before a verb, and what does *is* then become?

REM. 5. In like manner, also, the adverb *there* often precedes a verb, when its subject follows it; as, *there* followed him great multitudes; *there* is no such thing as absolute knowledge. In this case *is* becomes a substantive verb expressing *existence*, and is not, as in other cases, a mere copula.

Q. What is said of collective nouns, and what the rule for their agreement?

3. As a collective noun, or noun of multitude, embraces a number of individuals, which may be conceived of either separately or as a body, we have the following rule for its agreement with its verb:—

RULE IV. A collective noun may be followed by either a singular or a plural verb, according as the action expressed by the verb seems to require the *united* or *individual* action of those embraced in the collective term; as, the council *has* determined otherwise (a united action); the council *differed* in *their* opinions (they could not *differ* as a unit).

REM. 6. Such words as *half*, *part*, *majority*, *number*, &c., are properly collectives, and often take a plural verb; as, half of the apples *are* rotten; “the one part *were* Sadducees.”

Q. What is Rule V.?

RULE V. When the same predicate refers to two or more subjects relating to different persons or things (generally connected by *and* expressed or understood), the verb is in the plural; as, time and tide *wait* for no man; I and you *are* friends; wealth, honor, virtue, *were* his; but, on the contrary, we say, Washington, the father of his country, *is* no more.

Q. When do two subjects have a singular verb?

REM. 7. But after *each* and *every*, or when the different subjects have nearly the same meaning and are conceived as forming but a single complex idea, the verb is often in the singular; as, *every* officer and soldier claims (or claim) a superiority over others; where *moth* and *rust* *doth* corrupt.

Q. What is Rule VI.?

RULE VI. When two or more subjects of the same number and person are connected by *either*, *or*, *neither*, *nor*, *and* *also*, *as well as*, the predicate refers to either indifferently, and is of the same number and person as the subject referred to; but when they are of different numbers, also when of different persons (especially when the first person stands before the second, or the first or second before the third), it generally agrees with the subject which stands next to it; and when they are connected by *with* or *not*, *and not*, it agrees with that which stands first; as, John *or* James *intends* to go; Cicero *as well as* Demosthenes *was* eloquent; John *and also* James *intends* to go; I or thou *art* to blame; one and

sometimes two objects *present themselves* in vision ; John *and not* James *intends* to go.

Q. What verbs express an incomplete predicate, and what is said of the nouns which follow them ?

4. As the verb *to be*, and certain other verbs which are not capable of forming a complete predicate of themselves, such as verbs of *becoming*, *growing*, *remaining*, *appearing*, *being named*, *called*, *appointed*, *chosen*, *regarded as something*, and the like, often take after them nouns (as well as adjectives) to complete the predicate, these nouns should always correspond in gender (as far as the language has separate forms for the masculine and feminine) to the subject. Hence, we have the following rule in this case : —

Q. What is Rule VII. ?

RULE VII. A noun in the predicate agrees in *gender* and *case*, but not always in *number*, with the subject of the sentence to which it refers ; as, the *man* was appointed *king* (not *queen*) ; *she* became an *instructress* (not *instructor*), &c.

Q. What occurs when the term for the male and the female is the same ?

REM. 8. But where the term for the male and the female is the same, there is no chance of distinguishing them in the predicate ; as, *he* or *she* became an innkeeper. So, too, after the impersonal *it* there may be either *he*, *she*, *they*, or *him*, *her*, *them*, according as *it* is nominative or objective ; as, it is *he* (or *she*) ; I know it to be *him* (see § 47, Rem. 4).

Q. Does the predicate noun affect the form of the verb ?

REM. 9. Where the noun in the predicate differs from the subject in number, it does not affect the form of the verb, which

always agrees with the subject, but the subject sometimes stands after the verb ; as, his meat *was* locusts ; the wages of sin *is* death (here *death* is the subject).

NOTE. The pointing out of the different parts of speech in a sentence, together with an explanation of their forms, office, and agreement or government, is called *Parsing*. For the difference between analysis and parsing, see § 38, Rem. 4.

Exercise XXIV.

Correct these examples, and give the rules.

1. Circumstances alters cases. — Potatoes is cheap. — Flour are dear. — Every man has their faults. — I and John and Peter took their hats and went. — You and I will hasten to your homes. — The clergy differs in doctrine. — The majority of the men was English. — The boy and girl stays at home. — Cicero, the patriot and orator, are dead. — Cæsar, as well as Cicero, were eloquent. — Either you or he are in fault. — The teacher and the pupils leaves the school. — Victoria is king of England. — Them is the jockies for me. — I am him who study Greek. — I know it to be he. — Words is wind.

MODEL. — *Circumstances alters cases.* It should be, Circumstances *alter* cases, since, the noun being plural, the verb should be so also. (Rule I.)

Point out the subject and predicate in each of these sentences, and give the rules for their agreement.

2. The fire burns. — The rose is red. — He is a barrister. — The lark sings. — Time is short. — Time is money. — To err is human. — To forgive is divine. — The wolf became his nurse. — That Cato should have said this, is incredible. — Whether he will come is un-

certain. — There is nothing like trying. — The church voted a fast. — The choir were discordant. — It is not wise to trifle with health. — The man and his horse were drowned. — I and your brother were classmates. — He was chosen ambassador. — Science is the inventress of the arts.

MODEL. — *The fire burns.* *Fire* is the subject, in the nominative case to *burns*, which is the predicate, and agrees with its subject in number and person, according to Rule I.

Make one or more simple assertions about each of these objects.

3. Wisdom, virtue, man, wood, music, house, to die for one's friends, I, he, she, love, life, praise, mountain, river, army, country, city.

MODEL. — *Wisdom.* Wisdom invites; wisdom is good, &c.

§ 40. DIFFERENT FORMS OF THE PREDICATE.

I. STATE FORMS (VOICES).

Q. How may the predicate be expressed, and how is the subject represented in each case?

1. The predicate may be expressed either by the active or the passive forms of the verb. In the one case, the subject is represented as being in an active state, and in the other, as in a passive or recipient state; as, I strike; I am struck.

Q. What are the two kinds of action expressed by active verbs, and what the distinction among active verbs in consequence?

2. The action ascribed to the subject by an active verb may either be such as ends in itself; as, "the child

sleeps," in which case it is called an *active intransitive*, or simply an *intransitive verb*; or such as admits or requires the addition of some word (not governed by a preposition) denoting an object on which it terminates, when it is called a *transitive verb*; as, the boy strikes *his hoop*.

Q. What is said of many active verbs ?

3. But many active verbs, in English, are both transitive and intransitive, being constructed sometimes with an object after them, and sometimes without an object, especially such as express motion; as, to turn *a wheel*, or, to turn (as when one changes his course); to move *a body*, or, to move (change place); to melt *wax*, or, the snow melts; to mourn *the loss of a friend*, or simply, to mourn, &c.

Q. What is said of many intransitive verbs ?

4. Many intransitive verbs become transitive by taking a preposition after them, which is regarded as a part of the verbal idea, and renders them capable of receiving the passive form; as, *to run against* (to run, *intransitive*), *rejoice at*, *bark at*, *spit upon*, *shoot at*, and many others; as, I shoot (intransitive), I shoot at *a mark* (transitive), I am shot at *by one* (passive).

Q. What verbs may have a passive form ?

REM. 1. None but transitive verbs can take the passive form. We can say, *I am struck*, but not, *I am slept*.

Q. How may a sentence be changed from the active to the passive form ?

5. A sentence, in most cases, may be expressed either actively or passively, without any material change of

sense. In this case the object of the active becomes the subject of the passive verb, while the subject of the active is placed after the passive and governed by the preposition *by*; as, *I strike the horse* (active); the *horse* is struck *by me*.

Q. How is reflexive action expressed in English?

6. The action of a subject upon itself is generally expressed, in English, by an active verb followed by a reflexive pronoun; as, "I rub myself"; or by a simple intransitive verb; as, *I wash, move, turn, &c.*, where the action is really reflexive.

II. TIME FORMS (TENSES).

Q. In what three divisions of time may the action of the predicate be expressed?

1. The action of the predicate may be expressed as belonging either to the past, the present, or the future, and hence, by different tense-forms of the verb, as described in § 23, which should be now reviewed.

Q. How is the present tense often used?

2. The present tense is often used in narrating past events, when they are conceived so vividly as to seem, as it were, present; as, for instance, when one says, in speaking of a past event, "he then plunges in, swims across, and seeks the king's tent."

Q. What further usage is there of the present tense?

3. The present, also, is employed, in English, to express *permanent states, habits, general truths, &c.*; as, the righteous are secure; the husbandman makes hay while the sun shines; God is love.

Q. How is the present of verbs of *hearing*, &c. used, and how of the verbs *to go* and *do*?

REM. 1. The present, especially of verbs of *hearing*, *seeing*, *perceiving*, and the like, is often used in speaking of something past which *continues to the present*; as, I hear he is no better (a general report, often heard, but not necessarily at the time of speaking). So, also, especially with the verbs *go* and *do*, the present has a *future* meaning, since it expresses as accomplished what is only an energetic determination; as when one expresses a sudden and resolute determination of doing something, by saying, *I do it, I go, I am off*.

Q. What is the perfect often equivalent to, and why?

4. As the perfect represents an action as complete in the present, the *present state of completion* is often the principal idea, so that the perfect is frequently equivalent to the present, expressed by the verb *to be* and an adjective or participle; as, I have recovered, = I am well; my friend has died, = my friend is dead.

Q. What is the pluperfect often equivalent to? the fut. perfect?

REM. 2. In like manner, the pluperfect is often equal to the imperfect, and the future perfect to the future; as, the child had died, = the child was dead; the mail will have arrived by noon, = the mail will be here by noon.

Q. How is the future often used?

5. The future is often used in directions, entreaties, exhortations, and dissuasives, as a softened imperative; as, you will see that the money is paid as agreed; will you desist? you will accompany me, of course; you will not desert me.

III. MODE FORMS (MOOD OR MODE).

Q. In what three ways may the predicate be expressed, and what is the mode for each?

1. The action or idea of the predicate may be expressed as a *fact*, or as a mere *conception*, or as a *command*. The forms expressing facts, or representing things as real, constitute the indicative mode, while those expressing conceptions constitute the subjunctive and potential modes, and those expressing commands, directions, &c., the imperative; as, the wind blows (indicative); if the wind blow (or, should the wind blow) it will block up the roads with snow (subjunctive or potential); depart thou (imperative).

Q. What is said of the infinitive?

REM. 1. The infinitive mode is merely a general substantive expression of the idea of the verb, and hence can never be used as a predicate.

2. The subjunctive (or indicative after *if*, *though*, *although*, &c.) and potential modes are used as follows in simple sentences, and the principal clauses of compound sentences:—

Q. What do the present and perfect subjunctive express in independent sentences?

1) The present and perfect express a conception as *possible*, in which case the present often refers to what is *future*; as, though he slay me (whether now, or at any future time), yet will I trust in him; if he comes, I will receive him; the mail may arrive by noon; the mail may have arrived already.

Q. What the imperfect and pluperfect ?

2) The imperfect and pluperfect express a conception as *contrary to fact*, or what really is, in which case the sentence is generally conditional, and the imperfect represents the action as either *present* or *future*; as, had he been here (or, if he had been here) the child would not have died (but, it is implied, he was not here and hence the child has died); should you assert that (whether now, or at any future time), you would err.

Q. What are, in general, the ideas expressed by the subjunctive forms ?

3) The subjunctive and potential forms, together with *let* and the infinitive, express, in general, the following ideas: a *supposition*, a *modest opinion*, a *questionable possibility*, an *encouragement*, *exhortation*, *wish*, the present and perfect denoting mere suppositions, and the imperfect (generally) and pluperfect suppositions, &c., *contrary to fact*; as, it may be so; no one can doubt it, surely; what could I have done? would that he were here! would that he had not (might not have) died! O that he may recover! let us go hence; we should favor the virtuous.

Q. What is said of the subjunctive in subordinate clauses ?

3. The subjunctive and potential moods, also, express the same uncertainty and unreality in subordinate as in principal clauses, and hence are used especially in clauses denoting an *end* or *aim*, after *that* (*that not*), *in order that*, and in hypothetical, concessive, and alternative sentences, after *if*, *though*, *although*, and *whether*, where the hypothesis is not assumed as real, but as *barely*

possible; as, we eat that we may live; all feared that the city would be taken; laws are made that wicked men may be deterred from crime; a good man, if it be necessary, does not hesitate to yield up his life; if a good name is better (as it is) than riches, how absurd the course of most men!

Q. What is the present tendency of the language with regard to the subjunctive?

REM. 2. Originally, the use of the subjunctive in hypothetical sentences seems to have been governed by some such principle as that stated above, but of late the tendency seems to have been to use the indicative in nearly all cases where the potential is not required, whether the condition be assumed as real or only *possible*. See § 24, Rem. 1. Dr. Webster thinks, that, if used at all, it should be confined to *future* contingent events.

Q. What is said of *may, can, &c.*?

REM. 3. Some of the forms which are used with the principal verb in making up the potential mode, are not always merely potential auxiliaries, but often express *permission, power, duty, &c., as a reality*. This is particularly the case with *would*; as, I *would* God (= I wish God).

Exercise XXV.

Parse the predicates of the first set of examples, applying the above principles, and construct sentences, having their predicates in different voices, tenses, and modes, to the second set.

1. The top spins. — The horse leaped the fence. — The light shall be extinguished. — If you ask money I will give it. — A rich man may be wretched. — The door has been opened. — The city is besieged. — The message was sent. — The mail will have arrived before

you reach the office. — If death be near, my condition is truly wretched.

MODEL. — *The top spins.* *Spins* is an active verb, because the subject appears as active; and intransitive, because the action is confined to itself. It agrees with *top*, according to Rule I.

2. Tree, desk, book, school-room, table, stove, map, vine, time, snow, wax, light.

MODEL. — *Tree.* The tree grows, is green, has been broken, &c.

SECTION II.

THE SIMPLE SENTENCE WITH ITS SUBJECT MODIFIED.

§ 41. CLASSIFICATION OF ATTRIBUTIVES.

Q. What is an attributive?

1. An attributive is any qualifying word, or combination of words, joined directly to a noun in order to *define it more exactly*, and expressing with it a *combined idea*. An attributive, then, may be:—

Q. What are the different classes of attributives?

- 1) The article *a (an)* and *the*; as, *a man*, *the man*.
- 2) The adjective, adjective pronoun, and participle; as, *a good man*, *that man*, *the dying man*.
- 3) The noun in the possessive case, or governed by the preposition *of*; as, *the king's house*, *the house of the king*.
- 4) A noun in apposition; as, *Herod, the king*.

Q. Can an attributive qualify an object ?

REM. An attributive may qualify a noun used as an object, as well as a subject.

Q. What kind of nouns are omitted, leaving the attributive alone ?

2. The noun to which the attributive refers is often omitted, so that the attributive stands alone. The nouns thus omitted are such as *house, palace, church, shop, inn, &c.*, and are naturally suggested by the connection ; as, I am going to *St. Paul's* (i. e. church) ; at Johnson the *bookseller's*, or (when the explanatory term is complex, consisting of several words), *at Johnson's*, a respectable bookseller on the Strand (i. e. at the *shop* of Johnson, &c.). But where the explanatory or appositional phrase is so long that it cannot with propriety receive the possessive sign, it should generally be avoided, by expressing all the words ; as, at the shop of Johnson, a respectable bookseller, &c.

Q. What attributive adjectives are used as nouns ?

3. Many attributive adjectives are used as nouns ; as, *the good, the wise, the right, the left, mortals, malignant, &c.* ; also those expressing abstract ideas ; as, *the beautiful, the good, the true, &c.*

Exercise XXVI.

Point out the attributives in these sentences.

A white house. — Running water. — The boy's father. — A man of experience. — This book. — My horse. — William the Conqueror. — They dined at the Turk's Head. — Mortals, awake !

MODEL. — *A white house.* *White* is an attributive, because it limits or defines the noun *house* without the use of a verb.

§ 42. MODIFICATION BY ATTRIBUTIVES.

Q. How does *a* or *an* modify a noun ?

1. The article *a* (used before a consonant, often before *u*, also *h* when distinctly sounded) or *an*, though properly denominated *indefinite*, in comparison with *the*, generally makes the word before which it stands more definite than when it stands alone, since it singles out *some one* of a whole class, without, however, deciding *what* one ; as, man (i. e. mankind), *a* man (some one man).

Q. How does *the* modify a noun ?

2. The definite article *the* often means nearly the same as *this* or *that*, and always singles out an object as well known, or viewed in some definite relation ; as, *the* tree, *the* man (i. e. the one just mentioned or now in view), &c.

Q. How do adjective pronouns modify a noun ?

3. Adjective pronouns define a noun more closely, by limiting its meaning to the speaker, the person addressed, or the person or thing spoken of, or by describing it as the nearer or more remote of two objects ; as, *my* hat, *thy* hat, *his* hat, *that* hat ; *this* is yours, *that* mine.

Q. How do adjectives and participles modify a noun ?

4. Adjectives and participles define nouns simply by ascribing to them the qualities which they express ; as, *good* man, *bad* man, *loved* one.

Q. What is said of one noun being placed before another ?

REM. 1. A noun is often placed before another noun to define it, which makes a sort of compound word ; as, *barn door*, *gold ring*. (See § 37, II.)

Q. How do two adjectives qualify a noun ?

5. When two or more adjectives refer to the same noun, either they qualify it equally, or the last qualifies it directly and the other or others are subordinate to the last, forming with it a sort of compound adjective, which is particularly the case with numerals and pronouns ; as, the beautiful and the accomplished gentleman ; my old hat ; ten good men ; last Tuesday night.

Q. How does the possessive case qualify a noun ?

6. The possessive case used attributively (the attributive possessive) is employed in defining things by indicating their *possessor* or *maker* ; as, the *king's* garden, or the garden *of the king* ; *Solomon's* temple, = the temple built by Solomon. The possessive case is said to be governed by the noun which it qualifies.

Q. How does a noun with *of* modify another noun ?

7. A noun (often having an adjective belonging to it) preceded by *of* is used in defining things by indicating their *substance*, or *quality*, or *that of which they are a part* ; as, a rod *of iron* ; a man *of great talents* ; the roof *of a house*. The noun is said to be governed by its preposition, *of*.

Q. What forms of expression are nearly equivalent ?

REM. 2. In many cases the possessive idea may be expressed either by a noun with *of*, the possessive case, or the

corresponding adjective ; as, the crown *of the king* = the *king's* crown = the *royal* crown. Indeed, a noun followed by *of* and another noun is sometimes used as a compound adjective ; as, *matter-of-fact* man.

Q. What does the noun with *of* sometimes express ?

8. Sometimes the noun with *of* expresses the *object* of some feeling or action expressed by a noun ; as, the perusal *of books* ; the love *of God* in the heart. The idea expressed by *of* in such cases is *objective* rather than possessive.

Q. What other prepositions are used to connect nouns attributively ?

REM. 3. Various other prepositions, also, are often used to connect nouns attributively with other nouns, as *to*, *for*, *in*, *with* ; as, a friend *to the cause* ; milk *for babes* (=babe's milk) ; man *in the moon* ; a ship *with sails*, &c. ; in which case the noun with the preposition must always express some *quality* of the principal noun.

Q. What is said of a double possessive idea ?

REM. 4. In such expressions as " a picture of the king's," there is a *double* possessive idea expressed by *of* and the possessive case. The meaning is, " a picture of the king's pictures." So in the expression, " minister near the court of St. James's," *palace* is understood. See §41. 2.

Q. How does a word in apposition define a noun ?

9. A noun (often having an adjective belonging to it) is frequently put in the same case with another noun, called *apposition*, in order to define it more closely by an *equivalent expression* ; as, Alexander *the Great* ; Joseph *the carpenter* ; George, an honest laborer. But

a noun in apposition with a possessive case is not in the possessive, but the objective ; as, at Smith's, the well-known bookseller.

REM. 5. The noun in apposition is sometimes connected with the noun defined by *as*, to indicate in *what respect* the assertion about the principal noun is to be taken ; as, Washington, *as a general*, surpassed all the men of his time.

Q. What is the partitive apposition ?

REM. 6. A pronoun denoting a part of any thing often stands in apposition with a noun or pronoun denoting the whole, in which case the predicate properly agrees with the whole, and not the part ; as, they go, each to his own home ; they fought, some with clubs and some with fists. But when a pronoun follows the partitive, it agrees with it, and not the whole ; as, the men defended themselves, each as he was able.

Q. What is a noun sometimes in apposition with ?

REM. 7. Sometimes a noun stands in apposition with a whole sentence, rather than any particular word ; as, "the weather forbids walking, a *prohibition* hurtful to both."

Q. What is said of names of places, rivers, &c. ?

REM. 8. With the general terms *town, city, county, island, month, &c.*, the *name* of the particular place, people, &c., referred to, is generally placed after them, depending upon *of* ; as, the city *of Boston* ; the island *of Malta* ; the month *of April*. But with the term *river*, the *name* of the particular river is either in apposition, or stands before it, forming with it a compound epithet ; as, the *river* Thames, the *Merrimac river*.

Q. What is a simple, and what a compound attributive ?

10. When a noun is defined in only one of the above

ways, it is said to have a *simple attributive*, but when it is defined by several attributive words, it is said to have a *compound attributive*; as, *the man, right action* (simple); *the good man, many good men, a man of fine talents* (compound).

Exercise XXVII.

Point out the attributives, and explain the nature of their limitations, in the first set of examples, and form sentences with similar attributives, in the second.

1. The bright sun has arisen. — A vast number of flies hovered around the carcass. — High hills towered above the houses. — A man of lively sympathies feels for others' woes. — A youth of great promise presented himself. — The marriage contract is sacred. — Charles river empties near Boston. — The river Jordan flows into the Dead Sea. — The Isle of Man lies in the Irish Sea. — The dog, a faithful friend, kept watch over the body.

MODEL. — *The bright sun has arisen.* *The* and *bright* are the only attributive words in the sentence, forming the compound attribute of sun. *The* refers to the sun as definitely known, and *bright* to a prominent quality belonging to it.

2. Ship, truth, William, frost, lawyer, bird, river, Crete, house, gold, crown, sheep, lead.

MODEL. — *Ship.* The curved ship cuts the waves; the ship, with her sails spread, leaves the port, &c.

SECTION III.

THE SIMPLE SENTENCE WITH ITS PREDICATE
MODIFIED.

§ 43. CLASSIFICATION OF OBJECTS.

Q. What is an object ?

An object is any thing which defines or completes a predicate. The adverb simply defines, other objects complete ; and they may all be said to *limit* the predicate. There are :—

Q. What is a direct object ?

1. The direct substantive object of an active verb, i. e. the noun or pronoun in the objective case after a verb, and without a preposition ; as, the boy strikes his *hoop*.

Q. What is an indirect object ?

2. The indirect substantive object of an intransitive verb, i. e. a noun or pronoun governed by a preposition, after intransitive verbs ; as, he disappeared *in the distance*.

Q. What other kinds of objects ?

3. An adverb ; as, the boy sleeps *sweetly*.

4. The infinitive mode ; as, I wish *to go*.

5. The participle ; as, I saw him *running*.

Q. What are Rems. 1 and 2 ?

REM. 1. The infinitive is not always an object, but often a subject ; as, *to err* is human. So a participle is often an attributive ; as, a *blooming* rose. See § 47. 6.

REM. 2. A predicate may be limited by one, or two, or more of these objects, at the same time.

§ 44. MODIFICATION BY A DIRECT SUBSTANTIVE OBJECT.

Q. What is the first class of verbs which take a direct object ?

1. Verbs denoting any action which produces a result or effect may take a noun after them (or limiting them), denoting the *effect produced*; as, to write *a letter*, to make *a shoe*.

Q. What the second class, and what the kind of object ?

2. Most intransitive, as well as transitive verbs, may take as an object a noun of kindred origin or meaning with themselves; as, to fight *a fight*, run *a race*, conquer *a peace* (i. e. gain a peace by conquering), &c.

Q. Is the object always directly related to the verb ?

REM. 1. The noun is not always *directly* related to the verb in its origin, but often must be considered as some *attributive* to the kindred noun; as, to look *terror* (i. e. to look a *terrific* look), to look *daggers*, to breathe *rage*. So with adjectives: to look *meek* (i. e. to look a *meek* look), the rose smells *sweet* (not *meekly*, *sweetly*, unless the *manner* of the *action* is intended).

Q. What kind of object follows the third class of verbs ?

3. Most other active verbs take as an object the *object* (person or thing) *acted upon*; as, to break *a stick*, to honor *the king*.

Q. What is said of certain verbs ?

REM. 2. It will be recollected that many verbs are transi-

tive in one connection, and intransitive in another; and that many intransitive verbs become transitive by taking a preposition after them. See § 40. 3 and 4.

Q. What are the verbs of the fourth class, and what kind of object do they take?

4. Verbs of motion generally take the *space, way, distance, and time of the action*, and verbs denoting weighing, measuring, and valuing, the *quantity or value*, as an object, without a preposition; as, the man walked *ten miles*; the hay weighed *a ton*; the gold-dust was worth (or valued at) *a thousand dollars*.

Q. What verbs take two direct objects?

5. Verbs signifying *to do well or ill*, and generally those signifying *to ask, teach, offer, promise, pay, tell, allow, deny*, and some others of like meaning, take *two objects* after them without a preposition, one of the person and one of the thing; as, I did *him an injury*; he allowed *me great liberty*.

Q. What is the construction of such verbs in the passive?

REM. 3. In the passive, the above verbs retain one object, while the other becomes the nominative; as, *great liberty was allowed me*, or *I was allowed great liberty*.

Q. What verbs take a direct and a predicative object?

6. Two objects, also, one direct and one predicative object (often an adjective), are used after verbs signifying *to make, choose, appoint, regard, show, find, call, name*, and the like; as, the teacher called the pupil a blockhead; the soldiers made a corporal their captain; the painter painted (i. e. *made by painting*) the door green.

Q. What is said of the use of *as* or *for* with these verbs ?

REM. 4. One of the particles *as* or *for* is sometimes used before the predicative object with some of these verbs, as, *to complain of, censure, recognize, receive, give, &c.*; as, to choose *as* a leader; to take *for* a gift; to recognize *as* a friend. — The *passive* of verbs of this class has a double nominative. See § 39. 4.

Q. What verbs take a direct and an indirect object ?

7. Very many active verbs take an indirect object, in addition to the direct one; as, I have opened my mind *to you*; I will discuss the question *with you*.

Q. What is said of the passive here ?

REM. 5. Here, in the passive construction, the direct object generally becomes the subject, and the indirect object remains unchanged; as, my mind has been opened *to you*.

Q. What is the rule ?

GENERAL RULE. The direct object of a transitive verb is in the objective case, and is governed by the verb. The indirect substantive object is said to be governed by its preposition.

Exercise XXVIII.

Point out the objects, and apply the rules, in the first set of examples, and construct sentences with appropriate objects to the second.

1. He broke the seal. — The sun lighted the scene. — The carpenter made a house. — My friend has gone a journey. — I walk three miles every morning. — The watch cost fifty dollars. — The general gained a victory. — The minister tells us the truth. — The doctor cures

his patients. — The sick man was told the worst of his case. — They called the child Jesus. — I assisted him in his labors.

MODEL. — *He broke the seal.* *Seal* is the objective limitation of the predicate, expressing the object acted upon, according to No. 3, and is governed by *broke*.

2. Cut, build, burn, hunt, fight, furnish, flee, bruise, honor, ride, allow, teach, show, disclose.

MODEL. — *Cut.* The boy cuts wood, cut a gash in his finger with his knife, &c.

§ 45. MODIFICATION BY AN INDIRECT SUBSTANTIVE OBJECT.

Q. What is an indirect object, and how is the noun said to be governed?

1. The indirect object of a verb is expressed by a noun preceded by a preposition. In such an objective limitation, the noun is said to be in the *objective case*, and governed by the preposition; as, he slept *in the garret*.

Q. What kind of verbs take only the indirect object, and what take both?

2. Intransitive verbs take only the indirect object, while most transitive verbs take it in addition to the direct object; as, the bird flew *into the air*; I met *my friend at the corner*.

Q. What are the three kinds of relation expressed by the indirect object?

3. The relations expressed by the indirect object are generally either *local* (expressing the *place*, *limit*, or

scene), *temporal* (referring to *time*), or *causal*; constituting the *local object*, the *temporal object*, and the *causal object*.

I. LOCAL RELATIONS OF THE INDIRECT OBJECT (LOCAL OBJECT).

Q. How is locality implying a motion expressed?

1. Locality implying a *motion* is expressed by a noun (designating either a person or thing) in connection with one of the prepositions *about*, *across*, *against*, *along*, *around*, *round*, *athwart*, *down*, *from*, *into*, *through*, *throughout*, *to*, *unto*, *toward*, *towards*; also *near*, *nigh*, and many others, which are capable of being used either in case of motion or rest; as, he walked *around the house*; he sent a present *to his friend*; he *drew* near the city, or, he *stood* near the city.

Q. How locality implying rest?

2. Locality implying rest is expressed by a noun with one of the prepositions *above*, *at*, *by*, *in*, *on*, *upon*, *with*, *within*, *without*; also many others, which may be used in cases both of rest and motion.

Q. What are the prepositions which may be used in cases both of motion and rest?

REM. 1. The prepositions which may be used in cases both of rest and motion are *above*, *after*, *among*, *amongst*, *amid*, *amidst*, *around*, *before*, *behind*, *below*, *beneath*, *beside*, *between*, *betwixt*, *beyond*, *down*, *near*, *next*, *nigh*, *off*, *over*, *under*; and sometimes *across*, *athwart*, imply rest.

Q. What does a personal noun with *to* or *for* often express?

REM. 2. With the prepositions *to* and *for*, a noun, espe-

cially when it refers to a person, or something conceived of as a person, often expresses, not merely the limit or scene of an action, but an *interested object*. This is expressed in the Latin by the dative case, which does not exist in our language; as, the soldiers gave the booty *to their general*; ardent spirits are hurtful *to men*.

II. TEMPORAL RELATIONS OF THE INDIRECT OBJECT (TEMPORAL OBJECT).

Q. How is a point of time expressed as an object?

1. A point of time is expressed as an object by a noun in connection with one of the prepositions *about, after, at, before, between, betwixt, since, till, until, to*; as, I met him *about noon*; the school continued *till twelve o'clock*.

Q. How duration of time?

2. Duration of time is expressed as an object by a noun with one of the prepositions *about, during, for, through, and throughout*; as, the school continued *about four hours*; I continued the exercise *for four hours* together.

III. CAUSAL RELATIONS OF THE INDIRECT OBJECT (CAUSAL OBJECT).

Q. How is the *cause, &c.*, expressed as an object?

1. The *cause, means, manner* (which is often causal), *instrument, evidence, ground, and material* are expressed as an object by a noun with one of the prepositions *of, for, on account of, through, with, without, in, on, by, by means of, from, out of, at, about, in consequence of, after, according to, in accordance with, against, contrary to, notwithstanding, in spite of*, and other compound

prepositional expressions of a similar nature; as, the man died *of hunger* (cause); he made a fortune *by trade* (means); I know it *by experience* (manner or ground); I write *with a pen* (instrument or manner); we reckon *in this way* (manner); the rope was made *from* (or *of*) *hemp* (material).

Q. How the *motive* and *purpose*?

2. The *motive* and *purpose* are expressed as an object by a noun with the prepositions *from*, *on account of*, *for the sake of*, *out of regard to*; *to*, *for*, *in order to*, *for the purpose of*; as, I study *from the love* of it (motive); God chastises us *for our good* (purpose or object).

Q. How is the cause or agent expressed with a passive verb?

REM. 3. The cause or agent with a passive verb is expressed by a noun with *by*; or by *with*, to denote an internal or *accompanying* agent, or *from*, where the cause is represented as the source; as, I am smitten *by an invisible hand*; I am seized *with a passion* for glory; I am exhausted *from hunger*.

Q. What does the term *cause* include here?

REM. 4. The term *cause*, as used above, is taken in a comprehensive sense, as including whatever *occasions*, *justifies*, *calls forth*, *embraces*, or *excites* to an action. In this comprehensive sense many phrases will be found to be causal which are not generally regarded so; as, *desirous of gold* (gold being the exciting cause of the desire); *many of them* (i. e. out of them, embraced by, and hence originating in them); *to be weary of life* (life is the cause of the weariness); *sharp to the taste* (in the judgment of the taste, proved by the taste); to translate word *for word* (i. e. to employ every word in a translation *out of regard to* the meaning of the corresponding words in the original).

Q. What is said of the omission of prepositions, and of their use after nouns?

REM. 5. Prepositions are often omitted before their nouns after some verbs (see § 44. 5) and the adjective *like*; as, he is like his brother (*like to*). On the contrary, they are frequently found with nouns after adjectives and other nouns, expressing the same limitations as after verbs; as, a passion *for* glory; a man venerable *for* his age.

Q. What cases are used with interjections?

REM. 6. The objective case, also, is used after the interjections *ah*, *alas*, without a preposition; but the noun or pronoun after other interjections is in the nominative case, or, more properly, the *vocative*, or case of direct address. See § 34, Rem. 2.

Exercise XXIX.

Point out and classify the indirect objects in the first set of examples, and construct sentences with similar objects to the second set.

1. He smote him on the mouth. — He reached out his hand to the stranger. — The bird sits upon the branch and sings. — The number was increased to twenty. — I have not been home for a year. — The bell will ring by nine. — My friend has been to France, and returned, since Christmas. — The man is greedy of gain. — The prisoner is accused of murder. — The good man practises virtue from the love of virtue. — The soldier fights for glory. — I sold my watch for a guinea. — Alas me! I am undone.

MODEL. — *He smote him on the mouth.* The indirect object here is *local*, since it indicates the *place where*,

and is expressed by the words *on the mouth*, of which the noun modified by *the* is governed by the preposition *on*.

2. Friend, cow, book, school, dinner, water, store, harvest, cap, ear, foot, spring, money, justice.

MODEL. — *Friend*. I met my friend at the tavern; I sent a present to my friend.

§ 46. MODIFICATION BY AN ADVERBIAL OBJECT.

Q. What is the first limitation expressed by adverbs?

1. Adverbs express a local limitation; as, to look *up*, *upwards*, *downwards*, *here*, *there*, *yonder*, *eastward*, *forward*, *backward*, &c.

Q. What the second?

2. Adverbs express a temporal limitation; as, I expect my friend *daily*, *hourly*, *to-morrow*, *continually*, &c.; I will wait *while* you get the book, &c.

Q. What the third?

3. Adverbs express a modal object, indicating the *manner* of the action; as, the child sleeps *sweetly*, plays *rudely*, &c.

Q. What are modal adverbs?

REM. 1. But what are commonly called *modal adverbs* do not so much limit the predicate, as qualify or affect the character of *the whole assertion*, rendering it *positive* or *negative*, *definite* or *indefinite*, *certain*, *uncertain*, or of an *interrogative* character; as, it is *not* lawful; I say *yes* or *no*; this is *truly* (or *possibly*, *probably*, *perchance*, &c.) *so*; *whence* comes this strife?

Q. What is the effect of two negatives ?

4. Two negatives, in English, referring to the same thing, destroy each other, and leave the assertion affirmative ; as, *nor* did they *not* perceive him (i. e. they did perceive him) ; *nor* have I *no* money ; *nor* was he unknown to me.

Q. What is said of adverbs of intensity ?

REM. 2. Most adverbs of *intensity*, as *rather*, *too*, *very*, *wholly*, *quite*, *so*, *as*, &c., do not express an objective relation, but strengthen the meaning of adjectives and other adverbs ; as, *too* great, *quite too* great, &c. For a fuller list of the adverbs of this and the other classes, see § 31.

REM. 3. The adverb, it will be seen, expresses the same general relations as the indirect substantive object, with the exception of the relation of causality.

GENERAL RULE. An adverb may limit a *verb*, *adjective*, or other *adverb*.

Exercise XXX.

Point out and classify the adverbial limitations in the first set of examples, and construct sentences with similar limitations to the second.

1. The birds sing sweetly. — I see my friend yonder. — I shall reach home to-morrow. — We should look upwards for help. — I verily believe it is so. — There are quite too many rogues in the community. — Some do not know how to say no. — I looked eastward and westward. — I will come again to-morrow.

MODEL. — *The birds sing sweetly.* *Sweetly* is an adverbial object expressing *manner*.

2. Horse, sleigh, top, grass, river, much, to revile, to answer, to say, to look, night, to come, snow, ice.

MODEL. — *Horse.* The horse carries himself proudly; the horse leaped quite over the wall.

§ 47. MODIFICATION BY THE INFINITIVE AND PARTICIPLE (VERBAL OBJECT).

Q. What does the infinitive express?

The infinitive expresses the abstract idea of the verb, and hence is properly a substantive. As a substantive, of course, it may be either a subject or an object. As a subject it needs no special treatment, but as an object, i. e. that which *limits*, *completes*, or expresses the *aim* or *result* of some action, it is used as follows:—

Q. What is the first class of verbs with which the infinitive is used as an object?

1. With verbs (and adjectives) which denote an act or expression of the will; as, *to will*, *wish*, *be desirous*, (and their opposites,) *strive*, *endeavour*, *seek*, *resolve*, *determine*, *design*, *purpose*, *intend*, *expect*, *hope*, *undertake*, *venture*, *dare*, *demand*, *require*, *request*, *command*, *persuade*, *incite*, *encourage*, *admonish*, *warn*, *exhort*, *let*, *permit*, *allow*, *promise*, *vouchsafe*; also their opposites, *to forbid*, *refuse*, *hesitate*, *fear*, *dread*, &c.

Q. With what verbs is the infinitive of the verb *to be* used, and what is their construction in other cases?

2. The infinitive of the verb *to be* (which is sometimes

omitted when *it* and another infinitive follows) is used after verbs which denote an *action* of some power of the mind, or the *expression* of it; as, *to think, believe, suppose, assert, declare*, and the like. In most other cases, these verbs take a substantive sentence after them (generally without *that* expressed) instead of the infinitive; as, I believe *it to be true*; I found *it* (i. e. *to be*) to no purpose *to resist*; I believe *he will come*.

Q. What is said of some other verbs?

REM. 1. Some of the other verbs, also, which usually take an infinitive, sometimes take a substantive sentence after them; as, I educated you *that you might serve me*.

Q. What is the third class of verbs with which the infinitive is used?

3. After verbs which denote *ability, power, causation, faculty, permission, choosing, appointing, naming, teaching, educating*, and the like; as, I am able *to do* this; I will make him *do* (i. e. *to do*) it; I will teach you *to write*; it is lawful for you *to speak*.

Q. What the fourth class, and what does the infinitive commonly express?

4. The infinitive is used mostly to express a purpose after verbs of *going, coming, sending, giving, taking*, and the like; also, *to be born, it is proper, just, useful, necessary, agreeable, pleasing, easy, hard*, and many other adjectives and abstract nouns in connection with the verb *to be*; as, I sent *to learn* your condition (i. e. for the *purpose* of learning); Cæsar was born *to rule*; it is proper *to do it* (= *that one should do it*); there is a desire *to know* the result.

REM. 2. For the omission of *to* before the infinitive with certain verbs, see § 24, Rem. 3. — Before the infinitive expressing purpose, *in order*, *with intent*, are often used.

Q. When is the present and when the perfect infinitive used ?

REM. 3. The present or perfect infinitive is used according as the time referred to by it is contemporaneous or antecedent to the time of the principal verb ; as, I expected *to see* him ; he claimed *to have written* the letter (the letter having been written previous to the claim).

Q. What is said of the substantive object after verbs which take an infinitive ?

5. Most of the verbs which take an infinitive after them take also a substantive object (either a noun or pronoun), direct or indirect, according to the character of the verb, which generally serves, also, as the subject of the infinitive. In this case, when the infinitive is the verb *to be* (or any verb capable of taking a predicative adjective or noun after it), the predicative adjective, noun, or pronoun after the infinitive is in the same case as the noun or pronoun before it, namely, the *objective* ; as, I ask *you to come* ; I know *it to be him*.

Q. How does it appear that the verb *to be* must always take the same case after it as before it ?

REM. 4. Some have contended that the pronoun in the predicate, here, should be in the nominative instead of the objective. But this is contrary to the analogy of the Latin and Greek, and inconsistent in itself ; since, if it is not in the objective case, to correspond with the case before the copula, as predicative words always do, it has no government whatever. But where there is no case before *to be*, or the nominative case, the predicative word is also in the nominative ; as, “ to be the *slave of passion* is, of all slavery, the most wretched.” Here

slave is in the nominative, since the full form would be, “for *one* to be *the slave* of passion,” or, “the fact that *one is the slave* of passion,” the whole phrase forming the subject of the following verb. So where the whole phrase is the object of a verb; as, “it is supposed to be *he*” = it is supposed that *it is he*.

Q. When is the infinitive absolute?

REM. 5. The infinitive is sometimes used absolutely, without any dependence; as, *to speak the truth*, we are all liable to error; *to be sure*, this is unexpected.

Q. How does the participle modify a predicate, and how does it differ from the infinitive?

6. The participle is properly an attributive, but when placed after the object of a verb it has very much the same modifying or completing force as the infinitive, except that the infinitive represents the action abstractly, while the participle represents it as *performing* (present participle) or *performed* (past participle); as, I saw a man *running* (compare, I saw him *run*); I saw the man *hung*.

Q. When are a noun and participle independent?

REM. 6. The participle joined to a noun often stands independent of the rest of the sentence; as, *the sun being up*, we arose and departed. Sometimes the participle is understood. This is called the *nominative absolute*.

Q. How may the idea of a participle often be expressed?

REM. 7. The idea of the participle may often be expressed by a subordinate sentence introduced by *who*, *which*, *while*, *as*, *after*, *when*, *if*, *because*, *since*, or *although*; as, the sun *having risen*, = *when* the sun had risen; Balbus, *having a sword* (or *who had a sword*), drew it.

Q. How is the present participle often used ?

7. The present participle is often used as an abstract substantive, forming either the subject or object of a verb, or depending upon a preposition ; as, *hunting* is agreeable ; I love *dancing* ; the fear *of dying*.

Q. How is the present participle often used to express a combined substantive idea ?

REM. 8. The participle, generally with both attributive and predicative limitations, is often used to express a combined substantive idea, which is commonly indicated, where the expression would not be too difficult, by giving the word before the participle (when susceptible of it) the possessive form ; as, *their being at enmity*, or *one's being at enmity with the other*, was the cause of perpetual discord ; *the reason of there being no crop* was, that there was no rain ; *his being destitute of clothing* made him a subject of charity. But often the sign of the possessive is omitted ; as, "on Captain Hall coming to land." See § 14, Rem. 2.

REM. 9. When the participle of the verbs *to be*, *become*, and of other verbs which form an incomplete predicate, is used, in such a combined substantive idea, the noun, pronoun, or adjective in the predicate, after the participle, is in the nominative, just as with the infinitive (see Rem. 4) ; as, *its being a woman* (= that *it is a woman*) makes the case more difficult ; he was not sure of *its being I* (= that *it was I*).

Q. What is said of an object itself having an object ?

8. A verbal object may itself have another object, which then, relatively to the principal verb, becomes a compound object ; as, I endeavour *to do my duty*. Here *my duty* depends upon *to do*, and this upon *endeavour*.

GENERAL RULE. The infinitive is governed by the verb which it limits, and the participle belongs to its noun, like an adjective; while, in turn, each may itself be limited in the same manner as its verb.

Exercise XXXI.

Point out and give the rules for the verbal objects in the first set of examples, and construct sentences with similar objects to the second.

1. The child tries to learn. — I am resolved to go. — The young bird endeavours to fly. — I wish to know the truth. — All desire to be happy. — A hireling sees the wolf coming and flees. — We read to learn. — We go to school to learn. — I know it to be the truth. — I believe it to be him. — Sickness is hard to bear. — It is necessary to be active.

MODEL. — *The child tries to learn.* *To learn* is a verbal object limiting *tries*, according to No. 1.

2. To long, wish, see, ask, think, easy, ready, believe, persuade, allow, incite, forbid, teach.

MODEL. — *To long.* The good man longs to depart, &c.

Exercise XXXII. (General.)

Parse each word in the first set of examples according to the preceding principles, and correct the errors in the second.

1. Time hastens away. — The sad reality must be told. — Money cannot purchase exemption from death. — This gold is from Peru, that is from California. — The

end of life will soon come to all. — The good man shrinks not from death. — I sent for him to come to me. — The good hope to meet again in another world. — The birds sing sweetly in the woods. — Lofty trees, venerable by age, surround the house. — A handful of adventurers took possession of the island. — Alexander, king of Macedonia, was called the Great. — To err is human, to forgive divine. — All deserted the ship, some in one way, and some in another. — I heard a voice saying to me, Come hither. — Many good men have suffered the severest persecution on earth. — I did not send for you without cause. — The cause of one epithet following another in quick succession, in the style of Cicero, is the exuberance of his thoughts. — The interest flagging, the speaker told an anecdote. — Moneys is useless without intelligence and virtue. — I left home after dinner, with my dog and gun, to hunt partridges.

MODEL. — *Time hastens away.* *Time* is a noun in the singular number, nominative case to the verb *hastens*, of which it is the subject; *hastens* is a verb, constituting the predicate of the sentence, in the third person, singular number, indicative mode, and active voice, agreeing with its subject *time*; *away* is an adverb, expressing a local limitation of the predicate *hastens*.

2. I and you was brought up farmers. — Give me them boots. — Those sort of folks I do not like. — It is me. — It was him. — I know it is him. — I know it to be he. — I think to become happy. — Its being me need not affect your decision. — I will to love. — The father allows to his son great liberty. — Victoria is king of Eng-

land. — An unicorn is inferior to a lion. — Many and good men pass through life unknown.

MODEL. — *I and you was brought up farmers.* *Was* should be *were*, since it refers to two subjects connected by *and* for its nominative (§ 39, Rule V.).

CHAPTER II.

COMPOUND SENTENCES.

SECTION I.

COÖRDINATE COMPOUND SENTENCES.

§ 48. CLASSIFICATION AND TREATMENT OF COÖRDINATE SENTENCES.

Q. What are coördinate, and what subordinate sentences ?

1. When thoughts having a common relation to each other are so expressed that neither seems subordinate to the other, but all equally independent, the separate sentences or clauses are said to hold a coördinate (i. e. mutually independent) relation to each other, and the clauses thus united are called a *Compound Coördinate Sentence*; as, Cicero was eloquent *and* Demosthenes was eloquent. But when it is said, “*if* Cicero was eloquent, Demosthenes certainly was,” the clause with *if* expresses a mere hypothesis without any assertion, while the other makes an assertion dependent upon this condition. The former, therefore, is subordinate to the latter. Such sentences are called *Compound Subordinate Sentences*.

2. Coördinate sentences are of the following classes:—

Q. What is the first class of coördinate sentences, and how are they connected ?

1) Copulative coördinate sentences, connected either

by *and*, *also* (*and so*, *and so also*), *and not*, *both* — *and*, *as well* — *as* (which simply unite sentences of equal importance), or *not only* — *but* or *but also* (which gives greater emphasis and weight to the last member); as, the boy goes to school *and* learns, or, the boy *not only* goes to school, *but* (what is more important or more unexpected) learns.

Q. What the second class, &c. ?

2) Adversative coördinate sentences, connected by *but*, *yet*, *still*, *but yet*, *but still*, *nevertheless*, which represent the action implied in the second member as taking place in *opposition to* that of the first, and sometimes, especially when the first member is negative, to its entire rejection; as, the man is poor, *but* virtuous (i. e. notwithstanding the objection of poverty, he is nevertheless virtuous); he is not rich, *but* poor (here the idea of the first member is set aside).

REM. 1. *But* sometimes means *only* (adverb), and sometimes *except* (preposition); as, *but one week*; nothing *but* vexation.

Q. What often stand in the first of two adversative clauses ?

REM. 2. The concessive conjunctive words and phrases, *indeed*, *true*, *in truth*, *to be sure*, *no doubt*, *I admit*, *while*, &c., often stand in the first of two adversative clauses to make the contrast between the two clauses stronger; as, I am poor, *I admit*, but honest. But with *although*, &c., in the first clause, the sentence becomes subordinate. (See § 52. V.)

Q. What the third class, &c. ?

3) Disjunctive or alternative coördinate sentences, connected by *either* — *or*, *neither* — *nor*, *whether* — *or*,

combining two ideas, only one of which can be admitted, but without deciding which, and in the case of *whether* — *or* implying utter ignorance or unconcern which may be adopted.

REM. 3. *Either* is often omitted, leaving *or* alone; as, confess *or* die.

Q. What the fourth class, &c. ?

4) Causal coördinate sentences, connected by *for*, (*and for, for also, for even*), the latter member of which gives as a subsequent thought an independent reason for the idea contained in the former; as, I know the man, *for* he is my neighbour. But where the cause is expressed as the *direct* and *antecedent*, or at least *contemporaneous ground* of the principal thought, the cause becomes subordinate, in which case the conjunction is not *for*, but *because, since, &c.* (See § 52. III. 2.)

Q. What the fifth class, &c. ?

5) Illative or deductive coördinate sentences, connected by *therefore, thus, then, hence, whence, wherefore, accordingly, consequently*, and the conjunctive expressions, *on this account, for this reason, &c.* Sentences with these conjunctions express, with different shades of meaning, the *conclusion* or *inference* from the preceding sentence; as, I know the man, *hence* I have confidence in him.

Q. What is said of several predicates referring to one subject ?

3. A common subject, predicate, or object is often omitted in all but one of several coördinate sentences (§ 38, Rem. 5). Several predicates, in different clauses,

referring thus to a common subject, which is understood in all but one, *must be in the same number, person, mode, and tense.*

GENERAL RULE. Coördinate conjunctions connect independent sentences, or words when the sentences are abridged.

Exercise XXXIII.

Analyze and classify these sentences according to the preceding principles.

1. They ate, and drank, and were merry. — Socrates and Plato were wise men. — Let men not only talk, but act. — Although I am poor, yet I will not beg. — Not the righteous, but sinners, are called to repentance. — I admire Webster, for he is a great orator. — Wisdom is the principal thing, therefore get wisdom. — My neighbour has injured me, hence I must seek redress. — The stage comes and goes every day.

MODEL. — *They ate, and drank, and were merry.* These are copulative coördinate sentences, having a common subject (*they*), which, as usual, is expressed in only one clause. The sentences, being connected by *and*, are represented as of equal importance, and the predicates, referring to a common subject, are all in the same number, person, mode, and tense.

Form different classes of coördinate sentences to these examples.

2. Men, cat, beaver, Cicero, child, virtue, scholar, I, you, justice.

MODEL. — *Men.* Men are both good and bad; men have reason, but too little justice.

SECTION II.

SUBORDINATE COMPOUND SENTENCES.

§ 49. NATURE AND CLASSIFICATION OF SUBORDINATE SENTENCES.

Q. What is a subordinate compound sentence ?

1. A subordinate compound sentence is a sentence in which only one clause expresses any assertion, while the other expresses merely the *cause*, *condition*, or some other *limitation* of it. The former is called the *principal* clause or sentence, the latter the *subordinate*; as, *when* the spring comes, the flowers bloom.

2. Subordinate sentences are of three kinds : —

Q. What is the first kind of subordinate sentence ?

1) Substantive sentences, i. e. such as express the same relations to the predicate of the principal clause of the compound sentence as a substantive in its different cases does in the simple sentence, always serving either as *subject*, *object*, or *attribute*; as, I rejoice *that you are well*, = I rejoice *at your health*.

Q. What the second kind ?

2) Adjective sentences, i. e. such as express an *attributive* relation to the subject or object of the principal clause of the compound sentence, and are equivalent to an adjective or participle; as, the rose *which blooms* (= *the blooming* rose) is beautiful.

Q. What the third kind ?

3) Adverbial sentences, which express the relations

of *time*, *place*, and *manner*, like adverbs and adverbial phrases; as, *after the enemy was conquered* (= *on conquering the enemy*), our soldiers returned.

Q. What of interrogative sentences?

REM. 1. Dependent interrogative sentences are subordinate, but of no particular class, and, like independent interrogative sentences, do not differ from other sentences of their class, except in their interrogative character. They will be treated of after other subordinate sentences.

Q. What of the succession of tenses in compound sentences?

REM. 2. In the two clauses of a compound sentence, a present, perfect, or future tense may each be followed by a present, to denote a *contemporaneous* action, by a perfect, to denote a *completed* action, or by a future, to denote a *future* action. And in the same way, an imperfect or pluperfect tense may each be followed by an imperfect or pluperfect. The verb in the subordinate clause must be in the indicative or subjunctive (potential) mode, according as the case demands. (See § 40. III. 3.) Thus we have, *I know what you are doing, have done, will do; I knew what you did, would do, had done, &c.*

REM. 3. But where *past* actions are expressed as present, and *present* as past, the tenses in the subordinate clauses generally correspond to the *actual* time of the action, and not to the strict tense time; as, "I am come (i. e. I *came* and am still here) that you *might have* life."

Exercise XXXIV.

Point out and classify the subordinate clauses in these examples.

I know that my Redeemer liveth. — When the soldiers had encamped before the city, the enemy capitulated.

lated. — After many lowery days the sun made his appearance. — The friend who accompanied me on the journey is dead. — The apples, which grew upon the trees, have fallen to the ground. — I had hoped that my friend would recover.

MODEL. — *I know that my Redeemer liveth. That my Redeemer liveth* is a substantive sentence, expressing an objective limitation to the verb (*know*) of the principal clause.

§ 50. SUBSTANTIVE SENTENCES.

Q. What is the first class of substantive sentences, what called, &c. ?

1. Substantive sentences are such as express the direct object of verbs of *perceiving* and *declaring*, or those denoting an *action* of the mind, or its *expression*. These are introduced by *that* (which, however, is often omitted), and may be called *direct objective substantive sentences*; as, I know *that my Redeemer liveth*; I think (that) *he will come*.

Q. What the second class, what are they introduced by, and what do they follow ?

2. Such as give an *explanation* or *ground* of the predicate, or some other word of the principal sentence. These usually express an indirect substantive object, and may be called *explanatory substantive sentences*. They are introduced by *that* or *because*, and follow verbs signifying *to happen*, *to be proper*, *well*, *praise*, *blame*, and the like; also verbs signifying an *affection of the mind*, as *to grieve*, *rejoice*, &c.; as, I rejoice

that you are well; I praise you, *because you have been faithful*.

Q. What the third class, &c.?

3. Such as express an *intention, purpose, end, consequence, or result*, and may be called *final substantive sentences*. These are introduced by *that* (*in order that*), *that not, lest*, after verbs signifying *to demand, direct, deny, wish, fear, not to doubt, it happens, remains*, and the like; also, after *so, so great, such*, in the principal clause, and many other verbs and expressions; as, I deny *that it is so*; I wish (that) *it was so*; it remains *that I speak concerning virtue*; I fear *that the report is true*; his greatest concern was *lest the conviction of his friend might injure him* (or *that it might*).

Q. What of *that* after *so* and *such*?

REM. 1. After *so* or *such*, *that* expresses a *consequence or result*, and its sentence is more properly *adverbial* than substantive; as, they *so* spake, *that* a great multitude believed. In like manner, *as*, with the infinitive, expresses a consequence after these words; as, he is *so as to be* about.

Q. What is the construction with verbs denoting an operation of the will, also verbs of *hindering, &c.*?

REM. 2. Most verbs implying an operation of the will, as *to ask, permit, &c.*, generally take the infinitive instead of a substantive sentence, while most verbs of *hindering, preventing, &c.*, either take as their object a present participle having a possessive pronoun or noun in the possessive case belonging to it, or a noun or pronoun in the objective case with a participle after it, governed by *from*; as, the river prevented *his proceeding*, or prevented *him from proceeding*. See § 47, Rem. 8.

Q. What of *but that* and *lest not*?

REM. 3. After expressions denoting *hindering*, *not doubting*, and the like, *but that* is sometimes used instead of *that*, and after expressions of *fearing*, *lest not* instead of *lest* or *that not*; as, I do not doubt *but that* it is true; I fear *lest* he may not come. Such expressions are of doubtful accuracy, and should be avoided.

REM. 4. When introducing a sentence thus, and not referring to an antecedent, *that* is a conjunction.

Exercise XXXV.

Point out and classify the substantive sentences in the first set of examples, and construct similar sentences to the second set.

1. It is meet that we should be serious. — I acknowledge that I have erred. — I hope that my friend will come. — It often happens that duty interferes with inclination. — The load was so great, that the ass could not stand under it. — I demanded that the stolen property should be restored. — The culprit denied that he committed the crime. — I am so situated that I cannot leave home. — Laws are enacted that bad men may be deterred from crime.

MODEL. — *It is meet that we should be serious. That we should be serious* is an explanatory substantive sentence, in apposition with *it*.

2. Friend, debtor, doctor, fortune, society, man, fox, cat, carpenter, grain, ice.

MODEL. — *Friend.* The friend requested that I would visit him; it fortunately happened that I met my friend as he was passing through the town.

§ 51. ADJECTIVE SENTENCES.

Q. What are adjective sentences introduced by ?

1. Adjective sentences are introduced by *who*, *which*, *what*, *that* (relative), *whoever*, *whosoever*, *whatever*, and *as* after *such*, referring to a noun or pronoun (or whole sentence) expressed or understood, in the principal clause, called the *antecedent*; as, *the man who* stole the wood has been arrested.

Q. What is said of *what*, *whoever*, and other compounds of *ever* ?

REM. 1. *What* (= *that which*) has no antecedent, and *whoever*, and the other compounds with *ever*, rarely take an antecedent, even when the preposition is expressed which would govern it; the antecedent of the other relatives also is often understood, and sometimes even the relative itself; as, *whosoever* (i. e. *he* who) committeth sin is the servant of sin; *who* (i. e. *he* who) steals my purse steals trash; "Eliza threatened that she would have the head *of whoever* (i. e. *of him who*) had advised it" (hence, *whomsoever* would be incorrect here); Æneas left Troy the very night it was taken (i. e. *in which*).

Q. What of the agreement and case of the relative ?

2. The relative agrees in *number* and *person* with its antecedent in the principal clause, but its *case* depends upon its office in its own clause; as, thou *who writest*; Solomon, *who* (nominative) built the temple, was the son of David; God, *whom* (objective) we serve, is the Lord; the man, *whose* (possessive) likeness this is, is dead.

Q. What is said of the reference of a relative to the subject or predicative noun of the preceding sentence ?

REM. 2. When a pronoun of the first or second person has

a noun in the predicate after the verb *to be*, the predicate of the following relative may take the person of the pronoun, or be in the third person, according as the relative refers to the pronoun or the noun for its antecedent; as, "I am the man, who command you" (=I, who command you, am the man), or, "I am the man who commands you" (=I am your commander).

Q. What is the usage of the different relatives?

3. Of the different relatives, *who* refers only to persons, or things conceived of as persons, *which* only to things (except in old English, where it sometimes refers to persons), and *that* to either persons or things, or to expressions. *That* is used especially after superlatives, the interrogative or relative *who*, *the same*, *very*, *all*, and when the reference is to *both* men and things; as, Demosthenes was the greatest orator *that* ever lived; *who* is it *that* I see coming? it is *the same* man *that* passed here yesterday; the men and cities *that* he saw.

Q. What of *as*?

4. *As* is the regular relative, or rather correlative, after *such*, *as many*, *as great*, &c. (see § 18. 5); as, "there are in these writings *such* inconsistencies *as* are sufficient to blast their authority."

Q. When do prepositions stand without a case?

REM. 3. Relatives dependent upon a preposition are frequently understood, and then the preposition stands without a case to govern; as, the proposition you object *to* (i. e. *to which* you object) is not mine; he gave me a knife to cut *with*.

Q. What of relative adverbs?

5. Relative adverbs are sometimes used in the place

of relatives governed by prepositions ; as, “ the servant was carrying a basket into a grove, *where* he said his master was.”

Exercise XXXVI.

Point out and explain the attributive force of the adjective sentences in these examples. Also, all peculiarities in the use or omission of the relatives.

1. The man who passed here yesterday has returned. — The boy whose leg was amputated has recovered. — This is the same sword that Byron wore. — The pine is the tallest tree that grows in the forest. — The news you tell me is what I did not know. — I care not of whom you get the money. — The boy carries a stick to strike with. — This is the river which I passed over yesterday. — The cattle and utensils which you speak of are safe.

MODEL. — *The man who passed here yesterday, &c. Who passed, &c.*, is a relative sentence, bearing an attributive relation to *man* (= the man *passing* here yesterday). The relative *who* is used, because it refers to a noun denoting a person (man), with which it agrees in number and person.

Form sentences, with appropriate adjective clauses, to these examples.

2. Soldier, rice, garden, wind, barn, bread, pay, cane, house, street, stone, table, corn, meat, oats, tub.

MODEL. — *Soldier.* The soldier, who was discharged, has returned home ; or, the soldier whom I lately saw going to the war has returned.

§ 52. ADVERBIAL SENTENCES.

I. ADVERBIAL SENTENCES OF PLACE.

Q. What are adverbial sentences of place introduced by, and what do they express?

Adverbial sentences of place are introduced by the relative adverbs *where*, *whence*, *whither*, *wheresoever*, &c., to which the demonstrative adverbs *here*, *there*, *hence*, *thence*, *hither*, *thither*, often correspond in the principal clause. They express a *local limitation* to the predicate of the principal clause of the compound sentence; as, "*where* the carcass is, *there* will the eagles be gathered together" (= the eagles will be gathered together *in the place where* the carcass is).

II. ADVERBIAL SENTENCES OF TIME.

Q. What of the first class of adverbial sentences of time?

1. Adverbial sentences designating time *contemporaneous* with the action of the predicate of the principal clause are introduced by *when*, *whenever*, to denote a *point* of time, and by *while*, *as long as*, *whilst*, to denote duration of time; as, *when* evening came, the stranger left; *whilst* time lasts, virtue will be honored.

Q. What of the second class?

2. Adverbial sentences denoting time *prior* to that of the principal action are introduced by *after*, *after that*, *when* (with the pluperfect), *since*; as, *after* Cæsar had drawn up his army, he gave battle to the enemy.

Q. What other expressions denote this relation of time ?

REM. 1. There are other expressions, also, which denote this relation of time, some of which are not properly adverbs, and some express a comparison ; as, *the moment* (i. e. *at the moment*), *the instant*, *as soon as*, *no sooner — than*, *just — when*, *hardly — before*, *soon after*, *not long after*, &c.

Q. What of the third class ?

3. Adverbial sentences denoting time *subsequent* to that of the principal action are introduced by *before*, *before that*, *ere*, *till*, and *until* ; as, I told you so *before* you came.

Q. What is said of *when*, *after*, *before*, &c. ?

REM. 2. As the time is a condition of the principal action, the conjunctions *when* and *after* are often equal to *if*, and *before*, *till*, and *until* to *unless* ; as, when he begs my pardon I will forgive him (= *if* he begs, &c.) ; I will not cease *before* (or *till*) I take the city (= *unless* I take the city).

III. CAUSAL ADVERBIAL SENTENCES.

Q. What do causal adverbial sentences express ?

1. Causal adverbial sentences express the *cause*, *ground*, or *motive* of some action, as an organic part of the idea, and not as a separate thought of equal importance with that of the principal clause.

Q. What are they introduced by ?

2. They are introduced by *as*, *since*, *because*, *seeing that*, *inasmuch as* ; as, *since you desire it*, I will visit you.

IV. CONDITIONAL ADVERBIAL SENTENCES.

Q. What do conditional adverbial sentences express, and by what are they introduced ?

1. Conditional adverbial sentences express the *condition* under which the action or idea of the principal clause, which is called the *consequence*, is possible. They are introduced by *if*, *unless*, *so*, *in case*, *provided that*, and some other adverbial expressions of like import; as, *if* you say this, you err.

Q. What is the condition sometimes contained in ?

2. The condition is sometimes contained in a *question*, a *command*, or a *participle*; as, "is any one merry (i. e. *if* one is merry), let him sing psalms"; prove that to me (i. e. *if* you will prove), and I will be satisfied; living (i. e. *if* you live) in peace with God and man, you will die in peace.

Q. When is *if* omitted ?

3. The particle *if* is often omitted, especially when, for the sake of emphasis, *had* and *were* are placed first in their sentences; as, had you (i. e. *if* you had) told me this, I would have called upon him; were I to say this, I should not tell the truth.

REM. On the use of *had* for *would have*, see § 29, Rem. 4, and on the use of the subjunctive in conditional clauses, see § 40. III. 3, and Rem. 2.

V. CONCESSIVE ADVERBIAL SENTENCES.

Q. What do concessive adverbial sentences express ?

1. Concessive adverbial sentences express a *conces-*

sion or *admission* of some obstacle to the action or idea of the predicate, which, however, does not prevent its taking place.

Q. What are they introduced by ?

2. They are introduced by *though*, *although*, *even if*, *however*, *notwithstanding* ; as, a good man submits patiently to suffering, *although it be severe*.

Q. What generally stands in the principal clause ?

3. *Yet*, *nevertheless*, *still*, or some other adversative conjunction, generally stands in the principal clause, but not always.

REM. *Whoever* and *whatever* often have a concessive force ; as, *whoever* he may be, he is *still* responsible to the laws.

VI. ADVERBIAL SENTENCES OF COMPARISON.

Q. What is the nature of the comparison in comparative sentences ?

1. Adverbial sentences of comparison compare the subject of the principal clause with that of the subordinate clause, in respect either to *manner* or *quantity*.

Q. What are modal adverbial sentences introduced by ?

2. Modal adverbial sentences of comparison (i. e. those expressing a comparison in *manner*) are introduced by *as* — *so* (*thus*), to denote a real comparison, and *as if*, *as it were*, *just as if*, and the like, to denote an *assumed* comparison ; as, *as* the laws control the magistrate, *so* the magistrate controls the people ; an honest man (*so*) speaks *as* he thinks ; it is folly to offer sacrifices to evil spirits, *as if* they could be propitiated by us.

REM. 1. *So* (*thus*) is generally omitted when its clause stands before that with *as*.

Q. What quantitative adverbial sentences?

3. Quantitative adverbial sentences of comparison are introduced by *than* after a comparative, or other word denoting *difference*, by *the* — *the* (*so much the*) with a comparative in each clause, or by *as* (*so* after a negative) — *as*, *like* — *like*, to denote *equality*; as, certain peace is better *than* expected victory; *the more* a man has, *the more* he wants; this is *as good as* that; this is not *so good as* that; *like* priest, *like* people.

Q. What happens, when a noun or verb would regularly be repeated?

REM. 2. When a noun or verb would regularly be repeated in the second member of a comparison, *that* is substituted for the noun, and some form of the verb *to be* or *to do* for the regular verb; as, the song of the nightingale is more various than *that* (i. e. the song) of the thrush; he examined me closer than my judges *had done* (i. e. had examined me).

Q. When is *for*, or *too* — *for*, used?

REM. 3. When any thing is considered greater or smaller than it should be, considering the measure of another object, which it is brought into comparison with, the want of conformity between them is commonly expressed by *for*, or *too* — *for*; as, this is a good exercise *for* a boy; the task is *too* laborious *for* a youth; it is *too* late *for* me to begin Greek.

GENERAL RULE. Subordinate conjunctions and conjunctive adverbs connect sentences, one of which is dependent upon the other.

Exercise XXXVII.

Point out and classify the adverbial sentences in these examples, according to the preceding principles.

1. I fell in with the man where the two ways meet. — Your friend left here after noon. — I know not whence the man came, nor whither he was going. — The smoke proceeded thence, whence you see those boys departing. — The stage passed here before dark. — Whilst life remains, we may prepare for another world. — I will remain here till the stage arrives. — The more you study, the more you will learn. — Occupy till I come. — As soon as the stage arrives, the mail is delivered. — Nothing is so sweet as friendship. — The cure is worse than the disease. — Like priest, like people. — Since you desire a reason, I will give it. — I speak because I believe. — Though he slay me, yet will I trust in him. — If you will pay me, I will labor for you. — I never should have undertaken the task, unless you had encouraged me to do it.

MODEL. — *I fell in with the man where the two ways meet.* *Where the two ways meet* is a subordinate adverbial sentence, expressing a *local limitation* to the predicate (*fell in with*) of the principal sentence. *Where* implies *there* in the principal clause. The particular words may be parsed according to previous rules.

Form two or more adverbial sentences to each of these examples.

2. Student, blacksmith, merchant, mechanic, mason, ox, sheep, bird, girl, dog, farmer.

MODEL. — *Student.* The student sat *where he was directed to* (local adverbial); this student is *as far ad-*

vanced *as that* (quantitive comparative); a good student studies, *because he loves it* (causal).

§ 53. INTERROGATIVE SENTENCES.

Q. Of what two kinds are questions?

1. Questions are either *independent* (direct); as, wast thou at school yesterday? or *dependent* upon another sentence or word going before (indirect); as, I do not know *whether thou wast at school yesterday*.

Q. What is said of the grammatical character of direct and indirect questions?

2. Questions, whether direct or indirect, are not necessarily confined to any particular class of sentences, but indirect questions, whatever the grammatical form of their sentences, are dependent upon the preceding verb, and may generally be considered as forming an *objective limitation* to it; as, tell me *whether you was at school or not*.

Q. What are questions introduced by?

3. Questions asked for information, both direct and indirect, are introduced by interrogative pronouns and relative adverbs; as, *who, which, what, how great, where, whence, whether, when, how, why, &c.*; as, *why* are you here? I know not *why* you are here. But questions asked merely for assent or dissent are asked by placing the verb first; as, *sayest thou this? is it so?*

Q. What is said of the infinitive?

REM. 1. The infinitive often follows these interrogative words, in place of the indirect question, where the query re-

lates to the subject of the principal clause; as, I know not *what to do*, I am at a loss *how to act* (what *I* shall do, how *I* shall act).

Q. What is said of disjunctive questions?

4. In indirect *disjunctive* questions, in which one member excludes the other, the first member is introduced by *whether* (*whether not*), and the second by *or* (*or not, or no*); as, the question is *whether* there is one *or* many worlds. In direct disjunctive questions, *whether* is not used in the first clause; as, is the mind mortal *or* immortal?

Q. How are answers to questions made?

5. Questions asked for mere assent or denial are answered by *yes, no, just so, by no means, not at all, truly, nay, nay rather, &c.*; or, when the inquiry is for some particular thing, by giving the name of a thing; as, what is that? *an awl*.

Q. How are negative and affirmative questions asked respectively?

REM. 2. Questions implying a *negative* are asked *without* a negative, and those implying an affirmative *with* a negative; as, can this be so? (*no*); shall not the Judge of all the earth do right? (*yes*).

Exercise XXXVIII.

Point out the direct and indirect questions. Classify the different kinds of questions.

1. Is memory wholly under our control? — For how much do you sell corn per bushel? — Do you know what the price of corn is? — Can you tell me how far

it is to Boston? — How far is it to Boston? — Is your friend rich or poor? — Do you know whether your friend is rich or not?

MODEL. — *Is memory wholly under our control?* This is a direct question, because it is complete in itself, and not dependent on any word or sentence going before.

Form one or more direct and indirect questions with each of these examples.

2. Book, wheat, horse, Salem, soul, virtue, wood, rain, marble, rice, sugar, tea.

MODEL. — *Book.* Where is the book? how came you by the book? do you know who has got the book?

Exercise XXXIX. (on Coördinate and Subordinate Sentences in general.)

Point out the coördinate and subordinate sentences, and classify and explain them according to the foregoing principles.

1. The government demanded that restitution should be made to the injured citizens. — Cicero and Hortensius were rival orators. — It has always been felt, that righteousness exalts a nation. — It is either sense, or nonsense. — The friend who journeyed with you has returned home. — The man of whom I spoke yesterday has been arrested on suspicion of murder. — Time and tide wait for no man. — Byzantium stood where Constantinople stands. — Life is short, but art is long. — I will be with you before Christmas. — As long as you prosper, you will not want friends. — When prosperity leaves you, friends forsake you. — The powder is good, for I have tested it. — The man is poor, do not therefore press

him for the money. — Although I am poor, I am determined to pay my debts. — Who is so destitute as to have no friend? — If the righteous scarcely be saved, where shall the ungodly and the sinner appear? — Not the righteous, but sinners, are called to repentance. — The happiness of the poor man is of as much importance as that of the rich. — The sun is greater than the moon. — Marius and Sylla were rivals. — The more exalted one's condition, the greater the danger of falling.

MODEL. — *The government demanded that restitution should be made to the injured citizens.* This is a compound substantive subordinate sentence, the substantive clause beginning with *that* forming an *objective limitation* to the predicate (*demanded*) of the principal clause.

Change these sentences into simple or coördinate sentences.

2. When the spring comes, the flowers bloom. — The boy, who was keeping the sheep, has been devoured by wolves. — I saw the man who escaped from jail. — It was announced that General Taylor had gained another victory over the Mexicans. — If you will return my book, I will return yours. — Although I am poor, still I am determined to pay my debts. — Rum is stronger than a giant. — The poor man is as good as the rich one. — I have not seen my brother since last year.

MODEL. — *When the spring comes, the flowers bloom,*
= the spring comes *and* the flowers bloom.

CHAPTER III.

DISCOURSE.

§ 54. DIRECT AND INDIRECT DISCOURSE.

Q. What is Discourse ?

1. Discourse is the expression of a connected series of thoughts on any subject ; or it is a certain style or mode of exhibiting thought. Direct and indirect discourse are only different modes of quoting or appropriating the thoughts or words of another.

Q. What is a general account of the nature of direct and indirect discourse ?

2. When one's thoughts or words, or general truths current among men, are barely stated or quoted by a writer or speaker, in their original form, without being merged in the present narrative or statement, the form of presentation is called *the direct discourse* ; as, the messenger announced, *The peace is concluded* ; I assert, *The soul is immortal*. But when, in a similar case, the thought is made *dependent* upon some verb of *perceiving* or *communicating*, and is barely reported in substance, the mode of representation is called *the oblique discourse* ; as, the messenger announced, *that* peace was concluded ; I asserted, *that* the soul is immortal.

Q. What is said of the grammatical character of direct and indirect discourse ?

3. As, then, direct and indirect discourse are only different modes of exhibiting the thoughts or words of

another, they are not necessarily expressed by any particular class of sentences, but may employ, indifferently, all classes. But as in both cases a writer or speaker refers to something said or thought, &c., by himself or some other one,—in the one case *quoting* it independently, and in the other barely *reporting* it, in substance,—both direct and indirect discourse must express an *objective limitation* to verbs of *perception* and *communication*.

Q. What changes are required in sentences passing from direct to indirect discourse?

4. All independent sentences, both simple and coördinate, and the principal clauses of subordinate sentences, when put into the form of the indirect discourse, are either expressed by the *infinitive mode*, or by *that* and the finite verb, in the tense required by that of the verb upon which the whole depends. But subordinate clauses (also imperatives), when thrown into the form of indirect discourse, besides changing their tense, as in independent clauses, are expressed in the *potential mode*. Thus, suppose a general to say, “The battle is lost”; one referring to this would say, in direct discourse, The general said, “The battle is lost”; in indirect discourse, The general said, *that* the battle was lost. Or if a man, on his death-bed, says to his servant, “I will make you my heir,” one in referring to it would say, in direct discourse, Mr. —, on his death-bed, said to his servant, “I will make you my heir”; in indirect discourse, *that* he *would* make him his heir.

Exercise XL.

Point out the direct and the indirect forms of discourse, and give the reasons in each case.

1. The Scriptures declare, God is love. — The Scriptures declare God to be love. — The Scriptures declare, that God is love. — Cicero said, I will not be wanting to the Senate and people. — Cicero said, that he would not be wanting to the Senate and people. — The men asserted, It is no matter for us to decide upon. — The men asserted, that it was no matter for them to decide upon. — They asserted it to be no matter to be decided upon by them. — Philosophers teach, The soul is immortal. — Philosophers teach, that the soul is immortal.

MODEL. — *The Scriptures declare, God is love.* Here the sentence *God is love* is merely quoted as a statement or truth of Scripture, without changing it at all in order to merge it in the present statement, and consequently is in the direct discourse. In the two following examples, it is in the indirect discourse.

Make sentences in both the direct and the indirect form to each of these examples.

2. The shoemaker, carpenter, grocer, Daniel Webster, Washington, moralist.

MODEL. — *The shoemaker.* The shoemaker stated, The leather is good; the shoemaker stated, that the leather was good; the shoemaker stated the leather to be good.

§ 55. FORMS OF SENTENCES IN DISCOURSE.

Q. Why does a writer employ different kinds of sentences ?

1. As a speaker, or writer, in treating of any subject at length, is called upon to express innumerable relations and shades of thought, he necessarily employs every species of sentence of which the language is capable, with all their varying modifications and combinations.

Q. How are sentences classified according to meaning ?

2. Sentences classified according to their *meaning* are either *declarative* (stating something either as a fact or conception), *imperative* (commanding something), *interrogative* (asking some question), or *exclamatory* (expressing some emotion at something); as, the sun rises and shines; or, when the sun rises, he shines; arise, and shine! when will you arise and shine? how the sun shines!

Q. How according to form ?

3. But classified according to their *form*, sentences are either simple or compound, as shown in the previous chapters.

Q. In what ways may a writer use simple and compound sentences ?

4. Hence, while a speaker or writer must, in all cases, use either simple or compound sentences, he may use them in making *declarations*, in *commands*, in *questions*, or in *exclamations*.

Q. What are the different kinds of limitations expressed by attributes and objects ?

5. So, too, while all the limitations of the subject and

the predicate, whether in simple or compound sentences, are either *attributes* or *objects*, an attributive may express any of the innumerable *qualities* of the subject represented by a noun, or its *individuality*, its *author*, *possessor*, *material*, *source*, or *relation to the speaker*; and an object may be either *direct* or *indirect*, *substantive*, *adverbial*, or *verbal*, and express the relations of *place*, *time*, *cause*, *manner*, *condition*, *concession*, *comparison*, *consequence*, and *result*.

Q. When is an attribute or object simple, when complex, when compound, and when complex and compound?

6. Both an attribute and an object, also, may be either *simple*, *complex*, *compound*, or *complex and compound* at the same time; — *simple*, when consisting of a single word, or of a noun or infinitive with a preposition; *complex*, when modified by another attributive or modal adverb, *joined to it without a conjunction*; *compound*, when containing two or more attributes or objects, either connected by conjunctions, or expressing independent qualities or relations; *complex and compound*, at the same time, when they express both the complex and the compound relation, or when the terms of which they are composed are united, some of them *subordinately*, and some of them *coördinately* (§ 43. 5). Thus:—

Q. What is an example of each form of the attribute and object?

1) Simple,	{	<i>Attribute</i> : good man ; Alexander, king ; man of talents. <i>Object</i> : struck him ; struck against it ; struck violently ; we eat to live.
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- 2) Complex, { *Attribute: a good man; some good men; a very good man; Alexander, king of Macedonia; man of great talents.*
Object: struck his hoop; struck the dog with long ears; struck the man; struck a great man.
- 3) Compound, { *Attribute: great and good man; Alexander, king and general; man of talents and genius.*
Object: struck him violently; struck against it violently; struck him with a stick; struck him in the eye; struck him running; we eat food to live.
- 4) Complex and Compound, { *Attribute: a great and good man; some great and good man; Washington, the great and illustrious leader of our armies.*
Object: struck his hoop violently; struck a little dog in the eye violently, with a stick; shot a cackling goose flying (or on the wing); we eat nourishing food to live.

Q. When the subject, object, or predicate is itself compound, what four varieties of form arise, and what is an example of each?

7. At the same time, both the subject (or object) and predicate of a sentence may be compound themselves, and limited in each of the four ways named above; as, *Demosthenes and Cæsar; he struck and kicked.* Thus we have:—

1) Simple compound subject or predicate (the limitation *simple*, the principal element *compound*): — *learned men and women* (subject or object); the horse *reared and struck* the boy.

2) Complex compound subject or predicate: — *a good Christian and a good citizen*; the horse *reared and struck* the little boy *very violently*.

3) Double compound subject or predicate: — *learned and illustrious men, and sympathizing and heroic women*; the horse *reared and struck* the boy *suddenly and violently*.

4) Double complex and compound subject or predicate: — *a great and good man, and a kind and virtuous citizen*; the horse *reared and struck* the boy *very suddenly and violently*.

Q. What relations are expressed by subordinate sentences?

8. Again, while every species of sentence and clause, whether simple or compound, coördinate or subordinate, principal or dependent, may be modified in these various ways, subordinate clauses themselves express the same variety of attributive and objective limitations to the principal clause, as single words do in the simple sentence.

Q. What modifications may any one sentence employ?

9. These various modifications enable a skilful writer to express all the varying shades, conditions, and circumstances of the most subtle and complicated thoughts. No single sentence, perhaps, however involved, could employ all possible modifications, but every sentence

may employ just so many as are necessary to the full expression of the thought in the shape intended.

Q. What is a period ?

10. A compound subordinate sentence (or coördinate, when its members are connected by *both — and, &c.*) is called *a period*, and when one or more of the clauses of a subordinate sentence is enlarged by the addition of another clause, a *compound period*; as, both Socrates and Plato were distinguished philosophers (simple coördinate period); every thing reminds us that life is short (simple subordinate); every thing *which we see around us* reminds us that life is short, *or*, every thing *which we see around us* reminds us that life, *which we hold on to by so brittle a thread*, is short (compound period).

Q. What is the compact, and what the loose style ?

11. Where compound periods prevail, and especially when the different clauses, by the use of correlative words, are somewhat artificially balanced one against the other, or included one within the other, so that the sense is generally suspended till you reach the end of the sentence, the style is called *periodic* or *compact*; but where ideas are less closely bound together, being either joined by simple connectives, or by none at all, the style is said to be *loose*; as, *where* the carcass is, *there* will the eagles be gathered together (compact); let your moderation be known unto all men; the Lord is at hand (loose).

Exercise XLI.

Classify and analyze these sentences, and parse the separate words.

1. I have seen nobody since I returned. — Which of the three candidates was rejected? — The Gospel, wherever preached in its purity, will have a salutary influence upon some. — How fleeting is life! — The man on whom you imposed, and whom you betrayed, is loud in his execrations against you. — The law of Flaccus, though it was pretended to be made by the people, was utterly detested by them. — Cæsar was now upon his second expedition into Britain, which raised much talk and expectation at Rome, and gave Cicero much concern for the safety of his brother, who, as one of Cæsar's lieutenants, was to bear a considerable part in it. — Is every rich fool to hold his head higher than his neighbour? — A poet or orator never existed, who thought any one preferable to himself. — No occasion can exist for new measures, when there is nothing new in the case. — To see a young consul, the scholar, as it were, of my discipline, flourishing in the midst of applause, will be glorious to me. — Cæsar entered the city with the most splendid triumph that Rome had ever seen; but the people considered it a triumph over themselves, purchased by the loss of liberty. — Cornwall elects as many members as Scotland, but does Parliament take better care of Cornwall than of Scotland? — Child, bring me that book of poems which lies by your side. — One cannot help pausing for a while, to reflect on the great idea which these facts imprint on the character and dignity

of Cicero ; it were otherwise impossible that a man naturally shrewd and sensible could have satisfied himself with palpable sophistry, which has not even the grace of fallacy to recommend it. — If you take away the waters from your river, it is no river, but a den or dry ditch ; if you take away the banks, it is a pool, or lake, or flood.

MODEL. — *I have seen nobody since I returned.* This is a compound subordinate sentence, in which the principal clause has *I* for its subject, *have seen* for its grammatical predicate, and *nobody*, together with the temporal subordinate clause *since I returned*, for its compound object. *I* is a personal pronoun, of the first person singular, nominative case to *have seen*, &c.

Express these ideas in shorter or less involved sentences.

2. When the sun had arisen and dispersed the mist, which had spread itself over the earth during the night, the ground was seen to be strown with dead bodies. — On the approach of the enemy, a battle ensued, near the camp, on the narrow tongue of land between two rivers, which has been called the Battle of the Forks. — Yesterday, as I was walking in the woods, near a decayed tree which lies by the stream, a wolf sprang from the thicket, and moved slowly off over the hill. — If you look about you, and consider the lives of others, as well as your own ; if you think how few are born with honor, and how many die without name or children ; how little beauty we see, and how few friends we hear of ; how many diseases, and how much poverty, there is in the world ; you will fall down upon your knees, and, in-

stead of repining at one affliction, will admire so many blessings, which you have received from the hand of God.

MODEL. — The first example, changed, becomes, — The sun arose and dispersed the mist; and the ground, which had been enveloped in it by night, was seen to be strown with dead bodies.

§ 56. DIFFERENT FORMS OF EXPRESSING THE SAME IDEA.

Q. What is the first way by which the same idea may be expressed by different forms?

1. The same idea may be expressed, as has already been seen, by subordinate, coördinate, or simple sentences; the only difference being that the idea is expressed more compactly, and often more forcibly, by the subordinate than by the coördinate construction; as, when night comes on, the stars appear, = night comes on and the stars appear, = on the approach of night, the stars appear.

Q. How does the coördinate construction differ from the subordinate?

REM. 1. The coördinate construction is less artificial, and more common in the earlier writers of a language than in those of later date.

Q. What is the second way of expressing the same idea differently?

2. The sense of a subordinate clause introduced by *while*, *as*, *when*, *if*, *because*, *since*, *although*, or a *relative*, may often be expressed by a participle or adjective.

tive; as, *when* the enemy had crossed the river, they pitched their camp, = the enemy, *having crossed* the river, pitched their camp.

Q. What is the third?

3. The same idea, with but a slight shade of difference, may be expressed, in many cases, by the infinitive, and by a subordinate sentence with *that*; as, Cæsar directed his soldiers *to fortify the camp*, = Cæsar directed *that his soldiers should fortify the camp*

Q. What is the fourth?

4. The same idea may be expressed by the active and passive construction; as, Romulus founded Rome, = Rome was founded by Romulus.

Q. What is the fifth?

5. The same idea may be expressed without a negative, and by a double negative; as, *nor* was the king *unacquainted* with his designs, = the king was acquainted with his designs.

Q. What is the sixth?

6. The same idea may be expressed by a positive sentence and a negative question, or by a negative sentence and a positive question; as, shall *not* the judge of all the earth do right? = the judge of all the earth will do right; is this so? = this is not so.

Q. Is the idea precisely the same in these equivalent expressions?

REM. 2. In these and many other equivalent expressions, as they are called, which the language presents, the idea is substantially the same, but it does not follow that they may be

used indifferently in every connection. One form will best suit one connection, and another another. But such correspondences are worthy of being traced, for the insight which they give into the structure of the language.

Exercise XLII.

Express each of these sentences by its equivalent forms.

The night comes on and the stars appear. — When the sun shines, the grass grows. — Having taken our hats, we walked out of the house. — After dinner we betook ourselves to the fields. — The farmer directed his men to get in the hay. — Washington commanded our armies during the Revolution. — The boy opens his book. — The general was not unacquainted with the designs of the enemy. — Am I not master of my own house?

MODEL. — *The night comes on and the stars appear,*
= when the night comes on the stars appear.

§ 57. ARRANGEMENT OF WORDS AND SENTENCES.

Q. What is the general structure of the English language?

1. The general structure of the English language is logical rather than rhetorical, i. e. the words are generally arranged in the order of *thought* rather than of *feeling*.

Q. What the common order of words?

2. According to this principle, the subject stands first, the predicate next, and the object last; as, the laborer felled a tree.

Q. What is the position of an attribute ?

3. When the subject (or object, or any noun) is modified by the addition of attributives, the adjective, possessive case, or pronoun stands immediately *before* it, and the noun in apposition, or governed by a preposition, *after* it; as, *good man, the good man, that good man, John's hat*; the man *of genius*, the man *in the moon*, Victoria, *the queen of England*.

Q. What is the order of objective limitations ?

4. When the predicate is modified by several objective limitations, the personal object (if used and not governed by a preposition) stands first after the verb, and the object denoting a thing next, then the adverb, then the adverbial phrase denoting time or place (if any be required), and then the cause or instrument; as, the laborer felled *a tree*; the laborer felled *a tree handsomely*; the laborer felled *a tree handsomely in the wood* (or *in the spring*); the laborer felled *a tree handsomely in the spring with an axe*.

Q. What is said of the circumstances of time and place ?

REM. 1. When the circumstances of time and place are both expressed, one, and sometimes both, if there are a good many other limiting circumstances, may be best disposed of by expressing them in the first part of the sentence, either before or after the subject; as, the laborer, *in the spring*, felled *a tree handsomely, in the wood, with an axe*.

Q. What is the position of *not* and other modal adverbs ?

5. The negative *not* regularly stands immediately before the word to be rendered negative, but other modal adverbs stand in such part of the sentence as the sense

requires, often at the commencement; as, I will *not* come; *possibly* it may be so; this, *surely*, is a mystery.

Q. What is the position of intensive adverbs?

6. Intensive adverbs are placed immediately before the verb, adjective, or adverb which they qualify; as, *quite too* many men neglect their families; *quite a* number were present; by greatness I mean, *not only* the bulk of any single object, but the largeness of the whole view; the *only true* God (not, the *alone* God, as Chalmers has it).

Q. What is the position of predicative adjectives?

7. Adjectives used in a predicative, instead of an attributive sense, regularly stand after their nouns, or in the predicate after a verb expressed; as, woman *alone* is helpless and unprotected; the three *first* presented themselves; the English came *first*, and then the French; by greatness I do not mean the bulk of any single object *alone* (not *only*, as Mr. Blair has it), but the largeness of the whole view. (*Only* is either an attributive adjective, or an intensive adverb, and in either case stands before its word.)

Q. What is often the effect of emphasis on the position of words?

8. But for the sake of *emphasis*, or rhetorical effect, the object is sometimes placed *first* in the sentence, and the subject, or, of several subjects, the most important one, is placed last, which is especially the case in the impersonal construction with *it*, and after *there*. Thus we have: "*silver and gold* I have none"; "it is *I*, be not afraid"; "*there* was a man sent from God."

REM. 2. So, for the sake of emphasis, the predicative adjective is sometimes placed first; as, “*great* is Diana of the Ephesians”; “*blessed* is he that cometh in the name of the Lord.”

Q. What is the order of words in interrogative sentences?

9. In interrogative sentences, the interrogative pronoun or adverb (when any is employed) is placed first, the verb or the auxiliary part of it next, then the subject, and the other predicative or objective words at the end; as, *sayest* thou this of thyself? *what think* ye of Christ?

Q. In what other cases is the order of the words inverted?

10. So, too, in *commands*, and often after *neither* and *nor*, and in the subordinate clause of a conditional sentence, when *if* is omitted, the auxiliary part of the verb stands first, the subject next, and the predicate and object last; as, *depart* thou; *had I* been there, the child had not died.

Q. What of the order of clauses in subordinate sentences?

11. In compound subordinate sentences, generally either the principal or the subordinate clause may be placed first, according as the idea of the one or the other is to be made the more prominent; as, *if he comes*, I will receive him, or, *I will receive him*, if he comes.

Q. What is said of the relative sentence, and the relative?

12. The language does not admit, to a great extent, of one clause being included within another (i. e. introduced between its subject and object). But the relative (adjective) sentence is often thus included, and sometimes others. And, generally, the relative should be

placed as near the noun to which it refers as possible ; as, thy friend, *who was with me but a short time ago*, is dead.

Q. What is the reason that so little inversion is allowed in the language ?

REM. 3. The reason that so little inversion is allowed in the language is, that, from the almost total want of case-endings, there is but little to indicate the relation of words, except their position. Thus the expression, "John James struck," might mean, either that James struck John, or that John struck James. The meaning becomes plain only as the subject is placed first, and the object last.

REM. 4. Much more license is allowed in the arrangement of words and sentences in poetry than in prose.

Exercise XLIII.

Correct the arrangement of the words in each of these examples.

Travelled have I through a beautiful valley. — A church he has built. — A rose-leaf she gave me. — Out in the field stands a beautiful pear-tree. — With a scythe the laborer cuts down the dewy grass. — In the winter, often by night, the stars shine with surpassing brightness. — We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather. — I will trust in him though he slay me. — The alone God knows the heart. — Often, before one is aware of it, when he is in a hurry, he does what he does not intend to. — Into this hole thrust themselves three Roman senators. — It is a quite spirited piece. — Black women's gloves for sale here. — The fruiterer offered for sale a tempting variety of fruits.

MODEL. — *Travelled have I through a beautiful valley,*
 This should be thus arranged : — I have travelled through
 a beautiful valley.

§ 58. PECULIAR USAGES AND CONSTRUCTIONS.

Q. What is ellipsis, and when used ?

1. *Ellipsis.* This consists in the omission of a word or sentence, expressing some general or subordinate idea, readily supplied by the mind or inferred from the connection, but essential to the full *grammatical* expression of the thought. It occurs most frequently in *dialogue, answers, exclamations*, or with a *possessive case*; as, to which the fiend (i. e. *replied*); who is it? Peter (= *it is* Peter); strange to tell! = *it is* strange to tell; at St. Paul's (i. e. *church*).

Q. What is brachylogy, and when used ?

2. *Brachylogy*, or the abridgment of sentences by omitting the common subject or predicate of one or more of several clauses, as being really *involved* in what is expressed. This occurs in coördinate sentences, and often in subordinate sentences introduced by *than, though, if, as*; as, some place happiness in one thing, some in another (i. e. some *place it* in another); you say this, I that (i. e. *say that*); I love wisdom better than riches (i. e. better than *I love* riches), &c.

Q. What is said of the form of the verb to be supplied in brachylogy ?

REM. 1. The form of the verb to be supplied need not always be the same as that expressed; as, he *is* greater than

I (*am*). But when a past participle refers to auxiliaries in different clauses, these auxiliaries must always be expressed, unless they are such that the participle will complete each alike; as, this always *has been*, and always *will be*, admired (not, “this always has, and always will, be admired,” since there is no such form as *has be admired*).

Q. What is pleonasm, and why used?

3. *Pleonasm*. This is the opposite of ellipsis and brachylogy. It is the introduction of a word or words which *grammatically* are superfluous. Pleonasm is generally resorted to for the sake of perspicuity or emphasis; as, *thee, thee* I invoke.

REM. 2. The above are called *figures* of speech. *Tropes*, such as *metaphor, metonymy, &c.*, have nothing to do with the grammatical structure of a sentence, and hence belong to rhetoric rather than grammar.

Q. What is blending of sentences?

4. *Blending of Sentences*. This is oftenest effected by making what is logically the subject (or object) of the subordinate clauses the object of the verb of the principal clause; as, I know *thee*, who thou art (instead of “I know who *thou* art”); he gave them power against unclean spirits, to cast them out, = he gave them power to cast out unclean spirits.

Exercise XLIV.

Explain the peculiarity of the construction in each case, and refer it to its proper figure.

Me miserable! — Begone! — One to his farm, another to his merchandise. — I am older than you. — I am as

good as you. — It will answer, if well executed. — The arrow missed the mark, though well aimed. — Verily, verily, I say unto you. — Teach me the measure of my days, what it is, that I may know how frail I am.

MODEL. — *Me miserable!* The figure here is ellipsis, since a grammatical element, not implied in any of the words used, is omitted, = *ah me miserable!*

§ 59. POETIC STYLES (VERSIFICATION).

Q. How is poetry distinguished from prose, and of what two kinds is it?

1. Poetry is distinguished from prose, in form, by being arranged in verses or lines, which are measured by a certain number of *poetic feet*, or of accented and unaccented syllables, succeeding each other in a given order. When the lines are arranged in couplets, or according to some other combination, with words corresponding in sound at the end of them, the poetry is called *rhyme*; but otherwise, *blank verse*.

Q. What is a poetic foot?

2. A *foot* or *measure* consists of a certain number of syllables (not necessarily all in the same word), of which one is accented, and the others not.

Q. What are the principal feet used in English verse?

3. The principal poetic feet used in English verse are the *iambus*, consisting of a short syllable followed by a long one, which takes the accent (\cup —), the *trochee* (— \cup), the *anapest* (\cup \cup —), and the *dactyl* (— \cup \cup).

Q. What is scanning ?

4. When, in reading poetry, each verse is divided into portions corresponding to its feet, and not its words, it is called *scanning*.

Q. What is said of different metres ?

5. Different metres are adapted to different subjects and moods of mind, some being heavier and some lighter, some serious and some gay. Hence different subjects are treated in different metres, and in the same metre there is often an intermixture of different feet ; but the prevailing foot gives its name to the verse. Thus we have (without enumerating the minor varieties and combinations of verse used in English) the following kinds : —

I. IAMBIC VERSE.

Q. Of what different combinations of feet may iambic verse consist, and what are specimens of each ?

1. Verses in this measure may consist of two, three, four, five, six, or seven measures ; as, —

Two Measures.

Unheárd, unknówn,
He mákes his móan.

Three Measures.

With hóllow blásts of wínd,
All ón a róck reclíned.

Four Measures.

On, ón he hástened, ánd he dréw
My gáze of wónder ás he fléw.

Five Measures.

Fond foól! six feét of eárth is áll thy stóre,
And hé that seéks for áll shall háve no móre.

Six Measures.

Ye sácred bárd's that tó your hárp's' melódious stríngs
Sung th' áncient héroes' deéds, the mónuménts of kíngs.

Seven Measures.

But óne requést I máke of Hím that síts the skíes abóve,
That Í were freély óut of débt, as Í am óut of lóve.

Q. What may each of the above forms take, and how many varieties are there in all?

2. Each of these forms may take an additional short syllable, and occasionally eight measures are used in this kind of verse, making thirteen species of the iambic measure, besides various combinations of the different species.

Q. What are certain measures called?

3. The iambic verse of four feet is called *heroic* verse, and makes what is called *long metre*; of six feet, an *Alexandrine* verse; of seven feet (commonly divided into two lines), *common metre*; while in *short metre* the first, second, and fourth lines have each three iambic feet, and the third, four

II. TROCHAIC VERSE.

Q. Of what different combinations of feet may the trochaic verse consist, and what are specimens of each?

1. Verses of this measure may consist of two, three, four, five, or six measures, as in the following couplets:—

Two Measures.

Rích the treásure,
Sweét the pleásure.

Three Measures.

Évery dróp we sprínkle
Smoóths awáy a wrinkle.

Four Measures.

Maíds are sítting bý the fóuntain,
Bríght the moón o'er yónder móuntain.

Five Measures.

Nárrowing ín to whére they sát assémbled,
Lów volúptuous músic wínding trémbled.

Six Measures.

Ón a móuntain, strétched beneáth a hoáry wíllow,
Láy a shépherd swáin, and víewed the rólling bíllow.

Q. What other combinations of this measure are there ?

2. Each of these forms may take an additional long syllable (there is also a form with eight feet and a syllable), and one species is often combined with another, making a large variety of trochaic measures.

III. ANAPESTIC VERSE.

Q. Of what different combinations of feet may anapestic verse consist, and what are specimens of each ?

1. Verses of this measure occur with two, three, and four measures ; as, —

Two Measures.

In my ráge shall be seén
The revéngé of a queén.

Three Measures.

I have foun'd out a gift for my faír,
I have foun'd where the woód-pigeons breéd.

Four Measures.

The Assýrian came dówn like a wólf on the fóld,
And his cóhorts were gleáming in púrple and góld.

Q. Of what other combinations is it capable ?

2. Each one of these forms may take an additional short syllable, and they may be variously combined, one with another.

IV. DACTYLIC VERSE.

Q. Of what combinations of feet is dactylic verse capable, and what are specimens of each ?

1. Verses of this kind occur with two, three, and four measures ; as, —

Two Measures.

Óft have I seén the sun,
Fíx himself át his noon.

Three Measures.

Márch to the báttle-field feárléssly.

Four Measures.

Bóys will antícipate, lávish and díssipate
Áll that your búsy pate hoárde'd with cáre.

Q. What is said of the last foot, &c. ?

2. The last foot of a dactylic verse is rarely perfect, but sometimes consists of two syllables, and sometimes of but one. So, too, the other measures often end with an imperfect foot.

Q. What is said of combinations of different measures and feet ?

3. Not only are the different species of the same measure often mingled with each other, but the different measures themselves, and the different kinds of feet, especially in iambic verse.

REM. Verses of one foot, in either of the measures, are so rare, that no notice has been taken of them.

NOTE. — The teacher, if he considers it desirable, can find exercises for drilling his pupils in scanning and discriminating the different kinds of poetic measures, in any of the common collections of poetry, or even in their reading-books.

§ 60. PUNCTUATION AND USE OF CAPITALS.

Q. What is punctuation ?

1. Punctuation, in English, is a system of marks used in written discourse, in order to indicate the principal stops or pauses which would naturally be made by a correct speaker in pronouncing it.

Q. What are the punctuation marks ?

2. These marks are the *comma* (,), the *semicolon* (;), the *colon* (:), the *interrogation point* (?), the *exclamation point* (!), the *dash* (—), and the *parenthesis* ().

Q. What time is denoted by each respectively ?

REM. The comma denotes a pause barely sufficient to

take breath ; the semicolon, a pause twice as long ; a colon, four times as long ; and the period, the longest pause.

I. THE COMMA.

Q. What is the first rule for the comma ?

1. The comma is generally placed before the predicate of a simple sentence, when its subject has several modifying words connected with it ; as, the necessity of virtue to happiness, has always been admitted. But this rule is less observed by recent, than by older writers.

Q. What is the second rule ?

2. A comma is usually placed both before and after a qualifying or explanatory phrase, which separates a subject, or a conjunction, from its verb ; as, the king, approving the plan, put it into execution ; and, knowing his baseness, he hated and despised him.

REM. 1. So, generally, parenthetical words, phrases, and sentences are pointed off by commas.

Q. What is the third rule ?

3. A comma is generally placed after an adverb, or adverbial phrase, used at the commencement of a sentence, as a sort of introduction ; such as *first, secondly, &c., again, in general, indeed, besides, yes, nay, hence, thus, in truth, on the contrary, also, therefore, &c.*

REM. 2. And so generally of adverbs, when out of their place and not closely connected with any words, they are usually separated by commas from the rest of the sentence ; as, this, however, is mere matter of opinion.

Q. What is the fourth rule ?

4. A comma is generally placed between words where a conjunction is omitted, and even before a conjunction, when expressed before the last of such a series of words ; as, the husband, wife, and children were sold into slavery ; virtue supports in adversity, moderates in prosperity.

REM. 3. When several subjects, thus connected, belong to the same verb, a comma is sometimes placed before the verb also, according to No. 1 ; as, poetry, music, and painting, are fine arts.

Q. What is the fifth rule ?

5. The nominative case independent, the case absolute, and the infinitive absolute, are usually separated from the rest of the sentence by a comma ; as, my son, give me thy heart ; his father dying, he came into possession of the estate ; to confess the truth, I was much in fault.

Q. What is the sixth rule ?

6. A noun in apposition with another, and having several qualifying words connected with it, is separated from the rest of the sentence by commas ; as, Paul, an apostle of the Gentiles, was eminent for his zeal. But an unmodified noun in apposition with another, is not separated from it by a comma ; as, the Apostle Paul.

Q. What is the seventh rule ?

7. When words stand in opposition to each other, or with some marked variety, a comma is placed after the first, and sometimes (but not so frequently of late) after

the last, when there is a phrase following which depends upon both; as, though deep, yet clear; though fallen, great; this tends rather to confirm, than to refute, the inference; in alliance *with*, and under the protection of Rome.

Q. What is the eighth rule?

8. A comma is generally used between the clauses of comparative, relative, conditional, and the other compound subordinate sentences, unless the subordinate sentence is quite short and very closely connected with the principal clause (or so loosely as to require a longer pause); as, *as* the heart panteth after the water-brook, *so*, &c. (but, I think *as you do*); he will go, *if* it is possible; I will return, *when* you send for me, &c.

REM. 4. So, also, a comma is generally used before *for*, *but*, *yet*, *therefore*, and most other coördinate conjunctions, except the copulatives.

Q. What is the ninth rule?

9. A comma is generally introduced where a verb is understood; as, from law arises security; from security, curiosity.

Q. What is the tenth rule?

10. When a sentence or an infinitive mode is the subject of a verb, and stands after it, it generally has a comma before it; as, the most obvious remedy is, to withdraw from their company.

Q. What is the eleventh rule?

11. A comma is inserted between words and phrases designed to be taken somewhat independently of each

other, and to make a distinct individual impression ; as, character, virtue, piety, all are lost ; at Antioch, at Iconium, at Lystra.

REM. 5. The comma is used in many other cases which cannot well be described, but must be determined by a sense of what correct reading or speaking would require.

II. THE COLON AND SEMICOLON.

Q. What is the first rule for the semicolon ?

1. As the *semicolon* requires a longer pause than the comma, it is used between sentences less closely connected than those separated by the comma, so that they make a complete sense, each by itself ; as, from law arises security ; from security, curiosity ; from curiosity, knowledge.

Q. What is the second rule ?

2. In general, a semicolon may be used in nearly every place where a comma may be used, whenever, from any peculiarity in the structure of the sentence, or turn of the thought, a somewhat longer pause is required than is indicated by the comma.

Q. What is the rule for the colon ?

3. The *colon* is chiefly used at the end of sentences making a complete sense, before a clause giving an explanation, illustration, or equivalent idea, *without a connecting conjunction* ; as, he was interrupted by these words : How dare you praise a rebel ! Study to acquire a habit of thinking : no habit is more important. The faults opposed to the sublime are chiefly two : the frigid and the bombastic.

Q. Where is the dash used for the colon ?

REM. As a colon generally implies that what follows is in some sense an equivalent to what precedes, it is commonly used before specifications, and often before quotations, examples, &c. But in all but the first case, the comma is more frequently used ; also the dash is generally used in abrupt explanations, and often before quotations.

III. THE DASH AND PARENTHESIS.

Q. What is the rule for the dash ?

1. The *dash* is the sign of a sudden suspension or transition of thought, and is used before abrupt explanations, fanciful turns and stops of thought, and often before direct quotations, and before and after short and sharp parenthetical ideas ; as, “ A man of letters has two natures, — one a book nature, the other a human nature.” “ Lambs are beautiful. Yes, lambs are beautiful, — boiled ! ”

Q. What is the rule for the parenthesis ?

2. The *parenthesis* is used to include sentences, thrown in by way of explanation or modification of other ideas, without, however, affecting the construction of the other sentences in the connection ; as, the night (it was the middle of summer) was fair and calm.

Q. What is the use of the comma with the dash and parenthesis ?

REM. The dash should generally have a comma before it, and the parenthesis, either before or after it (but better, outside of the parenthetical marks), according as the parenthetical clause is more closely connected in sense with what precedes or what follows it.

IV. THE PERIOD, INTERROGATION, AND EXCLAMATION POINTS.

Q. What is the rule for the period ?

1. The *period* is used at the end of sentences, where the sense is so complete, and so far independent of what follows, as to allow the voice to be entirely suspended, as if nothing further was to be pronounced.

Q. What is the rule for the interrogation point ?

2. The *interrogation point* is used at the end of a direct question, or an indirect question quoted in the direct form ; as, Who is there ? He asked, Who is there ? but, I know not *who is there*.

Q. What is the rule for the exclamation point ?

3. The *exclamation point* is used after sudden expressions of surprise, joy, grief, impatience, &c. ; as, Death ! great proprietor of all ! God of heaven ! had they not a right to complain ! O ! how our hearts were beating ! Hold ! you have cut me out full employment.

Q. What happens after some interjections ?

REM. 1. After *O*, and sometimes after other interjections which are followed by words or phrases, simply a comma (or no point at all) is placed, with an exclamation point at the end of the sentence or phrase, especially when there is a close connection between the interjection and what follows it ; as, ah me ! O Jove supreme ! O, how I tremble with disgust !

REM. 2. When an interrogative sentence has an exclamatory force, it should be followed by an exclamation, and not an interrogation point ; as, God of heaven ! *had they not a right to complain !*

REM. 3. The other marks used in discourse, such as the *paragraph*, *asterisk*, &c., having no connection with the structure of the language, do not belong to grammar.

NOTE.— The pupil may find exercises, both in correct and incorrect punctuation, in any of his reading-books.

USE OF CAPITAL LETTERS.

Capitals are used : —

Q. What are the nine rules for the use of capitals ?

1. As the first letter of every line of poetry.

2. As the first letter after a period ; also after the exclamation point, where the sentence is not very closely connected with the preceding.

3. After an interrogation point, where the sentence contains an answer to the preceding question, or is but slightly connected with it.

4. Often after a colon or comma, where the words of another are quoted directly, especially where a complete sentence is quoted.

5. At the beginning of names of persons, people, and countries, as well as the adjectives derived from them ; as, George, Mr. Brown, Hungarians, Europe, Europeans.

6. At the beginning of the names and appellations of the Deity, and some of the higher titles of honor and office ; as, God, Jehovah, President, Governor, Honorable, &c.

7. At the beginning of all the principal words in the titles of books ; as, "Whately's Easy Lessons on Reasoning."

8. The pronoun *I*, and the interjection *O*, are written in capitals.

9. Often, too, other words, when they are to be made specially prominent, or when an object is personified, commence with a capital.

THE END.

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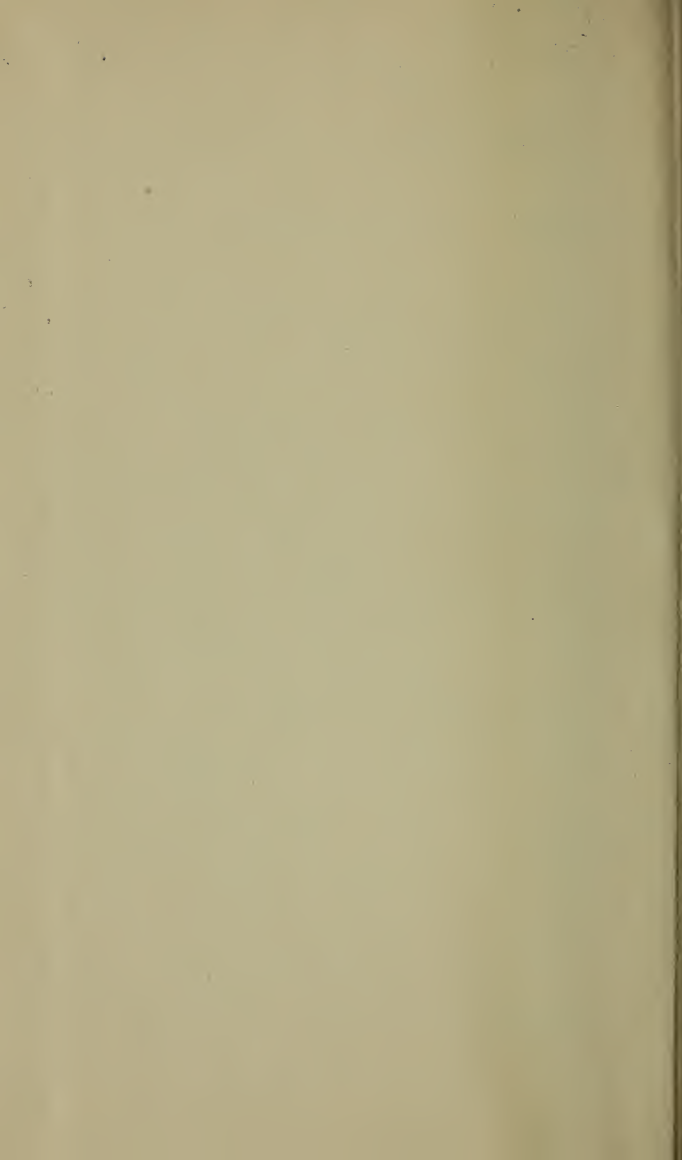
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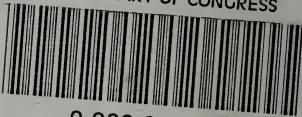
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