THE ENGLISH LANGUAGE

AND ENGLISH GRAMMAR

RAMSEY

THE

ENGLISH LANGUAGE

AND

ENGLISH · GRAMMAR

AN HISTORICAL STUDY

OF THE

SOURCES, DEVELOPMENT, AND ANALOGIES OF THE LANGUAGE

AND OF THE

PRINCIPLES GOVERNING ITS USAGES

ILLUSTRATED BY COPIOUS EXAMPLES FROM WRITERS
OF ALL PERIODS

BY

SAMUEL RAMSEY

PREFACE.

MUCH of what is contained in the following pages was first written for purposes of private instruction, and without any view to publication ; but as one chapter was added after another, it began to be thought that some portions might interest a larger class of readers. There are many persons who would be glad to know more about the English language than can be gained from the formal routine of the public schools, who, nevertheless, are unable to procure and read the great number of valuable works on the subject that have issued from the press within a period of fifty years. Such persons are in a position to appreciate a work taking a somewhat wider view than the common text-books, and presenting some of the more familiar results of modern philology.

There are two classes for whom this book is not intended. The first are those who are already familiar with all the results of past labors, and who, therefore, can find nothing here to add to their present ample stores of knowledge, there being no claim to original discovery or invention. The second class are those who neither know or care anything about the history or philology of their native tongue. Between these extremes is the large and important class who already know something and desire to know more.

There was a fable of the Rabbins that the first pair of blacksmith's tongs were made during the six days of creation, because, without such primordial instrumentality, no tool could ever have been fashioned. I cannot but think that many have unconsciously imbibed a somewhat similar belief in regard to English grammar. It may not be distinctly taught, but everything tends to impress the learner with a

vague idea that the rules laid down in his manual were ordained " in the beginning," and have remained unchanged and unchangeable ever since, and that in the fulness of time the English language was made in obedience to them. The reader of these pages will have an opportunity to become acquainted with the opposite doctrine that language, so far as we are acquainted with it, is a human product, subject like others to evolution and mutation—as liable to change as the forms of our garments or our dwellings,—and that the office of grammar is not to go before and decree what men shall say, but to follow after and describe what they do say.

S. R.

ERRATA.

Page 19, line 23, *for* acres, *read* races.
" " " " *for* Higdon, *read* Trevisa.
" 21 " 18, *for* ne spe, *read* nes þe.
" 63 " 6, *for* extradition, *read* extrajudicial.
" 65 " 33, *for* puine, *read* puîné.
" 71 " 4, *for* ac-ia, *read* at-ia.
" 73 " 41, *for* farn, *read* fær.
" 76 " 29, *for* lic, like, *read* ling.
" 134 " 24, *for* fuss, *read* Fuss.
" 181 " 22, *for* i's, *read* l's.
" 239 " 32, Note, There was also a pural, *cildra*, or *cildru*.
" 242 " 29 ff, *for* fít, gís, tíð, *read* fét, gés, téð.
" 293, *for* the initial pa, *read* everywhere pā.
" 294, line 22, *for* preceded, *read* did not precede.
" 324 " 20, *for* ipsi, *read* ipse.
" 347 " 21, *for* Ir se, *read* Irse.
" " " 22, *for* Venir se, *read* Venirse.
" 359 " 3, *for* grafen, *read* grave.
" 364 " 28, *for* sow, *read* saw.
" 375 " 18, *for* wollede and shullede, *read* wolde and sceolde.
" 412 " 29, *for* levdeyr, *read* levyr.
" 428 " 29, *read* I *did not* hear it.
" 436 " 25, 28, *for* ecrire, *read* écrire.
" 440 " 4, *for* thries, *read* thrice.
" 445 " 19, *for* fand-e, *read* fund-e.
" " " 21, *for* fanth-um, *read* funth-um.
  for fand, *read* fund-on.
" " " 22, *for* fanth-uth, *read* funth-uth.
  for fund-e, *read* fund-on.
" " " 23, *for* fanth-un, *read* funth-un.
  for fand, *read* fund-on.
" 463 " 19, *for* lie, *read* like.
" 467 " 9, *for* gesoth, *read* geseoth.
" 480 " 22, *for* live, *read* lice.
" 504 " 1, *for* Ædluans, *read* Æduans.

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PART FIRST.

THE ENGLISH LANGUAGE.

THE ENGLISH LANGUAGE.

CHAPTER I.

THE INSTABILITY OF LANGUAGE.

A LANGUAGE in common use is subject to continual change. Old words sink into disuse, or become altered in sound or signification; and new ones are constructed or introduced. Two principal causes accelerate this transformation—the commingling of diverse races, and a change of habits, ideas, and pursuits. The vocabulary of a simple pastoral people would entirely fail to meet the wants of modern civilization, with its attendant arts and sciences, while the loss of any art or body of ideas would be followed by the disuse of its peculiar terms. Several causes also contribute to retard change, among which are freedom from foreign influence; political, religious, or literary bonds of union among the inhabitants of a considerable area; and a continuance of the same mode of life. The sanctuaries of Jerusalem and Mecca, and the Olympic games at Elis brought together people of kindred blood and faith; and such great works as the He-brew Bible, the poems of Homer, the Koran, and the author-ized German and English versions of the Bible have had a most powerful conservative influence on their respective languages. Dr. Schliemann found the Iliad and Odyssey still understood and appreciated by the villagers of Greece two thousand five hundred years after the text was settled by Pisistratus.

Change seems to be spontaneous and inevitable, beyond all requirements of utility, as evidenced by the great variety of pronunciations found in dictionaries and in common use, and the frequent introduction of new words when the old ones are equally good. The change, in small, undeveloped communities, is sometimes surprisingly rapid. Waldeck, who labored as a missionary in Central America, completed a dictionary of one of the native languages in 1823. Returning to the same tribe after an absence of ten years, he found his dictionary already antiquated and useless. How this is brought about is very graphically shown by Robert Moffat, a missionary in Southern Africa. He says:

"The purity and harmony of language are kept up by their pitchos and public meetings, by their festivals and ceremonies, as well as by their songs and their constant intercourse. With the isolated villages of the desert it is far otherwise ; they have no such meetings ; they are compelled to travel, often to a great distance from their homes and native villages. On such occasions fathers and mothers, and all who can bear a burden, often set out for weeks at a time, and leave their children to the care of two or three infirm old people. The infant progeny, some of whom are beginning to lisp, while others can just master a whole sentence, and those still further advanced, romping and playing together, the children of nature, through the live-long day, become *habituated to a language of their own.* The more voluble condescend to the less precocious ; and thus from this infant Babel proceeds a dialect of a host of mongrel words and phrases, joined together without rule, *and in the course of one generation the entire character of the language is changed.*" [1]

In some such way were produced the countless languages and dialects of the native American tribes. Even in Europe, where some kind of national literature is rarely wanting, the same tendency to separation has been at work with a force proportioned to the prevailing ignorance and disorganization. The early Celtic population of the British Islands became in time separated into five mutually unintelligible branches ;

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[1] Müller's "Lectures on Language," vol. i.

the Basques in the adjoining provinces of France and Spain, numbering little more than half a million, have their mother tongue split into seven dialects; and in Friesland the traveller encounters a different form of speech in every village.

The gradual transformation of the English tongue may be illustrated by a series of selections reaching back to a time when the language becomes wholly unintelligible. The words which would not be used now, at least in the same sense, are distinguished by italics.

DAVID HUME, 1761.

" He promised that the present grandeur of Harold's family, which supported itself with difficulty under the jealousy and hatred of Edward, should receive new increase from a successor who would be so greatly *beholden* to him for his advancement."

JOHN LOCKE, 1687.

" If we will disbelieve everything because we cannot certainly know all things ; we shall do *muchwhat* as wisely as he who would not use his legs, but sit still and perish because he had no wings to fly."

SIR PHILIP SIDNEY, 1580.

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

Although we are now too busy and business-like to indulge in a style of such knightly and dainty elaboration, it will be readily seen that the language itself has scarcely changed in three hundred years.

SIR JOHN FORTESCUE, 1470.

" It *hath ben* often seen in England that *iij* or *ij theves* for *povertie hath sett* upon *vij* or *vj true* men and robbed them *al.* But it *hath* not been seen in France that *vij* or *viij theves* have *ben hardy* to *robbe iij* or *iv true* men. Wherefore it is *right seld* that Frenchmen be *hangyed* for *robberye, for that* they have no *hertys* to do so terrible an *acte.* There be *therefor mo* men *hangyed* in England in a *yere* for *robberye* and manslaughter than there *be hangyd* in *Fraunce* for such cause of crime in *vij yers.*"

SIR JOHN MANDEVILLE, ABOUT 1370.

" The *prestes* of that temple *han alle here wrytynges, undre* the date of the *foul* that is *clept Fenix ;* and there is *non* but *on* in *alle* the world. And he *comethe* to *brenne* him self upon the *awtere* of the temple, at the *ende* of *5* hundred *3eer* [1] *:* for so *longe* he *lyvethe.* And at the *500 3eres ende,* the *prestes arrayen here awtere* honestly and *putten* thereupon spices and sulphur *vif* and other *thinges* that *wolen brenne* lightly. And *than* the *brid Fenix comethe* and *brennethe* him self to ashes. And the first day next *aftre,* men *fynden* in the ashes a worm ; and the *secunde* day next *aftre,* men *funden* a *brid quyk* and *perfyt ;* and the *thridde* day next *aftre,* he *fleethe* his *wey.* And so there is no *mo briddes* of that *kynde* in *alle* the world, but it *allone.* And *treuly* that is a *gret myracle* of God. And men may well *lykne* that *bryd* unto God, be cause that there *nys* no God but *on,* and, also, that *oure* lord *aroos fro dethe* to *lyve* the *thridde* day."

PROCLAMATION OF HENRY III., 1258.

" *Henr' thur3 godes fultume* King *on Engleneloande. Lhoauerd on Yrloand'. Duk on Norm' on Aquitain'* and *eorl on Aniow. Send igretinge to alle hise halde ilærde* and *ileawede on Huntendon' schir' thæt witen 3e wel alle thæt* we *willen* and *vnnen thæt. thæt vre rædesmen alle other* the *moare dæl of heom thæt beoth ichosen thur3* us and *thur3 thæt loandes* folk *on vre kun-*

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[1] This character (3) here represents a modification of the Anglo-Saxon *g* much in use from the twelfth to the fourteenth century, with a value varying from *y* to *gh*, the latter no longer recognized in English.

eriche. habbeth idon and *schullen don* in the worthnesse of *gode* and *on vre treowthe.* for the *freme'* of the *loande. thur3* the *besi3te* of *than to foreniseide redesmen, beo stedefæst* and *ilestinde* in *alle thinge abuten ænde."* [1]

" And *te eorl* of *Angæu wærd ded,* and his *sune Henri toc to* the *rice.* And *te cuen* of France *to-dælde fra* the king and *scæ com* to the *iunge eorl Henri,* and he *toc hire to wive,* and *Peitou mid hire. tha færde* he *mid micel færd* into *Engleland* and *wan* castles—and *te* king *ferde agenes* him *mid micel mare* ferd, *thothwæthere fuhtten* he *noht, oc færdon* the *arcebiscop* and *te* wise men *betwux heom,* and *makede* that *sahte* that *te* king *sælde ben lauerd* and king *wile* he *livede* and *æfter* his *dæi ware Henri,* king."

ÆLFRIC, ABOUT 980.

" *Gif hwelc* man *hæfth hund scéapa,* and *him losath dn* of *thdm, hú, ne forldett* hé *thd nigon* and *hundnigontig on thdm muntum,* and *gdeth* and *sécth that dn* the *forwærth?* And *gif hit gelimpeth that* hé *hit fint, sothlice ic secge that* hé *swythor geblissath* for *thdm dnum thonne* ofer *tha nigon* and *hund nigontig the na ne losodon."*

MATTHEW xviii., 12–14.

KING ALFRED, ABOUT 890.

" *That Edstland* is *swýthe mycel,* and *thær bith swýthe manig burh,* and *on ælcere byrig býth cyninge ;* and *thær bith swýthe mycel*

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[1] This is often called the oldest extant specimen of *English* as distinguished from *Anglo-Saxon ;* but it probably represents nothing ever really spoken. Its exaggerated rusticity is the clumsy attempt of a court scribe to render a French original into the speech of the common people. In this and the following examples I have used the modern *th* instead of the single letter *thorn* (þ). The passage may be read thus:

Henry, through God's help, King in England, Lord in Ireland, Duke in Normandy, in Aquitain and Earl in Anjou, sends greeting to all his subjects, learned and lay, in Huntingdonshire. This know ye well all, that we will and grant that which our counsellors all or the more part of them that be chosen through us and through the landfolk of our kingdom, have done and shall do to the honor of God and our allegiance, for the good of the land, through the determination of the aforesaid counsellors, be established and obeyed in all things forever.

hunig, and *fiscath ;* and *se cyning* and *thd rícostan* men *drincath myran meolc* and *tha unspédigan* and *thd theówan drincath medo. Thær bíth swýthe mycel gewinn betweonan him ;* and *ne bíth thær nænig edlo gebrowen mid Eastum, ac thær bíth medo genoh.*" [1]

THE VENERABLE BEDE, 735.

" *Fore there neid-færae nænig uuiurthet
    thonc-snottura,* than him *tharf sie*
    to *ymb-hycgannæ, ær* his *hin-iongæ
    huæt* his *gastæ, godæs æththa yflæs
    æfter deoth-dæge, dæmed uueorthæ.*" [2]

CÆDMON, A.D. 680.

" *Nu sculun hergan*	Now we shall praise
hefæn ricas uard	heaven's kingdom's ward,
metudæs mæcti	the Creator's might,
end his *mod gidanc*	and his mind's thought
uere uuldur fathur	men's glorious Father !
sue he *uundra gihuæs*	as of all wonders he
eci drictin	eternal Lord ;
or astelidæ	from the beginning
He *ærist scop*	He first made
elda barnum	for earth's children
heben till hrofe	heaven for a roof ;
haleg scepen	holy Creator !
tha middum geard	then mid-earth,
mon cynnæs uard	mankind's ward,
eci dryctin." [3]	eternal Lord.

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[1] This Eastland is very large, and there are very many towns there, and kings over the several towns ; and there is very much honey and fishing there ; and the king and the richest men drink mares' milk, and the poor and the serfs drink mead. There is very great strife between them ; and there is no ale brewed there among the Esthonians, but there is mead enough.

[2] Before the inevitable journey no one becomes
    More thought-prudent than he has need
    To ponder ere his hence-going
    What to his ghost, of good or of evil,
    After death-day, adjudged shall be.

[3] This is reckoned the oldest literary Anglo-Saxon.

ULPHILAS, ABOUT A.D. 380.

"*Yah hairdyos wesun* in *thamma samin landa, thairhwakandans yah witandans wahtwom nahts ufaro hairdai seinai. Ith aggilus Frauyins anaqam ins, yah wulthus Frauyins biskain ins ; yah ohtedun agisa mikilamma. Yah qath du im sa aggilus, Ni ogeith ; unte sai ! spillo izwis faheid mikila, sei wairthith allai managein.*"[1]—LUKE, ii., 8.

Our English tongue has thus been traced step by step to a point where only a few particles remain unchanged. If now the German, Dutch, Danish, Swedish and Icelandic were followed in the same manner, all would be found to converge like meridians of longitude. Although the pole, to continue the comparison, may never be reached, the highest latitude thus far attained is the Mœso-Gothic of Ulphilas. These collectively form the Teutonic or Gothic subfamily of languages. Again, if the Armorican, Welsh, Cornish, Manx, Irish, and Gäelic were subjected to a like treatment, they would be found to point to a primitive, but inaccessible Celtic. Fortunately the French, Provençal, Spanish, Portuguese, Italian, and Wallachian can be traced to a well-known source, designated by the ancient Romans as the Latin Tongue. We can go one step farther, and discover that the Latin, Greek, Teutonic, Sclavonic, Lithu-

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[1] Ulfilas, a Goth and a zealous convert to Christianity, conducted a colony across the Danube about A. D. 376, and obtained a settlement for them in the Lower Mœsia, the modern Bulgaria, whence they were sometimes called the Mœso-Goths. He translated for their use the Old and New Testaments, with the exception of the books of Samuel and Kings, which he omitted from a belief that his people were sufficiently inclined to war already. This great work, the first ever undertaken in their language, was preserved by the Visigoths as a sacred palladium until the 9th century, when it disappeared. About the end of the 15th century, a part, containing nearly the whole of the four Gospels, was discovered in an abbey in Werden, whence it was afterwards taken to Prague. The Swedes captured it in 1648, and it is now preserved in the University Library of Upsala, under the name of the Codex Argenteus or Silver Book, the letters being of silver laid upon purple stained vellum. A facsimile may be seen in Bosworth's "Gothic and Anglo-Saxon Gospels," London, 1865. A great part of the Epistles were also discovered in a monastery in Lombardy in 1818.

anian, Celtic, Old Persian, and the dialects of the Brahmanic nations of India lead to a single unknown original, whose oldest representative is the Sanskrit of the Vedas. This very large group, the most important of all in a literary point of view, has been variously designated as the Indo-Germanic, or Indo-European, but is now best known as the Aryan family of languages. No valuable results have been obtained by any attempt to trace its genealogy farther, or to combine it with other groups in a wider classification. Yet among the innumerable dialects spoken over the globe, several more or less distinct family groups have been discovered. It is unnecessary here to speak of more than one of these; but that one ranking very high in the extent and importance of its literature. To it may be assigned the speech of the Babylonians, Syrians, Hebrews, Arabians, Phœnicians, Carthaginians, and Ethiopians. The whole is known as the Semitic, or Shemitish, family, from a belief that the several peoples named were descended from a common ancestor named Sem or Shem. These people occupied a comparatively small area, and were distinguished by great tenacity and fixity of ideas and habits. Their languages have changed less rapidly, and so resemble each other more closely, than the Aryan; and they have been of the greatest service in disclosing the general principles of language. When written, they have no vowels, as we understand vowels; but their place is sometimes supplied by a system of marks called vowel points. As a general rule, the words are conceived to be derived from verbs, and from that particular form of the verb called the third person singular, masculine, perfect tense, as that is the simplest, or root form. It is generally composed of three consonants with two vowels between, the first a long *a* and the second a short *a*. There is indeed a considerable number of two-letter roots; and there has been considerable difference of opinion as to whether the first class was developed from the second, or the latter abbreviated from the former. The verb has two tenses, but a full system of endings for the different persons. It has also a number of derivative forms

called conjugations, which bear to the original form some-
what the same relation that *set* does to *sit*, *lay* to *lie*, or *fell*
to *fall.* The declension of the noun, instead of being *of a
house*, *to a house*, etc., is *my house*, *thy house*, etc.; and the
appended pronouns have been so far preserved that they
furnish a clue to the meaning and origin of declension and
conjugation in all other languages. The derivation of all
words from certain root forms, which could generally be
identified without difficulty, suggested to European scholars
the idea of tracing any other language whatever to a com-
paratively small number of roots.

CHAPTER II.

THE SOURCES OF ENGLISH.

THE groundwork of English is the language of those Teutonic tribes who, in the fifth and sixth centuries, overran a great part of Britain. From the dreary sandflats and fens of Sleswick, Holstein, and Friesland, poured in succession the Jutes, the Angles, and the Saxons. The first established themselves in the fertile fields of Kent, where their memory perished; the second possessed the North and East, and gave their name to all England—the land of the Angles; the last founded the kingdoms of Essex, Wessex, and Sussex—the East, West, and South Saxons. There were doubtless differences of speech among them, which will account in part for the variant dialects heard among the rural population of England. There are slight indications that the speech of the Angles was a little more like modern English than was that of the Saxons; and the Kentish tongue sounded harsh and strange to Caxton after nearly a thousand years. As the invasion involved the almost total extinction or expulsion of the earlier inhabitants from the districts occupied, but few British or Roman words were adopted by the conquerors. A few great Roman works for which the strangers had no names, caused the retention of such words as *street, port, chester, wall,* and *mile ;* the few British women reserved as household drudges taught their captors their homely names for *crock* and *mug,* for *maggot* and *spigot,* for *clout* and *cradle* and *bogle.* Upon this foundation of Anglo-Saxon there was first laid a thin stratum of Latin by the Christian missionaries of the seventh century,—words connected chiefly with religion and morals.

Next followed the inroads and conquests of the Northmen and Danes, begun in the eighth century, and continued till within twenty-four years of the Norman Conquest. As these involved permanent settlements, and even a dynasty of Danish kings of England, for twenty-five years, their influence must have been very considerable. As these northern nations were closely allied to the earlier conquerors, especially to the Angles, upon whom they intruded themselves, their respective dialects would naturally melt together and form an intermediate speech, smoothing down the special peculiarities of each. And so it is found that for several succeeding centuries, for which there are literary remains, the dialect of the North differed considerably from that of the Saxon South ; and something of that difference is observable in the common speech of the people to this day. The general effect of the Danish influence was to shorten and simplify words that were long or of difficult utterance, and dropping or shortening grammatical forms. These are the natural results of combining several dialects. The special results more particularly worth mentioning here were :

1. The vowel-system was simplified. Saxon abounded in compound vowels—*ae, ea, ei, ie, eo, ia,*—which were varied by accents placed on one or another of the vowels. Especial favorites were *ea* and *eo*, in which the sounds are supposed to have been kept separate. I cannot but think that these compound vowels added considerably to the labor and difficulty of speech. The reader may practise upon *geolewearte*, a nightingale, giving the letters any value he pleases that will make the word easy to pronounce. The Devonshire pronounciation of *world*, for example, *we'urld*, and the *ke'ow* of rural New York are probably genuine Saxon survivals.

2. The substitution of *s* for *th*—*comes* instead of *cometh*— is due to the North country.

3. The present pronouns of the third person are northern, and not the original Saxon words, as will be seen by the list presently to be given.

4. Names of places ending in -*by*, a dwelling or settlement; -*wick*, or -*vick*, an inlet; -*ey*, or -*ay*, an island; -*holm*, a small island; -*thwaite*, a lot of ground; -*garth*, an enclosure; -*ness*, a cape; -*thorpe*, village; -*toft*, a field; -*with*, a wood; -*wark*, a fortress, are Scandinavian. Zell's maps of England and Scotland show 142 such names; and these are known to be far from the whole.

The following are a few words from the Lindisfarne Gospels, A.D. 950, which are nearer modern English than the Saxon of the same period:

SAXON.	ANGLIAN.	MODERN.
axode	ascade	asked
breost	brest	breast
bryd	bird	bird
burh	burug	borough
cymth	cymmes	comes
deth	does	does
duru	dor	door
eart	art	art
eom	am	am
feor	farra	far
fixas	fisces	fishes
hi	tha	they
hyra	thæra	their
na mara	noht mara	not more
se	the	the
sealt	salt	salt
seoc	sek	sick
slæpth	slepes	sleeps
sunu	sona	son
synt	aro	are

The Angles seem to have been superior intellectually to the Saxons. In the seventh and eighth centuries they were the first of Teutonic peoples in learning and civilization. Their language had made the greatest advances towards modern simplicity of structure; and the compositions of Cædmon and others were so highly esteemed that the Saxons of the South were fain afterwards to call their language

English. Bede, the greatest scholar and most prolific writer of the age, and Alcuin, invited to enlighten the court of Charlemagne, were Angles of Northumberland. But the heathen Danes and Northmen destroyed their monasteries and burned their libraries; and only fragments remain of their venerable literature.

In the year 1066 the supremacy in England passed to the Normans. They were originally of the same northern stock that had kept England in tribulation two hundred and fifty years; but they had been settled long enough in the north of France to acquire its language; and in courtliness of manners and the arts of war they surpassed all other Teutonic peoples. Great as was the effect of this event, it was probably less, and less direct, than is generally supposed. French speech and manners were cultivated in England before the Conquest, and the Saxon language continued long after it. Edward the Confessor had been brought up in Normandy, and he bestowed the highest places in the realm upon Norman favorites. Hume says of this reign:

"The court of England was soon filled with Normans, who, being distinguished both by the favor of Edward, and by a degree of cultivation superior to that which was attained by the English in those ages, soon rendered their language, customs, and laws fashionable in the kingdom. The study of the French tongue became general among the people. The courtiers affected to imitate that nation in their dress, equipage, and entertainments; even the lawyers employed a foreign language in their deeds and papers."

On the other hand, the Conquest did not exterminate the Saxons, suppress their language, or abolish their customs. For a conquered people their situation might have been quite tolerable, if they had not risen in revolt against the Conqueror. The body of the Saxon people, always very greatly in the majority, were at least permitted to live, follow their usual occupations, and speak their mother tongue. The two languages were long kept distinct, as two streams

confined in one channel will sometimes flow for a distance side by side, without mingling their waters, yet at last become inseparably mixed. The Saxon Chronicle was kept up till A.D. 1154, and adopted only 14 foreign words in 88 years. The " Ormulum," written about the year 1200, is a metrical . paraphrase of the Gospels, containing 20,000 lines. It was 130 years after the Conquest, yet the author admitted only five or six French words. Layamon's " Brut," written a few years later, is a metrical history of Britain, largely mythical, containing 32,200 lines. Although in the main a translation from the French, and so offering the greatest inducement to borrow foreign phrases, it has only 104 French words, not counting repetitions. That is at a rate of one to 309 lines. Scott's " Lady of the Lake " has a ratio 400 times as great, so that the flood of French words must have come into English long after the Conquest. Yet we see that the " Brut " had eleven times as large a proportion of foreign words as the earlier and more purely English poem. If we then pass to the versified " Chronicle of Robert of Gloucester," also a translation from the French, finished about 1295, we shall find the foreign words six times as numerous as in Layamon. Still they are sixty times less numerous than in modern English. And yet the close of the "Chronicle" comes almost to modern times. It is longer after the conquest than from the accession of Charles II. to the present time. Jerusalem had then been won and lost by successive crusades, and Marco Polo was telling Europe of the wonders of the farthest East.

Nevertheless, the Norman Conquest and the relentless severity used in suppressing repeated insurrections influenced deeply the language and institutions of England. But the influence of the French was complicated with that of the Latin tongue. Latin was the language of the Church and of religion through all western Europe; and as few laymen were educated, reading and writing were mostly the work of ecclesiastics, and in great part Latin. In England Gildas, who had seen the Saxon invasion, wrote a short history in Latin, and Bede, in the eighth century, composed forty-

one separate treatises in that language. Almost everything of grave and solemn importance was written in Latin down to the fifteenth century. This continual use of Latin by the learned naturally prevented the cultivation of the native tongue.

So long as Saxon and Norman remained ununited, Norman-French was the language of the king and his court, of the swarms of adventurers that came over seeking lucrative places in England—of the only society that possessed power or influence and dictated the fashions. It was required to be employed in all schools, and thus made the only medium through which other learning could be acquired. The proceedings in Parliament and the courts of justice, all public acts, charters, and documents from the Conquest to the thirty-sixth year of Edward III., a period of 296 years, were required to be in the same language. At that time Edward, having good reason for desiring to make one united people from the discordant races under his sceptre, had it enacted that for the future all pleadings in courts should be in English, but the court records in Latin. Some think that these records had always been in Latin. However that may be, the records of the courts and the writs issued by them continued to be in Latin until the fourth year of George II. It had then become customary to attach to a writ a note in English to explain what it was about. Notwithstanding the statute of Edward III., the lawyers were so accustomed to their old Norman-French that they continued to employ it in making up their reports of cases adjudged ; and law reports were so written until the reign of Charles II. And thus it comes about that law books and proceedings are full of obsolete French and barbarous Latin. Nothing shows better the small figure once made in English law by the English language than legal maxims—those gems of juridical wisdom all compact, gathered by the industry, and polished by the wit of eight centuries. Out of 2,169 given in Bouvier's " Law Dictionary," 2,037 are in Latin 31 in French, and 101 in English.

But, to return to the effects of the Conquest, the Saxon

2

language was depressed as much as Norman-French was exalted. A great part of the native nobility and gentry perished either in the first shock of battle or in the repeated revolts and disturbances that followed; or they were compelled to go into exile. Nearly all positions of honor, power, or profit were conferred upon Normans. The Saxons were crushed, despised, and impoverished by taxes, fines, and a sweeping confiscation of estates. To the exactions of the early Norman kings were added the arrogance and outrages of the Norman barons. The "Anglo-Saxon Chronicle" gives the following graphic account of the state of things in the reign of Stephen. I preserve the quaint old phraseology so far as it can be made intelligible :

"When the traitors understood that he was a mild man and good and soft and executed not no justice, then did they all wonders. They had made homage to him, and sworn oaths, and they no truth held not. All they were forsworn, and their troths forlost. For every mighty man made his castles and held against him, and filled the land full of castles. They tasked sorely the wretched men of the land with castle works. When the castles were made, then filled they them with devils and evil men. Then took they the men that they weened had any goods, both by night and by day, men and women, and did them in prison after gold and silver, and pined them with unspeakable pining; for there never were no martyrs so pined as they were. They hanged men up by the feet and smoked them with foul smoke. They hanged men by the thumbs, and others by the head, and hung corselets on their feet. They did knotted strings about their heads, and writhed them together that it went to the brains. They did them in prison wherein were adders, snakes, and paddocks, and killed them so. Some they put in the torment-house, that is in a chest that was short, narrow, and un-deep, and did sharp stones therein, and squeezed the man therein and brake all his limbs. In many of the castles were 'lof & grin' that were rack-irons, that two or three men had enough to carry one, that was so made, that is fastened to a beam. And they did a sharp iron about the man's throat and neck, that he might not nowhitherwards, nor sit, nor lie, nor sleep, but bear all that iron. Many thousands they killed with hunger.

"I can not nor I may not tell all the wonders that they did wretched men in this land. And that lasted the XIX winters while Stephen was king; and ever it was worse and worse. They laid tributes on the towns every now and then and called it ten-serie. When the wretched men had not nothing more to give, then they reaved them and burned all the dwellings; and well thou mightest fare all a day's fare and shouldest thou never find man abiding in a house, nor land tilled. Then was corn dear, and flesh and cheese and butter, for none was not in the land. Wretched men died of hunger. Some went on alms that erewhile were rich men, and some fled out of the land."

No literature except a chronicle of horrors could thrive amid such surroundings. Accordingly with the exception of the above "Chronicle," the scanty remains of English literature are chiefly a few homilies in prose and verse, without vigor of thought, elegance of expression, or elevation of sentiment. The wisdom and the long reign of Henry II., did much to advance England as a nation and prevent the oppression of one race by another. Thenceforward each generation saw the parting chasm closing up. Still in regard to language French had everything in its favor, and was almost as indispensable to a person of any ambitious aspirations as English now is to the native acres of India. Higdon, writing in the time of Richard II., shows the general eagerness to learn French:

"Also gentlemen's children are taught to speak French from the time that they are rocked in their cradles, or able to play with a child's brooch; and country people try to ape the gentry, and eagerly desire to speak French, so as to be taken more account of. This practice has lately somewhat changed. For John Cornewal, a teacher of Grammar, changed the instruction in the Grammar School from French to English; and Richard Pencrych learned that way of teaching from him, and other men from Pencrych; so that now, in the year of Our Lord one thousand three hundred and eighty-five, the ninth of the second king Richard after the conquest; in all the Grammar Schools of England children leave French and construe and learn in English."

All this time in the seclusion of the monasteries a considerable number of historical and other works, sometimes taking a very wide range, were written in Latin. Higdon himself wrote in that language, and the names of Geoffrey of Monmouth, Henry of Huntingdon, John of Salisbury, Mathew of Paris, Roger of Wendover, and William of Malmesbury may be instanced.

About the year 1200 were written two poems, widely different from each other, but far superior to anything of the kind since the early Anglican Cædmon, and both of great importance for the study of early English. A monk named Ormin composed a long poem on the Jewish and Christian religions, and called it the " Ormulum," in imitation of his own name. He must have been a man of very strongly marked individuality, for he undertook not only to write in purely Saxon English, but also to write phonetically, by doubling the consonant after every short vowel. This was the last considerable work that made any attempt to exclude French. I give here a very short specimen.

> " & nu icc wile shæwenn ȝuw
>   summ-del wiþþ Godess hellpe
> Off þatt Judisskenn follkess lac
>   þatt Drihhtin wass full cweme,
> & mikell hellpe to þe follc,
>   to læredd & to læwedd,
> Biforenn þatt te Laferrd Crist
>   was borenn her to manne."

> And now I will show you
>   Something, with God's help
> Of that Jewish people's worship
>   That to the Lord was very acceptable
> And much help to the people,
>   To learned and to unlearned,
> Before that the Lord Christ
>   Was born here a man.

The other poem, entitled "The Brut," was by a priest named Laȝamon (pronunciation uncertain, oftener written

Layamon). It is a mythical history of Britain from the sack of Troy to King Athelstan. Brut is a descendant of Æneas, who after incredible adventures lands in Britain, to which he gives its name. The poem is an amplified translation of a Norman-French poem of the same name; itself a translation from the Latin original by Geoffrey of Monmouth.

"Þa ȝet spæc Hængest : cnihten alre hendest.
Lauerd ich wulle þin iwil : driȝen her & ouer-al.
& don al mine dæde : æfter þine ræde.
Nu ic wulle biliue : sende after mine wiue.
& æfter mire dohter : þe me is swa deore.
& æfter ohte monnen : þa bezste of mine cunne.
and þu ȝif me swa muchel lond : to stonden a mire aȝere hond.
swa wule anes bule hude : aelches weies ouer-spræden.
feor from aelche castle : amidden ane ualde.
 * * * * *   * * * * *
Of þere hude he kærf enne þwong : swiðe smal & swiðe long.
ne sþe þwong noht swiðe bræd : buten swulc a twines þræd.
þa al islit wes þe þong : he wes wunder ane long.
a-buten he bilæde : muche del of londe."

Then yet spoke Hengist : of all knights courtliest.
Lord, I will thy pleasure : do here and everywhere.
And do all my deeds : after thy counsel.
Now I will quickly : send after my wife.
And after my daughter : that to me is so dear.
And after brave men : the best of my kinsmen.
If thou give me so much land : to stand in my holding.
As will a bull's hide : each way overspread.
Far from each castle : in midst of a wood.
 * * * * *   * * * * *
Of the hide he cut a thong : very small and very long.
The thong was not very broad : but such as a thread of twine.
When slit was all the thong ; it then was wondrous long.
And about it spread around : a mighty deal of ground.

From this time onward translations and imitations of French works became more and more frequent, and have

never once ceased to this day. In the thirteenth century
French had become the literary language of Europe; and
nearly all that was worth reading for amusement was derived
from that source. It is not from the Norman conquerors
but from seven centuries of contact with French literature
that we receive the greater part of the French words in our
language. Mr. Kington Oliphant says of the period from
1220 to 1303:

"English was cast aside as something vulgar, and nearly every
cultivated writer in our island betook himself to French or Latin ;
our tongue almost lost its noble power of compounding, and
parted with thousands of old words. A very few translations
from French and Latin kept a feeble light burning during these
baleful years. In Age III., 1280–1303, English writers transla-
ted copiously from the French, though they gave birth to noth-
ing original ; they thus stopped the decay of our fast perishing
language, and French words in shoals were brought in to supply
the place of the English lost."

But it is not words alone that we have thus acquired.
French examples have influenced our pronunciation, spell-
ing, and grammatical and literary forms. The following are
a few of the most easily distinguishable features due in
whole or in part to French influence:

1. The prevalence of the hissing sound with which our
language is reproached—the sounds which we represent by
sh, *ch*, and *j*, the sibilant sound of *c*, the almost universal
ending of the plural in *s*, the verbal ending in *s*—*goes* and
speaks instead of *goeth* and *speaketh*.

2. The loss of the guttural sound represented in Saxon by
h, and in later English by *gh*.

3. The loss of a very useful character þ, and the substitu-
tion of two letters (*th*) in its place.

4. Ownership expressed by *of*—" the house *of* the planter,"
instead of " the planter's house.".

5. Comparison of adjectives by *more* and *most*—"the
most beautiful," instead of Carlyle's " beautifullest."

6. The placing of the adjective after the noun, or giving

it a plural form—*sign manual, letters patent, courts martial, Knights Templars.*

7. *You* instead of *thou.*

8. The union of a verb and noun—*drawbridge, cutpurse.* They are not very numerous; and the latest coinages—*know-nothing, push-cart, grip-sack,* do not make us wish them more plentiful.

9. The anomalous expressions; "It is *me,*" "That's *him.*"

10. Rhyme and the modern system of versification. The earliest English poetry depended neither on rhyme, accent, nor measure, but on alliteration, that is, identity of initial sounds. This was natural with the Saxons and Scandinavians, because, as a rule, all words were accented on the first syllable. In an old poem on the deluge, God says to Noah:

> " *H*af *h*alles ther-inne, & *h*alkes ful mony,
> *B*oth *b*oskes & *b*oures, & wel *b*ounden penes ;
> For I schal *w*aken up a *w*ater to *w*asch alle the *w*orlde."

Two populations of kindred blood and a common worship, and occupying the same country, could not remain separate and hostile forever. Social and family ties began slowly to draw together Saxon and Norman. The wisdom and vigor of some of the Norman kings, the baseness and imbecility of others—the generosity, bravery, and wrongs of Richard, the futile tyranny of John, the splendid victories of Crecy and Poictiers and the sight of two captive kings in London at once—diverted the thoughts of men from the question of race, and taught them to sympathize, resist, and feel a common pride together. It was during the fourteenth century that the varied population of England became one people, speaking one language, still easily understood by the intelligent reader. In this age of rapid transit and sudden revolution we are struck with the slowness of progress a few centuries ago. It was two hundred and ninety-seven years after the Conquest that Edward III., in his anger against France and desire to unite all his subjects against that nation, abolished the use of the French language in legal pleadings and public acts. Still time was necessary to give

full effect to the law, and the oldest public document in English preserved in Rymer's " Federa " is twenty-three years later. We have seen, too, that English was not admitted into the schools until the reign of Richard II.

What, then, was the character of this early English, and of what elements was it composed? As the great body of the people were Anglo-Saxon, we may safely infer on a very general principle that they furnished the framework of the language. If a people whose principal intercourse is with each other have occasion to borrow words from a second people they will be chiefly *names of things*, especially of new things for which they could have no native names, just as we have picked up such words as *caravan, indigo, chintz, manna, alkali, bamboo, gorilla, jalap, canoe, moccasin*. Next they would adopt words expressing actions, especially processes unknown before, and lastly words expressive of qualities. The little words that express nothing by themselves, but are of wondrous convenience—*the, he, it, any, what, why, in, to, of, if, and, but, though, yet*,—the winged words that save labor, the articles and particles that express time, number, relations, and conditions—there would be no need to borrow. People are satisfied with what they have already. Of the hundreds of words which our present English has borrowed from extra-European sources, all but three are names, or what grammarians call *nouns*. Of these three, two—*shampoo* and *tattoo*—are *verbs*, that is, express actions. The third— *taboo*—is an adjective, an expression of quality—sacred or devoted to the gods. So of 600 French words found in " Robert of Gloucester," 386 are nouns, 140 verbs, 68 adjectives, and 6 of all other kinds. The last six are all made of nouns or nouns and particles; and only two of them—*because* and *piecemeal*—are still in use. This will give a fair idea of the kind of words, grammatically, that were introduced from French and Latin.

Another effect of commingling languages would take the form of loss and not of acquisition. A word, while still remaining the same word, may have little appendages affixed to the beginning or the end, or it may undergo internal changes.

boy	boy-s	ox	ox-en
sing	sing-s	child	children
love	loved	speak	spoken

This phenomenon is known by the general name of inflexion; and some languages have much more of it than others. In some a word may have several hundred or even a thousand forms; and in such cases a knowledge of them forms the greatest part of what is called grammar. English has now only remnants and traces of a system once much more extensive. Both Anglo-Saxon and Norman-French had inflexional systems much more largely developed, but quite unlike and incapable of combining to any great extent. The greater part was dropped altogether. When people understand each other imperfectly they cannot preserve a multitude of niceties. The ear catches the essential part of the word, and gives little heed to the ever changing termination. This neglect was the more effective as the accent was generally near the beginning of each word and the termination pronounced indistinctly. The colored race in this country when first emancipated afforded an amusing illustration of this. They could not be got to utter the parts of words that preceded or were far from the accent. Ascription, description, inscription, prescription, were all alike *scription* and nothing more.

It is often questioned which is the best preserved part of a language, and, consequently, the best evidence of ancient relationship, the words or the grammatical forms. This question, I think, does not admit of a general and absolute answer. Much depends on circumstances. The principle might be presented in the form of a supposed case. If people of two races A and B, capable of friendly union, be placed together on an island, a mixed language will result. Suppose the people of A to outnumber those of B ten to one, but the intelligence of B to be ten times the greatest; and further suppose them so far intermingled that the learned B's talk chiefly with the ignorant A's; then the grammatical system of A will survive in a simplified form, and words will be bor-

rowed from B, according to necessity or fancy.   Much depends on the relative numbers brought into intimate contact. There are instances of small numbers belonging to ancient races, scattered among large populations, who retain more or less of their ancestral words, which they use according to the grammatical system of the country. The Armenians scattered through Asia Minor are said to use native words with a Turkish grammar.   A German Jew will say to his wife :   " Ich habe noch *haiyom lo* ge-*achal*t "—" I have not eaten anything to-day yet."   I distinguish the Hebrew portions by italics, but the structure of the sentence is purely German.   A very interesting example is furnished by the gypsies, who have a considerable vocabulary of their own, but are too much scattered to maintain a grammatical system.   In Spain their grammar is Spanish.   All their verbs are of the first Spanish conjugation, which they follow in all its great extent and complexity.   In England they adopt the very simple structure of the English language.   The following is from a song of the English gypsies given by George Borrow :

> " We *jaws* to the *drab-engro ker*,
>   *Trin horse*worth there of *drab* we *lels*,
>   And when to the *swety* back we *wels*,
>   We *pens* we 'll *drab* the *baulo*."
>
> We *goes* to the *poison-master's house*,
>   *Three penny*worth there of *poison* we *buys*,
>   And when to the *folks* back we *comes*,
>   We *says* we 'll *poison* the *pig*.

Here are merely single gypsy words in a setting of pure English.   The grammar is furnished by the majority ; the words by those who know most.   And again, words are gathered by wide intercourse ; grammatical forms are developed by isolation.   People who go round the world in sixty days will not wait to transform a single word into a thousand shapes.

Having seen that the words adopted by the English were chiefly significant ones, representing *things*, *actions*, and

qualities, we may next inquire, for what kind of things, qualities, and actions they found it necessary to borrow words from French and Latin—these two being almost inseparably connected. The necessity arose from two causes —the loss of native words, and the access of new objects and ideas.

We may assume that any language, however limited and threadbare, can, by combining, recombining, and modifying its words, develop expressions for all human thoughts. Yet all cannot do this equally well. We know the unlimited copiousness of modern German; and Anglo-Saxon, a sister tongue, might, under favorable circumstances, have become equally rich. There was a considerable literature before the Conquest, and, by compounding the native words, writers were able to say all that they had occasion for. They had especially an ample stock of words for representing the emotions and ethical ideas. I do not raise the question here whether those words would always commend themselves to our eyes or ears, but they served the purpose intended. But after the Conquest, literature ceased almost wholly. Only a very few cloistered monks read and wrote. Books and the language of books were forgotten. The great body of the Saxon people were in the condition of a low type of farm laborers; and it is but a small part of a language that such people have occasion for. Marsh thinks that one half of the language had disappeared before the year 1300.[1] Successive literary specimens show an ever decreasing native vocabulary, deficiencies being supplied at will from French or Latin. But the condition of the Saxons left them at liberty to preserve a multitude of words belonging to every-day rustic life, which are still heard in every hamlet and rural district where the English tongue is spoken. The names for the family relations and the domestic animals are Saxon. I give here some examples of a more miscellaneous character, merely to show

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[1] "A careful examination of several letters of Bosworth's Anglo-Saxon Dictionary gives, in 2,000 words (including derivatives and compounds, but excluding orthographic variants), 535 which still exist as modern English words."

Encyclopædia Britannica, viii., 390.

more distinctly the kind of words that serfs and rustic labor-
ers were in a condition to preserve :

land	tree	sickle	to hew
hill	grass	spade	to delve
dale	hay	rake	to sow
marsh	fodder	axe	to reap
field	thistle	hammer	to mow
meadow	nettle	nail	to thrash
sand	bramble	saw	to winnow
day	briar	loom	to live
loam	thorn	oats	to bake
dung	fern	wheat	to brew
furrow	dike	barley	to watch
ridge	ditch	straw	to wed
wood	stile	chaff	to spin
water	harrow	honey	to weave
well	scythe	wax	to sew

From the Norman-French and the early French romances
and songs were naturally derived a multitude of words such
as are used by the wealthy and governing classes, relating to
government, law, war, hunting, dress, furniture, and amuse-
ments. The following are a few of the words introduced
before A.D. 1300 :

amour	conquer	homage	palfrey
armor	countess	honor	park
arson	court	jest	parlor
ball	crown	jewel	parliament
banner	dame	judgment	pavilion
baron	dress	jugglery	peerage
battle	duke	lance	prison
castle	empire	madam	ransom
chamberlain	enemy	mantle	renown
champion	ermine	marshal	rent
chancellor	falcon	messenger	sable
charter	galley	miniver	scarlet
chess	gentleman	noble	tower
chivalry	governor	palace	venison

While the difference here exhibited is very general, we need not expect anything in language to be carried out consistently. *Knighthood*, the very crown and blossom of Norman Chivalry, is Saxon, while the *flail* with which the rustic thrashed his barley, was French-Latin.

It has often been pointed out that, while the names of the domestic animals, *ox, cow, calf, sheep, swine*, are Saxon, their flesh, as an article of food, bears the French names, *beef, veal, mutton,* and *pork*, with the apparent implication that the Saxons merely raised their flocks and herds for others to eat. While that may be true in part, I do not think it the immediate or the principal reason. No doubt the Normans called the animals, whether alive or dead, by French names, and were most immediately interested in them when brought to the table, but what did the Saxons call them in that state? If they had any special names, they were probably *oxna-flæsc, neát-flæsc, cealf-flæsc, sceop-flæsc, swín-flæsc,* in analogy with modern German; but the men who knit together the bones and sinews of the present English generally left out long Saxon compounds, not because they were Saxon, but because they were clumsy. Or if the Saxons had no distinctive terms for the flesh of the animals, the greater was the necessity for preserving the French names and restricting their meaning. We have here, as in so many instances, words of similar signification, but from different sources, preserved and assigned different duties.

Did space permit, the condition of the two peoples might be outlined by naming their domestic surroundings. The Norman baron dwelt in a *castle*,

> " Hemmed in by *battlement* and *fosse*,
>   And many a darksome *tower*,"

with its *barbican* and *portcullis*, its *esplanade, court, chapel, stables,* and *offices*. Its central strength was the *donjon keep* or *dungeon*, in which were the *cellar* and *pantry*, the *parlors, chambers,* and *closets*. The beds were surrounded with *curtains*, and the walls hung with *tapestries*. There the baron and his guests sat on *chairs* and *dined* at a *table*.

The Saxon churl had still his *house* and *home, hearth-stone,* and *roof-tree ;* but they were unpretentious.   The poor man's dwelling had but two apartments, the Scotch *but* and *ben—by-out* and *by-in.*   It had neither *parlor* nor *chamber, cellar* nor *garret, closet* nor *recess, partition* nor *ceiling.*   It had not even a *chimney ;* its roof was of *thatch,* and its *windows* were without glass—mere *eyes,* or openings for the *wind.*   The householder might learn from the Norsemen to put up a *loft* under the roof, to be reached by a *ladder.*   He had neither *chair* nor *table,* but sat on a *bench,* a *stool,* or a *settle,* and *ate* his *meat* from a *board.*   Outside might be a *wort-yard* where potherbs grew—the parent of the modern *orchard,*—and near by were the *barn,* the *byre,* and the *sty.*

As Latin was especially employed for the graver purposes of religion, philosophy, and diplomacy, the words taken directly from it, and not passed through a French filter, would naturally have a character of dignity all their own. Words like *abstract, belligerent, conscience, desolate, eternal, formula, genius, hereditary, inviolate, jurist, lunar, millennium, nominalist, omniscient, perpetual,* will sufficiently illustrate the character I refer to.   It is observed, too, that when we have words from other sources for a number of individuals, we often have a Latin word that includes them all.   *Father, mother, brother, sister, son, daughter, husband, wife, child,* are English, but *family* is Latin.   The distinctive name of every well-known living thing, or weed of field or forest, has an English name, but *creature, animal, beast, plant,* and *herb* are Latin.   So we *run, walk, leap, hop, creep, swim, ride, sail, turn, wheel* and *reel* and *totter* and *fall* in plain English ; but every *motion* is Latin.

From a great variety of other sources we have acquired a few words, sometimes in very roundabout ways ; thus the name of the *muscadine* grape of the South is traced back through French, Italian, Latin, and Persian to Sanskrit. These are relatively trifles, but it remains to speak of another source of English, as important as any yet mentioned, and that is Greek.   As the New Testament was written in Greek, a few words, such as *alms, baptize, cate-*

chism, *Christ*, *heretic*, *hermit*, have followed the Gospel
wherever preached. But with these scanty exceptions,
Greek was almost unknown throughout the Middle Ages,
outside of the ever-shrinking Byzantine empire. Learning
had forsaken its ancient seats, and when Pope Paul, in the
eighth century, sent Pepin a present of what books could
be found in Italy, the collection consisted of a Latin gram-
mar, a hymn-book, and the forged works attributed to
Dionysius the Areopagite. But while all real learning was
banished from the West, the successors of Mahomet, under
the guidance of the Jews and Nestorians, were eagerly
acquiring it in the East. While a French priest was cir-
culating a letter purporting to have been addressed to
mankind by Jesus Christ, and brought down by the
archangel Michael, Al Maimun at Bagdad was trans-
lating Euclid, measuring a degree on the meridian, and
determining the obliquity of the ecliptic. The Arabs
found useful and congenial employment in collecting and
translating the writings of the best ages of Greek literature ;
and it was through the schools of Seville, Cordova, and
Granada that these works found their first entrance into
western Europe. From Spain the revived learning spread
to the free cities of Italy, and from them was slowly dis-
seminated through Europe. Greek was first introduced into
the University of Oxford in 1500, eight years after the
discovery of America ; and it was still forty years later when
the first professorship was established at Cambridge. But
neither those early teachers nor the ancient Athenians could
have imagined the wide application to which the Greek
language was destined in naming the objects and operations
of modern thought. They could not have foreseen the
searching analysis that was to be applied to every substance
and movement in nature, to every tissue and function
disclosed by organic life, every process and product of art,
every operation and aberration of the human mind. He
who finds a new thing has a right to give it a new name;
and the consumption of Greek in giving names to things
remote from the daily thoughts of men is enormous. The

words of Greek origin, including all those belonging to special subjects, probably outnumber those from any other source, and in English exceed those from all other sources. The exact number can only be approximated ; but the following is such approximation :

Descriptive of the animal kingdom............72,000
Vegetable kingdom.........................13,000
Sciences connected with medicine.............18,000
All other subjects, perhaps...................10,000
                      Total.................113,000

The practice of forming scientific terms from Greek is, no doubt, in part a matter of habit and fashion, but, aside from these frivolous reasons, no other source would serve so well. It is not because Greek is a learned tongue, or that the Greeks had the words we now use. They neither had the words nor any use for them. We make them to order, just as we might make such a word as *switch-tender-stand*, which is an excellent example of the kind of words we should make of native material—long, inelegant, and cumbersome. Greek has the advantage of combining with extraordinary facility into pronounceable compounds. Its consonants and vowels are not gathered into solid, insoluble lumps, but very evenly distributed, and upon a page are almost equal in number. This, I think, is the foundation of its excellence. The languages of northern Europe abound in undistributed consonants,—*strz, ntzsch, ldschm, krzyz*. Hence, in combining several words into a new compound, each part is apt to begin and end with consonants, and the result is such a word as *Gründungsschwindeln*. Compared with such an unwieldy leviathan the longest term in Greek is a plaything. *Skorodopandokeutriartopolis* ripples along as pleasantly as a summer brook on a pebbly bed ; and the farrago of Aristophanes, that contains 169 letters, moves so trippingly on the tongue that one might dance to it. We may illustrate this modern use of Greek by the familiar word *geography*, from *ge*, earth, and *graph*, write ; literally *earth-writing*. We see at once

that the word we actually use is much neater than its Saxon equivalent. It is next observed that between the parts an *o* is inserted, that belongs to neither. The privilege of inserting at pleasure a connecting vowel facilitates greatly the making of new compounds. In this way we form just as easily *geology, geodesy, geognosy, geogeny, geometry, geonomy, geophagy*, and about 140 others, easily distinguished, easily pronounced, and to the learned of all nations disclosing their meaning at sight. It is even an advantage that their structure is seen only by the learned. They are thus kept to the form and signification intended, and are not corrupted, frittered away, and applied to whatever might happen. *Dinotherium* is literally *terrible beast ;* but the English equivalent could not possibly be kept as the name of a particular animal.

There are patriotic persons who lament the loss of every Saxon word, and deem it matter of deep regret that our language ever admitted foreign elements. I do not, to any great extent, share their grief. With words as with men, present usefulness and good qualities far outweigh ancestral pedigree. *Sugar* is not less sweet, nor is its name harsher to tongue or ear, because it is a stranger from Arabia. We cannot, indeed, be quite sure how a language would sound that we never actually heard ; but, so far as I can judge from its appearance, Saxon seems to have been a cumbrous affair. While in no case more facile than modern English, it was often far more unwieldy. Take a few examples of the more unmanageable words :

dæghwamlícan	daily
leorning-cnihtas	pupils, scholars
mægen-thrymnesse	glory
modstatholnesse	fortitude
onbesceáwian	oversee
unanbindendlícum	inseparable

I do not question but that words of any desired power might be constructed in this way, if only made sufficiently

3

long and unpronounceable. Russian and German show
what can be accomplished with native material. Here are
a single Russian word and half a dozen German:

> Bolotnoperemezhdayushchagosya
> Erschütterungssphäre
> Geschwindigkeitsmesser
> halbkreisförmiges
> Grubenschienenbahnwärter
> Kriegsverpflichtungsamt
> Verwandtschaftsnamen

The German comes as near as possible to making his word
a sentence and his sentence a metaphysical disquisition.
The German language is unquestionably an instrument of
great power; but its power is a little like that of the bow of
Ulysses, which was chiefly famed for the difficulty of using
it, and was not half so effective as a Winchester rifle. Eng-
lish has been saved from such productions as those just
exhibited, and been made what it is by a thousand years of
living contact with other peoples and tongues.

If it be said that Saxon words might have been simplified
by time, as many of their modern representatives really are,
I answer that such a change was no doubt possible, but would
it have taken place without the constant presence and pres-
sure of foreign models? No such simplification has taken
place in Russian or German. And further our words of
Saxon origin are easy because they are short, and we have
given up making them into long combinations. Looking
then merely to the past and present qualities of the English
language, I cannot but regard the Norman conquest as a
great blessing.

The English language has profited by its multifarious
acquisitions because it has transformed them all after its own
image. All but a few of the simplest words have been recast,
and are no longer Saxon, Norse, Welsh, French, Latin, or
Greek, but English. Every language has a character of its
own—a scale of sounds, an accentuation, a rhythm and

cadence, a set of beginnings and endings, and a whole
mechanism of speech peculiar to itself—so that a good ear
may distinguish one language from another without knowing
a word of them.   If our words had been preserved in their
native forms, we should have an unspeakable piebald jargon
instead of the harmonious unity seen in the Bible and the
works of Lord Macaulay.   It is well that our fathers followed
the example of the diligent bees, that gather the juices of
every flower and combine them into a homogeneous whole,
sweet, nutritious, and wholesome.   Our words are often so
transformed that their own mothers would not know them;
and the average English speaker can no more distinguish
them according to origin than he can the children of the
Saxon and the Norman.   Here are 60 words from 24 different
sources, and none but the scholar would know that they are
not all equally native-born:

barrel	chest	frolic	muslin	skunk
basket	cider	giant	myrtle	slag
bishop	clinker	ginger	paper	spigot
block	cradle	girl	peach	squirrel
blue	crease	gum	pepper	swindle
bonnet	dirt	hemp	queer	talk
boy	dish	hurricane	rose	tea
brindled	dog	husband	rum	trowel
candle	dog-cheap	jacket	sable	vampire
carpenter	elm	kale	sabre	viper
cedar	fellow	lamp	sack	vow
cheese	fog	measles	silk	whiskey

At present the disposition is to maintain foreign words
with all their foreign peculiarities unimpaired, as if it were
more important to preserve their original nationality than to
make them good citizens.   The only reason of any perceptible
force is the desirability of preserving the pedigrees of words;
but that is a matter that interests only the small number
who have no need of such aid.   We can scarcely avoid
believing that the outlandish words are sprinkled in, and
their unfamiliar sounds imitated to display the elegant

acquirements of the writer or speaker. Far the greater number are French, and so have the least possible harmony with English. Why should such expressions as *dénouement*, *couvre-pied*, *coup d'œil*, be forced upon the English reader or hearer? They are unnecessary, and jar upon a sensitive ear like discords in music. They are the stock-in-trade of inferior writers, and especially female novelists. The writer of " Robert Elsmere " might have taught all she had to teach and more, without introducing similar uncouth expressions 180 times in one small volume.

Several estimates have been made of the relative number of modern English words derived from different sources. In the last century George Hickes estimated on the narrow basis of the Lord's Prayer, that nine tenths of our words were still Saxon. Widely different was the conclusion of Sharon Turner, that the Norman were to the Saxon as four to six. Dean Trench computes that 60 per cent. are Saxon, 30 per cent. Latin, including those received through a French channel, 5 per cent. Greek, and 5 scattering. M. Thommerel, by counting every word in the dictionaries of Robertson and Webster, obtained the result that of a sum total of 43,566 words, 29,853 were of Greek or Latin origin, 13,230 Teutonic, and 483 from all other sources. These discordant computations seem to overlook the fact that many words that may be conveniently called *hybrids* cannot properly be charged to any particular source. They are of three classes. The first and largest consists of compound words like *penman*, *peacock*, *pyroligneous*, *aldehyde*, the parts of which are taken from different languages; the words of the second are derived from proper names, as *Cartesian*, *Flemish*, *dahlia ;* and a few are of uncertain origin.

Skeat's Etymological Dictionary contains a little over 13,000 words, as it excludes generally obsolete and local words, derivative forms, and the technical terms of the more unfamiliar sciences. A classification of its contents, omitting a few duplicate forms, will give a very fair idea of the sources of the words employed in general literature and conversation. They are :

Anglo-Saxon and English 2,863
Low German 116
Dutch of the Low Countries 187
Scandinavian 688
High German, of all periods 221
Teutonic, indeterminate 90
Celtic languages 351
Latin 2,094
Latin through French 3,545
Latin through other channels 341
French, not traceable farther 129
Provençal (*charade*) 1
Italian 43
Spanish 25
Portuguese (*cocoa, dodo, emu, yam*) 4
Greek, adopted directly and indirectly 1,388
Slavonic languages 14
Lithuanian (*talk*) 1
Hungarian (*hussar, sabre, shako, tokay*) 4
Turkish 14
Persian 77
Sanskrit 39
Hebrew 72
Syriac 8
Chaldee (*raca, talmud, targum*) 3
Arabic 107
Other Asiatic languages 53
Oceanean 5
African languages 24
American languages 46
Hybrid words 419
Unknown 21
                                          ――――――
            Total 12,993

But a great part of these words are rarely met with, being either obsolete or confined to some special art or science. The vocabulary of almost any single author would show a much larger native element.

The proportion of words from each of the principal

sources varies greatly, according to the subject and the mental habit and associations of each speaker. Country folk talk in Saxon of their farms, crops, and families; ladies of "society" prefer a liberal seasoning of real or supposed French; literary people and those who aim at being sarcastic use a great many words derived from Latin; and scientific specialists abound in Greek.

Several methods have been proposed for analyzing the styles of different writers, but chiefly with a view to showing the extent of the native element, without further distinguishing the others. One method has been to select a passage, arrange the several words as in a dictionary, and count each one once. It is objected to this plan that a word that occurs only once, and so has little effect on the general style, counts for as much as one repeated a hundred times. It has therefore been proposed as a second method to count each word as it stands on the page, making "*the*" perhaps equal 30, and "*flocculent*," 1. The results of these two methods would be very different. But the words of most frequent occurrence are little ones that by themselves suggest no idea; and these are always native English and are always present, whatever the style may be. They are a constant element, and, if counted, disguise the actual differences of style. There is therefore a third resource, to count only the significant words—those that represent things, actions, and qualities, including those secondary qualities that describe actions and other qualities, as *rapidly, slightly*. To make this clearer let us take a sentence and *italicize* the significant words:

"Many *cabals* were *formed, loud complaints* were *uttered,* and *desperate resolutions taken ;* but before they *proceeded* to *extremities* they *appointed* some of their *number* to *examine* the *powers* in *consequence* of which the *cardinal exercised acts* of such *high authority*."

ROBERTSON : "Charles V."

Here are 40 words, of which just one half are insignificant and such as have to be used by every one. Of the

other 20 *cabal* is Hebrew; *loud, high, uttered,* and *taken* are native English, and the remainder derived from Latin, either directly or through a French medium. According to the second method of computation the native words are 60 per cent.; by the third they are 20. The last method is the one adopted in the following table, which is calculated on a basis of 200 significant words divided into two classes, native and foreign. Proper names are passed by altogether. The numbers give the percentage of native words.

Kentish Sermon	A.D.,	1250,	92
Havelock the Dane	"	1300,	87
Sir John Mandeville	"	1356,	69
Chaucer, Prologue, Cant. Tales	"	1390,	58
Wycliffe (Luke xx.)	"	1389,	70
Tyndale (Luke xx.)	"	1526,	63
Authorized Version (Luke xx.)	"	1610,	64
Ghost's Story in Hamlet	"	1600,	49
Bacon, Essay 29	"	1612,	30
Dryden (prose)	"	1683,	29
Dr. Johnson	"	1748,	24
Gibbon	"	1776,	18
Hawthorne	"	1853,	43
Macaulay (History)	"	1848,	33
Dasent's Translation of the Gisli Saga	"	1846,	81

The native English element underwent a pretty steady decline from the age of Edward the Confessor to the close of the last century, reaching the lowest point in the ponderous sentences of Gibbon, in some of which every significant word is Latin :

"From such *laudable arts* did the *valor* of the *Imperial troops* receive a *degree* of *firmness* and *docility unattainable* by the *impetuous* and *irregular passions* of *barbarians.*"

In the present century there is a reaction against this solemn, labored style and in favor of a freer use of native English. The result has been a style more crisp, fresh, and

direct. The writer who, so far as I know, has carried this use of English furthest is Dr. Dasent, distinguished by his illustrations of Icelandic literature. As a contrast to the style of Gibbon I present a passage from his translation of Njal's Saga, introducing a famous chief and warrior—Gunnar of Lithend :

" He was a tall man in growth, and a strong man—best skilled in *arms* of all men. He could cut or thrust or shoot if he chose as well with his left as with his right hand, and he smote so swiftly with his sword, that three seemed to flash through the *air* at once. He was the best shot with the bow of all men, and never missed his mark. He could leap more than his own height with all his war-gear, and as far backwards as forwards. He could swim like a seal, and there was no game in which it was any good for any one to strive with him ; and so it has been said that no man was his match. He was handsome of *feature*, and fair skinned. His nose was straight, and a little *turned* up at the end. He was blue-eyed and bright-eyed, and ruddy-cheeked. His hair thick, and of good hue, and hanging down in comely curls. The most *courteous* of men was he, of *sturdy* frame and strong will, *bountiful* and *gentle*, a fast friend, but hard to *please* when making them."

The simpler the ideas are, and the nearer to every-day life, the greater the share of English words that may be used.

Sentences made up wholly of native words are common enough in conversation, but are rare in books, except in the Bible. See as examples Job xxxi., 21, 22 ; John i., 1–4.

Sentences containing no native English words are still rarer. Here is an attempt at constructing one :

" Injudiciously profuse eleëmosynary aid, defeating benevolent intentions, frequently stimulates voluntary pauperism."

The question how large a part of their native tongue most people know is answered by Professor Max Müller in his usual clear and decisive manner :

" A well educated person in England, who has been at a public school and at the university, who reads his Shakespeare, the

Times, and all the books of Mudie's Library, seldom uses more than about 3,000 or 4,000 words in actual conversation. Accurate thinkers and close reasoners, who avoid vague and general expressions, and wait till they find the word that exactly fits their meaning, employ a larger stock ; and eloquent speakers may rise to a command of 10,000. The Hebrew Testament says all it has to say with 5,642 words ; Milton's works are built up with 8,000 ; and Shakespeare, who probably displayed a greater variety of expression than any writer in any language, produced all his plays with about 15,000 words."

<p align="right">" Lectures on Language," lec. vii.</p>

This is not precisely saying how many words we know, but as eloquent speakers may only rise to the command of 10,000, it may be fairly presumed that common folk could not use so many if they would. The qualifications of his lowest class are so high, that most cultured Americans would certainly be limited to not more than 4,000 words. Very few of us have had the advantages enumerated. But approaching the question from another side, we find Webster's Dictionary— edition of 1890—professing to contain over 118,000 words. Joining these two points, we should reach the remarkable conclusion that a moderately educated American is acquainted with less than $\frac{1}{29}$ of his mother tongue, which is manifestly and widely erroneous. The term *word* is not used in the same sense by both authors. The Oxford professor is doubtless a better guide in this than the American lexicographer. The enormous number of words stated in the Dictionary gives a false impression. Some of these words are completely obsolete, others are still entirely foreign expressions, others again are restricted to particular arts or sciences, and form no part of the language of ordinary life or literature. Examples of these words which might properly be omitted are : *ça ira, bedagat, cachiri, caimacan, couscous, Davyt, dawm, dendrocolaptes, doand, couzeranite, Ich dien, ad quod damnum, ægrotat, pulmonibranchiate, angiomonospermous.* Many words are merely various spellings of the same. Many are repeated as nouns, adjectives, verbs transitive and verbs intransitive. *Winter* and *water* are each

counted as three words. The obsolete *dogly* is made to do
duty as two words, and the equally antiquated *dorr* as seven.
Words are drawn out in long array by means of suffixes and
combinations. The simple word *delight* counts for 16 ; 25
combinations are made with *honey ;* and *water* is an element
in 203. Some of these combinations are such as well-water,
well-borer, winter-apple, winter-wheat, which every one can
make for himself *ad libitum* and *ad infinitum.* Most of
these words may be very properly placed in the Dictionary,
but their reiteration gives an undue air of immensity to the
language. On 40 pages taken at random I find 2,741 words,
of which 357 may be reckoned as obsolete, foreign, or tech-
nical expressions. Of the remainder 1,635 are repetitions,
derivatives, or compounds, that retain the primitive significa-
tion, leaving 749 really distinct words. Then taking my own
knowledge, as the only measure of the general intelligence
that can be applied, I find 209 with which I am not ac-
quainted, which is less than one third ($\frac{1}{3}$) of the primary
words, or one eleventh ($\frac{1}{11}$), including the derivatives and
compounds. The outcome of all which is that instead of
knowing but an insignificant fraction of our language, we
are more or less familiar with over five sixths ($\frac{5}{6}$) of the words
and forms of words available for general literary purposes
and daily use ; also that with the above limitations Webster's
great Dictionary probably does not contain more than 30,000
independent words.

CHAPTER III.

THE PROVINCE OF GRAMMAR.

ENGLISH grammar has long been defined as the art of speaking and writing the English language correctly. One of the text-books used in the public schools of this city calls it more ambitiously, "the *science* which teaches how to speak and write the English language correctly." The claim is a large one, and not to be conceded without inquiry. "Our language," says Professor Whitney, "like every other, is made up of words." Of these, Webster's Dictionary, edition of 1890, professes to contain "an aggregate of upward of 118,000." One who knows all these thoroughly, or even 20,000 of the most necessary, and how to use them, possesses the art of speaking and writing the English language correctly. The art should certainly include a knowledge of the words themselves. Let us see: we may select almost any word and inquire what the grammatical text-books have to tell us about it. We may take the word *theatre*, and inquire its origin and history, its meaning, its form—*theatre* or *theater*,—its pronunciation—*théatre* or *theátre*. As a mere word, this is nearly all that we care to know about it. To all these questions, a good dictionary will furnish answers; a grammar will give none. From the grammatical text-books we may infer one point as probable—that when we speak of more than one such establishment we should add an *s*. But that simple fact is known about as well by the street Arab as by the graduate of the highest schools. In justice, however, it must be conceded that when such a distinction is uniform, or nearly so, a considerable labor of search is saved by assuming it to hold good, and taking the chances.

Unfortunately the assumption would fail us just where it is most needed—in unfamiliar words, as *anas, amaryllis, incubus, polyergus.* No grammar will help us to distinguish the *lumbar* region from the *lumber* region, or discriminate between the expressions, to differ *from* and to differ *with*, so that in nearly all cases of difficulty we must have recourse to the dictionary and not to the grammar.

If lion were the name of the male of a certain species of animal, and lioness were the female, and the same held good universally, it would be quite convenient, as on learning one form of the word we could readily infer the other. But this relation is of so rare occurrence, that a knowledge of it is of no practical value. Again, in Arabic for example, in words of more than one syllable the last never has the accent; if the next to the last ends in a consonant or written long vowel, it is accented; otherwise, the second from the last. Here the whole system of accentuation for the language may be expressed in a single sentence. Icelandic is still simpler in that respect, for there the first syllable is always accented, be the word long or short. But no such absolute rules obtain in English, where the accent of each word must be learned by itself. In short, ours is a language of exceptions and irregularities, in which the dictionary counts for everything, the grammar, almost nothing. But if, from the irregularities of our language, grammatical rules are of narrower scope than in some others, we shall find that we have less use for them. It has been hinted above that plural names— names of more than one—have generally an *s* added to distinguish them. There might well be other additions or changes corresponding to modifications in the meaning of words. In point of fact there are a few such in English. The orderly presentation of these changes in names grammarians call declension; in words expressing action of any kind, it is called conjugation; and these comprise the larger part of grammar. Professor Max Müller says rather absolutely, " What is grammar after all but declension and conjugation ?" It is unquestionably true that they constitute the greatest part of all that is of immediate practical value.

But some languages may be richer in varying forms and require more declension and conjugation than others. In English a name, or noun, as it is called, may assume four forms, thus :

man	men
man's	men's

None present a fuller declension than this, and few are so complete. If *boy* had been selected instead of man, while by orthographic expedients four forms might have been presented to the eye—*boy, boy's, boys,* and *boys',* to the ear there would have been but two. So in other languages some of what are theoretically different forms are no longer distinguishable ; but, counting the full number, a Latin noun has 12 variations, a Greek 15, a Hebrew 26, while a Hungarian or Magyar, with its various affixes, admits of 1,154 combinations. Or, if we take such a qualifying word as *earthen,* or *English,* which with us has only one form, its synonym in Latin might have 36, and in Greek 45 variations. Again an English verb never has more than 8 distinct forms, and seldom more than half that number in actual use. Of the entire system, as *write, writest, writeth, writes, writing, wrote, wrotest, written,* three are practically obsolete ; while far the greater number have in use only four forms, as *sail, sails, sailing, sailed.* In contrast with this scanty stock, the Spanish verb presents (theoretically) 120 variants ; the Latin 444 ; the Greek according to Kuehner's Grammar, 1,138, according to Professor Müller the round sum of 1,300 ; the Hebrew 246 ; and the Arabic over 2,100 ; while Professor Whitney cites the Rev. T. Hurlbut as saying that he had ascertained by actual computation that an Algonkin verb admits of 17,000,000 variations. If then grammar be merely declension and conjugation, which is not far from the truth, it plays comparatively a very insignificant part in English. All the irregularities of our language are more than compensated by the extreme paucity of its grammatical forms. It is almost as grammarless as Chinese, in which no written word is ever varied by a single stroke or dot, and when

spoken admits of only a change of tone. The weary hours and years spent by our youth in parsing English sentences according to forms borrowed from Greek and Latin are worse than wasted—useless for the avowed purpose of learning to speak and write, and leading to a misapprehension of what our language is. Professor Whitney, in his " Essentials of English Grammar " says, " Nor is the study of the grammar of one's native tongue by any means *necessary* in order to acquire correctness of speech. Most persons learn good English in the same way that they learn English at all —namely, by hearing and reading." The same opinion is probably held now by all competent persons who have given the subject attention. We know, too, that many of the masterpieces of human literature, in languages incomparably more intricate than ours, are the work of men who had never heard of grammar as either a science or an art. All that is most prized in Greek literature was written before any book on grammar had been seen west of the Euphrates. Only two peoples of all the world, the Hindoos and the Greeks, originated the idea of analyzing their languages and codifying their peculiarities. The former had the priority in time, and the superiority in analytical acuteness. To learn to write and speak correctly was not the object of either. They could do that already ; but both wished to preserve unaltered their oldest and most revered writings. The Brahmin regarded the hymns of the Veda as no mere human compositions, but only seen in vision and copied by the ancient Rishis. To him the correct pronunciation and accent of a syllable might determine his salvation. Hence immense labor was spent in observing and noting the form of every word and the recurrence of every change. In the fourth or fifth century before Christ, and long before the invasion of Alexander, the Hindoos had traced all the words of the Sanskrit to 1,706 roots, and determined the particles and affixes with which they were combined, and all the outlines of grammar as now understood. The thought of grammar had not yet occurred to the Greek. Plato, in his philosophical speculations and with no view to correctness of style,

divided words into nouns, *onomata*, and verbs, *rhemata ;* although we are left in the dark as to what each class contained. He was also acquainted with the distinction between vowels and consonants. Aristotle, for merely rhetorical purposes, added the classes of conjunctions and articles, but by the latter he meant pronouns and relatives. This is as far as Greek grammar advanced in its native country.

But before Hindoo or Greek had made the analysis of his language the nations of Chaldea had compiled dictionaries and grammars for the more practical purpose of learning a language not their own. The great kingdoms of which we read in the Bible had been preceded by a cultivated people of wholly different speech—a people devoted to science and literature, who had left behind them considerable writings, or rather printings. The speech of that early people was to those who came after what Latin was to Europe for so many ages, and text-books were prepared for learning it. Modern explorers find fragments of those ancient grammars among the ruins of the royal libraries of Sargon and Assur-bani-pal.[1]

Early civilization had three chief, and perhaps independent, centres of development, China, Chaldea, and Egypt. The first two had but little influence on the rest of the world ; but Egypt, lying on the Mediterranean, the great highway of nations, was the mother of western science, whose cradle was rocked by the Pharaohs and the Ptolemies.

In the new city of Alexandria men of all climes, from India to Spain, and from Mount Atlas to Norway, met and exchanged the products and ideas of their countries. The halls of the great Museum were, thronged with more than 10,000 students. The director, Demetrius ʹPhalereus, had orders to collect all the writings of the world for its libraries. The copies of the old Greek classics were found to

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[1] Sargon I. looms in the dim distance like the figures of Haroun Al-Raschid, Charlemagne, and Alfred. Assur-bani-pal is celebrated by Arrian and Nicolaus of Damascus as " Sardanapalus, King, and son of Anacyndaraxes, who built two cities in one day, Anchialus and Tarsus." He was really the son of Essar-haddon and grandson of Sennacherib II. (Kings xix., 37), the prototype of Louis XIV., and among other things a munificent patron of learning.

contain various readings. Out of these the scholars of the Museum undertook to publish critical editions. This necessitated a minute study of the text. Zenodotus, the first librarian, about B.C. 250, detected and pointed out the personal pronouns and the singular, dual, and plural numbers. Nearly a century later Aristarchus discovered the prepositions. In all this there was no thought of developing an art to teach people how to use their mother-tongue. But when it became the fashion for the young Roman gentry to learn Greek, as the moderns do French, a necessity arose for systematic analysis. How could the 1,138 parts of the Greek verb be reconciled with the meagre 444 of the Latin, unless they were tabulated and explained. This work was reserved for Dionysius Thrax, a pupil of Aristarchus, who came to Rome as a professor of Greek in the century before the Christian era. For convenience he reduced the substance of his lectures to book form—the earliest European treatise on grammar, and still extant. From this work the distinctions and terminology of the Greek language were afterwards, by translation and mistranslation, applied to the Latin. The Latin language was stretched upon the iron bedstead of the Greek, as the languages of modern Europe have long been racked on that of the Latin.

The ideas of grammar were not applied to English until about the time of the Tudors, and then under the impression that every human dialect could be laced in the harness of the Latin. The first text-books used in the schools were written in that language, and designed, not so much to teach English as grammar in the abstract, as applicable alike to all. They of course taught only Latin. The most famous of these early grammars was that of William Lily, first printed in 1542 by express authority of Henry VIII., and long known as " King Henry's Grammar." Although called simply " A Grammar," and not the grammar of any particular language, it was not only written in, but related exclusively to, Latin. And when the same author subsequently published a dense black-letter volume with the deceptive title of " Lilie's English Grammar," it was but a

collection of the rules of the Latin strung on a thin thread of English text. The first really English grammar was claimed by William Bullokar, who published in 1586 " A Bref Grammar for English," which he said was " the first Grammar for English that ever waz except my Grammar at large." Since that time there have been English grammars innumerable, not a few of them written in Latin, as those of John Wallis and Charles Cooper, in the time of William and Mary, and with rare exceptions ignoring the real source and character of the grammar of the language.

Even so late as 1796 the greatly improved grammar of Thomas Coar, published in London, filled its pages with diagrams like the following :

	SINGULAR		PLURAL
NOM.	a house	NOM.	houses
GEN.	of a house	GEN.	of houses
DAT.	to a house	DAT.	to houses
ACC.	a house	ACC.	houses
VOC.	O house	VOC.	O houses
ABL.	with a house	ABL.	with houses

It would have been quite as easy and rational to have added a dozen more prepositions, or to have omitted the most of these, but that this was the scale recognized in Latin. Eminent men, not the authors of systematic treatises on grammar, have sometimes furnished valuable suggestions. Roger Bacon pointed out the folly of trying to explain words by reference to some remote language with which they had no connection. Locke expressed his conviction that all words, if they could be traced to their sources, would be found to have originally denoted visible objects, their sensible qualities and actions. Following up this hint, John Horne Tooke published in 1786 his famous " Epea Pteroenta," or " The Diversions of Purley," a work of singular acuteness and ingenuity, designed to show that all our little words of scarcely perceptible signification—*if, and, but, although*, etc.—are the relics of once substantial nouns and verbs, and that their source is to be sought, not in

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Greek and Latin, but in the earlier forms of English and the closely allied languages. Although from rashness and imperfect knowledge, Horne Tooke was often wrong in his derivations, and would be a very unsafe guide, still he pointed the way for all subsequent investigators.

The first grammarians, as Dionysius, undertook to teach the signification, the spelling, and the pronunciation of words; but that has long since been turned over to lexicographers. This leads to consider again the distinction between the two classes of books. The dictionary treats of single words, and one at a time. When it has told us all it has to say of any word, as *almanac, boom, yacht*, we are not thereby helped to understand the next word that occurs. The grammar, on the other hand, deals with classes of facts or of words, and points out their distinctive agreements and differences. In the sentence " The swallow *flies* about catching *flies*," the word *flies* occurs twice, presenting no difference to the eye or the ear. The grammarian sees a difference in the meaning or application, and should at least try to discover whence came the *s* that is common to both. By varying the above illustration we might say, " Two swallows *fly* in pursuit of one *fly*." The curious question would then be presented why the form that is singular for nouns is plural for verbs, and the reverse. Whatever result the grammarian might reach in this case would be equally applicable in thousands of others, and would be recognized as a general principle or rule. If the *ed* in march*ed* refers to the past, so it does in other words, and if its history and significance be discovered in one case, the discovery is equally good for all. Grammar then treats of everything relating to a language that can be reduced to general facts, principles, or rules. It has to deal chiefly with the various forms assumed by the same words. This is, in English, a very narrow field, but extremely rocky.

Grammar, like botany or mineralogy, is a purely descriptive science. The duty of the grammarian is not to invent or create, but to state and classify the facts as he finds them. What is true of nothing else is true of language, that whatever

is is right. Expressions may be intricate, awkward, inconsistent with other expressions, difficult for the tongue or harsh to the ear, but so long as they are the unmistakable symbols of certain ideas, they answer their purpose. But there may be different and conflicting expressions for the same idea. One class of speakers say *them is*, while another say *those are*. The grammarian may indeed point out that the latter phrase is the most consistent with general usage, and is employed by the most careful speakers, and *therefore* preferable ; but if the former were the sole recognized form, we should have to put up with it ; and it would be as absurd to object that it was ungrammatical as to accuse some wild-wood flower of being unbotanical.

But it may be objected, " If grammar does not make rules for the government of language, and people can learn to speak and read without it, what is its use ? " I readily admit that these considerations deprive it of a fictitious importance long attached to it, but it still retains a real value rarely thought of. That great body of knowledge known as learning is valuable indirectly rather than directly. By it are formed habits of calm, thoughtful observation and discrimination that modify the whole character of man. If a savage could be induced to give his attention for half an hour to the drawing of a circle, to the equality of its radii, its relation to the hexagon, the ratio of its inscribed and circumscribed squares, he would be a little less of a savage all his life after. All honest pursuit of knowledge has this humanizing effect. The world has more faith to-day in its men of science than in its princes, prelates, and statesmen ; and yet a great part of science has no practical application. It requires but a small part of astronomy to find a ship's place at sea, or locate a boundary, and that small part is about all that touches his material interests. Minute examinations of protoplasm, of annelids and bacteria, are commended as science, even by men who would scout philology as a waste of time upon " mere words." Yet if man is the highest of earthly creatures, and language his most distinctive attribute, that too may merit some attention. Sir

Samuel Baker thought he could distintinguish nine distinct
calls—a language in embryo—used by the baboons of
Abyssinia; and Dr. Charles A. Abbott claims to have
found twenty-seven separate caws among the American
crows.[1] The verification of these cries would be esteemed as
a valuable contribution to natural history, even if we should
never have occasion to converse with crows or baboons.   A
much higher interest attaches to the study of language.
Like everything else in these days, it is the result of growth
and development under conditions and laws that can be in
part ascertained.   Each word has a pedigree reaching back
to the times of the paleolithic cave-dwellers.   The philolo-
gist may be compared to the geologist found poring over a
gravel bank or a ridge of disjointed stones, who explains to
the curious wayfarer that each pebble or block has a history
of its own—a part of the history of our planet.   Not one of
them is a native of this place, or has the form it once bore.
They have been torn from their distant beds by successive
convulsions or slow upheavals, rolled for ages in currents of
water until their angles are worn off, borne across seas by
drifting ice, or dragged snail-pace over the land by glaciers.
Here, side by side, lie fragments of granite and quartz, with
silurian slates and limestones, breccias, porphyry, and basalt.
We can trace the track of some; and were our knowledge
complete we could find the distant source of each.   From
the mould overlying some, their coming must have been
long ago.   Somewhat similar is the position of language.

It has been intimated already that the chief part of gram-
mar is declension and conjugation, and that these in English
are scanty.   Indeed, our language offers but the scattered
remains of an inflexional system.   In this respect the inflec-
tional systems of Latin and Greek, for example, might be
likened to skeletons set up in a museum, bloodless and life-
less, indeed, but with every bone and joint in its place.   On
the other hand, English presents only here and there a bone,
so broken and worn as to be identified with difficulty and
only by comparison with the appropriate skeleton.

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[1] *Popular Science Monthly*, vol. xxv., p. 475.

CHAPTER IV.

WORD MAKING.

THE reading public, at least of this country, owe much to Professor Max Müller. He has furnished them a great amount of philological information in a very attractive form, and he has given every one something that he can take exception to. Among others is the dictum that "No man ever invents an entirely new word." It is true, indeed, that the scholar, with a wealth of words, ancient and modern, will rarely contrive a new combination of sounds, which would necessarily be unintelligible. But pure invention comes of poverty rather than of riches, and those who have fewest words have the greatest temptation to invent. Little children often form new combinations, that become for a time household words, while a few obtain a wider circulation. The very illiterate are prone to do the same, and it is probable that many low words, like *bamboozle*, *cavort*, *doggerel*, *splurge*, *scalliwag*, and *mulligrubs*, originated in this way. *Mormon*, now familiar to the whole world, is an entirely factitious word. Persons with no lack of words occasionally amuse themselves by contriving new ones. *Opodeldoc* is an invention of Paracelsus, and Decandolle, the Swiss botanist, devised *sepal* to designate a division of the calix of a flower. The word *quiz* was introduced by the keeper of a Dublin theatre named Daly, on a bet that a new word of no meaning would become the town-talk in twenty-four hours. He gained the wager by setting boys to chalk the word upon walls. Van Helmont proposed two new words—*gas*, to denote a form of matter then attracting attention, and *blas* for a supposed influence of the stars. The world having use for

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the word *gas*, and not for its fellow, the former has had universal acceptance, the latter total neglect. Darwin or Huxley could not find a clearer case of survival of the fittest. Still, with few exceptions, all the words we are likely to meet with are made up of modifications or combinations of previous words.

Doubtless there was a time when all the words of our early ancestors were few and simple, each consisting of a single vowel—*a, i, o*—a vowel preceded by a single consonant—*do, be, go, no, say*—or a combination of the two, as *ado, ego, era.* In many languages the words are still chiefly made up of alternate consonants and vowels. In all the Polynesian tongues no syllable ends with a consonant, and two consonants never come together. The words are formed on the pattern of *ta-bu, Ta-hi-ti, la-ve-na, Ho-no-lu-lu.* In many of the native American languages this habit is quite observable. In 50 pages of the Hidatsa Dictionary of Dr. Matthews I find but 30 syllables that end with consonants. Many other languages show a dislike to certain consonantal endings. Every Chinese word is a single syllable, ending either with a vowel or a nasal. Greek admitted no final consonants except *n, r,* and *s ;* the French suppresses many in pronunciation ; and modern German discards the sounds of final *b, d, g, v,* and *z.* It is probable that wherever several consonants come together intervening vowels have been suppressed.

In respect to signification, these earliest words were probably *nouns, adjectives,* or *verbs*—that is, they represented *things, qualities,* or *actions* indifferently as occasion might require. If we say that a man brings a *saw* and a *saw*-horse to *saw* a load of wood, we employ the same word successively as noun, adjective, and verb. In English, this free-and-easy way of playing at rights and lefts is very common and very convenient, as when we say a *bean-pole* and a *pole-bean*, a *cart-horse* and a *horse-cart*. In Chinese, which is the most primitive form of human speech, and therefore one of the most instructive, every word is of one syllable, and every syllable a word, unchangeable except in the tone of utterance ; and grammatical distinction is unknown. Thus *ta*, as

a noun, is *greatness ;* as an adjective, *great ;* as a verb, *to grow* or *be great ;* and as an adverb, *greatly.* Of these primary Chinese monosyllables there are reckoned 450, and it is thought that no language has a much larger number of ultimate elements.

These primitive syllables are often called *roots*, as many of them have produced abundant crops of derived words. We may get an idea of a root sufficient for our present purpose by taking such a series as com-*pel*, dis-*pel*, ex-*pel*, im-*pel*, pro-*pel*, re-*pel*, and calling *pel* a root with the sense of *drive.* The other syllables in this instance are termed *prefixes ;* if they followed the root, they would be called *suffixes.* The root itself may undergo changes, as in com-*pul*-sory, im-*pul*-sive. As the same root may run through a large family of languages, it can sometimeᵗ be traced in several thousand combinations. The same prefixes and suffixes may be attached to many different roots : thus *in*-tend, *in*-spire, *in*-fliction.

While the earliest words, no doubt, represented material visible things, their qualities and actions, one may see, by turning over the leaves of a dictionary, how they become freighted with secondary and figurative meanings. In this way all terms for abstract and immaterial things are obtained. The original meaning is often lost sight of, and the derived alone remains. Thus *spirit* once meant only breath—*in-spire* and *ex-pire*, to breathe in and breathe out—*comprehend* was to grasp and hold together, and *disgust* was a bad taste in the mouth. At a very early period, too, a few roots must have assumed a pronominal character. They became hieroglyphic or short-hand expressions, denoting in themselves neither things, qualities, nor actions. They were in signification such words as *here, there, this,* and *that*, accompanied no doubt with the act of pointing with the finger. But while we should naturally expect our first ancestors to have busied themselves like Adam in giving " *names* to all cattle," it is remarkable to observe that the tendency of research in the most developed languages—the Aryan and Shemitic—is to show that the oldest words that can be

reached represented, not things, but qualities and actions. Still we must remember on the other hand that the vedic hymns and the martial ode of Deborah are relatively little nearer the beginning of things than we are.

I have said that Chinese retains the most primitive character, consisting of single syllables, every one uttered separately as a child begins to read. Most other peoples think this too slow. Not content with learning to do a thing, they want to do it quickly and with little labor. Let us take a French sentence as an example—" *Tu as ce que il te faut.*" No Frenchman utters this as seven separate words. What he does say is something like, " Tua skeelt fo," and his whole language is similarly compressed. The motive is to so great an extent the saving of labor that laziness has been recognized as one of the chief factors in the production and confusion of tongues. Words that happen to be used often together come to be combined and pronounced as one. This is a gradual process in which we easily distinguish three steps. In *brick house* we have two distinct words, but brick has become an adjective descriptive of house ; in *work-house* two words are treated as one, but to show that they are not yet perfectly consolidated, a hyphen (-) is placed between them. The first part is uttered forcibly, the second lightly. The greater stress is called accent, and the two parts have but one—that is, they are accented as one word. When we come to *householder* we are no longer notified that the parts were ever separate. Under which of the three forms we shall find any combination depends on length and frequency of use. *Turnspit* is written without, and *turn-table* with, a hyphen, because the English people have been much longer used to roasting meat on a spit than to turning railroad cars on a table.

But laziness will not rest here. Compound words must next be shortened. The Danes have a pair that are very handy—*faster*, a father's sister, and *moster*, a mother's sister. Comparable to these are the *gaffer* and *gammer*, for grandfather and grandmother, that used to be commonly heard in the West of England. To take a few more miscellaneous

examples, the Portuguese coin *moidore* is *moeda de ouro;* *priest* is reduced from *presbuteros*, *bishop* from *episcopos*, and *alms* from *eleemosune*. Our simple word *which* once had an *l* in it, and the Saxons commonly called it *hwilc*, which was itself an abbreviation, the fuller form being *hwilic*, *what-like*. If we go back to the fourth century we shall find that the Goths had a still fuller form, *hweleiks*. Our fathers in the days of the great Alfred, in praying for their " daily bread," took time to call it *daeghwamlican hláf*. Let us see what we have made of these two words. We will take the last first. We have thrown away the initial *h*, turned the Saxon long *a* according to our wont into a long *o*, and now write the word *loaf*. From the more formidable looking word we have dropped the termination *an*, the *g* of *daeg*, a day, and *hwam*, meaning each. We have also reduced *líc*, like, to the now unmeaning *ly*. Taking these successive amputations in the order named, we should see the word as *daeghwamlícan*, *daeghwamlíc, daehwamlíc, daelíc, daely*. These changes were not all made in a day. The tendency here illustrated is not exceptional. All languages that are at all developed are full of it. In fact that is what development means. The effect is sometimes curious. We will take as an example the French *aujourd'hui*, meaning now, to-day. First separate it into *au jour d' hui ;* next observe that *au = a le =* Latin *ad illum*, that *jour* is from the Latin *diurnus*, that *d' = de*, and *hui* is Latin *hodie = hoc die*. Treated in this manner it can be stretched out into the very low Latin of *ad illum diurnum de hoc die*. In like manner *même* is discovered to be a desiccated preparation of *semetipsissimus*. But such choice specimens are not confined to French. Old authors give an English phrase of the seventeenth century which they write *muskiditti*, meaning *much good may it do you ;* and Shakespeare has *gódigodén* for *God give you a good even*. The modern editions naturally give it quite incorrectly ; see " Romeo and Juliet," Act iii., Scene 2. But the masterpiece of all is the one most common. The final *m* of the house-maid's hourly *Yes'm* is all that remains of the once dignified *mea domina*.

Languages differ greatly in their aptitude for forming compound words. Chinese does not admit of them at all; Spanish has few of native growth; French has less ability to form them than English; and this last has to a great extent lost the habit. There are three European languages—German, Russian, and Greek—that have almost unlimited capability of forming new verbal combinations. Owing to the excess of consonants, German words are apt to be unwieldy, like *Einwanderungsgesellschaft* and *Unabhängichkeitserklärungen*. In most instances each section begins and ends with consonants, and, in the language of working mechanics, the joints show. English labors under the same disadvantage, but to a still greater extent. *Milk-maid* may as well be deemed two words as one. It is not an indivisible whole, like the Greek derivations *astronomy* and *geology*. It is partly from this cause, and partly from the early acquired habit of adopting French, Latin, and Greek terms, that for the higher purposes of literature and science we rarely form a new word from native material. English, as we know it, is doubtless a very noble language; but well it may be, for it has at command all the resources of at least three. Confined to the original Saxon, it would be very far from what it is.

By long use and attrition, words quite diverse in their origin come to be written or pronounced alike. These *homonyms*, as they are called, are quite numerous. The following, although less than a fiftieth part of them, will be sufficient to make their character intelligible:

bay,   1. Old French *bai*, Lat. *badius*, reddish brown.

         2. Fr. *baie*, Lat. *bacca*, a berry—a kind of laurel tree.

         3. Fr. *baie*, Lat. *baia*, an inlet of the sea.

         4. Fr. *abboyer*, to bark.

cleave,   1. Anglo-Saxon *cleofan*, to split.

         2. A.-S. *clifian*, to adhere.

dock,   1. Norse *dockr*, the tail—to cut short.

         2. A.-S. *docce*, a plant.

         3. Old Dutch *dokka*, a place to lay ships.

fell,   1. The past tense of fall.

         2. A.-S. *fellan*, to cut or knock down.

3. A.-S. *fel*, fierce, destructive.
4. A.-S. *fell*, the skin.
5. Norse *fjall*, a mountain ridge.

gill-, 1. Norse *gjolnar*, the breathing organs in fishes.
2. Norse *gil*, a ravine.
3. Old Fr. *gille*, the fourth part of a pint.
4. Lat. *Julia*, also the ground ivy, *nepeta glechoma*.

let-, 1. A.-S. *lœtan*, to permit.
2. A.-S. *lettan*, to hinder.

In languages having short words homonyms abound, and sometimes greatly embarrass the learner. In monosyllabic Chinese they are his principal difficulty.

In words like *wind-mill* and *horse-back* the elements remain as complete and distinguishable as in Chinese; but in such a word as *un-kind-ness* there are two parts that no longer exist as separate expressions. Most persons would surmise that the prefix *un* implied negation; but many would be puzzled to assign a meaning to the suffix *ness*. Language is full of prefixes, suffixes, and interpolated syllables and letters that have no longer any independent life of their own, but cling like parasites to the more obviously significant parts of words. In *un–sym–metr–ic–al–ly* the main root of the word is *metr*, to which are attached two prefixes and three suffixes. The origin and meaning of some of these affixes can be traced, of some conjectured, and of others not even guessed.

The following are the principal prefixes that occur in English:

a-, 1. Greek *α*, without—acephalous, amorphous.
2. Lat. *a*, shortened from *ab*, from, by, with—amanuensis, avert.
3. Lat. *ad*, to—ameliorate, astringent.
4. Lat. *e* for *ex*, from—amend from *emendare*, through Old Fr. *amender*.
5. Gothic *us*, *ur*, Norse *or*, forth—arise, awake.
6. A.-S. *of*, from—adown; A.-S. *of dune*, from the hill.
7. A.-S. *and*, over against, like Gr. *άντί*—along.
8. A.-S. *on*, on, in, at—afoot, aground, asleep.
9. A.-S. *án*, one—apace, apiece.

10. A.-S. *ge*, without any appreciable signification—aware; through *gewaer*, *ywar* or *yewer*, *iwar*, *aware*.
11. Norse *at*, to—ado.
12. Fr. *a*, to—achieve, from *a chief*, Lat. *ad caput*.
13. Fr. *he*, interjectional—alas ; Fr. *hélas*.
14. Dutch *houd*, hold—avast, from *houd vast*, hold fast.
15. Dutch *aan*, to, towards—aloof.
16. Arabic *al*, the—apricot, introduced by the Portuguese.

ab-, 1. Lat. *ab*, from—abjure, aberration.
2. Lat. *ad*, to—abbreviate.

abs-, Lat. *abs*, from—abscond, abstract.

ac-, Lat. *ad*, to—access, accommodate.

ad-, 1. Lat. *ad*—admire, administer.
2. Lat. *ab*—advance. The "d" is an interpolation of about the year 1500. The word was previously written *avance*, Fr. *avancer*, from Lat. *ab ante*.

adv-, Lat. *ab*—advantage.

af-, Lat. *ad*—affix, affidavit, affront.

ag-, Lat. *ad*—aggregate, aggravate.

al-, 1. Lat. *ad*—alliteration, alluvium.
2. A.-S. *eal*, all—alone, altogether, always.
3. Span. *el*, the—alligator, i. e., *el Jagarto*.
4. Arab. *al*, the—alcohol, algebra, alkali.

am-, 1. Lat. *ad*—ammunition.
2. Lat. *in*—ambush.
3. Lat. *am*, shortened from *ambi*, around—amputate, to prune around.

amb-, Lat. *ambi*—ambient, ambition.

ambi-, 1. Lat. *ambi*—ambiguous.
2. Lat. *ambo*, both—ambidextrous.

amphi-, Gr. ἀμφί, around, on both sides—amphitheatre.

an-, 1. Gr. ἀν, Eng. *un*—anarchy, anhydrous, anodyne.
2. Lat. *ad*—annex, annul.

ana-, Gr. ἀνά, up, back again, reverse—anatomy, anagram.

ant-, Gr. ἀντί, against—antacid, antagonist.

ante Lat. *ante*, before—antedate, antediluvian.

anti-, Gr. ἀντί—antidote, antichrist.

ap-, 1. Gr. ἀπό, from—apanthropy, aphelion.
2. Lat. *ad*—appeal, append.

apo-, Gr. ἀπό, —apogee, apostate.

ar-,		Lat. *ad*—arrive, arrogant.
as-,	1.	Lat. *ad*—ascend, assist.
	2.	Arab. *al*—assegay.
at-,	1.	Lat. *ad*—attend, attest.
	2.	A.-S. *æt*, Eng. *at*—atone, i. e., at one.
aut-,		Gr. αὐτός, self—authentic.
auto-,		Gr. αὐτός—autocrat, autograph.
be-,		A.-S. *be*, a shortened form of *bi*, a prefix of very wide application. With verbs it intensifies or applies the action to some object, as in *bedew, bemoan, benumb*. With prepositions it has little force ; perhaps defines location more exactly, as in *before, behind, beneath*.
bene-,		Lat. *bene*, well—benefit, benevolent.
bi-,	1.	Gr. ἐπί, upon, over—bishop from ἐπίσκοπος.
	2.	Lat. *bi* = *dui*, from *duo*, two—biennium, bifurcated.
bin-,		Lat. *binus*, double—binocular, binoxyde.
bis-,		Lat. *bis*, twice—bissextile, bistort.
by-,	1.	Eng. *by*—by-path, by-stander.
	2.	Dan. *by*, a town—by-law ; Dan. *bylov*, Icel. *bæjar lög*, local or municipal regulations.
cat-,		Gr. κατά, down, by, confronting—catacoustics, catechise, catholic.
cata-,		Gr. κατά—catalepsy, catastrophe.
circu-,		Lat. *circum*, around, about—circuit, circulate.
circum-,		Lat. *circum*—circumference, circumnavigate.
cis-,		Lat. *cis*, on this side—cisalpine, cisatlantic.
co-,		Lat. *co*, for *con*, a form of *cum*, with, together—coagulate.
col-,		Lat. *con* = *cum*—collateral, collocate.
com-,		Lat. *com* = *cum*—commingle, commotion.
comb-,		Lat. *com*—combustion.
con-,		Lat. *con*—concatenation, concur.
contra-,		Lat. *contra*, against—contradict, contravene.
contro-,		Lat. *contro*, against—controvert.
coun-,		Lat. *con*—council, counsellor.
counter-,		Fr. *contre* from Lat. *contra*—countermand.
cu-,		Lat. *con*—custom, from *consuetudo*.
cur-,		Lat. *con*—curry, to work, or dress, i. e., hides, a horse, etc. Note.—To *curry favor* is a corrup-

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tion of *curry Favell*, that being an old English proper name for a horse.

d-,   Fr. *de*, of—daffodil—*fleur d'asphodèle.*

de-,   1. Lat. *de*, down, from—decapitate, degrade.

         2. Fr. *de*, Old Fr. *des*, Lat. *dis*, asunder ; sometimes negative and oppositive, at other times intensive, or with a variety of meanings scarcely perceptible —deform, defraud, desiccate, desolate, destroy.

         3. Lat. *dis*—defer, delay, deluge.

demi-,   Lat. *dimidius*, half—demigod, demilune.

des-,   Fr. *des*, Lat. *dis*—despatch, dessert.

di-,   1. Gr. διά, through, apart—diæresis, dioptric.

         2. Gr. δίς, twice—diphthong, diptych, distich.

         3. Lat. *dis*—digress, dijudicate.

         4. Lat. *de*, down—distil.

dia-,   Gr. διά—diameter, diaphanous.

dif-,   Lat. *dis*—differ, diffuse.

dis-,   Lat. *dis*, often with an adversative signification—dishonor.

dys-,   Gr. δυς, painful, difficult—dyspepsia, dyspnœa.

e-,   1. Lat. *e*, out of—evade, evolve, edict.

         2. Fr. prosthetic, without meaning—esquire, from Lat. *scutum.*

         3. Du. *ont*, away—elopement.

ec-,   Gr. ἐκ, out of—eccentric, ecstasy.

ef-,   Lat. *ex*, from, out of—efflorescence, effrontery.

el-,   1. Gr. ἐν, in—ellipse.

         2. Arab. *al* or *el*, the—elixir, Arab. *el iksir*, the philosopher's stone.

em-,   1. Gr. ἐν—emphasis, empiric.

         2. Fr. *em*, from Lat. *in*—embroider, emboss.

en-,   1. Gr. ἐν—encyclical, encyclopædia, energy.

         2. Fr. *en*, from Lat. *in*, negative = Eng. *un*—enmity.

endo-,   Gr. ἔνδον, within—endogenous.

enter-, Fr. *entre*, Lat. *inter*, among—entertain.

ento-,   Gr. ἐντός, within—entoblast, entozoön.

ep-,   Gr. ἐπί, upon—ephemeral.

epi-,   Gr. ἐπί—epigram, epitaph.

equ-,   Lat. *æquus*—equal, equanimity.

eso-,   Gr. ἔσω, within—esoteric.

eu-,		Gr. εὐ, well, pleasantly—eulogy, euphony.
ev-,		Gr. εὐ—evangelist.
ex-,	1.	Gr. ἐξ, from—exodus, exotic.
	2.	Lat. *ex*, out from—exculpate, expel, expose.
exo-,		Gr. ἔξω, outside—exogenous.
extra-,		Lat. *extra*, beyond—extraordinary, extradition.
for-,	1.	A.-S. *for*, only found as a prefix, with the sense of away from ; or it intensifies the verb. The compounds are : *forbear, forbid, forfend, forget, forgive, forgo, forlet, forlorn, forsake, forswear.*
	2.	Fr. *for*, Lat. *foris*, outdoors—forfeit.
fore-,	1.	A.-S. *for*, as above—forego, should have been *forgo*.
	2.	A.-S. *fore*, before—forebode, forewarn.
	3.	Fr. *for*, Lat. *foris*—foreclose, more correctly *forclose.*
gain-,		A.-S. *gegn*, against—gainsay.
hemi-,		Gr. ἥμι, half—hemisphere.
hetero-,		Gr. ἕτερος, other—heterodox, heterogeneous.
holo-,		Gr. ὅλος, whole—holocaust, holograph.
homo-,		Gr. ὁμός, alike—homogeneous, homologous.
hyp-,		Gr. ὑπό, under—hyp-hen—under one.
hyper-,		Gr. ὑπέρ, over, beyond—hyperborean, hypertrophy.
hypo-,		Gr. ὑπό—hypogean, hyponitrous.
i-,		Lat. *in*, negative—ignominy, ignorance.
il-,	1.	Lat. *in*, in or into—illuminate, illustrate. Note.—In, prefixed to verbs, is usually equal to Eng. in, into, upon ; with adjectives = un.
	2.	Lat. *in*, negative—illegal, illiterate.
im-,		Lat. *in*, with both significations—implant, impure.
in-,	1.	Lat. *in*—infuse, intemperate.
	2.	A.-S. *in*—inland, inlet.
inter-,		Lat. *inter*, between—interlude, intercostal.
intra-,		Lat. *intra*, within—intramural.
intro-,		Lat. *intro*, into—introduce, introspection.
ir-,		Lat. *in*, as above—irradiate, irrational.
iso-,		Gr. ἴσος, *equal*—isometric, isothermal.
juxta-,		Lat. *juxta*, near—juxtaposition.
l-,	1.	A.-S. *eal*, all—lone, contracted from alone—i. e., *all one.*
	2.	Arab. *al*, the—lute.
mal-,	1.	Fr. *mal*, Lat. *male*, ill—malpractice, malversation.
	2.	Ital. *mala*, bad—malaria.

male-, Lat. *male*—malediction, malevolence.

me-, Gr. ἥμι, half—megrim, from hemicrania.

medi-, Lat. *medius*, middle—mediæval.

meso-, Gr. μέσος, middle—mesocarp, mesogastric.

met-, Gr. μετά, with, after, altered—metonomy, metempsychosis.

meta-, Gr. μετά—metaphor.

mid-, 1. A.-S. *mid*, middle—midnight, midrib.
   2. A.-S. *mid*, with—midwife.

mis-, 1. A.-S. *mis*, wrong—misdeed, mistake.
   2. Old. Fr. *mes*, Lat. *minus*, less, imperfect—misalliance, miscount.

mon-, Gr. μόνος, single—monarch, monandria.

mono-, Gr. μόνος—monogram, monomania.

multi-, Lat. *multi*, many—multiform, multiply.

n-, 1. An *n* has been transferred to a few words, to which it did not originally belong, from a preceding *an*, as *newt*, for *an ewt*; *nugget*, for *an ingot*. In the phrase—*for the nonce*—the *n* was the dative ending of the article—*for then ones*. On the other hand, an *n* has been transferred to the preceding article from *nadder, napron, nauger, norange, nouch*, and *numpire*.
   2. A.-S. *ne*, negative prefix—naught, none.

ne-, Lat. *ne*, negative—nefarious, nescience.

neg-, Lat. *nec*, negative—neglect.

neo-, Gr. νέος, new—neology, neozoic.

non-, Lat. *non*, not—nondescript, nonsense.

ob-, Lat. *ob*, generally with the sense of against—obdurate, obstruct, obloquy.

oc-, Lat. *ob*—occur, occasion.

of-, Lat. *ob*—offend.

op-, Lat. *ob*—oppose, opprobrium.

or-, 1. A. S. *or*, out of, away from—ordeal, i. e., or-deal.
   2. Du. *over*, over—orlop.

ortho-, Gr. ὀρθός, right—orthography, orthoclase.

outr-, Fr. *outre*, Lat. *ultra*—outrage, i. e., *outr-age*, not *outrage*.

palim-, Gr. πάλιν, again—palimpsest.

palin-, Gr. πάλιν—palinode, palindrome.

pan-,	Gr. πᾶν, all—panacea, panoply.
panto-,	Gr. παντο, crude form of πᾶς, all—pantomime.
par-,	1. Gr. παρά, alongside—parallel, parhelion.
	2. Lat. *parum*, little—paraffine.
	3. Fr. *par*, Lat. *per*, through—paramour, pardon.
	4. Fr. *parer*, to parry—parasol, parachute.
para-,	Gr. παρά—paragraph, parameter.
pari-,	Lat. *par*, equal—parity, parisyllable.
pea-,	1. Lat. *pavo*—peacock.
	2. Du. *pij*, a coat—pea-jacket.
pel-,	Lat. *per*, through, thoroughly—pellucid.
pen-,	Lat. *pene*, almost—peninsula, penumbra.
per-,	Lat. *per*—perambulate, percolate, permutation.
peri-,	Gr. περί, around—perihelion, perimeter.
pil-,	Lat. *per*—pilgrim.
pol-,	Lat. *por*, or *port*, towards—pollute.
poly-,	Gr. πολύς, many—polygon, polypus.
por-,	Lat. *por*, or *port*—portent.
pos-,	1. Lat. *por*, or *port*—possess.
	2. Lat. *potis*, able—possible.
post-,	Lat. *post*, after—postpone, postscript.
præ-,	Lat. *præ*, before—præmunire.
præter-,	Lat. *præter*, past, beyond—præterist.
pre-,	Lat. *pre*, for *præ*—preamble, prejudge.
preter-,	Lat. *preter*, for *præter*—preternatural.
prim-,	Lat. *primus*, first—primeval, primordial.
primo-,	Lat. *primus*—primogeniture.
pro-,	1. Gr. πρό, before—program, propyleum.
	2. Lat. *pro*, forward, forth, from—procrastinate, pro-gress.
pros-,	Gr. πρός, towards—proselyte, prosody.
proto-,	Gr. πρῶτος, first—protosulphate, protozoic.
pui-,	Lat. *post*, after—Fr. *puine*, Old Fr. *puisne*, Lat. *post natus*.
pur-,	1. Lat. *per*—purlieu.
	2. Lat. *pro*—purloin.
Ram-,	Fr. *rem*, from Lat. *re* and *in*—rampart.
re-,	Lat. *re* or *red*—back, again—refund, relapse.
red-,	Lat. *re* or *red*—redolent, redemption.
retro-,	Lat. *retro*, backwards—retrograde, retrospect.

s-,	Lat. *se* or *sed*, apart—sure, from *securus*.
se-,	Lat. *se* or *sed*—secede, segregate.
sed-,	Lat. *se* or *sed*—sedition.
semi-,	Lat. *semi*, half—semiannual, semicircle.
sempi-,	Lat. *semper*, ever, forever—sempiternal.
sesqui-,	Lat. *sesqui*, one and a half—sesquisulphide.
sim-,	Lat. radical *sim*, single—simplicity.
simul-,	Lat. *simul*, at the same time—simultaneous.
so-,	1. Lat. *se*, apart—solve.
	2. Lat. *sub*, under—sojourn.
soli-,	Lat. *solus*, alone—soliloquy, solitary.
su-,	Lat. *sub*—suspect.
sub-,	Lat. *sub*—subscribe, subterranean.
subter-,	Lat. *subter*, under—subterfuge.
suc-,	Lat. *sub*—succumb, succor.
suf-,	Lat. *sub*—suffer, suffuse.
sug-,	Lat. *sub*—suggest.
sup-,	Lat. *sub*—support, supposition.
super-,	Lat. *super*, over—superfluous, supernatural.
supra-,	Lat. *supra*, over, above—supralapsarian.
sur-,	1. Lat. *sub*—surreptitious.
	2. Lat. *super*—surface, survive.
	3. Fr. se, *self*—surrender.
sus-,	Lat. *sub*—suspend, sustain.
syl-,	Gr. σύν, with, together—syllable, syllogism.
sym-,	Gr. σύν—symmetry, sympathy.
syn-,	Gr. σύν—synchronous, synthesis.
t-,	1. A.-S. *æt*, to or at—twit—A.-S. *æt witan*, to blame.
	2. Eng. *Saint*—tawdry. Note.—Cheap, showy finery bought at the fair of *St. Awdry*, held on St. Awdry's day, Oct. 17th, in the Isle of Ely, and other places.
tauto-,	Gr. τὸ αὐτό, the same—tautology.
to-,	1. A.-S. *to*, to or for—to-day, towards.
	2. A.-S. *to*, intensive—to-break. Judg. ix., 53, "And a certain woman cast a piece of a millstone upon Abimelech's head, and all *to brake* his skull," i. e., shattered it : formerly written, *to-brake*.
tra-,	Lat. *trans*, across, beyond—trajectory, tramontane.
trans-,	Lat. *trans*—transfer, transgress, transit.

tres-,   Old. Fr. *tres*, Lat. *trans*—trespass.
ultra-, Lat. *ultra*, beyond—ultramontane.
un-,   1. A.-S. *un*, a negative prefixed to adjectives—untrue.
      2. A.-S. *un*, reverses the action of verbs—unbind, un-
          dress.
      3. A.-S, *on*, in—unless.
      4. Goth. *und*, as far as—unto.
ut-,   A.-S. *ut*, *yte*, out—utmost.
utt-,   A.-S. *ut*—uttermost.
vice-,   Lat. *vice*, in the place of—viceroy, vice-president.
with-,   A.-S. *with*, away from, against—withdraw, withstand.
        Note.—In common use *with* has now usurped
        the place of *mid*, with, no longer found but in
        midwife.

The terminal particles, or *suffixes*, are considerably more numerous, and present greater difficulties. Of a great part of them nothing further is known than that they change nouns into adjectives, or adjectives into nouns, verbs, or adverbs, etc. Although admitted to have been once separate, independent words, they are often reduced to single letters, which may have undergone several transformations. Particles, quite distinct in their origin, assume the same form, while the same particle may appear under various forms. The termination *il-is*, of which the essential part is *il*, recurs in gent-*le*, gent-*eel*, and gent-*ile;* and *et-us* furnishes repl-*ete*, discr-*eet*, and secr-*et*. The suffix is often joined to the radical part of the word—variously termed the *stem*, *theme*, or *crude form*—by a connecting vowel, usually *a*, *i*, or *o*. Ge-*o*-metry and ge-*o*-logy are familiar examples ; but it is not always easy to determine whether the intervening vowel belongs to the theme or the suffix, or is mere padding interposed between them. Several suffixes are often added, one after another. I will give here a few examples of the way in which affixes—no longer living words—are strung together around a significant root, reminding us of a magnet supporting a pendulous series of iron tacks and filings. The last atom seems as capable as the first of attracting and holding others. In the Greek mythology there was a bevy of semi-

divine blue-stockings called Muses. It was quite according to rule to add *ik*, or, as we should put it, *ic*, to this designation, and thus make an adjective—of, or relating to, the Muses—our English word *music*. But in process of time the Italians, French, and others seem to have forgotten that *mus-ic* was an adjective, and to have taken it for the name of an art or branch of culture ; and in order to form an adjective, added *al*, making *mus-ic-al*. Next, the Germans, who make a great deal of music, added a third adjective ending, bringing the series up to *mus-ik-al-isch ;* and the requirements of their grammar may even induce them to say *mus-ik-al-isch-er*. Or we may select the syllable *voc* as a starting-point. In this form it is neither noun, adjective, verb, nor adverb, but, with some slight additions, may easily become either. First attach to it the syllable *re*, and it will become *re-voc*. If written *revoke*, to suit our peculiar views of spelling, it would now be a familiar word. Without such change, we may append the syllable *bil ;* but *re-voc-bil* would be too harsh without the cushion of a connecting vowel, and an *a* may be interposed. We have now *re-voc-a-bil ;* but again the habits of English spelling require us to write so much of the word *re-voc-a-ble*. Or at this point we might add the suffix *tat*, which we should be obliged to change to *ty*. At almost any stage of our progress the negative prefix *in* might have been added, which would entirely reverse the meaning of the word. But as *n* and *r* are rather difficult to utter together, the former letter is assimilated to the latter. The whole may be exhibited thus :

ORIGINAL FORMS	ENGLISH FORMS	
voc		
re-voc	revoke	verb
re-voc-a-bil	re-voc-a-ble	adjective
ir-re-voc-a-bil	ir-re-voc-a-ble	adjective
ir-re-voc-a-bil-i-tat	ir-re-voc-a-bil-i-ty	noun

The following list exhibits the principal English suffixes, but by no means their entire number. The explanations given are not to be received as complete definitions, but as

illustrating the central or original idea of each. There is scarcely a more important principle in the formation of language than this, that every word or usage is at first of very limited and obvious application, but may be gradually extended, by virtue of analogies, real and fanciful, to such a variety of cases, that it is difficult to see the principle that pervades them all. This may be made clearer by a familiar example. The word *post* is remotely derived from the Latin *pono*, to place or set, and has been used with the following significations:

1. A piece of timber, set upright, and immovable.

2. A place where persons or things are stationed, as a military post.

3. One of a series of stations for accommodating travellers, and receiving and delivering goods, letters, etc.

4. The person in charge of such a station.

" He held the office of postmaster, or, as it was then called, of *post*, for several years."

5. A position of trust or profit.

> " For neither pension, post, nor place,
> Am I your humble debtor."—BURNS.

6. A letter carrier.

7. The public establishment for carrying letters and parcels.

8. A kind of paper used for writing letters.

9. To fasten to a post or wall ; to *post* bills.

10. To expose to public reproach.

11. To assign to a station.

12. To transfer accounts to a ledger.

13. To inform, to keep one posted.

14. To put off, or delay.

15. To deposit letters in the post-office.

16. To travel with the public conveyance for letters.

17. To travel rapidly.

18. Rapidly—adverb—as to travel post or post-haste.

Thus the word varies in meaning from immovable fixity

to rapid motion.   Now if the first and ninth significations
were to go out of use, there would be nothing in the others
to suggest the original idea of an upright piece of timber.
In this way words may lose all trace of their original mean-
ing.   It is the same with suffixes, of which one of the most
common and best understood is *ly*, which is most frequently
attached to adjectives to form adverbs, thus :

> He was walking slow-*ly*,
> She sang sweet-*ly*.

Originally the particle was, and meant, *like ;* and God-*like*
and god-*ly* are the same in origin, although now differ-
entiated.   Hence we may suppose that such words as *god-ly*,
king-ly, *lord-ly*, *knight-ly*, were the earliest adjectives de-
rived from nouns.   The process was next extended to form
adverbs from adjectives.   Yet there are several words, as
elderly, *goodly*, *sickly*, *likely*, *lonely*, that remain adjectives
after the addition of *ly*.   *Comely* and *seemly* are adjectives
formed from verbs ; and *ear-ly* is a double adverbial form.
Holy and *silly* are formed by the addition of *y* from *ig*, and
not *ly* from *like* or *lice*.   In short, we cannot reason with any
certainty as to what a word must necessarily be.   Such a
proportion as :

> bring   :   brought   : :   sing   :   sought,

has a very limited application in philology.

<center>LIST OF SUFFIXES.</center>

-able,   Lat. *bil-is*, with connecting vowel *a*, adj. from verb
        teachable, capable of being taught.

-ac,   Gr. *ж-os*, Lat. *c-us*, with connecting vowel *a*, adj. from
        nouns.—Syriac, elegiac, maniac.

-ace,   1. Lat. *at-ium*, nouns—preface, palace, solace, space.
        2. Lat. *ax*—furnace.
        3. Fr. *ace* and *asse*—terrace, pinnace.

-aceous,   Lat. *a-c-e-us*, double adjectives—arenaceous, cre-
        taceous.

-acious,   Lat. *a-c-i-os-us*, a double adj. form—tenacious.

-acity,   Lat. *a-c-i-tat-*, turns the adj. into an abstract noun—
        tenacity, loquacity, sagacity.

-acle,	Lat. *a-cul-um,* nouns from verbs—miracle, oracle.
-acular,	Lat. *a-cul-ar,* adds an adj. termination—oracular.
-aculous,	Fr. *acul-eux*—miraculous.
-acy,	Gr. *αν-εια,* Lat. *ac-ia,* abstract nouns from adjectives —pharmacy, obstinacy.
-ad,	Gr. *ας, άδος,* nouns—dryad, monad, chiliad.
-ada,	Span. *ada,* past participle—armada.
-ade,	1. Span. *ado,* past participle—brocade.
	2. Fr. *ade*—arcade, brigade, promenade.
-age,	Fr. *age* from Lat. *aticum*—savage, voyage, passage.
-ago,	Lat. *ago,* nouns from other nouns with the sense of like—plumbago, like lead ; virago, like a man.
-ain,	Fr. *ain.* fr. Lat. *a-n-us*—captain, fountain.
-al,	Lat. *a-l-is,* adjectives from nouns,—astral, vocal. Canal was originally an adjective of the same class. In nouns formed from verbs, like trial, proposal, refusal, *al* is a modern factitious ending. In bridal it stands for *ale,* once a common name for a feast.
-alia,	neuter plural of the preceding—regalia.
-ality,	Lat. *a-l-i-tat,* a nominal added to an adjective ending —formality, legality.
-an,	Gr. *α-ν-ος.* and Lat. *a-n-us,* adj. from nouns or other adj.—Augustan, orphan, human, veteran. It is often used to form adj. from names of countries. Persian, Roman, Russian.
-ance,	Lat. *antia,* made by adding the fem. termination *a* to the present participle—abundantia.
-ancy,	the same as *ance*—elegancy, repugnancy.
-and,	Lat. *a-nd-us,* ending of the future passive participle— multiplicand, a number that is to be multiplied.
-andum,	the same as the preceding.
-anda,	plural of *andum.*
-ane,	the same as *an* in humane, mundane.
-aneous,	Lat. *a-n-e-us,* a double adj. ending—cutaneous.
-ant,	Lat. *a-n-s, a-nt-is,* ending of the present participle, one who (does)—assistant, occupant.
-ar,	Lat. *ar-is,* adj. from nouns—solar, secular.
-ard,	Fr. of Old High German origin, allied to the English *hard*—drunkard, sluggard.

-arious,	Lat. *ar-i-us*, a double adj. ending—gregarious.
-arity,	Lat. *ar-i-tat*, nouns from adj.—similarity.
-arium,	the neuter of the preceding used as a noun—aquarium.
-ary,	Lat. *ar-i-us* forms adj. *ar-i-um*, nouns—military, sanctuary.
-ast,	Gr. αστης, nouns from verbs—encomiast, enthusiast.
-aster,	Ital. *astro*, from Lat. *is-ter* in mag*ister*, min*ister*, a double comparative—poetaster, pilaster.
-astic,	adds the adj. ending *i-c* to *ast*—enthusiastic.
-ate,	1. Lat. *a-t-us*, ending of the past passive participle— ornate, duplicate ; extended to nouns, as magistrate ; used also as verbs—circulate, tabulate.
	2. a class of chemical salts—nitrate, sulphate.
-bility,	Lat. *bil-i-tat*, abstract nouns—flexibility.　See *able*.
-bund,	Lat. *bund-us*—moribund.
-ce,	A.-S. or early English *s*, adverbial—once, twice, since.
-cle,	Lat. *cul-us*, diminutive nouns—article, particle.
-cule,	the same as *cle*—animalcule, reticule.
-cund,	Lat. *c-und-us ;* adj. having a tendency to—rubicund.
-cy,	Lat. *tia* and Gr. τεια, nouns—policy, potency, fancy. Some are formed in imitation of Fr. in *cie* from Lat. in *tia*—chaplaincy, captaincy, conspiracy.
-der,	denoting the doer—spider for *spinther*, the spinner.
-do,	1. Gr. δων, nouns—teredo.
	2. Lat. *do*, nouns, torpedo, uredo.
	3. Span.　See *ado*.
-dom,	A.-S. *dóm*, judgment, authority—kingdom, wisdom.
-ed,	This termination of the English past participle has been extended to a quite different class of expressions, as left-handed, quick-witted, and other adjectives denoting possession.
-ee,	1. Fr. *é, ée*, a participle used as a noun, one who does, or to whom anything is done—trustee, legatee, committee. Grant*or*, one who grants ; grant*ee*, one to whom anything is granted.
	2. after names of peoples or countries, forms adjectives —Bengalee, Parsee, Hindustanee ; written also Bengali, etc.
-eel,	an irregular formation, genteel, from Lat. gentilis, gentile, or gentle, belonging to one of the [first] families.

-eer,	mostly from the French *ier* and *aire*, a noun denoting profession or occupation—muleteer, musketeer, mountaineer, volunteer.
-el,	1. Heb. *El*, God, in early Scripture names—Israel, Ariel.
	2. A.-S. *el*, diminutive—kernel, laurel.
-en,	1. A.-S. *en*, adjectives from names of materials—earthen, leaden, wooden.
	2. Old Eng. *en* in verbs of causing—fatten, harden, lengthen.
-ence,	Lat. *entia*, nouns from pres. part.—patience, violence.
-ency,	same as the foregoing.
-end,	see *and*.
-endo,	Lat. *innuendo*, i.e. by nodding or pointing.
-endous,	Lat. adds the ending *ous* to *end*—tremendous, of a nature to be trembled at.
-ene,	Lat. *e-n-us*, adj. from nouns—Damascene, terrene.
-enger,	Fr. *ager*—messenger, passenger.
-ent,	Lat., see *ant*.
-eous,	1. Lat. *e-us*, adj. from nouns—igneous, ligneous.
	2. A.-S. *wis*—righteous from *rihtwis*.
-er,	1. A.-S. *ere*, nouns from verbs—lover, writer, robber.
	2. forms a class of secondary verbs, with no other special characteristic in common—batter, clamber, slumber, chatter, whisper, sputter.
-ern,	A.-S. *ern*, adjectives—eastern, western, northern.
-esce,	Lat. *esc-o*, verbs denoting the beginning and progress of an action—convalesce, deliquesce.
-escent,	a participial and adjective form of the preceding.
-escence,	the corresponding termination for a noun.
-ese,	Fr. *is*, *ois*, *ais*, from the Lat. *ensis*—Chinese, Maltese.
-esque,	Fr. *esque*, equal to the Eng. *ish*—Arabesque, picturesque.
-ess,	Gr. *ις*, *ισσα*, Lat. *issa*, Fr. *esse*, feminines—empress, heiress.
-et,	Fr. *et*, diminutive—bullet, pallet, pullet.
-etta,	Ital. *etta*, diminutive—burletta.
-ette,	Fr., the same—palette, lunette.
-etto,	Ital., the same—cavetto, stiletto.
-eur,	Fr. equivalent to *er* and *or* or *tor*—amateur.
-ey,	see *y*—clayey, skyey.
-fare,	A.-S. *farn*, a journey—welfare, homefare.

-fer, Lat. *fer-o,* bear, carry—conifer, lucifer.

-ferous, the preceding with ending *ous* added—auriferous.

-fic, Lat. *fic,* from *fac-i-o,* to make or do—pacific, terrific.

-fice, Lat. *fic-i-um,* a thing done or made—artifice, edifice.

-ful, A.-S. *ful,* adj. from nouns—fruitful, painful.

-fy, Fr. *fier,* from Lat. *fic, fac-i-o*—fortify, solidify.

-gerous, Lat. *ger-o,* to bear or carry, with ending *ous* added— armigerous, lanigerous.

-head, A.-S. *hád,* state, rank, or condition—Godhead.

-hood, another form of the same—childhood, knighthood.

-ia, 1. Lat. *ia,* a frequent ending of the names of countries.

　　　2. Lat. *ia,* neuter plural of adjectives—regalia, penetralia.

　　　3. Gr. *ια*—ambrosia, paronomasia. See *y.*

-ible, Latin *i-bil-is.* See *able.*

-ic, 1. Gr. *ικος,* adjectives—conic, graphic, logic.

　　　2. Lat. *i-c-us,* adj. from nouns—historic, public—much employed by chemists to form the names of certain acids.

-ice, 1. Gr. *ιτεία,* Lat, *itia, itium, ities,* nouns—police, service, justice, malice, notice.

-ician, Lat. a double adj. ending, formed of *ic* and *an* with connecting vowel ; chiefly used to denote a profession, as musician, physician.

-icious, Lat. double adjective ending.

-icular, formed from *ic, ul,* and *ar*—reticular.

-iculate, Lat. composed of *ic,* the dim. *ul,* and *ate ;* at first properly a participle, but often used as a new verb.

-iculation, a noun formed from *iculate.*

-iculous, equivalent to *icular*—ridiculous.

-id, 1. Gr. *ειδής ;* see *oid*—orchid.

　　　2. Lat. *id-us,* adjective ending—humid, rigid, solid.

-ide, a primary chemical compound—chloride, sulphide.

-ile, Lat. *i-l-is,* like *a-l-is,* adjectives from nouns and verbs —puerile, hostile, fragile, missile.

-im, 1. Heb. *im,* a masc. plur. ending of Scripture names of peoples, as Rodanim, Anakim.

　　　2. Lat. *im,* in adverbial endings—interim, verbatim.

-ine,   1. Gr. *ι-ν-ος*, adj.—cedrine, petrine.

        2. Lat. *i-n-us*, adj. from nouns—aquiline, canine. In this sense it terminates four chemical elements, chlorine, bromine, iodine, and fluorine. Also the medicinally active principle of certain plants, as quinine, santonine, morphine.

-ing,   1. A.-S. *ing*, added to the name of a person, like the Greek *ιδης*, distinguished his descendants ; applied next to the people of a particular town or district. Towns and districts were also named from families. The names Billings, Isl-ing-ton, Wall-ing-ford, Wals-ing-ham, are relics of this usage.

        2. A.-S. *ing*, forms nouns with something of the character of adjectives—hearing, shilling, whiting.

        3. A.-S. *ung*, verbal nouns—morning, evening, building, wedding, writing, reckoning.

        4. In modern English the ending of the present participle which had already begun to supplant the participial endings *a-nde*, *i-nde*, by A.D. 1200. The verbal noun and the participle, originally quite separate, are now indistinguishable. *Friend* and *fiend* are relics of the original participle.

-ion,   Lat. *ion-is*, forms abstract nouns from verbs—question, contagion, derision, dominion, vision.

-ious,   Lat., a secondary adjective formation, mostly from adj. *ax* or *ix*—audacious, sagacious.

-isation,   see *ize*.

-ise,   see *ize*.

-ish,   1. terminations of certain verbs from Fr. verbs in *ir*, and Lat. in *ire*—banish, finish, polish, punish.

        2. A.-S. *isc*, forms, 1, patronymics, as English, Spanish ; 2, adj. from nouns, bookish, sheepish, waspish ; 3, adj. from adj.—greenish, sweetish.

-isk,   Gr. *ισκ-ος*, *ισκ-η*, *ισκ-ι-ον*, diminutive—asterisk, basilisk.

-ism,   Gr. *ισμ-ος*, condition, characteristic, idiom, doctrine, —barbarism, Gallicism, mesmerism, Methodism.

-ist,   Gr. *ιστ-ης*—anatomist, organist, florist, spiritualist.

-ister,   a double nominal ending—barrister, chorister.

-istic,   combination of *ist* and *ic*—linguistic, sophistic.

-ite,   1. Gr. *ιτης*, designates classes of persons—anchorite, hypocrite.

       2. in Scripture forms patronymics—Edomite, Levite.

       3. Lat. *i-t-us* a termination of the past participle, forming Eng. adj.—contrite, erudite.

       4. forms the names of certain salts—nitrite, sulphite.

       5. forms names of minerals—Arragonite, calcite, selenite.

-itious,   Lat. *i-t-i-us*, an adj. added to a participial ending—nutritious.

-itis,   Gr. *ιτις*, names for inflammatory diseases—arthritis, pleuritis, meningitis.

-ive,   Lat. *iv-us*, adj. added to participial ending—delusive.

-ival,   Lat. second adj. ending added to the preceding—estival, festival.

-ize,   Gr. *ιζω*, a frequent termination of derivative verbs—apologize, baptize, symbolize. There are many imitations, which some write with *s* and others with *z*, as humanize or humanise, patronize or patronise.

-kin,   Old Du. *ken*, diminutives—gherkin, lambkin, catkin.

-ledge,   Norse *leikr*, game, play, occupation ; used like *ness* to form abstract nouns—knowledge.

-less,   A.-S. *leás*, loose or free from—stainless, painless ; not connected with, little, less, least.

-let,   Old Fr. *l-et*, a double diminutive—chaplet, cutlet, brooklet.

-ling,   1. A.-S. *l-ing*, a double diminutive—darling, duckling.

       2. A.-S. *lic*, like—darkling, sideling.

-logy,   Gr. *λόγος*, word, speech, story, doctrine, often preceded by a connecting vowel, *o* or *i*—geology, meteorology.

-long,   a variant of *ling* 2.—headlong, sidelong.

-ly,   A.-S. *lic*, like forms, 1, adj. from nouns—friendly, lovely, manly ; 2. adj. from other adj.—goodly, elderly, sickly ; 3. adv. from adj., a very numerous class—nobly.

-mancy,   Gr. *μαντεία*, divination—cheiromancy, necromancy.

-menon,   plural *mena*, Gr. participial ending—phenomenon, appearing, that which appears ; prolegomena, prefatory remarks.

-ment,	Lat. *mentum*, of participial origin, forms nouns from verbs—fragment, segment, argument.
-mony,	Lat. *mon-i-a*, *mon-i-um*—ceremony, matrimony.
-monious,	adds the adj. ending *ous* to the preceding.
-monial,	equivalent to *monious*.
-nal,	Lat. *n-al-is*, double adj. ending—diurnal, paternal.
-ness,	A.-S. *nesse*, *nes*, *nis*, *nys*, Gothic *nassus*, forms abstract nouns from adjectives—goodness, darkness, sweetness.
-o,	1. Latin *o*, ablative—folio, quarto, octavo.
	2. common ending of nouns and adj. from Italian or Spanish—alto, solo, studio, embargo, negro.
-ock,	A.-S. *uca*, diminutives—hillock, hummock.
-oid,	Gr. o-ιεδής, fr. εἶδος, form, appearance—spheroid, conoid, deltoid.
-or,	Lat. *or*, added to the stem of the supine, and so always preceded by *s* or *t*; denotes the doer—actor, orator, inspector, assessor, confessor.
-ory,	Lat. *orius*, *oria*, *orium*, nouns and adj. formed from supines—dilatory, victory, promontory, possessory.
-ose,	Lat. *os-us*, adj.—jocose, lachrymose, morose.
-ot,	Gr. οτης and ωτης—idiot, patriot, zealot.
-otic,	*i-c* added to the preceding.
-our,	Fr. *eur* fr. Lat. *or* (see *or*) which is now restored in nearly all words except Saviour.
-ous,	Lat. *us* and *os-us*, adj.—arduous, devious, pious.
-ple,	Lat. *plic*, fold—triple, quadruple, multiple.
-plicate,	Lat. *plic-at-us*, folded—duplicate, triplicate.
-red,	A.-S. *ræden*, condition—hatred, kindred ; originally *kinrede* or *kinred*. The first *d* is interpolated as it is in thunder, or the *b* in number.
-ric,	A.-S. *ríce*, dominion, jurisdiction—bishopric.
-ry,	*ery* or *y*, an act, trade or the collective body of those employed in it—cavalry, cookery, surgery.
-ship,	A.-S. *scipe* from a verb signifying to shave or to shape and make, in any case denoting activity, duty, labor—clerkship, friendship, horsemanship.
-sis,	Gr. σις, primarily, the act of doing anything, secondarily, the thing done—synopsis, thesis.
-some,	A.-S. *sum*, Norse *samr*, Eng. *same*—fulsome, irksome.

-ster,	A.-S. *es-tre,* signified originally the doer or actor, but became restricted to females—spinster, tapster.
-stress,	a second feminine ending added to the preceding—seamstress, songstress.
-sy,	an Anglicised form of *sis*—heresy, hypocrisy.
-ter,	Gr. $\tau\eta\rho$, ending of some nouns—crater, character.
-tery,	Gr. $\tau\eta\rho\iota o\nu$, names of instruments—cautery, psaltery.
-th,	A.-S. *dh,* equivalent in force to *ty* from the Lat. *tat-s,* forms abstract nouns from adjectives and verbs—health, truth, worth, birth, stealth. After *f, s,* or *gh, th* becomes *t*—theft, thirst, weight. It is used also to form the ordinal numbers after the third.
-trix,	Lat. *t-r-ix,* a feminine termination corresponding to *t-or*—directrix, executrix.
-tude,	Lat. *tu-d-o,* a double suffix forming abstract nouns from adjectives, equivalent, therefore, to *ness* from A.-S.—attitude, solitude, rectitude.
-ture,	Lat. *tur-us,* ending of the future participle—future, adventure, sepulture.
-ty,	1. Lat. *tat-s,* abstract nouns from adj., equivalent to *ness* or *tude*—equity, liberty, plenty.
	2. A.-S. *tig,* meaning ten—twenty, thirty, forty.
-uble,	Lat. *u-bil-is,* see able—soluble, voluble.
-ula,	*ule, ulum,* Lat. diminutives—nebula, pendulum.
-ulent,	Lat. *u-lent-us,* with the general sense of abounding in, corpulent, fraudulent, succulent, virulent.
-ulous,	Lat. *ul-us,* nearly the same in sense as the preceding—garrulous, tremulous.
-und,	Lat. *und-us*—jocund, rotund, rubicund.
-ure,	Lat. *ur-a,* added to past participles, forming nouns—figure, nature, picture, structure.
-uret,	a term formerly used for a certain chemical compound—cyanuret, sulphuret. See *ide.*
-ward(s),	A.-S. *weard (es)* denotes direction—forward, upward.
-way(s),	A.-S. meaning road or direction—always, straightway.
-wise,	A.-S. *wise,* manner—likewise, otherwise.
-y,	1. Gr. $\iota\alpha$ or $\varepsilon\iota\alpha$—antipathy, astronomy, irony.
	2. Gr. $\varepsilon\iota o\nu$—mystery, trophy.

3. Lat. *atus*—deputy.
4. Lat. *ium*—ceremony, remedy, study.
5. Fr. *ie* from Lat. *ia*, denotes condition, faculty, etc.—misery, memory, modesty.
6. A.-S. *ig*, forms adj. from nouns—horny, silvery, rainy, windy.

There are many other words ending in *y* which properly fall under neither of these heads.

Thus the English language has an ample apparatus of prefixes and suffixes, by the aid of which, from almost any given word, a small family of derivations may be developed. We import the Latin word *radix* (stem *radic*), for example, and from this we form:

1.	radic–*al*	11.	radic–*ation*
2.	radic–*ally*	12.	*e*–radic–*ate*
3.	radic–*alism*	13.	*e*–radic–*ation*
4.	radic–*ality*	14.	*e*–radic–*ative*
5.	radic–*alness*	15.	*e*–radic–*able*
6.	radic–*el*	16.	*e*–radic–*ability*
7.	radic–*le*	17.	*ine*–radic–*able*
8.	radic–*ule*	18.	*ine*–radic–*ably*
9.	radic–*ate*	19.	*ir*–radic–*ate*
10.	radic–*ant*	20.	*ir*–radic–*ation*

In forming compound words of any kind it is considered good usage to obtain all the parts from the same language. Words thus formed have a neatness and harmony that hybrids cannot always attain. *Cablegram* is an extremely harsh word compared with *telegram*. *Incorruptibility* is faultless, but *incorruptibleness* would be stiff and awkward.[1]

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[1] We sometimes witness acrobatic feats of word-making, as in *aldehyde*, the first syllable of which is Arabic, the second, Latin, the third, Greek; or the names of new towns, like Copperopolis and West Las Animas. The first founders of Cincinnati performed a greater exploit in calling their embryo city Losantiville. *L* was for Licking Creek, that entered on the other side of the river; *os*, for mouth, *anti*, for opposite, and *ville*, for town. The first part was English, if anything; the second, Latin; the third, Greek; the fourth, French. There is a practice growing up at present, especially among the learned in

In the same way *durability, fatality, voracity,* and *valor* are preferable to *durableness, fatalness, voraciousness,* and *valiantness.* Still there are thousands of hybrid words fully established in use; and practically some of them serve their purpose well. This is especially so where the heterogeneous part is merely a suffix. We are quite satisfied with *tenderness,* although, had we been used to it, *tenerity* might have seemed a more elegant word. In regard to the largest class of suffixes, conformity to the rule indicated would be hopeless. We form adverbs by adding *ly* to adjectives, no matter from what source the latter are derived. But *ly* is Anglo-Saxon, while a great part of our adjectives are Latin. The corresponding adverbial terminations in Latin are *e* and *iter ;* of which we have not a single instance in our language. We must perforce say *modestly* and *morally* instead of *modeste* and *moraliter.* The most that can be said then is that, so far as practicable, words should be homogeneous.

There is yet another mode of developing words, and that is by declension of nouns and conjugation of verbs. If in illustrating this I occasionally refer to languages remote and little known, it is not because they have always a special connection with English, but from a belief that the growth of language has been, in its essential features, everywhere the same, as resulting from approximately the same human faculties and wants. And as spoken language is never at rest, but continuously growing and decaying, like the trees of the wood, a particular phase of development wanting in one place may be found in another. The principal words in any language, and therefore the chief subjects of inflexion, are those that denote things, qualities, and actions : in other

Germany, of fabricating words that shall be self-explaining, and tell their own story, however long it may take them. Thus Schleicher, in his " Compendium of Comparative Grammar," employs such words as *ariogræcoitalokeltische.* But perhaps the most unwieldy combination, since Aristophanes constructed one of 169 letters, is *azocæboxylbenzolmethadimethylamidocarboxylbenzol,* which may be found on page 393 of the " General Register zum Chemischen Centralblatt," 1870–'81. This may be good in chemistry, but is bad in language. It is about on a par with calling a house a bricklimesandtimber, etc., or naming an ox by enumerating every bone and tissue in his body.

words, nouns, adjectives, and verbs. The pronouns, being substitutes for nouns, are here reckoned along with them. Inflexion does not change the class or meaning of a word, but only indicates a change of relation. If a certain word is a noun, it continues so ; and if it denotes a horse, it represents that animal throughout, and no other. The same holds good of the adjective and verb. As has been said already, the inflexional system of English is meagre. The Latin words *bipenni secatur* may be rendered *he is getting cut with an axe*, in which each word of the original is represented by at least three. Roughly speaking, *with an* stands for the termination *i*, and *he is* for *tur*. These two terminations are not known as words in Latin. They are not even intelligible fragments with recognized meanings. They are mere forms of ending of which the Roman could give no more account than the average Englishman can of the *n* in *blown*. The principal transition type between such a form as *he is cut* and one of a single word, as *secatur*, is one that prevails very widely—one in which the chief element, *cut* for example, stands unaltered, with as many suffixes as may be necessary appended one after another. These suffixes may be no longer in use as independent words ; but it is essential that they be readily recognized and their meaning perfectly understood. In that respect the compound will be somewhat like our word *fear-less-ness*. This, which is called *agglutination*, or sticking together, is the characteristic of the language of nomads. It must be intelligible to many who seldom meet. It must consist of words—like *good-for-nothing*—that can be put together in an instant and understood at a glance. Nearly all the native languages westward from the Wall of China, and including in Europe Turkish, Finnish, Magyar, and Basque, are of this character, and have received the general appellation of Turanian, from a word signifying to roam, and indicative of the supposed original nomadic state of these peoples. The following example of agglutination has often been presented, in one form or other. In Turkish, *sev* means *love ;* not as a noun or verb, but the germ of either. With the suffix *mek*, it becomes *sev-mek, to*

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love. But a number of other suffixes might be interposed, forming a long series of derived verbs:

1. *sev-mek,* to love.
2. *sev-me-mek,* not to love.
3. *sev-e-mek,* to be able to love.
4. *sev-e-me-mek,* not to be able to love.
5. *sev-dir-mek,* to make to love.
6. *sev-dir-me-mek,* not to make to love.
7. *sev-dir-e-me-mek,* not to be able to make to love.
8. *sev-ish-mek,* to love one another.
9. *sev-ish-dir-mek,* to cause to love one another.
10. *sev-ish-dir-me-mek,* not to cause to love one another.
11. *sev-ish-dir-e-me-mek,* not to be able to cause to love one another.

The series might be continued up to the number of thirty or more, in each of which the root holds its place and is unchanged, and all the suffixes are distinct and intelligible. Each one of the series becomes a new verb, to be conjugated throughout by person, number, mood, and time. Thus, if *er* be added to the primary root *sev,* it becomes *sev-er,* literally *loving.* Next attach the pronoun *im,* and we have *sev-er-im, loving I,* or *I love,* thus:

		PRESENT.	·PAST.
Singular	1st person	sever-im	sever-di-m
	2d person	sever-sen	sever-di-ñ
	3d person	sever	sever-di [1]
Plural	1st person	sever-iz	sever-di-k (miz)
	2d person	sever-sez	sever-di-niz
	3d person	sever-ler	sever-di-ler

These suffixes are not the personal pronouns, as found separate but evidently derived from the same originals. It

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[1] The absence of any suffix to the third person singular is a feature observed in languages having as little visible connection as Hebrew, Turkish, Hungarian, and the Basque of the Pyrenees. It is also a curious fact that substantially the same particle, *di, d,* or *t,* is used to form the past tense in Turkish, Magyar, and the Teutonic family of languages.

is very rarely that they are alike. The verbal suffixes resemble more closely the possessive pronouns attached to nouns. This will be made clearer by exhibiting first the Magyar pronouns alone, and next combined with nouns and verbs.

en	I	nek-em	to me	engem	me
te	thou	nek-ed	to thee	teged	thee
ö	he	nek-i	to him	öt, or. ölet	him
mi	we	nek-ünk	to us	{ minket benünket }	us
ti	you	nek-tek	to you	titeket	you
ök	they	nek-ik	to them	oket	them

Nak, or nek, here = to

DEFINITE FORM.				INDEFINITE FORM.	
kis-em	my knife	var-om		var-ok	I sow
kis-ed	thy knife	var-od		var-sz	thou sowest
kis-e	his knife	var-ja		var	he sows
kis-ünk	our knife	var-juk		var-unk	we sow
kis-tek	your knife	var-jatok		var-tok	ye sow
kis-ok	their knife	var-jak		var-nak	they sow

In the Hungarian, or Magyar, another class of suffixes, corresponding to what we call prepositions, may be placed after these pronominal endings. Every suffix may assume two forms, as its vowel may be changed if necessary to harmonize it with the vowel of the leading element of the compound. We thus have :

ház-am-ban	in my house
ház-ad-an	on thy house
ház-a-nal	at his house
ház-unk-ba	into our house
ház-atok-ra	up to our house
ház-ok-haz	unto their house
ház-am-ból	out of my house
ház-ad-ról	down from thy house
ház-a-tól	away from his house
ház-unk-ig	as far as our house
ház-atok-ért	for your house

ház-ok-mal	by means of their house
ház-am-má	made into a house for me
ház-ad-úl	for use as thy house

The list might be extended to several hundreds. If the first vowel were different—an *e*, for example—those that follow would also be different. This change of letters, by a kind of induction—to use a phrase of the electricians—through mere proximity to other letters—is an important part of grammar to which it will be necessary to recur again.

In the foregoing example there are two distinct classes of suffixes—fragments of pronouns, and particles expressing such relations as *for*, *in*, *by*, *with*, etc. The Aryan languages use exclusively the latter class with their nouns, with the single exception of the modern Persian, in which pronominal suffixes are a late innovation derived from contact with Arabs. The Shemitic languages employ the former class. A Sanskrit noun is declined with three numbers—singular, dual, and plural—and eight cases—the Nominative for the doer; the Vocative for the person addressed; Accusative, object of the action of a verb; Instrumental for that with which anything is done; Dative, the relation to or for; Ablative, expressing the relation from; Genitive, denoting possession, and Locative, the place where. Then *deva*, a god, is thus declined in the singular, dual, and plural:

N.	devas	deva-u	devâ-s
V.	deva	deva-u	devâ-s
A.	deva-m	deva-u	devâ-n
I.	deve-na	devâ-bhyâm	deva-is
D.	devâ-ya	devâ-bhyâm	deve-bhyas
Ab.	devâ-t	devâ-bhyâm	deve-bhyas
G.	deva-sya	deva-yos	devâ-nam
L.	deve	deva-yos	deve-shu

It would be in vain now to inquire the meaning of all these endings when they were yet separate words, as they no doubt once were. In Magyar we have seen them preserved with tolerable distinctness; here they are considerably

more reduced. A noun in Hebrew would be declined upon
an entirely different principle, thus :

Sus	a horse	sus-im	horses
sus-i	my horse	sus-ai	my horses
sus-cha	thy horse (masc.)	sus-eicha	thy horses (masc.)
sus-ech	thy horse (fem.)	sus-ayich	thy horses (fem.)
sus-o	his horse	sus-aiv	his horses
sus-ah	her horse	sus-eiha	her horses
sus-enu	our horse	sus-einu	our horses
sus-chem	your horse (masc.)	sus-eichem	your horses (masc.)
sus-chen	your horse (fem.)	sus-eichen	your horses (fem.)
sus-âm	their horse (masc.)	sus-eihem	their horses (masc.)
sus-ân	their horse (fem.)	sus-eihen	their horses (fem.)

As we have seen, the Turanian languages use both classes
of suffixes with their nouns. All languages necessarily con-
nect personal pronouns with their verbs ; although they may
sometimes be so disguised as not to be apparent. The
Shemitic languages have preserved the pronominal affixes
better than most others, as will be seen by exhibiting, in
Arabic and Hebrew: (1) the personal pronouns ; (2) the
prefixed, (3) the suffixed, fragments of the same ; (4) the
perfect tense, (5) the imperfect, of the verb *katal*, to kill.

The reader will not fail to observe how close is the resem-
blance between these two sister languages. There are indi-
cations that the Arabic is the elder of the two. It has a
well preserved dual number, which has almost vanished
already from the Hebrew of the Scriptures, being restricted
to natural pairs, as the eyes and ears, and two or three words
where its use cannot now be accounted for. The pronouns
of the 1st and 2d persons are held to contain a prefixed
demonstrative, *an = here* or *there*—perhaps originally accom-
panied by pointing. It is wanting in the 3d person, possibly
because the 3d person was not generally present to be
pointed at. The ancient Egyptian had it throughout, and
the Arabic retains it in the 2d person, where it has been
phonetically reduced to *at* in Hebrew. The final *a* in the
3d person singular has in Hebrew dwindled to a silent
letter and at last disappeared.

ARABIC.

I	ana	a–	–tu	katal-tu	a-ktul-u
thou (mas.)	anta	t–	–ta	katal-ta	ta-ktul-u
thou (fem.)	anti	t–	–ti–ina	katal-ti	ta-ktul-ina
he	huwa	i– (y–)	–a	katal-a	ia-ktul-u
she	hiya	t–	–at	katal-at	ta-ktul-u
you two	antuma	t–	−ani −tuma	katal-tuma	ta-ktul-ani
they two (mas.)	humâ	i– (y–)	–â –ani	katal-â	ia-ktul-ani
they two (fem.)	hunâ	t–	–atâ –ani	katal-atâ	ta-ktul-ani
we	nahnu	n–	–na	katal-na	na-ktul-u
you (mas.)	antum	t–	–tum –una	katal-tum	ta-ktul-una
you (fem.)	antunna	t–	–tunna –na	katal-tunna	ta-ktul-na
they (mas.)	humu hum	i– (y–)	–u –una	katal-u	ia-ktul-una
they (fem.)	hunna	i– (y–)	–na	katal-na	ia-ktul-na

The fragments employed as affixes cannot all be deduced from the existing pronouns, but must have been derived from earlier forms. This is equally true of the suffixes of verbs in other languages.

Words may also be developed by internal change, without the addition of anything. This is one of the leading characteristics of the Shemitic languages. Thus the Arabic makes from the same root :

katala	he killed
kattala	he massacred
kâtala	he tried to kill
aktala	he set on some one to kill
takattala	he slew himself
takâtala	he pretended to be killed
inkatala	he got himself killed
iktatala	he committed suicide
iktalla	
istaktala	he set some one to kill for him
iktâlla	

HEBREW.

Anokhi, ani	a–	–ti	katal-ti	a–ktol
attah, atta	t–	–ta	katal-ta	ti–ktol
atti, at	t–	–t, –i	katal-t	ti–ktl–i
hu	i– (y–)	. . . .	katal	yi–ktol
hi	t–	–ah	katl–ah	ti–ktol
. . . .	. . . .	. . . .	. . . .	. . . .
. . . .	. . . .	. . . .	. . . .	. . . .
. . . .	. . . .	. . . .	. . . .	. . . .
anakhnu, anu ⎫ nakhnu ⎭	n–	–nu	katal–nu	ni–ktol
attem	t–	–tem, –u	ktal-tem	ti–ktl–u
atten, attenah	t–	⎧ –ten ⎫ ⎨ –nah ⎬	ktal-ten	ti–ktol-nah
hem, hemmah	i–	–u	katl–u	yi–ktl–u
hen, hennah	t–	–u, –nah	katl–u	ti–ktol-nah

Each one of these now becomes a separate verb, to be conjugated throughout.

In respect to signification, we have in English a mere trace of this usage, in such pairs of words as *drink* and *drench*, *fall* and *fell*, *lie* and *lay*, *rise* and *raise*, *sit* and *set*. These couplets were more numerous in the earlier period of the language than now. Something apparently similar is one of the marked peculiarities of the Teutonic group of languages. It is the formation of what are commonly called the irregular verbs which foreigners must find one of the great difficulties of English. A few examples will show how hard it is to guess the past from the present, or the present from the past.

eat	ate	eaten
sing	sang	sung
bring	brought	brought
slay	slew	slain
fly	flew	flown
seethe	sothe, sod	sodden

Again, we have :

teach	taught	think	thought
buy	bought	work	wrought
seek	sought	bring	brought

where six entirely different presents have almost the same past tense.

Although our language has little of declension and con-jugation now, yet it was not always so.   In that earlier form known as Anglo-Saxon the inflexional system was fuller than in modern literary German, but less complete than in the still older Gothic.   Thus the adjective *blind* had in Saxon the following declension :

		MASC.	FEM.	NEUT.
Singular	Nom.	blind	· blind-u	blind
	Gen.	blind-es	blind-re	blind-es
	Dat.	blind-um	blind-re	blind-um
	Accus.	blind-ne	blind-e	blind
	Instr.	blind-é		blind-é
Plural	Nom.	blind-e	blind-e	blind-u
	Gen.	blind-ra	blind-ra	blind-ra
	Dat.	blind-um	blind-um	blind-um
	Accus.	blind-e	blind-e	blind-u

The change that such a word has undergone consists of omitting the terminations entirely, and perhaps altering the pronunciation.   How was this brought about ?   Evidently to use all these various forms correctly requires care and the skill that comes of long and constant use.   Such a type of language could be developed and maintained only in a closely united and isolated community.   Immigration, con-quest, and the commingling of races would be fatal to it. Those who, without sufficient knowledge, should attempt to use these inflexions would blunder perpetually ; and their only safe course would be to drop them altogether.   In this they would be determined somewhat by the place of the accent.   Some languages, as the Hebrew, the Greek, and the Latin, reckon it from the end of the word ; Saxon and

Icelandic from the beginning, while Sanskrit and Russian seem to have no preference. The accented syllables are longest and best preserved, while those farthest from the accent, like outlying provinces, are exposed to waste and destruction. Now as the Anglo-Saxon generally placed the accent near the beginning of each word, the terminal portions were readily worn off. It is known that this wasting process had begun long before the Norman conquest, especially in the north of England settled by the Angles and exposed to the inroads of the Picts and the Danes. And when long after the conquest Normans and Saxons united to form one people the inflexional system was fated to disappear.

Every student must be struck with the amount of irregularity in all inflected languages. Turn to the imperfect active of the Latin verb and see how beautifully regular it is—how easy to learn and to use. Why cannot all paradigms be as plain? But as they are we encounter at every step either forms so worn down and altered as to be scarcely recognizable, or forms obviously of different origins. The words *first* and *second* are not derived from *one* and *two*, nor are *eleven* and *twelve* constructed on the same pattern as *thirteen* and *fourteen*. *Better* and *worse* are not akin to *good* and *bad*. In such cases we must suppose the original native word to have been ousted by some intruder. Fortunately we know of at least two instances where that has been done. Within the memory of living men mariners very consistently called the right and left sides of the ship *starboard* and *larboard*, but as these were not easily distinguished in the tumult of a storm, *port* was arbitrarily substituted for the latter. *Go* and *went* are another mismatched pair. *Go* had once a past tense which is well preserved in the Scotch *gaed :*

> " Then I *gaed* hame at crowdie-time
> And soon I made me ready."
>
> <div align="right">Burns: " Holy Fair."</div>

Scott, in the third canto of " Marmion," employs a form *yode*, which follows closely the A.-S. *eode ;* but as early as the time of Wycliffe and Chaucer, *went* had completely

usurped the place of this old word.　On the other hand, *wend* is now scarcely ever used seriously, so that we have only the present tense of the one and the past tense of the other.

There is reason to believe that languages in their more primitive stages are less irregular—that, as change is incessant, irregularity is a constantly growing quantity.　In the Sanskrit verb we have found slight traces, and in Arabic and Hebrew considerable remains, of the personal pronouns. The same could not be detected in the languages of modern Europe.　This point may be illustrated by two or three miscellaneous examples.　The first shall be the three series of Sanskrit adverbs, viz., of time, place, and cause or source. The first series corresponds to our *now, then, when, when? always*.

adhunâ	tadâ	yadâ	kadâ	sarvadâ
atra	tatra	yatra	kutra	sarvatra
atah	tatah	yatah	kutah	sarvatah

Yet notwithstanding this remarkable uniformity, one anomaly has crept into each line.　Again, the English personal pronouns, 1st, *I*, 2d, *thou*, 3d, *he, she*, or *it*, have no similarity ; and the plurals are not in the least like each other or like their singulars.

It is quite otherwise in the language of the Dakota Indians :

ish	*he*			ish-pi	*they*
n-ish	*thou*			n-ish-pi	*ye*
m-ish	*I*	unk-ish	*we two*	m-ish-pi	*we*

They have a possessive pronoun from a different root, but equally regular in itself :

tawa		tawa-pi	
ni-tawa		ni-tawa-pi	
mi-tawa	unki-tawa	mi-tawa-pi	

In the language of the Hidatsas, an allied tribe, these pronouns are :

i	he	hi-do	they
d-i	thou	di-do	ye
m-i	I	mi-do	we

It is a curious fact that in many languages, the most diverse geographically and in character, the forms for the third person are simpler than any of the others.

Finally there are words that are mere mistakes. Of these there are two kinds. One class, relating chiefly to animals and plants, are errors of fact—ignorance of natural history. Toads do not sit on *toad-stools* any more than they carry jewels in their heads. The cuckoo does not expectorate *cuckoo-spit*, nor do the stars drop *star-jelly*. The other class are merely verbal errors, due to catching at the sound of strange words and turning them into something familiar in sound but different in sense. Thus there is a parish in Derbyshire called *Sandy Acre*—originally *Saint Diacre ;* and in Oxfordshire there is *Shotover* Hill (French, *Chateau vert*), and ever-ready tradition tells how Robin Hood's lieutenant, Little John (so-called from his great stature), *shot* an arrow *over* it. The English sailors used to call the ship of war *Bellerophon, Bully Ruffian ;* as the soldiers pronounced the name of Surajah Dowlah, *Sir Roger Dowley.* I suspect that Cinderella's *glass slipper* is a mistake of a word, for a glass slipper is too absurd even for a nursery tale. But let us suppose that the story took its present form in France about the thirteenth century, when *vair* was a common name for gray fur or anything trimmed therewith. Suppose further the ill-used maiden had furred slippers—*des pantoufles de vair* —and that ages after, when the word was no longer in common use, they were mistaken for *des pantoufles de verre*— slippers of glass. Legends, mythology, and superstitions owe much to a misapprehension of words. The following are some of the principal English words originating in this manner :

Alewives (from *aloof*, an Indian name for the fish) are **not** married, and confine themselves to cold water.

"When the ground is bad and worn-out, the *Indians* used to put two or three of the fishes called *Aloofes* under or adjacent to each Corn Hill, where they had many a Crop double to what the Ground would have otherwise produced."

Philos. Trans., London, 1700, xii., 1065.

Belly-bone, or *belly-bound*, a variety of pear, Fr. *belle et bonne*.

Benjamin, benzoin, a gum.

Blue Peter, blue repeater, a marine signal flag.

Charter House (Fr. *Chartreuse*), a Carthusian monastery in London converted into a charity school and asylum.

Condog, a ridiculous word for *concur*, on the basis that a *cur* is a *dog*.

Country-dance, for contra-dance.

Cow-itch is a corruption of an Eastern word which as a word has no connection with either cow or itch.

Crawfish is not a fish. Tracing backwards we have *crawfish*, *crayfish*. Fr. *écrevisse ;* Ger. *Krebis* or *Krebs*, a crab.

Cudbear, a purple dye introduced by Dr. *Cuthbert* Gordon.

Demijohn, Half John ; Fr. *Dame Jeanne*, Lady Jane ; said to be named after the place of its invention, Damaghan in Central Asia.

Dear me, not a simple expression of self-love, but the Italian *Dio mio*, My God.

Fiddle-wood, Fr. *fidèle*, faithful, for its durability.

Fistinut, pistachio nut ; Arab. *fustak*.

Godown, Malay *godong*, a warehouse.

Gooseberry, gorseberry, has no connection with geese.

Hammercloth, a hybrid Dutch and English word meaning a covering cloth.

Handsaw, heronshaw, " Hamlet," Act ii., Sc. 2.

Isinglass, Dutch *huizenblas*, sturgeon's air-bladder.

Jerusalem artichoke has no connection with the holy city— Ital. *girarsole*, turning to the sun.

John Dory, Fr. *jaune dorée*, a gold-colored fish.

Johnny-cake. Nothing but the cake is now known of this particular Johnny. The early settlers of Pennsylvania and Virginia used to prepare *journey-cake* to take with them when going a great distance.

Maul-stick, Ger. *Mahlstock*, is not a stick to maul with, but to support the hand in painting.

Niger auger, low for Nicaragua logwood.

Nightmare. The incubus here is not the female of the horse but A.-S. *mara*, oppression in sleep.

No-cake,—worse fare than Johnny-cake, only a kind of porridge, Indian *nookhik*.

Rosemary, not a rose or specially pertaining to Mary, but rather *ros marinus*, sea dew.

Rotten Row in London is not especially a scene of decay or decomposition, but a celebrated thoroughfare in Hyde Park, where people of wealth and fashion disport on foot and on horseback. Long ago it was *le route du roi*, the king's route, or road.

Saunders blue, Fr. *cendres bleues*, blue ashes.

Shuttlecock, originally a piece of *cork* batted to and fro.

Sirloin for surloin, a misspelling backed by a silly story that James I. conferred knighthood on a roast of beef.

Summerset, somerset, somersault. Fr. *soubresaut*, *soubresault*, Ital. *sopra salto*, Lat. *supra and saltus*, a leap over.

Sparrow-grass, asparagus.

Stave's-acre, Gr. σταφὶς ἀγρία, wild grape.

Tennant-saw for tenon-saw.

Wormwood has nothing to do with either worms or wood. It is from the A.-S. *wer-mod*, the name of the plant absinthium.

Yellow-hammer is not a hammer, and in Europe is not even a woodpecker but a small bird, the yellow bunting. Ger. *Gelb-ammer* or *Gold-ammer*.

CHAPTER V.

THE ALPHABET.

THE invention of an alphabet to represent the single sounds of vocal speech requires such a power of analysis that it is doubtful if it has ever been accomplished but once in the whole history of mankind, and then only by the labors of many ages and diverse peoples. Like everything great, it is the product of slow development and not of sudden creation. The man who had no hint of an alphabet could not devise it ; and he who had once seen one could produce only an imitation.

The first attempts at recording were undoubtedly pictures, and were confined to no race or country. Yet picture writing and monumental markings had certain centres of special interest, of which the most important were Mexico, (including Central America), China, Babylon, and Egypt. The American art was cut off before maturity, the greater part of its monuments destroyed, and no key left to the mysteries of the remainder. The three other systems yielded very notable results.

The attempt to convey intelligence by pictures soon discloses the imperfections of the medium. It is bulky and laborious—requires too much time and space to say a little. This may be obviated in part by abridging and abbreviating. A few footprints may represent a journey ; a sword or a handful of arrows, war ; a ladder leaned against a wall, a siege ; or the head and horns of a deer may stand for the whole animal. Again, no picture tells its own story, but must be supplemented by other knowledge. The most perfect painting of the Last Supper or the death of Socrates would be unintelligible to one who was not familiar with the story. Admitting that a wall and ladder may represent a

siege, they cannot alone tell us what siege, and still less its cause, history, and results. For this purpose a secondary set of figures, often quite arbitrary in form, must be added as keys, headings, inscriptions, or letter-press ; and these latter may ultimately be so perfected as to dispense with the pictures altogether.

Pictures, too, can represent only visible objects, and not abstract ideas. How can a picture be designed that will convey to every beholder the sentiment, " Love thy neighbor as thyself " ? A rude attempt is made to solve this problem by means of that exhaustless fancy that sees a figurative or symbolical meaning in everything—a metaphorical likeness in things the most unlike. A pair of scales might indicate justice ; wisdom might be represented by the head of an owl ; cunning, by a fox ; and the act of forgetting, by a sieve that retains no water. Among the Egyptians an ostrich feather was the symbol of justice, from a belief that all the feathers of that bird are of equal length ; a bee was the emblem of royal authority, as bees were supposed to live under a perfect monarchy ; and a roll of papyrus aptly represented knowledge.

The Mexicans painted a serpent with head and tail joined for eternity, and also for the divine power ; while the plain practical Chinese drew a pair of clam shells for friendship, and for the conjunction *and*, a bunch of roots *bound* together.

But there are cases where all such contrivances fail. For names, especially of foreign persons or places, mere sounds must be expressed. Every system of writing must perform this feat or utterly fail. So far as I am aware all attempts to do this have been essentially the same in principle, which is that of the rebus, so common in popular publications for the young. A group or series of objects is depicted whose united names give the required articulations. Such names as those of the Indian chiefs, Cornstalk, Black Hawk, Red Cloud, Sitting Bull, present no difficulty ; but it would sometimes be necessary to use only parts of words, as it will generally be possible to find some word either beginning or ending with any desired sound. In this way the Mexicans

expressed the name of their king *Itzcoatl* by an arrow pointed
with obsidian, *itztli,* a water jar, *comitl,* and a symbol for
water, *atl.*   By combining the initial syllables, they formed
the name required.   The Chinese and Assyrians varied this
method by combining the initial syllable of the first word
with the final syllable of the last.

Many peoples have claimed for their arts and institutions
a divine origin or a fabulous antiquity; and remote dates in
general are to be accepted only as approximations.   The
Chinese assign a date of — 2278 (2278 before the Christian
era) to a rock inscription of one of their early kings record-
ing the completion of an outlet for the floods of the
Hoang-ho.   However uncertain, the date is not in itself
improbable.   Like every other people, they began with rude
outlines of objects, which have been altered and abbreviated
so many times that little of the original likeness is left.   An
obvious resemblance can sometimes be traced in the oldest
texts, which is lost in the modern characters, as will be seen
by a few examples :

☉	日	the sun		子	a child
	月	the moon		人	a man
	山	mountains		目	the eye
	犬	a dog		雨	rain
	魚	a fish		高	high [1]
	水	a tree		弋	to shoot

We have already seen that all languages began with
monosyllables, and that the Chinese never advanced beyond
that stage.   This perpetual fixity is perhaps due to the fact
that it was committed to writing in that primitive form, and
so remains a conspicuous example of arrested development.
Every word at first was a little picture, representing at once
a visible object and a spoken monosyllable.   As the language

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[1] Three mountains piled upon each other with trees on the top.

has no grammatical distinctions, the same figure, as noun, adjective, and verb, represented an object, its most conspicuous quality, or its most characteristic action, as the case might require. By an extensive system of secondary and metaphorical significations, all the purposes of more artistic languages are attained in a manner that, though bald and stiff is perfectly intelligible. As the written characters are ideographic, like the signs in our almanacs and mathematical books, they convey their meaning directly in all parts of the empire, whatever may be the spoken dialect. The Chinese are so wedded to their system that they not only have never invented or adopted an alphabet, but they find it difficult to conceive how other nations can fill libraries with some two dozen letters not one of which means anything.

But the number of pronounceable monosyllables is limited. Chinese has 450—some rate them as high as 500. Each spoken word therefore stands on an average for 100 quite separate ideas. The written characters far outnumber the uttered sounds; and in discourse at all important or recondite the tongue must be aided by the hand and pencil. The Chinese grammarians divide their written words into the following classes :

First. There are 600 characters so pictorial as to need no explanation.

Second. Characters that vary in meaning according to position, as the figure of the sun above or below a horizontal bar, distinguishing dawn from sunset.

Third. There are some 700 compound characters originally made up of two or more.

The fourth class numbers 372 which change their signification when either the form or the sound is inverted.

The fifth class comprises 600 that are used in metaphorical senses.

But as all these elaborate devices must fail in the end, the Chinese had recourse to an ingenious system. They undertook to distribute all possible conceptions into 214 classes. Each of these divisions is distinguished by a character taken, with few exceptions, from the class first above mentioned.

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These characters, when so used, are called *keys*, and are not pronounced. They are combined with characters representing the 450 monosyllabic sounds, and show in what sense these latter are to be understood. Thus the character to be pronounced *pe*, combined with the key-word *muh*, meaning *wood* or *tree*, to distinguish it from every other *pe*, is pronounced merely *pe* and not *pe muh*, and is then understood to mean a wooden spoon. The word *ngo*, united with 27 different keys, represents as many wholly dissimilar ideas, but still pronounced the same. In this way the written is vastly more copious and precise than the spoken language, which has, as a substitute, a very inadequate system of tones that give it a sing-song character.

About the year 39—contemporary with the preaching of Saint Paul in the West—Buddhist missionaries from India first entered China, bringing with them the Devanagari alphabet and some of their religious books. Their teachings exerted a wide influence, and by the end of the fifth century it was computed that more than 5,000 of their books had been translated into Chinese. The foreign alphabet never superseded the native mode of writing, yet for certain purposes it was imitated. For expressing foreign names and unfamiliar words 36 characters were selected, representing the initial consonants of the language, and 38 others for the final sounds. One of the former followed by one of the latter will form a word beginning with the one and ending with the other. This system has been in use in dictionaries since the year 543.

Intimate relations existed from an early period between China and Corea; and thither the Buddhist missionaries penetrated in the fourth century. As they were not there confronted with a system of writing so deeply rooted as in China, the Coreans, profiting by their example, constructed an ingenious and very simple alphabet of 27 letters, adapted to the sounds of their language. It is important to observe that this alphabet has not the slightest resemblance to the one that suggested it, but rather reminds us of modern short-hand. All that an ingenious people require is

to see and understand that vocal speech can be resolved into its elements and then represented by visible symbols. All European alphabets are unquestionably derivations of the earliest Phœnician, but the liveliest imagination cannot detect a resemblance in more than two or three of the letters used by us; and that resemblance is wanting in the Hebrew and the Arabic, which are next of kin to the original. One set of symbols may be derived from another, and yet the two may look wholly unlike, as our stenographic and common printed characters.

The Japanese learned Chinese through the medium of Corea. The sovereign of Japan, having learned that an art of writing was known there, sent an embassy in 285 and brought a Chinese professor with books and writing materials from Corea. Those apt and ingenuous islanders learned readily, and in later ages honored the memory of their teacher as of an apostle and tutelary saint. What they learned, however, was the Chinese language and mode of writing. Some centuries later, when intercourse with China became more common, discrepancies were discovered that had been at first unobserved. The language they had learned was getting obsolete. Their pronunciation was peculiar. The Chinese, for example, could pronounce no *r;* the Japanese, no *l.* The one people employed many nasals; the other, none. Hence mutual understanding was not easy. At the same time, to express their own language in Chinese characters was impracticable. They were thus driven to attempt an analysis of their speech, and resolved it into 47 elementary syllables. They represented each by a single character—Chinese much simplified,—some of which were modified by diacritic points, making 73 in all. This syllabary was devised in the eighth century by a Buddhist priest, a native of Japan, who had spent many years in China, and was acquainted with the Devanagari character. He too became a justly canonized saint. His system is known by the name of Catacanna, and is really very simple and practical. Thus neither the Corean alphabet nor the Japanese syllabary was a purely original invention. Both

were due to the influence of Buddhists acquainted with a real alphabet.

What, then, and whence was this real alphabet—the Devanagari ? It is the especial alphabet of the Sanskrit language. The name signifies, pertaining to the city of the gods—the holy city—that is, Benares. It might therefore be called the Benares alphabet, to distinguish it from many others. It has contained at different times from 45 to 50 letters, which we may suppose to have represented perfectly the sounds of the spoken language : but its aspirated letters and duplicate series of consonants are difficult for a European to distinguish. It has not the slightest trace of having been derived from pictures or hieroglyphics. The oldest characters, occurring on monuments and coins, are simple ; but, as now found in books the letters have the appearance of being devised to make reading and writing as difficult as possible. But as a means of preserving literary compositions they are not of great antiquity. We read in Exodus xxiv., 7, that Moses "took the book of the covenant and read in the audience of the people " ; and Job xix., 23, " Oh that my words were now written ! Oh that they were printed (?) in a book ; that they were graven with an iron pen, and with lead in the rock forever ! " It is clear that the authors of these passages were familiar with the art of writing, both literary and monumental ; but in all the 1,017 hymns of the Rig Veda, which may reach a date as low as — 800, there is no allusion to writing or writing materials. The Greek historian Megasthenes, who, as minister of Seleucus Nicator, spent eight years at the court of Chandragupta, King of Magadha or Behar, reported that the Indians were ignorant of letters, and preserved their laws by memory, but set up inscribed milestones along their roads. Nearchus, the admiral of Alexander's fleet, declared that they wrote letters (ἐπιστολάς) on cotton well beaten together—that is, on cotton paper ; but he also admitted that their laws were unwritten. Unless there be a contradiction between two perfectly competent witnesses, the Indians, by the time of Alexander — 327, had learned some art of writing, and used

it for inscriptions but not for literary compositions. Such a state of things would be curiously paralleled by the case of our Teutonic ancestors who employed their runic characters for inscriptions, charms, and secret messages, but not to preserve their laws, songs, or sagas. The oldest extant specimens of writing in India are the rock and pillar inscriptions of King Asoka, the grandson of Chandragupta, and great patron of Buddhism, about — 250. They are in two different alphabets, the early Devanagari, written like ours from left to right; the other, a Semitic alphabet, then in use in the northern provinces of India, and written from right to left. How the Devanagari came into existence alongside of the other cannot now be proved, but to suppose that it sprang into full-blown existence at once, without leaving a trace of development, is contrary to all analogy. It is more natural to suppose that it was an improvement on the hint furnished by an imported pattern. As has been already urged, such an imitation would not necessarily have much resemblance to the original.[1] In a canonical life of the Buddha, which must be old as — 250, it is related how the young prince is sent to school and asks his teacher what writing he is to learn. The pedagogue enumerates 64 alphabets or styles of writing, and among them the Deva, or Devanagari, which last is the one studied. It is thus a curious circumstance that, while the Brahmans imprecated the direst curses on one who should convey or acquire their doctrines through a written medium, Buddhists carried everywhere the knowledge of letters. A Buddhist book is the first in the remote East to mention writing as a part of education, and

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[1] A striking example of an elaborate system developed out of a mere hint is the syllabary invented in 1824 for the Cherokees by the half-breed Sequoia, otherwise called George Guest. He was in possession of English books, but had never learned to read them, and he devised a scheme of 84 characters, to represent all the single syllables of the language. In form they were as far as practicable imitations and modifications of the English capital letters and numerals. Nearly every syllable began with a single consonant and ended with a vowel; and they were arranged in the manner of *ba, be, bi, bo, bu.* The scheme is still considered well adapted to the Cherokee, but is not equally suited to other Indian tongues.

a Buddhist prince leaves the earliest specimens of the art. Was there a Western impulse at the bottom of it all? In view of the perplexing coincidences of Buddhism and Christianity, the question might be asked: Was it some stranger from Western Asia—perchance some wandering Jew—that first stirred the soul of Siddharta Gotama? and did Buddhism, after seven centuries, react upon the early types of Christianity?

Among the earliest seats of civilization was the rich alluvial plain at the head of the Persian Gulf, where wheat and barley grew wild beneath the shade of the date-palm, and yielded the cultivator two-hundred-fold. Two distinct peoples occupied those sea marshes and river bottoms. The one was the so-called race of Shem, that overspread Arabia and all the plain of the two rivers—the ancient Aram Naharaiim—as far as the highlands of Assyria and the mountains of Armenia. But earlier than they were the people who bore the generic name of Accad, who seem to have descended from the mountains of Susiana, on the east. From the exhumed relics of their ancient cities, the language and character of this people are now known in part. Their language was allied in general structure to those of the Turks, Tartars, and Magyars; and special affinities have been suggested between them and the Finns of Northern Europe. But structural resemblance of language, when of a low and simple type, does not prove affinity of blood, but only a particular stage of development.

On those fertile plains were cities of the hoariest antiquity. There was that " Ur of the Chaldees," whence Abraham— and doubtless other enterprising young men—" moved west," seeking homes less crowded, and wider freedom. There were the Erech and Calneh of Genesis, and others less known, and, at a later date, the mightier Babylon, " the glory of the Chaldees' excellency.'

From a date that can scarcely be guessed at, the Accad had a peculiar art of writing. The extant remains show mere traces of derivation from pictures or hieroglyphs, but in general the appearance is that of perfectly arbitrary

marks. Specimens, regarded as especially archaic, exhibit combinations of straight strokes, but by far the most common are groups of six to a dozen slender isosceles triangles, like wedges or spear-points, whence the writing has received the name of *cuneiform* or *arrow-headed.* If there were any documents of fragile material, they have perished, and only stone, burnt clay, and metal remain. From Babylon downward to the sea stone was scarce, and the use of brick universal. The singular expedient was adopted of impressing words upon plastic clay with the end of a slender three-sided stick. The clay was then dried and baked, usually in the form of bricks, tablets, or cylinders. Bricks were often printed on all sides; a tablet might contain several hundred lines; the cylinder had a projection at each end, by which it could be held and slowly turned as the reading progressed. As the writing material was bulky, space was economized by printing close. The characters, although very distinct, were sometimes so minute as to require a magnifying glass to read them; and that such may have been used is evidenced by the quartz lens discovered by Layard in the ruins of Nineveh. In the last-named city, stone, especially alabaster, was largely used for records. The early and extensive use of this kind of writing is shown by the fact that Sargon—the first of that name—established a library which, from the catalogue, would seem to have been a public one, some say as early as — 2000. The Assyrian kings declared their anxiety to make learning accessible to the people. The literature was varied, and, for that time, extensive, especially in astronomy, history, and poetry. As the Semitic race obtained the supremacy, the Accadians disappeared as a distinct people, but their influence long remained. Their tablets were copied, commented on, and translated. Dictionaries and grammars were made for their language; and it came to be studied as a dead and learned tongue, as Latin is now in Europe.

The cuneiform characters—doubtless originating as pictures —at first represented things or ideas, and not mere sounds. They continued to do so in part in the hands of the Baby-lonians and Assyrians; but at the same time they were em-

ployed for the sounds of syllables, without regard to meaning. They were never used as an alphabet of single sounds. A word might be expressed either by a single character, or spelled by the combinations that formed its successive sylla- bles. To distinguish the former use, it was either preceded by an unpronounced character, like the Chinese keys, or followed by a grammatical termination. While Chinese and Japanese are written vertically downwards, and the lines succeed each other from right to left, the cuneiform was written from left to right.

When the characters of Accad were adopted by the Shem- ites, the identities both of sound and sense could not be preserved. The learners might accept the signification, and express it by a word of their own, as when we write *lb.* and pronounce it *pound;* or they might adopt an opposite course.[1] In point of fact, they tried to do both—the former in writing holographically, the latter in spelling. This was liable to cause misunderstanding, which was greatly increased by the circumstance that even in Accadian the same character gen- erally stood for several different words. The effect may be illustrated in this way : Suppose the Latin "*anser*," a *goose*, to be represented by a single hieroglyphic, which we adopted and pronounced sometimes *answer* and at other times *goose*. Suppose further that there were local pronunciations, such as *anther* and *anker;* we should then have the two families of derivatives :

a reply	a fowl
to reply	a tailor's smoothing-iron
a part of a flower	a game of chance
a measure of 10 gallons	a simpleton
a ship's anchor	the source of nursery rhymes
Hope	

If the original figure stood for other words besides *anser*, the number might be indefinitely increased. The first char- acter in the vocabulary of Sayce's Elementary Assyrian

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[1] I remember to have heard, when very young, old persons call the character &, eppershand, an expression to which they attached no meaning. Subsequent reflection led me to suppose that the term was *et per se = and.*

Grammar, consisting of a single horizontal wedge, had in Accadian five phonetic values. When adopted into Assyrian it acquired thirteen more, and represented *Assyria, heaven, the deep, a memorial, obedient, happy, to produce, to give, one, in,* etc. Every transfer to another dialect swelled the number, and helped to fill the Land of Shinar with a veritable " confusions of tongues."

The Persians, before the time of Cyrus and Darius Hystaspes, seem to have been ignorant of letters. The Zend Avesta lays great stress on the correct recitation of the liturgy, but never alludes to reading or writing. In adopting the cuneiform, the Persians completely transformed it. The change was so thorough that it must have been made at once, and systematically. The redactor accepted little more than a mere hint. He retained the ultimate wedge-shaped element, but rejected the greater part of the groups, retaining only some forty or fifty. These he altered and simplified in form, and stripped of all their primary significance, so that, like our letters, they expressed only sounds. The sounds, however, as in Japanese, were syllables, and not letters. Still, as some syllables are only single vowels, and the vowels of others are fleeting and ill-defined, the new syllabary made a near approach to a real alphabet. That one with views so radical should have undertaken to work over material so unpromising, proves conclusively that no real alphabet was commonly known at that time—530 B.C.— in Persia or Mesopotamia.

The date of the founding of the Egyptian monarchy has been variously estimated — Champollion-Figeac giving —5867, and Wilkinson —2330. These are near the extremes, but the computations of twenty-five modern Egyptologists give a mean of —4180, from all which it results that Egypt has a fair claim to priority over all known establishments. A well-developed system of pictorial writing was in use there from the earliest known dates, and continued with little change to the second or third Christian century, the last word found written being the name of the Emperor Decius. The characters consisted mostly of the figures of men and animals—

in whole or in part—celestial bodies, trees, plants, implements, and familiar objects. They became world-famous as the Egyptian hieroglyphics—a word signifying sacred carvings, —were used chiefly for monumental inscriptions, and retained their pictorial appearance to the last. They were in the possession of the priesthood, not so much because the hierarchy treasured or fostered learning as because in those ages all art and thought took a religious form, and so fell to the lot of the clergy. Few strangers ever penetrated the secret of their meaning ; and until the present century they were as much a mystery as the fountains of the Nile. About the time when they passed out of use, Horapollo, whose name, half Egyptian and half Greek, denoted one of mixed blood, wrote a little book, still extant, explaining one hundred and eighty of the hieroglyphs. The work was almost entirely misleading. It treated them solely as ideographs, embodying the most strained and fanciful ideas. As an example, he taught that 1,095, the number of days in three years, denoted mutism, because if a child did not speak within that time he was given up as dumb. Still, modern research has sustained some of his renderings. A few fanciful attempts were made at long intervals, but all on the same principle, although Clement of Alexandria and Porphyry had declared that they represented sounds as well as ideas. Zoega, in 1787, ventured the conjecture that the royal names occurring in inscriptions must be written phonetically.

Thus the case stood when in 1799, during the French occupation of Egypt, a slab of basalt was found at Rosetta, bearing a triple inscription of some length in hieroglyphics, in the demotic character—a kind of short-hand hieroglyphic —and Greek, by means of which Dr. Young in 1818 effected the first breach in the hitherto impenetrable lines. The inscriptions were naturally assumed to be three versions of the same. Yet that did not avail much, for we might have, for example, the Lord's prayer in Chinese, and yet our familiarity with the subject might not enable us to identify the sound or the sense of a single character. But in one part of the Greek text he found the name *Ptolemaios*, and in a corre-

sponding place of the hieroglyphic the enclosed group, which he assumed to be its equivalent. He next conjectured
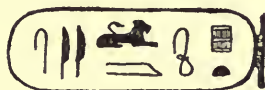
that this should be read from right to left. The upper right-hand character was presumed to stand for *P*, and the one beneath it for *T*, without a vowel between. The last, on the left, was supposed to be *S*. Five characters remained to take the place somehow of seven Greek letters. This, which was only conjectural, was about all that was gained in twenty-two years from the famous Rosetta Stone. In 1822 an obelisk at Philæ was discovered to bear a hieroglyphic and Greek inscription, from which J. F. Champollion made out the name of Cleopatra, and confirmed in part, and in part corrected, the results obtained by Dr. Young. In the succeeding eight or ten years the names of several native and foreign princes were deciphered and a foundation prepared for reading the hieroglyphics.

The Egyptian writing did not differ essentially from the Chinese or the Babylonian. Originating as pictures, the characters might be used in at least four different ways. We might draw a picture of a lion and intend to express by it either, 1, the animal itself; or, 2, strength, courage, or royalty; or, 3, the syllable *li*; or, 4, the letter *l*. So the hieroglyphs were used as syllables, as single articulations, or as ideographs. These several usages were mixed together in the same document. One of the most important uses of the ideograph was exactly that of the Chinese "key." A certain number of them, of which about one hundred have been ascertained, were employed to designate classes of things, and when so used were not pronounced. Thus a figure meant to suggest a pond, accompanied any word signifying *waters*, *seas*, *lakes*, *rivers*, *canals*, *irrigation*, *cultivation*, etc. Signs so used have been called *determinatives*. They generally followed the word as otherwise expressed; but any number of the letters or syllables might either precede

or follow the determinative. They were even attached to holographs that seemed to need no explanation. A well executed figure of a goat might be followed by a symbol denoting an animal, an example followed by the artist who deemed it necessary to attach to his picture the words " This is a horse."

As words are originally of one syllable, and in some lan-guages most of them continue so, symbols that represent words necessarily represent syllables ; and thus the transition to syllabics is easy. Again, open syllables, if the vowels be indistinct, become mere single or double consonants. In Egyptian the vowels seem to have been little differentiated— merely divided into three indistinct groups which might be roughly represented by the *a* in *man*, the *i* in *machine*, and *u* in *rule*. When there was no danger of a mistake they might be left unwritten. In this way an actual alphabet was reached, but never used as a separate mode of writing. The alphabetic remained inextricably mixed with all the other uses of hieroglyphs.

The Egyptians wrote either vertically downwards, from left to right, or from right to left. The last was the most common.

HIEROGLYPHIC.	HIERATIC.	HIEROGLYPHIC.	HIERATIC.

The mode of writing thus described was extremely laborious, was adapted to inscriptions on stone, and limited to grave and solemn subjects. Specimens have indeed been found written on papyrus ; but with the freer use of that material an abbreviated script was gradually introduced. This is known as the *hieratic*, is the one chiefly found on papyrus rolls, and is supposed to have been fairly in use about — 2,000. The original pictures were here greatly abridged and simplified, as will be seen by a few examples (see opposite page).

A second modification, called the *demotic*, by which the hieratic was still further simplified, came into use at a later date, and was employed for the secular purposes of the common people.

While the nations of the East are carving arrow-heads, and the priests of Thebes executing miniatures of men and animals, somewhere in the midland between, as early as the tenth or eleventh century before our era, real alphabetic writing all at once appears. It is in possession of the Phœnicians and of the Hebrew-speaking peoples of Palestine. How, when, or where it originated is not yet established beyond a doubt, but we will first see what light the alphabet itself sheds on the question. It consists of twenty two letters—all consonants—each bearing the name of some object, whether they resemble those objects or not. The objects thus named must have been at least known and familiar. Seven are parts of the human body, and therefore common to all ages and countries. *Aleph*, an ox ; *gimel*, a camel ; *hheth*, a fence or hedge ; *lamed*, an ox-goad ; *tsade*, a sickle ; *tau*, a cross-mark branded on cattle, denote a settled agricultural and pastoral life. *Beth*, a house ; *daleth*, a door ; *he*, a window ; *vau*, a nail ; *samekh*, a post, show a people who no longer dwelt in tents, but in fixed habitations. *Mem*, waters ; and *nun*, a fish, imply the presence of bodies of water sufficiently large to make fishing an object. There is no allusion to trade or navigation ; hence the alphabet probably did not originate among the Phœnicians *after* they became a seafaring people, distinct from the other inhabi-

tants of Canaan. The other conditions might be satisfied by the coast of the Mediterranean, by Egypt, or by the Jordan and its lakes.

The origin of this art of writing must be referred to a pretty early date. The books of Joshua and Judges [1] represent that Debir was called, before the conquest of Canaan, Kirjath-sepher, the City of the Book, or, as the Chaldee paraphrast renders it, the City of Records.

The general belief of antiquity was that the art arose among the Phœnicians, who derived the idea from the Egyptians. Such was the opinion of Philo of Byblus, the most considerable Phœnician writer of whom any remains have reached us. The same belief was shared by Diodorus Siculus,[2] Tacitus,[3] and others. But here it will be safest to consider the Phœnicians as merely the best-known representative of a family group of tribes, closely allied in tongue and lineage, dwelling between the Euphrates and the western sea. The most that can be said against this view is its want of complete proof. Equal probability has not been adduced in favor of any other origin.

Sometime about 1854 the French Academy of Inscriptions and Belles-Lettres proposed, as the subjects of two essays, the Origin and the Diffusion of the Phœnician Alphabet. The first was undertaken by the distinguished Egyptologist, the Vicompte de Rougé, whose essay was read and accepted in 1859. The question of the Diffusion was discussed by Fr. Lenormant, whose long and elaborate report was not presented until 1872. These two essays are regarded as having settled, at least provisionally, the question of the origin of alphabetic writing.

They agree in deriving the alphabet from the Egyptian hieratic. Their success cannot fairly be considered complete ; but then we are to bear in mind that one set of characters may be known to be derived from another, and yet show little resemblance. A few single characters may pre-

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[1] Joshua, xv., 15 ; Judges, i., 11.

[2] Hist., i., 69.

[3] Annals, xi., 14.

serve a striking resemblance to their parents, as in the case of the letter representing the sound of *sh* in *ship*, thus:

Hieroglyphic (*Shné*, a bed of plants)	ᚖᚖᚖ	Old Hebrew	W ω
		Square Hebrew	ข
Hieratic	ᶽ		
Demotic	ᶹ	Arabic	ᴧᴧᴧ
		Coptic	ᴜᴜ
Phœnician	W ᴗ	Russian (from Coptic)	Ш

In Greek and old Latin inscriptions the character, as acquired from the Phœnicians, is found turned in various positions: M M ≷≷. In one it is still easily recognized as the Greek Σ. It is sometimes found without the bottom stroke ϟ In the continuous curve lines that distinguish handwriting from inscriptions it becomes S, *S*, *S*, and by the atrophy of the upper loop we get the small *s* of our everyday writing, *S, s.* But the family likeness is seldom preserved so long and so well.

M. Lenormant holds that the alphabet is derived from a rather old style of hieratic—earlier than the XVIII dynasty, to which Lepsius assigned the date — 1591, and the more recent Egyptologist Mariette — 1703. This would place it during or before the invasion of the Hykshos, or Shepherds. That pastoral Shemitic tribes about that time entered Egypt from Canaan and dominated for a long period admits of no doubt, or that their rule made the memory of Shepherds "an abomination to the Egyptians." The latter identified these invaders with the inhabitants of Canaan. There is a very attractive hypothesis, advanced or cited approvingly by Ewald, Boetticher, Longerke, Renan, and Lenormant, that these Canaanites developed the alphabet during their stay in Egypt; yet, however plausible, it is only conjecture. Be that as it may, among them it first comes to light; and the examples of the Japanese and the Persians make it prob-

able that the first idea was derived from some older system. They occupied the same vantage-ground as the last-named peoples. The foreign characters would not represent to them both the original sounds and significations. Unlike the natives, they were not withheld by any national pride, priesthood, or piety from handling them as best suited their own purposes. Like the Japanese and Persians, they disregarded the meaning altogether, caring only for the sounds, and preserving at first something of the original forms. Part of the Egyptian characters already represented single articulations, while a larger part expressed syllables. The Canaanites were led to reject the latter by the peculiar circumstance that their language almost ignored vowel sounds, and regarded them as too unstable to be expressed. With them *ba, be, bi, bo, bu,* were alike merely *b ;* and they wrote *Lebanon, lbnn.* It is true that after a time certain consonants came to be associated with their respective groups of vowel sounds, and were sometimes used to show their location, for the sake of emphasis or distinction. As only single articulate sounds were to be expressed, but a small number of characters were required.

New names were given to the letters without any reference to the old ones or to any principle of selection that we can discover. Perhaps some light may be thrown on the naming of letters by the Old Norse Runic alphabet in which the objects and order selected were : *money, a bull, a thorn, the mouth of a river, riding, a boil, hail, need, ice, a year, the sun, the god of war, the birch, man, law, the yew tree.* It is pretty clear that these names were not chosen because of their meaning but because they were convenient words of one syllable that could be woven into some kind of mnemonic jingle.

When letters have once been imbedded in acrostic verses they continue to be learned and repeated in a particular order. There is reason to believe this was the case with the primitive alphabet from a very early period. Psalms 111, 112, 119, Proverbs xxxi., 10 to the end, Lam. i., are acrostics in the Hebrew text, as are also Psalms 25, 34, 37, 145, and

Lamentations ii., iii., iv., although with some irregularities. The alphabetical order of the letters, too, determined their value as numerals, and so formed the basis of that strangely fanciful system of rabbinical interpretation called *gamatria*, of which Rev. xiii., 18, is the most famous example. Several tablets in the British Museum from the Library of Assurbanipal—the Sardanapalus of the Greeks—give the Phœnician letters with their mystic numeral powers explained in cuneiform, thus showing that the alphabetic order was established before the fall of the Assyrian empire. Mariette has discovered acrostic hymns on the walls of Egyptian temples, but the order of the characters is wholly different from that of the Hebrew. The order of the letters does not seem to have been determined by any rational and consistent principle, yet, as the three grave mutes, B, G, D, are placed in one group and the three liquids, L, M, N, in another, it does not seem to have been left entirely to chance.

The landmarks and outlines of an alphabet must be the work of a single hand. It would be left to successors only to distinguish the fainter shades of sound. The scheme must be in some measure complete before it can be of any use. An alphabet, like a parliamentary body, requires a quorum for the transaction of business.

The forms of the earliest letters are learned from inscriptions on durable material, and from papyrus rolls found in ancient tombs in the dry climate of Egypt. The table given on page 114 exhibits some of the principal examples.

The first column is the Egyptian hieratic, prior to the XVIII. dynasty, given by Fr. Lenormant as the basis of the Phœnician. The reader can form his own opinion as to the degree of likeness, and the probability of the derivation.

No. 2 is a short inscription around the rim of a bronze *patera*, or dish, obtained in 1877 from a junk-dealer in the island of Cyprus. The inscription is a dedication of the vessel to the temple of Baal-Lebanon, in the neighborhood of Sidon. The giver styles himself a servant of King Hiram. If this prince could be proved to be the king of Tyre who

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Names of Letters	1	2	3	4	5	6	7	8	9
Aleph....	ፘ	⟨	፟	፟፟ ፟	✕	፟	ᐃ ᐃ	A	א
Beth.....	፟	፟	፟	፟ ፟	፟	፟	፟ ፟	B	ב
Gimel....	፟		፟		∧	፟	∧ ⟩C	⟨ C	ג
Daleth...	፟	△	◿	◁ ፟	◁	◁	△ P	▷ D	ד
He	፟		፟	፟ ፟	፟	፟	፟ ፟	፟	ה
Vav	፟	፟	Y	፟	፟	፟	፟ ፟	F F	ו
Zayin....	፟	I	I	2 2	፟	፟	I, Z		ז
Kheth ...	⊘	፟	፟	H	፟	፟	፟	H	ח
Teth	፟	፟			⊕		⊗		ט
Yod......	፟	፟	፟	፟2፟	፟	፟	፟ ‡	I	י
Caph	፟	፟	፟	፟	፟	፟	፟ K	K	כ
Lamed...	፟	፟	፟	L L	፟	∠	∠	L	ל
Mem	፟	፟	፟	፟ ፟	፟	፟	፟ ∧	M M	מ
Nun.....	፟	፟	፟	፟.	፟	፟	፟ ∧	፟ N	נ
Samech ..	፟	፟	፟	፟	፟	፟	‡ ☰		ס
Ayin.....	'	ο	Ο	Ο ω	Ο	ο	○	○	ע
Pe.......	፟		፟	፟	፟	፟	፟፟	፟ P	פ
Tsade....	፟	፟	፟	፟	፟	፟		צ
Koph....	፟	Φ	φ	φ	፟	፟	Q	Q	ק
Resh.....	9	◁	4	፟ ፟	፟	፟	4PP	R R	ר
Shin.....	፟	W	W	W	፟	W	M፟፟	፟ ፟ S	ש
Tav	፟	✝	✕	✝	፟	✝	፟	፟	ת

was the friend of David and Solomon, it would carry the inscription back to the eleventh century before the Christian era, and would make it the oldest yet known.

No. 3. The Moabite Stone.[1] This highly interesting monument first came to the knowledge of Europeans in 1868–9. It was then a piece of black basalt, about 3 ft. 10 in. × 2 ft. × 14 in., bearing an inscription of thirty-four lines on

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[1] The following is a translation of so much as remains of this important monument:

"I am Mesha the son of Chemosh . . . the Dibonite, King of Moab. My father reigned over Moab thirty years, and I reigned after my father; and I have built this altar to Chemosh in the plain in . . . because he has helped us in all our straits, and has caused me to see the downfall of all my enemies. Omri, King of Israel, arose and oppressed Moab many days, when Chemosh was angry against his land. And his son followed him and said likewise: I will oppress Moab. He said this in my days; and I have seen the downfall of him and of his house, and Israel is utterly undone forever. And Omri took, the . . . Medeba and placed a garrison therein . . . his son forty years. And Chemosh restored it in my days, and I built Baal-Meon and placed . . . therein; and I . . . Kirjathaim. Now the men of Gad had dwelt in the land from of old; and the King of Israel built . . . and I fought against the fortress and took it, and devoted all that were therein to Chemosh and to Moab; and I brought back the . . . before Chemosh in Kirjath. And I brought thither the men of Sharon [?] and the men of the East [?].

"And Chemosh said to me: Go take Nebo from Israel . . . went in the night and I fought against them from the morning light until mid-day, and I slew them all, seven thousand, as a sacrifice to Ashtar-Chemosh. And I took thence all that belonged to Jehovah and . . . them before Chemosh.

"And the King of Israel built Jahaz and put a garrison therein in the war against me, but Chemosh drove him out before me. And I took two hundred men out of Moab, all of them chief men, and led them up against Jahaz and took it . . . unto Dibon, and I built the defences of the city, and I built the gates and the towers thereof, and I built the King's house, and I made lodgings for men within the wall and storehouses for corn in the plain. And I said to all the people: Let each man make a cistern in his house. And I digged again the water courses digged by Israel for the plain; and I built Aroer; and I made the causeway over the Arnon; and I built the mountain temple, that had been laid waste; and I built Bezer, for . . . fifty of the men of Dibon, for all Dibon was obedient. And I . . . the cattle that I brought into the land; and I built . . . and the temple of Diblathaim and the temple of Baal-Meon; and I brought thither . . . the land, and Horonaim, and I returned thither in . . . and Chemosh said unto me: Go fight against Horonaim, and . . ."

its principal face, and lying amidst the ruins of the ancient city of Dibon, east of the Dead Sea.   Many efforts to obtain copies, impressions, or the stone itself, were made with varying success, especially by Ch. Clermont Ganneau, a zealous young scholar attached to the French consulate at Jerusalem. These, with the high prices offered, excited the cupidity of the Bedouins and the local authorities, who quarrelled among themselves, and, by the alternate application of fire and cold water, broke the stone in pieces, and carried off the smaller fragments.   Happily the larger pieces were eventually secured, and are now in the Louvre in Paris; and, with the various imperfect copies that had been taken, give the greater part of the legend.   It was found to be nearly pure Hebrew—what Isaiah (xix., 18) calls "the language of Canaan"—and by that Mesha mentioned 2 Kings, iii., 4, therefore about the date of — 890.

No. 4.   Mr. Layard found in the ruins of Nimroud, the ancient Nineveh, sixteen bronze lions, evidently intended for a set of weights, and ranging from forty pounds to an ounce and a half.   They were found to bear inscriptions in Phœnician and Assyrian characters, and to be marked with the name of Shalmanassur IV., which fixes their age at about — 825.   These three agree in presenting an archaic style of the letters quite distinguishable from that of the next specimen.

No. 5 is the inscription of Eshmunazar, discovered in January, 1855.   Some natives then digging for buried treasure in the necropolis of old Sidon came upon a tomb containing a basaltic sarcophagus, in Egyptian style, bearing upon the cover a Phœnician inscription in twenty-two lines. This proved to be the grave of a king named Eshmunazar, son of Tabnith and grandson of Eshmunazar—all otherwise unknown.   Here was the first Phœnician inscription found in the mother country, and the most considerable yet found anywhere.   According to a custom common in the East, the monarch prepares his own grave and writes his own epitaph. He says little that is of strictly historical interest, as he mentions no person or event that can be identified, yet, as

he acknowledges to have received from the Lord of Kings—
adn mlchm, a term known to apply to the Persian monarch—
Dor and Joppa, in the plain of Sharon, it is presumable that
he lived, died, and was buried between − 538 and − 334.
Treasure-seeking in the East is as old as the Book of Job,
and the unfortunate king, aware of that fact, and bereaved
of all his sons, pours forth abundant curses against the
grave-robber or treasure-seeker who should remove his coffin
or violate the place of his rest, declaring that there is no
treasure there. But vain are curses; the sarcophagus is now
in the Louvre in Paris, and when found had been already
empty for unknown ages.

No. 6 is Old Hebrew as found on engraved seals and
trinkets of various dates before and after − 600. The Gimel
and Hheth are from ancient shekels, supposed to have been
struck soon after the return from the captivity.

Thus far all the specimens were written from right to left.

No. 7. Early Greek. This is from various inscriptions
dating from − 616 downwards. The story repeated by Pliny
(vii.-56) that Cadmus brought sixteen letters from Phœnicia
to Greece, and that eight others were afterwards invented by
Palamedes and Simonides, is only an idle tale inconsistent
with the facts. The Greeks at first naturally wrote from
right to left, like their instructors; next backwards and for-
wards, like the movement of a plough, and hence called
boustrophēdon; and at last only from left to right. The
alphabet, like the language, of Greece was broken into
several dialects, the most prolific of which was the Chalcid-
ian, which was introduced into the Greek trading towns of
the Italian coast, and became the parent of all the alphabets
of Western Europe.

No. 8. Old Latin.

No. 9. Square Hebrew. This peculiar character came into
use after the return from the captivity, together with the
language to which it belonged—Aramaic, or the language of
the region north of Palestine, from the Mediterranean to the
Tigris. Jewish tradition ascribes its introduction to Ezra.
It is likely that it came into use later and gradually. The

oldest known inscription in this character is of the date of
— 176.

In adopting the alphabet the Greeks retained with little
change the names and order of the letters; and the order is
still substantially that of all our text-books.

HEBREW.	GREEK.	ENGLISH.	HEBREW.	GREEK.	ENGLISH.
Aleph	Alpha	' A	Lamed	Lambda	L
Beth	Beta	B	Mem	Mu	M
Gimel	Gamma		Nun	Nu	N
Daleth	Delta	D	Samekh	Xi	
He	E psilon	E	Ain	O mikron	O
Vau	(Digamma)	F	Pe	Pi	P
Zain	Zeta		Tsade		
Hheth	Eta		Koph	(Koppa)	Q
Teth	Theta		Resh	Ro	R
Iod	Iota	I	Shin	San, Sigma	S
Caph	Kappa	K	Tau	Tau	T

Thus the arrangement of the letters now learned by every
child is as old as the days of Jeremiah.

The application of an Eastern alphabet to the radically
different language of Hellas involved many changes. The
Greeks, in altering the direction of their writing, turned also
their letters round. The nations of Canaan had omitted all
vowels, but inserted signs for a number of more or less for-
cible breathings; the Greeks considered the former indis-
pensable, the latter almost useless. Hence they ingeniously
turned Aleph into *A*, He into *E*, and Ain to *O*. Hheth was
retained for a time as an *h*, but eventually transformed into
a vowel, probably with the power of the Spanish *ey*. This
left the alphabet without an *H*. Its place was poorly
supplied by the *spiritus asper*, while the zero power of Aleph
was represented by the *spiritus lenis*. For a time Vau kept
its place and the power of our *w*. It obtained the name of
Digamma, which referred to its form and not to its sound,
but was at last abandoned altogether. Yod lost the semi-
vocal power of *y*, and became the vowel *i*. The Shemitic
alphabet had four letters, Zain, Tsade, Samekh and Shin,

having sibilant or hissing sounds. The Greeks reduced the
first two of these to one, having the form and place of Zain,
the name of Zeta, and the power of *dz*. Samekh was trans-
formed into Ξ. Its original power was retained by a letter
having the sound of Samekh and the place of Shin, while its
Dorian name of San resembled the latter, and the Ionic
Sigma is suggestive of the former. Teth became *Theta*.
Koph, as a second *k*, was entirely superfluous, but it kept its
place as a numeral, with the value of 90 and the name of
Koppa. The Dorians, ever unwilling to learn or forget,
retained it as a letter, and carried it into Italy. Five letters
were added at the end of the alphabet. When or by whom
Υ was introduced is unknown. It had probably nearly the
sound of the French *u* or the German *ü*. *Φ*, with *X* and *Θ*,
formed a triad of so-called aspirates, with the powers, ap-
proximately, of *p'h, k'h, t'h*, somewhat as in *uphold, pack-horse,
pot-hook*. *Ψ*, a quite unnecessary compound letter, is said to
have been introduced by Epicharmus about — 500. *Ω* is a
modification of *O* due to the need of distinguishing the long
sounds of the vowel from the short. We are not to suppose
that all these changes were effected at once, or that they
obtained equal currency in all the discordant states of Greece.

The Chalcidian alphabet, introduced into Cumæ and some
other Greek colonies in Italy, had certain peculiarities. The
Gamma became a semicircle, open towards the right. Rho,
which was liable to be mistaken for some forms of Pi, had a
stroke added, giving it the form *R*. Sigma had three forms
—the old zigzag figure of four strokes, but turned half-way
round ; second, the same with one of the strokes omitted ;
and third a serpentine curve, somewhat like *S*. To distin-
guish Iota from Sigma, the former was reduced to a single
vertical stroke. The figure X had been adopted to indicate
the sound of *kh*. This character followed by *s* had been used
for *ks*, and eventually retained that value when the *s* was
omitted. Finally Ⅴ was used for *kh*, the same figure which
survived in Greek as the representative of *ps*.

The alphabet was brought into Italy while writing was
still directed from right to left. The literary remains of all

the Italian nations except the Romans have that direction. The application of letters to the Latin tongue necessitated still further changes. Zeta and Theta were entirely dropped. Gamma, written in the semicircular form, gradually lost the sound of *g*, and acquired that of *k*, indicating that the two sounds were not clearly distinguished. At the same time Kappa became unnecessary, and was retained only in the peculiar word *kalendæ*, and as an abbreviation for a few words and proper names otherwise written with C. After a time it was found necessary to restore the lost sound, when a heavy stroke was added to the lower extremity of the semicircle, and it was assigned, as the letter *G*, to the place once occupied by Zeta. The Vau of the Phœnicians, soon dropped by the Greeks as a letter, was retained by the Latins for the sound of *f*. *H* was retained with the value of *h*, and not of *ey*. The short stem of Koppa was turned obliquely to the right, and it became *Q*, with the value of *kw*, a favorite combination in Latin, where it was followed by a superfluous *u*, or was itself a supernumerary *k*. The Roman grammarians were not agreed as to which was the true explanation. *U*, written with the form of *V*, had as a vowel the long sound of *u* in *rule*, and a shorter sound, probably like the German *ü*. The Latin alphabet ended with *X* as late as the time of Augustus,[1] when *Y* and *Z* were added in writing words borrowed from the Greek.

The Romans, after a time, dropped the long Greek names of the letters, which were becoming more absurd and unmeaning at every step, and called them *ah, bay, cay, day*, etc., combining a single vowel with each consonant. Where the consonant represented a merely momentary sound, it was placed before the vowel; one of continuous sound, as *l, m, n, r, s*, was put after the vowel.[2]

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[1] Suetonius, Octav., 88.

[2] I cannot but think that the lines of Juvenal—

     " Unde habeas, quærit nemo ; sed oportet habere.
     Hoc monstrant vetulæ pueris repentibus assæ :
     Hoc discunt omnes ante *alpha* et *beta* puellæ."

                (Sat., xiv., 207)—

imply that in the second century the letters were still known by the Greek

Thus far we have been considering characters such as we should call *capitals*, distinguished by large size, straight lines, and angles, such as would be made by a chisel upon wood or stone. Writing with a pen or pencil tends to run in curves and link the letters together. Gradually there grew up, both in Greek and Latin, a style termed *uncial*— a word of uncertain origin and meaning, which we owe to Saint Jerome. The characteristics of this style are, somewhat reduced size, curved lines, and part of the letters extending above or below the others. Specimens of this style have been met with as old as the middle of the second century B.C., and it continued in use until the ninth century. The most celebrated specimens are certain old copies of the Scriptures, as the Vatican Manuscript, the Alexandrian Codex, and the Sinaitic Codex.

But the uncial letters were only a transition to the *minuscules*, which we familiarly call *small letters*. This kind of character, like all others, came into use gradually; and capitals, uncials, and minuscules were long used together, according to the taste of the writer or the impulse of the moment. By the eighth century, when Latin was the principal written language throughout Europe, great confusion prevailed from local peculiarities of penmanship and spelling. Then Charlemagne, by an ordinance of the year 789, required the books of the Church to be revised and corrected. The result was a beautiful and regular minuscule style, which became the basis of the written and printed character of all Europeans and their descendants, except those of the Greek Church.

The style of letters called *italics*, commonly used to express emphasis or antithesis, was introduced about the year 1500 by Aldus Manutius, a publisher of Venice, from whose press were issued the celebrated Aldine classics. Italics are employed in the Bible to render more intelligible

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names. On the other hand it is perfectly clear from Ausonius (Technopægnion 348, London ed., 1823) and Terentianus Maurus (De Litteris), that by the fourth century these had been completely displaced by the simpler appellations.

the elliptical expressions of the original, and, occasionally, as in 2 Sam., xxi., 19, to give a more acceptable version.

The nations of northern Europe, who possessed the runic characters, did not employ them for writing books, and no trace of them remains now in use except in Icelandic. On the other hand, the Romans carried their alphabet into Britain where it was learned by the Celtic inhabitants. The Saxons learned to read and write from the vanquished Britons. But during the five centuries of Roman dominion and Saxon invasion several differences of usage had grown up. The letters *d, f, g, r, s, t,* were not written and pronounced as on the Continent. *C* had exclusively the hard sound and, with the addition of *w,* rendered both *k* and *q* unnecessary. *Z* was not used. The sounds which we represent by *th* in *thin* and by *w* were indicated by the runes *thorn* and *wen,* þ and ƿ ; that of *th* in *thine* by a *d* crossed, ð. After the Norman Conquest the Saxon peculiarities gradually disappeared. *Wen* was replaced by two *v*'s, whence its modern name of *double-u.* The stricken *d* gave place either to a plain *d,* or to the runic *thorn,* which continued to hold its place until the middle of the fifteenth century. Its loss—a really serious one—was probably due to the early printers, whose types made for Latin and continental languages had no representative for this peculiar English sound. The art of making books by machinery introduced disorder in two other instances. The old Saxon *g*, besides the sound in *go* had, in middle English, two others, one of which is now entirely lost to the language, leading to further confusion. Sometimes alone, and always when combined with *h,* it had the value of the German *g* in *Burg ;* at other times it had the sound nearly of our initial *y.* For these two sounds the Saxon form had been preserved. The printers having no types for this character took others that seemed nearest in appearance, not in value. They selected *y* to represent *th,* and *z* for either *g* or *th.* Thus it comes about that the people of the fifteenth and sixteenth centuries are represented in old books as if they said *zour* for *your,* *zou* for *you,* and *ye,*

yat, yem instead of *the, that, them*, whereas they really spoke much as we do.[1]

Every language requires an alphabet adapted to its own special system of sounds. Such alphabet, to be perfect, should have a separate character for every single sound, or shade of sound worth distinguishing, while no character should represent more than one. The letters should be easy to distinguish, and in writing should be easy to make; and, combined in words, they should present a neat and elegant appearance. It may be safely affirmed that all these requirements have never yet been met. Our own alphabet offers little ground for complaint in regard to the last three, but in respect of the first two is sadly at fault. It is both defective and redundant. Each of the vowels represents several sounds. Ears and speakers differ, but a considerable number are easily distinguished.

A has distinct sounds in *amaranth, far, fall, wander, fare,* and *fame.*

E is variously pronounced in *met, meet, there,* and *perfect,* while in such words as *permit* and *suffer* it has an obscure sound scarcely distinguishable from a very short *u.*

I has three well defined sounds, in *pin, pine,* and *pique,* to which some add *pirn, girl,* and *alienate.*

O has four distinct sounds, in *dot, dome, done, do,* and a fifth tolerably distinct in *wolf,* to which some add a sixth in *form.*

U is variously heard in *rust, rule, full, mule, busy,* and *burial,* to which some add *turn.*

Y differs in *pyx, pyet, myrtle, plenty,* and *yet,* and some say in *hyrse.*

W is treated as interchangeably vowel or consonant. I am unable to perceive in it anything but the sound of *u* in *rule* pronounced with varying degrees of quickness and force. To my ear the difference between the short sound of a vowel

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[1] This curious spelling was retained in a few words in Scotland as long as the Scottish dialect was spoken. As an example, *spulzie* or *spuilzie* (Scott's "Waverley," chap. 48.) was pronounced *spool-ye.* The late Saxon character for *g* had, however, begun to be mistaken for *z* by the middle of the fourteenth century.

and the prolongation induced by a succeeding *r*—between *then* and *there*, or *but* and *burn*—is only one of duration.   I see no greater difference than between the *s* in *sun* and that in *hiss*, or the *l* in *pale* and in *pull*.   At the same time I distinguish two shades of the long *i* or *y* in *fine* and in *fire* in *fly* and in *try*.

There is a kind of personal equation in this matter, as I sometimes detect differences unperceived by many others, and still oftener fail to perceive distinctions generally recognized.

C performs triple duty in *case*, *cease*, and *chess*, to which we may add its use in *spacious* and *machine*.

F is pronounced differently in *off* and *of*.

G is said to be hard in *get*, and soft in *gem*.

H is employed in producing six sounds or combinations in *hair*, *share*, *chair*, *sphere*, *there*, and *thorn*.

L and *N*, when combined with *i*, as in *salient* and *lenient*, yield peculiar sounds that may be attributed either to the consonant or the vowel.

P is employed to produce two different sounds in *periphery*.

S stands for two sounds in *dose* and *rose*, and combined with *i* it yields two others—really simple sounds—in *mission* and *fusion*, the former of which is also produced by *sh*.

T performs fourfold duties in *time*, *thin*, *thine*, and *nation*.

Z in *azimuth* differs from the same letter in *azure*.

Our alphabet is further defective in having no single characters for the sounds which we represent by *sh*, by *th*, and by the *z* in *azure*.

It is redundant in that *c*, *q*, and *x* are superfluous.   In *call* and *cell*, *c* could be replaced by *k* and *s*.   In *chair* the *ch* is indeed a compound, but it is wrongly compounded, the real elements being *t* and the sound which we usually express by *sh*.   It is obvious that *q* might always be replaced by either *k* or *kw*, and *x* by *ks* or *gs*.

J is not redundant, since we have nothing to take its place, but it is a malformation.   It should be *d*, followed by some character having the value of the French *j*, or the *zhivete* of the Russians.

A great number of anomalies, as *ph*, *ew* in sew, *eau* in beauty, are not defects of the alphabet, but irrational spelling.

Speech is produced by a mechanism combining the leading features of the reed organ and the bagpipe. The lungs are the reservoir from which the air is urged through the flexible trachea, or windpipe, by the muscles of the chest and abdomen. The larynx and mouth, with their great powers of modulation, roughly correspond to the chanter of the Highland pipes, and the nasal passages may represent the accompanying drones. On the upper extremity of the windpipe is placed the valved box called the *larynx*—the special organ of voice. It is composed essentially of four cartilages, four ligamentous bands, the lid called the *epiglottis*, and an exceedingly delicate arrangement of muscular and other tissues, too intricate to be described here. The lowest cartilage, forming the base of the larynx, is called the *cricoid*, meaning *ring-shaped*. It is but little modified from the rings that compose the trachea. It is considerably higher behind than in front. Upon this rests the *thyroid*, or *shield-shaped* cartilage, composed of two plates, united at an acute angle in front, so that a horizontal section would resemble the letter *v*. The angle makes a carinate projection in front, easily felt by the hand in the upper part of the throat, and is popularly called Adam's apple, from a conceit that the forbidden fruit not only stuck in the throat of our first parent, but still inheres in all his descendants. The thyroid forms the greater part of the front and lateral walls of the larynx, but its ends do not meet posteriorly. Each extremity has two projections, termed horns, the one extending upward, the other downward. The lower ones articulate with the cricoid, leaving between the two cartilages an open space in front and considerable freedom of motion. Upon the posterior part of the upper edge of the cricoid, articulate two small bodies called the *arytenoid*, or ladle-shaped cartilages. By means of their controlling nerves and muscles, they admit of great celerity and delicacy of movement. From the last-named cartilages to the angle of

the thyroid extend two pairs of ligamentous bands, one pair
at a little distance above the other.   The lower are known
as the inferior or true vocal cords.   They serve the same
purpose as the reed or tongue in an organ pipe, and are the
immediate determinants of the tone or pitch of the voice.
When they are quiescent, the space between them, called
the *glottis, rima glottidis,* or chink of the glottis, forms a
slender triangle, from the angle of the thyroid to the two
arytenoid cartilages ; but when they are tightened in pro-
ducing the higher notes, there remains but a mere seam, not
wider than the thickness of writing paper.   In elocutionists,
and still more in accomplished singers, these cords are ad-
justed with marvellous quickness and delicacy to produce
the various tones.   Without them there is no voice.   In
whispering they do not vibrate.   That is breath made articu-
late, but not vocal, and may be imitated without allowing
any air to pass through the glottis.   M. Deleau illustrated
this by passing a current of air through the nose into the
pharynx by means of a rubber tube.   If then the mouth
assumed the successive positions necessary for articulation,
whispering was heard without any action of the lungs or
larynx.   If at the same time vocal sound was uttered,
speech and whispering were heard simultaneously from the
same mouth.   A little above the true are the *false vocal
cords,* which do no not approach closely, or in themselves
produce sound.   Between them and the true there is on
each side a concavity known as a *pocket* or *ventricle* of the
larynx—*Morgagni's ventricles,*—which seem to augment the
voice by reverberation, as sound is intensified by partial
inclosure in the fiddle or the drum.   The piercing cries of
the howling monkeys are due to extensions of these ven-
tricles.

At the superior margin of the larynx, held erect as a sen-
tinel by elastic ligaments, stands the cartilaginous valve or
cover called the *epiglottis,* which falls like an automatic draw-
bridge when anything is to be swallowed.

Above the larynx, the *pharynx* extends about four inches
toward the base of the skull.   It is a muscular sac, serving

somewhat the same purpose as the air reservoir in a forcing pump, as well as that of the reverberating pipe of a wind instrument. It is the common meeting-place of seven passages —the æsophagus and windpipe below, the mouth anteriorly, and at its upper part the nostrils and Eustachian tubes that lead to the ears. From its extent and situation, its muscular structure and power of distention and contraction, the pharynx is of prime importance in giving character and volume to the voice.

Separating the cavity of the pharynx from the mouth is the pendent curtain known as the *soft palate*, or *velum palati.* It is terminated below by the heart-shaped point called the *uvula* (little grape), is movable in speaking and swallowing, and does not at any time form a perfect closure. It rises and sinks in passing from one vocal sound to another, and aids in closing the passage to the nostrils. The more accessible parts that contribute to articulate speech—the lips, teeth, tongue, roof of the mouth, and nose—need not be described.

Some writers discuss with great particularity positions assumed by the several organs in speaking, and even endeavor to teach in that way the pronunciation of remote and unknown languages. But such directions, although sound in principle, are apt, in practice, to become unintelligible as soon as they become necessary, for the reason that a great part of these positions are out of sight and unknown. The reader will readily admit that the different articulations do depend upon the movements and positions of the organs above enumerated ; and can illustrate this to himself by pronouncing leisurely and carefully syllables beginning or ending with *o*, *oo*, *p*, *b*, *f*, *v*, *m*, *t*, *d*, *n*, *k*, *l*, *r*, *s*, and *th*, and watching the positions assumed, so far as they can be observed.

If now the mouth be opened moderately wide, and the tongue allowed to lie flat, so that the passage for the voice shall be unobstructed, and a vocal sound be uttered, it will be that of the *a* in *far*, or as I should prefer to say in *alarm* or *Alabama*. This may be regarded as the fundamental sound

of human speech.   It is the first utterance of infants, and abounds in the most primitive languages.   It occurs twice in the simplest or ground form of most Hebrew verbs, and in Sanskrit is employed about half as often as all other sounds together.   Next pronounce the word *stop*, allowing the pressure of the breath to cease before parting the lips ; otherwise it will be pronounced, *stop-ih.*   The lips will be firmly closed and all utterance cut off.   *A* opens the mouth wide ; *p* closes it completely.   It might seem at first sight that all possible articulate sounds must lie between these extremes, and might be arranged in a series.   And as every space is infinitely divisible, if only the divisions be infinitesimal, there is theoretically no limit to the number of intermediate sounds.   The greater the number, however, the less distinguishable.   The number really found in different languages and dialects, and in local and personal peculiarities of utterance, is very great.   Mr. A. J. Ellis has devised an alphabet which he thinks capable of representing the sounds of all known languages.   It consists of 270 letters ; and the Standard Alphabet of Lepsius contains 172 besides the tones of the Chinese and the clicks of the Hottentots.

But may there not be other closures of the outlet for the voice besides the one above described?   In point of fact there are in English two others, observable in pronouncing *pit* and *pick.*   One free passage, therefore, is contrasted with three complete closures, and articulate sounds might be exhibited in three lines diverging from a point in common. Such an arrangement is by no means new, and has been very fully presented by Professor Whitney in his Sanskrit Grammar, and other publications, and in a manner not widely different from the following.

The letters within brackets represent sounds not now in the English language.

The diacritic marks attached to the vowels are those used in Webster's Dictionary.

The prolongation of a vowel is not regarded as a difference of sound.

1			ă ä		
2			ĕ â ŏ ạ		
3		ā	ŭ	ō	vowels
4	vocal	ĭ	ē̆	ụ	
5		ē	[ü]	u̜	
6		y	rl	w	semi-vowels
7		ṇ ng	n	m	nasals
8	voiceless	h			breathing
9	vocal	zh	z		sibilants
10	voiceless	sh	s		
11	vocal	[gh]	dh	v	spirants
12	voiceless	[ch]	th	f	
13	vocal	g	d	b	mutes
14	voiceless	k	t	p	
		palatals	linguals	labials	

consonants

Words that will illustrate the sounds represented in the several lines are:

1	alarm	8	heigh-ho
2	let, care, not, awe	9	azure, ooze
3	bane, bun, bone	10	hashish, sister
4	bit, bird, bull	11	Arabic Ghizeh, thy, vow
5	be, German über, rule	12	German noch, thin, fife
6	yet, ray, lay, way	13	grog, deed, babe
7	onion, singing, nun, mum	14	kick, tight, peep

The *u* in *mule* and the *i* in *fire* have been omitted because both are composite sounds. The former $= yu$, and the latter is composed of the first vowels on the first and fifth lines.

It will be seen that the sounds of *u* in *bun* and *i* in *bird* occupy the centre of the triangle of vowels. They are indistinct sounds that have been compared to the gray among colors. All short, unaccented vowels tend to degenerate into these obscure sounds. Observe what there is of vowel sound

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in the last syllables of *circular*, *paper*, *pallor*, *pillar*, or the second of *atrophy*, *harmony*.

As this is the first instance where a classification has been necessary, it may be as well to remark once for all that in nearly every attempt to classify a number of things some will be found to have claims on more than one class.   The claims may be so nearly equal that to locate them anywhere will be an arbitrary sacrifice of principle to convenience.   The oldest and most familiar division of letters is into vowels and consonants, but then come the semi-vowels between.   *F* is properly enough classed with the labials.   It is produced by emitting the breath through the slight chink left in bringing together the lower lip and the upper teeth.   It is therefore nearly as much due to the teeth as to the lips.   So the nasals are not produced by the nose, but only with its assistance. Indeed, very few are formed without the combined action of two or more organs.   *R* may be pronounced as a pure lingual when the tongue is raised and made to vibrate with the passing vocal breath but does not touch the teeth or palate.

The vowels are uninterrupted emissions of voice.   The passage varies in form with each, but is unobstructed.

The experiments made by Helmholtz and Koenig with graduated tuning-forks show that the vowels, as uttered by the same voice, are separated by regular musical intervals. As pronounced in North Germany, Koenig found the number of vibrations to be approximately:

u	o	a	e	i
450	900	1,800	3,600	7,200.

It is interesting to note that the old grammarians of India regarded *o* as a union of *a* and *u*, and *e* as a combination of *a* and *i*. (See *Comptes Rendus*, April 25, 1870.)

The term *consonant* signifies sounding along with, as if incapable of utterance without vowels; but the sibilants certainly need none, and scarcely do the spirants, and *l* and *r* are in some languages treated as vowels. We might say, then, generally that consonants are the result of arresting or

obstructing the voice or breath ; but in that case what should we say of *h*, which is voiceless, and in the formation of which the breath is neither stopped nor impeded ? Still, it is true of all other consonants, and they naturally divide themselves into those in which there is complete closure and those that require only various degrees of obstruction. This is therefore a division into momentary and continuous sounds, the former of which are sometimes called *explosives*, and sometimes *mutes*. They are further distinguished into those requiring the exercise of the voice and those produced by mere voiceless breath. The former are often termed *sonants* and the latter *surds*. *Strong* and *weak* would seem to be more expressive. This distinction, in the case of the mutes, is that with the weak the closure is made or broken instantaneously without any accompanying vocal murmur, while an initial strong mute is preceded, and a final one followed, by a brief resonance of the voice in the closed cavity of the mouth and pharynx.

The want of a uniform alphabet has long been felt by missionaries, travellers, and all who have to deal with languages that differ widely from common European standards. Among many attempts at a uniform system of writing— second in importance only to a universal language—that of A. J. Ellis, called paleotype, and the Standard Alphabet of Professor Lepsius of Berlin, seem at present to be regarded with most favor. The former is used to exhibit the pronunciation in the great dictionary now in progress under the auspices of the English Philological Society, and the latter is employed by the latest edition of the " Encyclopædia Britannica" in transliterating foreign names. Both are chargeable with excessive refinement and hair-splitting, and neither of them has been made at all intelligible to the general reader. For these reasons, and because neither of them has yet obtained, or is at all certain to obtain, general acceptance, I shall not try to introduce either in this place, although aware that it is very annoying for a reader to find his page filled with marks to which he has no key.

CHAPTER VI.

GRIMM'S LAW.

WHEN languages closely related are compared, many words are found in all that are much alike, both in form and meaning, yet seldom quite the same. The following is a very simple example:

ITALIAN	SPANISH.	PORTUGUESE.	FRENCH.
uómo	hombre	homem	homme
cavallo	caballo	cavallo	cheval
têrra	tierra	tërra	terre
mano	mano	mão	main.

No one of these is an imitation of another. They are the common offspring of the Latin *homo*, a man; *caballus*, a pack-horse; *terra*, the earth; and *manus*, a hand. There is sometimes a kind of method observable in this diversity, Thus we have

GERMAN.	ENGLISH.	GERMAN.	ENGLISH.
Dorn	thorn	Thier	deer
Ding	thing	theuer	dear
dick	thick	Thür	door
dün	thin	Thal	dale
durch	through	Theil	deal
Daum	thumb	Thau	dew.

In these and a multitude of similar examples, *d* in either language corresponds to *th* in the other.

A somewhat similar mode of comparison has been applied to the whole Aryan family of languages, and especially in

their treatment of the instantaneous, or mute, consonants of the three series ending in *k, t,* and *p.* (See page 128), To these correspond the sonants *g, d, b.* Each of these six may be aspirated; but all the aspirates are seldom found in any one language. The complete series would stand thus:

k	kh	g	gh
t	th	d	dh
p	ph	b	bh

in which *kh* would be pronounced somewhat as in *bulkhead. gh* as in *big-horn,* etc. Of the members now known, Sanskrit alone has all the twelve sounds, but makes comparatively little use of the lighter aspirates *kh, th, ph,* while the graver *gh, dh,* and *bh* occur very often. Ancient Greek had the lighter set, χ, ϑ, φ; Latin and the other members generally were without any. As Sanskrit is the best preserved, we may suppose that the common mother tongue of all had these twelve consonants. If now words containing all of these were inherited by each of the descendants, what were they to do with them, when they had dropped or forgotten part of the constituent sounds. Their case would not be very unlike the problem of placing twelve guests in eight or nine single beds. In fact, they would often put two in a bed, and perhaps sometimes on the principle of first come first served. The Greek, the second best appointed, would use χ for *kh* and *gh,* ϑ for *th* and *dh,* and φ for *ph* and *bh.* Latin, having no aspirates, replaced them imperfectly by *h* and *f,* and occasionally by *d* and *b.* As an illustration of the effect we may take a word, or rather words, very familiar to the Latin scholar—*do, dare, dedi, datum,* and its real or apparent compounds, *ab-do, ad-do, circum-do, con-do, sub-do,* etc. In the simple word *do* signifies *give ;* in the compounds cited, *put* or *place.* To all appearance they are the same word, and have been generally so regarded; but they are really different, and correspond to the Sanskrit *da, give,* and *dha, place.* The Greek, though unable to preserve them perfectly, could still keep them distinct as *didōmi* and *tithēmi.*

We may now do as the Greeks did, reduce the twelve consonants to nine, bearing in mind that the aspirates, *kh*, *th*, *ph*, were comparatively little used in Sanskrit, while *gh*, *dh*, and *bh* were very common. We will also premise that Gothic will be cited as the oldest representative of a numerous secondary family, embracing Frisian, Norse, Icelandic, Danish, Swedish, Dutch, Saxon, English. The general system of corresponding sounds may then be represented in tabular form. The first line gives the sounds as spoken by the ancient Hindoos, the second those uttered by the Greeks in derivatives from the same words, the third those of the Latin tongue, etc.

This table exhibits in condensed form what is known as Grimm's Law, which may be further illustrated by tracing a few words through their principal transformations.

Sanskrit *kal*, to cover or hide ; Greek *kalia*, a shelter ; Latin *celare*, to conceal; Irish *calla*, a hood ; Anglo-Saxon *helan*, to hide ; English *hell, hole, heal, hull*.

Sansk. *tan*, to stretch ; Gr. *tein-ein*, to stretch ; Lat. *ten-uis*, stretched thin ; Ir. *tan-aigh ;* Goth. *than-jan ;* Eng. *thin ;* Old High German *dünni ;* Modern H. G. *dünn*.

Sansk. *pad*, go ; Gr. *pod–*, Lat. *ped–*, a foot ; Goth. *fot-u ;* A.-S. *fót ;* Eng. *foot ;* O. H. G. *Vuoss ;* Mod. Ger. *fuss*.

Sansk. *gan*, to generate ; Gr. *gen-os*, kind ; *gen-esis*, origin ; *gyn-e*, a woman ; Lat. *gen-itor ;* Irish *gean ;* Welsh *gen-i ;* Goth. *kwens, kwein-s, kwin-o*, a woman ; Icel. *kon-a ;* A.-S. *cwén ;* Eng. *queen* and *quean ;* also Eng. *kin, kin-dred, kin-d ;* O. H. G. *khind*, a child ; Mod. H. G. *Kin-d*.

Sansk. *dant*, a tooth ; Gr. *o-dont ;* Lat. *dent ;* Welsh *dant ;* Goth. *tunth ;* Lithuanian *dantis ;* Old Saxon, Dutch, Dan., Swed., *tand ;* Icel. *tönn*, for *tannr* = *tand-r ;* A.-S. *tóth ;* Eng. *tooth ;* H. G. *zahn*.

Few words in Sanskrit begin with *b ;* few in Saxon and none in Gothic, with the corresponding *p*.

Sansk. *ghama*, the earth ; Gr. *cham-ai*, Lat. *humi*, on the ground ; Rus. *zemlia*, land ; Lat. *homo*, Goth. *guma*, a man ; a son of earth ; A.-S. *bryd-guma*, a bridegroom.

							ph, bh, (h)	th, dh, (h)	kh, gh, (h)
Sanskrit .	b	d	gg	p	t	k			
Greek .	β	δ	γ	π	τ	κ	φ	ϑ	χ
Latin .	b	d	gg	p	t	c, qu	f, (b)	f, (d, b)	h, f, (g, v)
Old Irish .	b?	d	gg	(p)?	t, (th)	c, (ch)	b	d	g
Old Slavonic	b	d	g, z	p	t	k	b	d	g, z
Old Lithuanian .	b	d	g, z	p	t	k	b	d	g, z
Gothic, etc..	(p)?	t	k	f, b	th, d	h, g, (f)	b	d	g
Old H. German .	f, pf	z	ch	f, b	d	h, g, k	p	t	k

Sansk. *dhran*, to sound ; Gr. *thren-os ;* Goth. *drun-yas ;* Icel. *dryn-ja ;* A.-S. *drân ;* Eng. *drone.*

Sansk. *bhu*, to exist ; Gr. *e-phu*, he was ; Lat. *fu-i*, I was ; Welsh *bu ;* Irish *bi ;* Lith. *bu-ti*, to be ; Goth. *bau-an*, to dwell ; A.-S. *beó-n ;* Eng. *be ;* Germ. *bi-n.*

If we now take a somewhat narrower view of the subject, and confine ourselves a moment to the Teutonic sub-family, we shall find that it naturally falls into either two or three divisions, as we may regard them. High German ; Low German, Low Dutch or Platt Deutsch ; and Scandinavian. The Scandinavian branch comprises the Old Norse, as the parent of the others, and the modern Icelandic, Danish, and Swedish. Their most marked peculiarities are a suffixed article and a reflexive form of the verb. The definite article is attached to the noun. Thus in Icelandic :

madhr	a man	madhr-inn	the man
sonr	a son	sonr-inn	the son
vetr	winter	vetr-inn	the winter
hridh	a storm	hridh-in	the storm
holt	a copsewood	holt-itt	the coppice

The reflexive, or passive, form of the verb is made by appending a fragment of a pronoun signifying self—Icel. *gremja*, to vex ; *gremja-sk*, to vex one's self, to be angry. In Danish nothing remains of the pronoun except the letter *s*.

at give	to give	at give-s	to be given
at elske	to love	at elske-s	to be loved
at finde	to find	at finde-s	to be found
at faae	to get	at faae-s	to be gotten
at drive	to drive	at drive·s	to be driven

In other respects these languages belong to the Low German branch, and High German—that is, the language of the interior, remote from the sea-coast, represented by the modern literary German—stands alone in the transmutation of sounds. This will be shown by exhibiting a few words in— 1st, Gothic ; 2d, Danish ; 3d, Swedish ; 4th, Dutch ; 5th, English ; 6th, German.

I.	2.	3.	4.	5.	6.
taihun	ti	tio	tien	ten	zehn
timr	timmer	timmer	timmer	timber	Zimmer
tindan	tender	tindra	tonder	tinder	zünden
tungo	tunge	tunga	tong	tongue	Zunge
tunthus	tand	tand	tand	tooth	Zahn
tvai	to	twa	twee	two	zwei
taikns	tegn	tecken	teeken	token	Zeichen
tairan	taere	tära	tornen	tear	zerren
threis	(Icel.) thrir			three	drei
thata	" that	(The sounds of *th* are wanting in all but English and Icelandic.		that	das
thu	" thu			thou	Du
thaursti	" thyrstr			thirst	Durst
than	" thann			than, then	dann, denn
thagks	" thakkir			thanks	Dank
dags	dag (Dan.)	dag	day	day	Tag
dails	deel	del	deel	deal	Teil
dal	dal	dal	dal	dale	Thal
dauhtar	datter	dotter	dochter	daughter	Tochter
daur	dor	dörr	deur	door	Türe
dragen	drage	draga	dreggen	drag	tragen
dreiban	drive	drefva	drijven	drive	treiben

It follows that of all the languages of this sub-family the literary German of to-day is the most remote from our own. The shifting of consonants is not confined to the initial sounds, as will be seen by the following additional examples confined to the English and German.

crib	Krippe	ship	Schiff
double	doppel	sweep	schweifen
stubble	Stoppel	water	Wasser
lead	leiten	cat	Katze
ladder	Leiter	malt	Maltz
leaf	Laub	salt	Saltz
life	Leben	earth	Erde
calf	Kalb	wether	Widder
bridge	Brücke	give	geben
ridge	Rücken	love	Liebe

CHAPTER VII.

PRONUNCIATION AND SPELLING.

IT is not the intention here to show how all words should be written and spoken. For information on these points, as on many others, the reader is referred to the dictionaries; but as our spelling is admitted to abound in anomalies it is my purpose to make these a little more intelligible, by showing how some of them arose.

This chapter has been headed advisedly, Pronunciation and Spelling, thus giving the spoken word precedence over the written, contrary to what I suppose to be the popular judgment. Languages are spoken long before they are written. Very few are written yet to any considerable extent. Were it possible to take an account of the words spoken and written on any one day, I doubt not the former would outnumber the latter a hundred to one. Writing is to speech as a portrait to the living face—an attempt to represent and perpetuate a perishable original. A man may not look like his portrait, but in that case which is correct? Our aim should be not to pronounce as we spell, but to spell as we pronounce.

Pronunciation and spelling agree and are consistent when the same written signs—no matter what they may be—always represent the same sounds. They disagree when the same characters are assigned to different sounds, or different characters by turns to the same sounds. The English *c* and *g* represent at least two unlike sounds each, while *f*, *ff*, *gh*, and *ph* are used for the same sound. Twelve different combinations are put for the vowel sound heard in *peel*, and eleven

for that in *no*. In *though* half the word is in the position of a representative without a constituency, and the *g* in *gaol* is a peculiar and solitary exception. There is not a single letter in our alphabet that always stands for the same sound. *R* comes the nearest to it ; but in regard to that letter there is considerable diversity both in theory and practice, and it seems in danger of being entirely lost.

In looking for the cause of these divergences we observe that people do not all pronounce alike, even when brought up amid the same surroundings. Minute peculiarities of organization combine with diversities of tastes, associations, and pursuits to produce dialectic differences of localities, families, classes, and trades. Webster's Dictionary gives a list of 1,275 words in the pronunciation of which authorities are not agreed ; and the differences among these experts are sometimes quite considerable. Again, our ears agree about as little as our tongues. If a foreigner were to recite to a hundred persons a sentence of say twenty words in his native tongue and manner, to which all were strangers, and they were to take the words down from his dictation, they would undoubtedly make a hundred discordant reports. In the third place, with a system of writing like ours, persons left to their own unaided judgment will differ much in their application of letters to express sounds. In examining many letters from various parts of Europe and America—some of them wonderfully spelled,—I have had the curiosity to note in how many ways the same word would be written, and I have found 210 variant attempts to write the single word *commutation*, all in good faith and under circumstances to put the writers on their best behavior.

Moreover, when words are once committed to writing they remain in that form to be read for centuries, while living speech moves away, leaving them behind like old watermarks, showing the former course of an ever-shifting stream. And this is the principal cause of the divergence between pronunciation and spelling. When Butler celebrates the linguistic acquirements of Hudibras he represents that his hero—

> "made some think when he did gabble,
> Th' had heard three laborers of Babel,
> Or Cerberus himself pronounce
> A leash of languages at once."

These now seem poor rhymes ; but when men said *Bab-el* and *pronunce* they were perfect.

Finally, if a set of characters were invented expressly for one language of few and simple sounds, the adaptation might be perfect till the language changed. This temporary success was probably attained by the Devanâgarî and Arabic alphabets and the Japanese and Cherokee syllabaries. An Indian chief is said to have written a letter in the last-named characters the day he first saw them, so easy it is to learn a system at once simple and self-consistent. But a borrowed alphabet, like a borrowed coat, is very apt to be a misfit.

Now to apply these general considerations to our mother tongue, we learn that in Saxon England considerable diversities of speech prevailed, whence probably originated the present rustic dialects. Among these, through the political ascendancy of Wessex and the learning and patriotic labors of King Alfred, West-Saxon attained a temporary supremacy and has been regarded as the typical Anglo-Saxon. The Angles and Saxons had come from the shores of the North Sea as unlettered pagans. The religion and civilization of the Mediterranean coasts were brought to them by Christian missionaries. Their runes and beechen tablets where exchanged for Roman letters, parchment, pens, and ink. In adapting the new alphabet to their wants they rejected *k*, *q*, and *z*, and they did not distinguish *j* from *i* or *v* from *u*. They retained an old rune to represent the sound of *th* in *thin*, and crossed a *d* (ð) for the *th* in *then*, as the Romans had no way of expressing these sounds. They introduced *w* with the same power as at present. Setting aside minor distinctions of different writers, the Anglo-Saxon alphabet represented the following sounds :

A, as in *hart ;* never as in *hate* or *hare ; á,* as in *hall,* or as in *far*.

B, as in *babe*.

C, " " *case ;* never as in *cease* or *cheese*.

D, " " *deed*.

E, " " *men ; é,* as *a* in *mane ;* indistinct when final, but not silent.

F, as nearly *v* as possible.

G, as in *go,* not as in *gin ;* like *y* before *e* and *i*.

H, " " *home,* when initial ; in the middle or end of a syllable, like the German or Scotch *ch*—the lost sound of English.

I, as in *tin ; í,* as in mach*ine*.

L, M, N, as at present.

O, *ó,* as in *Sohó !*

P, as in *puppet,* but rarely beginning native words.

R, trilled, or fully sounded.

S, as *s,* when double, or when preceded or followed by *c, p,* or *t ;* otherwise like *z*.

T, as at present.

U, like the vowels in *cuckoo*.

W, as at present—never silent.

X, seldom used, and then as a monogram for *hs,* or an anagram for *sc*.

Y, *ý,* as the French *u* and the German *ü*.

Th (a single character) acquired the two values of *th* in *thin* and in *thine*.

Ð = *th* in *thy*.

The chief diphthongs were :

æ = *a* in *care ; ǽ,* the same prolonged.

au, *aw, ow* = *ow* in *now*.

ie, the same as *i* followed by a faint *e*.

ea, *éa, eo, éo,* the vowels pronounced separately, with the principal stress on the first.

As a scheme of sounds, this alphabet had one represented by *h,* now lost.   On the other hand there is no indication of the sounds which we represent by *j, ch, sh, oi, i* in *pine, u* in *mule, ll* in *million, n* in *pinion, z* in *azure ;* and we have

many delicate distinctions which might be sought for in vain in the primitive language, at least at this distance of time.

Some of the relations between pronunciation and spelling that strike us now as most characteristic are these:

1. Every letter was sounded, although *e* final, or following *i*, had a tendency to become indistinct and faint. Initial *w* was pronounced before *r* in such words as *writan*, to write; *wreccan*, to avenge; so also *c* before *n*, as in *cnif*, a knife; *cnedan*, to knead.

2. An initial *h*, of which there is now no trace left, often preceded *l*, *n*, or *r*, as in *hláf*, bread, a loaf; *hlúd*, loud; *hnappian*, to nap, to slumber; *hróf*, a roof.

"Thá hnappodon híe ealle, and slépon."[1]—Saxon Gospels.

3. *Cw* was written where we now put *qu—cwic*, quick, alive; *cwealm*, a qualm, sickness.

4. Our ancestors wrote *hw* where we absurdly write *wh—hwá*, who; *hwæt*, what; *hwæther*, whether.

From Saxon times to ours there has been incessant change —now rapid, now slow, but always change. The general tendency of the change, as shown in the chapter on the formation of words, has been to shorten and simplify—to make speech easier. It has been said that the words used by the older nations were a great deal too long. In these busy ages we have had to shorten many of them. Take the following as examples:

andswarian	to answer	gegadrian	to gather
æghwæther	either	cyning	a king
ætspeornan	to spurn	butan	but
áheardian	to harden	betweónan	between
beheafdian	to behead	hláford [2]	lord
afhreówan	to rue	hláfdige [2]	lady
nase-thyrel	nostril	wíf-man	woman

[1] Then they all *napped* and slept.

[2] The derivation of these two interesting words is uncertain. The first part is clearly *hláf*, bread; *ord* is probably a contraction for *weard*, a guard; and *dige* may be allied to the Gothic *digan*, to knead, prepare bread. On this supposition lady would have meant once, *bread-maker*, and lord *bread-protector*.

For ages spelling was quite irregular. The Saxon word to ask is found in the forms: *ascian, ahsian, acsian, axian, acsigan, axigean.* In the absence of all authoritative standards, each writer made his own spelling as he went along. It was quite common to write the same word differently even in the same sentence. Some words had at least two pronunciations, and a still greater number of spellings—a considerable convenience in versification. This fluctuating orthography continued till the sixteenth century, and has not yet entirely disappeared. Edmund Paston, writing to his wife in the year of the discovery of America, called her indifferently his *wyve, wyffe, wyveffe,* or *wyffve ;* while the good dame subscribes herself with phonetic brevity : " Your *yf,* M. P." Personal names have been the most cruelly treated. The acts of their martyrdom test the power of believing. The editors of " Webster's Dictionary " assert that the name of *Mainwaring* is written 131 different ways in the family documents. But for the last three hundred years spelling has been becoming both more simple and more uniform. The uniformity at least has been greatly promoted by the printers, and the wide distribution of standard works precisely alike in every letter. There is no doubt much to be accomplished yet, for in addition to the varying pronunciation of many words, and the want of a constant agreement between the written and spoken language, there are many words—Webster gives a list of 1,550—whose orthography is unsettled.

In regard to changes in pronunciation and spelling, four cases may be distinguished :

1st. Both may remain unchanged.

2d. Pronunciation may hold its place, while the spelling changes.

3d. The opposite may take place.

4th. Both may change together, or in diverse directions. Of these the first two are very rare, the last two very common. *Land* was written and no doubt spoken fifteen centuries ago as it is now ; so too *crisp, den, fox, hand, sand, timber,* and *winter* have come down from our Saxon fathers

with scarcely a shade of change.   Under the second head,
the Saxons pronounced *door* and *drink* as we do, but wrote
them otherwise.   As to the third, we find, for example, in a
credo of the thirteenth century the word *grace* written as at·
the present time, but its pronunciation we would be apt to
represent as *grassy*, also *maiden* (the Virgin) pronounced
miden, and *Pilate*, *Peelahty*.   The great body of the words
do not remain the same, either to the eye or the ear.

But before going further we must adopt for the nonce some
system for representing spoken sounds.   For the remainder
of this chapter, therefore, the following characters, when
placed in parentheses, will be used to indicate pronunciation,
not as being highly consistent or scientific, but because they
seem as little likely as any to be misunderstood.   Mere pro-
longation, or the time occupied in utterance, will not be
distinguished into long and short when the sound is the same.

aa, for the vowel in arm, parameter.
 a, as in man, fat.
ae,   " "   care, fair, there.
 ai,   " "   fain, fane.
aw,   " "   law, fall, thought.
ch,   " "   church.
dh, like th in this, that.
ee, as in meet, receive.
 e,   " "   met.
 e,   " "   person—neither purson, parson, nor pairson.
 f,   " "   fluffy.
 g,   " "   grog, not gin.
 h, when alone, as in high, hill, but representing different sounds
        when combined, as in ch, dh, gh, kh, sh, th, zh.
ii, as in fire, dry, aye.
ii,   " "   fine, rhyme.
 i,   " "   tin.
kh, the lost sound of English—Scotch and German *ch*.
        gh : kh : : g : k.
oa, the vowel in moan, loan, lone, lo, low, though.
 o,   "   "   " not.
oe,   "   "   " girl, pearl, berth.

oi, as in toil, toy.

ow, " " house, owl, bough.

  r, distinctly sounded, not reduced to *h*, *w*, or nothing.

sh, as in shallowish.

th, " " thin.

uu, " " rule, food, two, through.

  u, " " but, flood.

  u, " " full, put, foot.

ue, the French *u*, or the German *ü*.

yu, the *u* in mule, use, few.

  y, as in yoke ; when final and unaccented, as in penny.

zh, like the *s* in pleasure, the *z* in azure.

This is but a rough scale of sounds easily distinguished. Those who have made a life-study of orthoëpy discover a great number of intermediate shades that elude the common sense and sometimes perplex the professional ear. The most laborious investigator, Mr. A. J. Ellis, thus recapitulates the results of analyses of long *i*, as represented by different authors :

" Sheridan and Knowles		Ai	
Haldeman		*a*i	
Walker and Melville Bell		ai	accented
Melville Bell		ahi	unaccented
Londoners		aei	
Scotch	*e*i, ei, Ei, *a*i,	əhi	
Wilkins and Franklin		əi	
Wallis and Smart		əoi [1]	

Now this being the sound of the personal pronoun, is heard every day, and constantly ; but after competent orthoëpists have carefully examined it, they are unable to agree as to its analysis."

The meaning of the analysis is not important to our present purpose. The point to notice is the failure to agree as to the best way to

> " distinguish and divide
> A hair 'twixt south and south-west side."

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[1] Intended to represent twelve different pronunciations.

The letters *b*, *d*, *f*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, *w*, *x* have continued to represent the same sounds for a thousand years, with this qualification, that originally *f* was often *v*, a value that it now has only in *of;* that *s* once had the sound of *z* more frequently than now ; and that *s* and *t* now combine with *h* and *i* to express peculiar sounds.   *K*, *q*, and *z* have remained unchanged since they came into the language, except in the termination *que* from the French.   The vowels are the unstable elements.

Many letters are retained in positions where they represent no sounds.   They are then called silent letters, and are analogous to the rudimentary organs known to comparative anatomy—surviving traces of parts that once performed real duties.   They could have become thus mute and inglorious only through decay and phonetic degradation.

A final *b* has become silent after *m* in *bomb*, *climb*, *comb*, *crumb*, *dumb*, *lamb*, *limb*, *jamb*, *numb*, *plumb*, *thumb*, *tomb*, and *womb*.   It is still sounded in *corymb*, *dithyramb*, and *rhomb*, from the Greek.

Final *e* is silent in modern English except in a few words borrowed from the Greek.   It is also silent when followed only by *s*, as in *blades*, *hides*, *mines*, except when preceded by a sibilant sound—*passes*, *wishes*, *watches*, *wages*, *foxes*. This silent *e* arises in several ways, through degradation of some fuller sound, as a result of inflexion ; or it may be a part of the original word.   In the earlier forms of the language it was always heard, as it still is in German.   But the German poets omit it wherever such omission suits their verse, marking its place by a (') as is often done in English :

> " Heav'n never took a pleasure or a pride
>   In starving stomachs."
>   PETER PINDAR.

But our early poets wrote the words in full, omitting the superfluous letters in reading.   This practice can be distinctly traced as far back as the thirteenth century.   In the following specimen from that period the silent letters are italicized :

" If man him bithocte,
Inderlik*e* and ofte,
Wu ard*e* is te fore
Fro bedde te flore,
Wu reuful is te flitte
Fro flore te pitte.
Fro pitte te pine
That neure sal fine
I wene non sinne
Suld*e* his hert*e* winnen."

The same usage is observable in the " Prisoner's Prayer " and Layamon's " Brut " assigned to the earlier part of the same century. The plural termination *es* was treated substantially in the same manner as final *e*. Chaucer (end of the fourteenth century) made "*wyves* " rhyme with " *live is*." Mr. Ellis, from an examination of the prologue to the " Canterbury Tales," found final *e* pronounced before a consonant or at the end of a line 658 times, elided, principally before a vowel or *h*, 622 times. *Es* was fully pronounced 124 times, reduced to *s* 18 times. That is, the versification required these letters to be so treated. By the time when Spenser wrote the final *e* was mute, and only the *ed* of the past tense or participle was heard as a separate syllable.

G and *k* before *n* in the same syllable are now silent, as in *gnaw* and *know*. *G* is in like manner silent before *m*. There was once a *g* in *flail, hail, nail, rail, sail, tail, main, rain, wain, day, say, way, draw, law, saw, buy*,[1] and many others, where there is no longer a trace of it left even in writing. It is silent in *sign*, but heard in *signature ;* and similar pairs may be made of *benign, benignant, paradigm, paradigmatic*, etc.

Seven words—*heir, herb, honest, honor, hostler, hour*, and *humor*—that come to us through the French, begin with silent *h*. It is not heard after *ex*, as in *exhaust, exhort*.

In *ck*, one letter is as good as both, and *k* may generally be regarded as the intruder.

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[1] It is preserved in *bought*.

In an earlier stage of the language there was an *l* in *as, bag, each, such, which, foumart, hawser, jasmine,* and *savage.* It is written but not pronounced in *balm, calm, qualm, calf, half, talk, walk, salmon, salve;* still sounded in *film, helm, realm, whelm, solder, soldier,* and *talc.*   In the old word *salver,* a quack, it is silent, but heard in *salver,* a dish.   Its position is insecure in *haulm, solder,* and *soldier;* so that we have here a letter in all stages of decay.   There are fading letters also in *gimblet, handsel, castle, pestle, trestle, pumpkin, raspberry, rundlet,* and others.

M is silent only in *mnemonics* and allied words from the Greek μνήμη, memory.   The Greeks, although notably well supplied with vowels, admitted combinations of consonants that seem to us unpronounceable.   In adopting Greek words we generally write a representation of all the letters and the aspirate, but sometimes have to leave part of them unspoken, of which an extreme example is *phthisis.*

N is now silent in *damn, hymn, kiln,*[1] *solemn.*

Initial *p* is silent before *n, s,* and *t,* from the Greek—*pneumonia, psalm, ptyalism.*   In *ptarmigan* from the Gaelic, it is intruded by mistake, but not pronounced.

The suppression of *r* is seriously threatened, and some of us may live to see and not hear it.

S is silent in *aisle* and *island.* It properly belongs in neither. Letters have often been intruded and after a time dropped. *Aisle* is from the French *aile,* from the Latin *ala; island* is from the Middle English *iland,* A.-S. *ig-land,* in which *ig* alone means an island, like the Icelandic *ey*—compare Aldern-*ey* Angles-*ey,* Guerns-*ey,* Orkn-*ey,* Rams-*ey.*   The error arose from supposing the word indentical with *isle,* a form ground down from the Latin *insula.*

U is silent in many situations ; between *g* and a vowel— *guard, guess, guide, guy;* in the digraph *ou,* sounded as *o,* and the terminations *gue* and *que,* imitated from the French.

W is now silent before *r,* as in *wrack, wren, wring, wrong, wrung;* although I was accustomed in youth to hear it

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[1] A.-S. *cyln* from the Lat. *culina.*

pronounced in such words. It is also silent before *h* in *who*, *whole*, *whoop*, and *whore*. The *w* was foisted upon the three latter words in the sixteenth century, and *who* is from A.-S. *hwá*. When final *w* follows *a*, it merely determines the sound of that letter, as in *draw* and *law*. After *o* it either forms a perfect diphthong, as in *now*, or is very faintly heard, as in *know*.

Intruded letters—that is, not belonging to the earlier forms of words—are the converse of silent letters. In the latter case a part of the old is dropped, in the former something foreign is added. When they arise without effort, while the organs of speech are changing from one articulating position to another, they are called excrescent. Such are the *b* after *m* and the *d* after *n*. *B* is excrescent in *chamber*, *clamber*, *cucumber*, *limber*, (of a cannon), *number*, *lumber* (the verb), *remember*, *timber*, *assemble*, *bramble*, *dissemble*, *crumble*, *fumble*, *gamble*, *grumble*, *humble*, *mumble*, *nimble*, *ramble*, *resemble*, *rumble*, *stumble*; *crumb*, *numb*, *thumb*, *limb* (of a tree). The *limb* of the sun or of a sextant is from the Latin *limbus*, a border. Part of these are sounds introduced to round out words to goodlier proportions, and after a time abandoned. *D* is excrescent in *tender*, *thunder*, and *yonder*. *P* is excrescent in *swamp*, and *l* is intruded in *fault* and *vault*, and *c* into *scythe*, through misunderstanding.

We come next to sounds that have not ceased but changed.

A, primarily (aa), then passing to (aw) on the one hand and (ae) on the other; in time filling up the spaces between *a* and *u*, and between *a* and *e*, with two indeterminate series of intermediate sounds. The general tendency, still more marked in French than in English, is to narrow the aperture of the mouth, and utter what might not inaptly be called thin, slender, weak sounds. As these seem especially adapted to the female voice, the tendency is often called effeminacy. It comes under the more general head of economy of exertion,—in short, laziness, the dry-nurse of language. One of the greatest changes has been the extensive reduction of *a* from (aa) to (ai), begun about the close of the sixteenth century, and brought to nearly its present

point in the eighteenth century. So great a change could not have been effected suddenly. In passing from (aa) to (ai), the pronunciation must have been successively (a) and (ae), which almost entirely supplanted the original sound in the seventeenth century. In the middle of the sixteenth century *ale* was pronounced (aal), *face* (faas), *able* (aab'l), *bake* (baak); and we see what they have come to now. The several sounds now represented by *a* are exemplified by *far*, *fan*, *fare*, *fane* on the one hand, and *wharf*, *fall* on the other. Our dictionaries represent *wharf* as equivalent to *whorf*, which to my ear would be a faulty pronunciation. I should reckon the word intermediate between *half* and *hall*.

Ae was common in Anglo-Saxon with a range of sound from *fan* to *fare*. In the thirteenth century it went out of use, being replaced by *a* and *e*. This digraph was reintroduced in the seventeenth century to represent the Latin *ae* and the Greek *ai*. It is found in no native English word, and has always the value of the long *e* of the period.

Ai and **ay** = (ii), until the latter part of the sixteenth century, since which time the value (ai) has spread to all accented syllables except *aye*, meaning yes. In the terminations of *captain*, *bargain*, etc., it is obscure and = (i). The point of Shakespeare's pun ("Henry IV.," part i., act. 2, sc. 4.) depended on adopting a pronunciation then new. He did not, as some have supposed, call *raisins* (reezins), but *reasons* (raizins). The Scotch word *plaid*, which does not mean a kind of cloth, but a kind of garment, is incorrectly pronounced *plad* in England and America.

> " If they hae twenty thousand *blades*
>   And we twice ten times ten,
>   Yet they hae but their tartan *plaids*
>   And we are mail-clad men."
> <div align="right">S<small>COTT</small>'s "Antiquary."</div>

Ao is never recognized as a genuine English combination, and is found representing a single sound only in *gaol*, *extraordinary*, and *Pharaoh*, the sound being different in each. The order of derivation of *gaol* is : Lat. *cavea*, a coop or

cage ; Low Lat. *gabia, gabiola ;* Old French *gayole, gaole ;*
Eng. of the thirteenth century *gayole* and *gayhol.* The
modern Fr. is *geôle*, from which the present pronunciation
may have come. *Jail* has been used as an alternate form
since the first part of the sixteenth century, taking the place
of an earlier *gail* and *gayl.* *Jay*, the name of a bird, has
passed through changes similar to those of *jail.* In *extra-
ordinary*, two vowels that originally belonged to different
syllables are now run together. The same is true of *Pharaoh.*

Au = (ow) up to the end of the sixteenth century, since
which it has passed through various shades of transforma-
tion, ending for the most part in (aw). There are exceptions,
however. In *aunt, avaunt, daunt, flaunt, gauge, gaunt, gaunt-
let, haunch, haunt, jaundice, jaunt, jaunty, laugh, launce,
launch, staunch, stauncheon, taunt, vaunt* the *u* is not heard.
The *au* in *hautboy* and *hauteur* still retains the French value
(oa). *Meerschaum*, a recent German importation, is variously
pronounced (mairshowm, meershawm, meershum).

Aw was little used in early times, the preference being
given to *au.* The value has always been the same as that of
au, except that in modern times it is exclusively (aw).

C in the Saxon period = *k*, as now in *call, close*, etc. By
the twelfth century it began to = *s* before *e* and *i*. An
Ave Maria of that period runs :

> " Moder of milce [1] and Maiden Mari
> Help us at ure hending for thi merci."

The combination *ch* was rare and late. There is in the
Bodleian Library at Oxford a manuscript referred to the
tenth century, containing a transliteration of parts of the
Greek Scriptures into Anglo-Saxon letters. *Ch* occurs there
with the value (kh), which it continued occasionally to
represent until the loss of that sound. By the twelfth
century, if not earlier, it had become also (ch), as in the
ballad of " King Horn."

The transformation of (k) to (ch) is one of the great
changes of our language. Much the largest part of the

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[1] A.-S. *milts*, compassion.

words containing the latter sound are from the **French**. The next greatest part are native, the result of imitation. The remainder are from the most various sources, as *chert*, *chimpanzee*, *china*, and *chocolate*—words from the four quarters of the globe. In the Saxon words that have undergone this change, the *c* was followed by *e*, *i*, or *y*. The sound (ee), represented in most languages by *i*, is produced by raising the front part of the tongue close to the palate, leaving but a narrow seam for the emission of the voice. The effect upon a preceding consonant is like the injection of the semivowel *y*. In one form or other this palatalization is widespread in our language, and still more prevalent in some others, notably Icelandic.

Icelandic	bjalla	pronounced	byalla	a bell
"	djup	"	dyuup	deep
"	gjald	"	gyald	payment
Scotch	heuk	"	hyuuk	a hook
"	pock	"	pyok	a small bag
Virginian	card	"	kyard	
"	garden	"	gyarden	
Italian	figlio	"	filyo	a son
"	magno	"	manyo	great
English	few, dew, demure, enure, sure.			

The letter *e* in Anglo-Saxon must have produced somewhat the same effect, as may be aptly shown by comparing a few Icelandic and Saxon words.

Icelandic	fjón	A.-S.	feón	hate
"	fjandi	"	feónd	fiend
"	kjaptr	"	ceaftas (Scotch)	chafts
"	kjósa	"	ceósan	to choose
"	kjuklingr	"	cicen	chicken
"	mjolk	"	meolc	milk
"	skjota	"	sceotan	to shoot
"	skjalf	"	scylfe	a shelf
		"	ceaf	chaff
		"	ceorl	churl

Thus the palatalization of *c* resulted in *ch*, a change not at all confined to English. The Sanskrit *cha* and *ja* are held to have been thus derived from *ka* and *ga*, and in Italian *c*, before *e* and *i*, is pronounced (ch). The change is the most sweeping in French, where the *c* of the Latin *ca* becomes regularly *ch*, pronounced (sh).

Campus	becomes	champ	bucca	becomes	bouche
canis	"	chien	furca	"	fourche
caput	"	chef	perca	"	perche
castellum	"	chateau	peccare	"	pécher
causa	"	chose	vacca	"	vache

The transformation, supposed to have been accomplished before the eighth century, can only be understood as effected gradually and in the direction of (k), (kh), (ky), (ch), (sh). The influence of the Norman French was doubtless one of the principal causes of the similar change in English.

The same palatalizing tendency transformed *ci*, *si*, and *ti*, when followed by a vowel and not accented into (sh)— *ancient*, *pension*, *action*. But this process was not completed till near the close of the seventeenth century.

When *c* became *ch*, *sc* naturally followed as *sch*, from which *c* was after a time dropped, leaving *sh*, as now.

When words containing *ch* are borrowed from French, and it is thought worth while to keep their foreign origin in view, the *ch* is pronounced (sh) as in *chaise, charade, machine*.

In a few Saxon words *ce* or *ci* occurs twice, leaving the option to change either pair, or both, or neither. Of *cicen* we have made *chicken ;* of *cicene* we make *kitchen ;* and from *circe*, or *cirice*, with the Icelandic *kirkja*, come the Scottish *kirk*, Chaucer's *chirche* and the modern *church*.

In words derived from Greek, either directly or through the Latin, *ch* is very generally (k), but there are such exceptions as *chart, schism, schist*. We are reminded at every step that human speech is not laid down once for all by the line and the square. What words will yield to any fashion or usage and what will escape no one can foresee.

The palatalization of the *c* gave occasion for the doctrine, more prevalent in the last century than now, that it cannot end any English word. If in combination or inflexion it should come to be followed by *e* or *i,* how should it be pronounced? If, like our Saxon ancestors, we were to write *cwic* instead of *quick,* ought we not also to write *cwicer* and *cwicest ?* as I saw a short time ago the people of the province of Quebec called *Quebecers* without knowing how to pronounce the word. Indeed the rule in question is still substantially in force. Words of one syllable, the most apt to add *er* and *est,* as *black, slack, thick,* retain the *k.* The only monosyllables ending in *c* are *arc, disc, fisc, lac, marc, orc, ploc, roc, sac, soc, talc, tic,* and *zinc,* which scarcely admit of inflexion, and are not very often used. Finally, as a last resort, the *k* can be restored, as in *rollicking* and *frolicking.*

E. The so-called short sounds of the vowels, *a, e, i, o,* have undergone little change in a thousand years, while the long values of the first three are the most unstable elements in the language. There has been a shifting of places among the first three vowels. There was originally a series of sounds represented by *a, e, i, ai,* now represented by *ah, a, e, i. E* then was originally like (ai) in *pain,* the short sound, as in *pen,* having been always the same. Doubling of the letter made no difference but to show its length. By the middle of the sixteenth century the sound began to be attenuated, and *the, be, bee, me, we, he, she* were among the first words to give way and be pronounced as at present. The prevailing value is now (ee), heard in all cases of the doubled *e,* of the single in an open syllable, or followed by a silent *e,* except a few words, as *ere, e'er, there, were, where,* containing the disturbing letter *r.* To these may be added most syllables containing *ea, ei,* and *ie*—a vast number of words in which (ai) has given place to the thinner, sharper sound (ee).

Ea had been occasionally written by Chaucer without differing in value from e ; but in the middle of the sixteenth century, when the single vowel was fast yielding to the new fashion, *ea* was adopted as an orthographical expedient to distinguish those words that still retained the sound of (ai).

It was thus set up as a fragile bulwark against the tide of innovation, only to be swept away in its turn in a wreck of fragments as various as *beam, bread, break, dearth,* and *heart.* But this took two hundred years, during which each successive chronicler of the language recorded fresh encroachments. The Scotch and English colonists planted in Ireland by James I. carried with them their respective pronunciations of the end of the sixteenth century, and whoever listens to an intelligent Irishman fresh from the sod may haply hear some of the following illustrations of the Elizabethan era :

preach	Irish	praich	bold	Irish	bowld
receive	"	resaiv	soul	"	sowl
mean	"	main	roll	"	rowl
supreme	"	shupraim	chair	"	chiir

The tendency to thin and palatal sounds was carried so far that before the middle of the eighteenth century many words had acquired the sound of (ee) from which custom has receded. A chair was commonly pronounced *cheer ;* a steak, *steek ;* great, *greet ;* and oblige, *obleej ;* some of which may perhaps still be heard from old persons.

E has the sound of (ae) when followed by *r* in *there, were,* and a few others ; but (ee) is more common even in such situations as *mere, sere, persevere.*

In syllables like *ber, her, mer, per, ser,* when accented, *e* has a delicate and peculiar sound that can best be learned from a *lady* born to the use of the English tongue. Thus *perfect* is neither *parfect,* nor *paerfect,* nor *purfect ;* yet there are a few words in which the people of England pronounce *er* as *ar,* saying *Darby, clark, sarjeant.* It is a seventeenth-century usage which clings chiefly to a few local and aristocratic family names.

Eau is from the French, and with two exceptions is still imperfectly assimilated to our language and retains the value (oa). The exceptions are *beaufin,* a variety of apple, pronounced *biffin,* and *beauty.* The first word has been treated as French names of fruits now are by our nurserymen and

farmers. *Beauty* has long been domiciled among us, from Old French and must have been called *byowty*, a pronunciation that I heard from old people in my childhood. Tyndale and Sir Thomas More wrote *bewty*, which fixes its pronunciation for the first part of the sixteenth century.

Ei was in use as early as the thirteenth century, and for more than three hundred years represented (*ii*). The sound then began to pass into (ae'ee), somewhat as we should pronounce *they*, in attempting to give each vowel distinctly. Next the second vowel was slurred over entirely, and toward the close of the seventeenth century *deceive, receive, conceit, either, heifer, leisure, purveigh, seize* were all pronounced with the sound (ai). So late as 1704, Dr. John Jones could declare (perhaps rashly) that *ei* never represented what is now its value in *seize*. The eighteenth century made the digraph what it is now prevailingly (ee). Still it represents the various shades in *heifer, heir, feign, forfeit, height, deceive*. Thus in less than two hundred years a single pronunciation is split into six. Herbert Spencer's doctrine of the differentiation of the homogeneous finds nowhere apter illustrations than in language.

To the question which is preferable, *iither* or *eether*, it may be answered that there is no principle on which it can be decided. The former was once the only pronunciation; the latter is now the prevalent one; but which may fall to the lot of any word is as much a matter of chance as cases of snake-bite or hydrophobia. The party of (*ii*) has a respectable following in *height, sleight, heighho*, and a number of late importations from the Greek, as *kaleidophone, ophicleide, pleiocene*, and *pleistocene*. Still the natural tendency of the language is towards (ee). We might indeed compromise, as Dr. Johnson, when asked whether he would say *eether* or *iither*, is related to have answered, " *Naither*, Sir."

Eo is a combination of vowels inherited from the Anglo-Saxon, in which they were pronounced separately, with a little more stress on the one than the other. When the accent was on the first the tendency was to become merely

e ; if on the second, to become *yo*. *Eo* occurs in *George*, *leopard*, *people*, and in the rare or obsolete words *feod*, *feoff*, *jeopardy*, and *yeoman*, with five different values. It is also found in the termination *eon* in *bludgeon*, *pigeon*, *surgeon*, etc., where it degenerates into the common obscure (*u*). The *e*, however, may be considered as serving no other purpose than to give the value of *j* to *g*. *People* comes to us from the Latin *populus*, through the Old French *pueple*. The English spellings are imitations. *Poeple* occurs in the "Vision of Piers Plowman," and Chaucer wrote *peple*, *peeple*, and *poeple*. Whichever vowel was placed first, the two were equivalent to *e* alone, which was the general value of *eo* in Middle English. *Yeoman* is a word of obscure origin, variously written, but most frequently *yeman*.

> " A lytle boy among them asked,
> What meaned that gallow-tre ?
> They sayde to hange a good yemàn,
> Called Wyllyam of Cloudeslè." [1]

Jeopardy is from the Old French *jeu parti*, a game of chance in which the chances were equal, which was therefore risky on both sides—spelling and pronunciation various like the last. *Feoff* is likewise Old French, with similar uncertainty of spelling, but always spoken *fef*. *Feod* is perhaps remotely from the Icelandic *fé óthal*, a heritable estate. The dictionaries give the absurd pronunciation *feud*, which suits the Low Latin and French forms of the word. *Leopard* is of course Latin. A consistent pronunciation of these two words would have been *fé-od* and *lé-o-pard*, but would be too much labor.

Eu and *Ew*. In most instances we find one original sound dividing into several, but here are two sounds coalescing into one. In the fourteenth century there were two classes of words, respectively of Saxon and French origin, but written alike, indifferently with *eu*, *ue*, *ew*, *ewe*, the sound of the former class being that heard in certain rural pronunciations in New England, as *keow*, *teown*, *neow ;* the

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[1] " Adam Bell, Clim of the Clough and William of Cloudeslee."

latter (ue).   During the sixteenth century the distinction became forgotten and unheeded ; and now, with two or three exceptions, we call them all (yu).   But as we can no longer utter that sound after *r*, we say *ruu* and *thruu*. *Shew* is now pronounced (shoa), and in this country is generally and consistently written *show*.   *Shrew* is now pronounced (shruu), although the readers of Shakespeare will recall the lines :

> " *Hor.*—Now go thy ways ; thou hast tam'd a curst *shrew.*
> *Luc.*—'T is a wonder, by your leave, she will be tam'd *so.*"
> > "Taming of the Shrew."

Sewer was, until lately, often written and pronounced *shore*.   Compare *Shore-ditch*, London.   *Strew* is regular in pronunciation.   It is recent ; the older forms, *straw* and *strow*, running back side by side to Saxon times.

Sew stands alone in the perfect antagonism between the written and the spoken word.

Ewe may be construed as *ew* with the addition of a final silent *e*, which applies equally to all such words as *tie, toe, rue, dye*, etc.

Ey.   What has been said of *ei* applies equally to *ey ;* as *i* and *y* were used interchangeably from the middle of the thirteenth to the end of the sixteenth century.   *Ey* has passed through the same transitions as *ei, eye* being a solitary relic of the oldest usage, *sley, convey, obey, abeyance* of the seventeenth-century pronunciation, and *key* (Irish *kay*) the later attenuation.   As a termination *ey* is equivalent to *y* and fluctuates between (ai) and (ee), as in *alley, valley, pulley.*

F has always had the same pronunciation in English, except in the modern *of* = (ov).

G, initial before everything but *e, i,* and *y* was always *g,* as at present ; before these vowels it was (y) until the sound passed gradually into the modern (j).   Often in the middle, and always at the end of words, except after *n*, it was (gh) not easily distinguished from (kh).   In modern usage the primary sound (g) has gained on the others, and we have

get, gild, give instead of jet, jild, jive. This is not actual etymology, but only an indication of the change in the value of the letters. *G* combines with a preceding *n* and with a following *h* (which see below). *Judgement* is now almost universally written judg*ment*. *Abridgment* and *lodgment* are also common, a violation of general usage poorly compensated by the economy of a single letter. But the practice is not new. Sir J. Finett wrote in 1656:

"At the furthest end of the town eastward, the ambassador's house was appointed, but not yet *lodgable*."

King James's Bible, Ed. 1613 and Shakespeare, Ed. 1623, have the full form *judgement*.

Many words which in Saxon began with *g* are now written with *y*, as *yard, yell, year, young*, the sound having never changed.

H represents a jerked emission of voiceless breath, the organs of speech being generally, but not necessarily, in the position for uttering the succeeding sound. This has always been its character at the beginning of a syllable. Uncombined it ends no English word except a few exclamations. It combines with *c, g, p, s*, and *t* to represent a variety of sounds, all of which except the first are simple, and should be expressed by single letters. *H* is pronounced with some difficulty before or after a consonant, although the Saxons seem to have found it easy enough before *l, n*, and *r;* and the escape of a little breath after consonants produced the Sanskrit and Greek aspirates. The present Irish occasionally aspirate perfectly. I remember to have listened with wonder when a child to a travelling Hibernian (modern tramp) who thus set forth his own erudition:

"I was once in the cap'haacity of a t'haicher, an' I cud t'haich aanything that iver was t'haicht be man—Haibra, Aljaibra, Matthamaatics, or aanything at haal."

What is called Cockneyism originates in the slight difficulty of uttering two successive vowels, or an *h* after a

consonant. One who should try to say "*a ass and an horse*," would be very liable to say "*a hass and an 'orse*."

In the middle and end of syllables, in Saxon, *h* was (kh). As *g* was (gh), the two became confused. In the "Ormulum," referred to the beginning of the thirteenth century, the two are used, generally with the above distinction. After that time the *g* began to take the place of both. A further advance was made by writing the two letters together.

> "*Knyghtes* in her conisantes, clad for the nones."
> "Piers Plowman."

Layamon in 1205 had written *cnihten*, and Robert of Gloucester in 1300, *knigtes*. *Gh* then always represented (gh) or (kh), a sound that waxed ever fainter until by the close of the sixteenth century it had vanished entirely from the speech of the most polished society in the South of England. It lingered long in the North, and in Scotland and Ireland, where it was still common within the memory of living men, and perhaps may yet be heard in secluded valleys. Since English organs are now too dainty for the sound, the spelling *gh* has become the special opprobrium of our orthography, and gives rise to a number of futile substitutes. If a German teacher were to require a class of American youths to say *nicht*, some would pronounce it *nikt*, a part would answer *nisht*, while the greater number would content themselves with *nit*. So of ninety-four words and their derivatives containing *gh*, the digraph = *p* in *hiccough*; *k* in *hough* and *lough*; *g* in *aghast, burgher, ghastly, ghost, gherkin, ghoul, nylghau*; = *f* in *chough, clough, cough, draught, enough, laugh, rough, slough, sough, tough*, and *trough*; and is silent in seventy-three. This digraph, when not beginning a syllable, follows only *i* or *u*.[1] The *i* may be preceded by *a* or *e*; the *u* must follow *a* or *o*. The loss of the sound is to be regretted. The Germans, Spaniards, and Russians do not find it difficult or inelegant. I, who heard it every day for twenty years, can testify to the emphatic

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[1] Burgher is an exception.

strength it imparts. How feeble and foisonless must be the speech that does not distinguish the *might* of nations or of the Deity from the *mite* of old cheese!

I. The primary sounds represented by *i* are heard in *pippin* and *pierce*. The former, called the short sound, has held its place from the earliest times; the latter is now never represented by *i* in English, except in a few words of foreign origin, as *magazine*. Yet that was the long sound until the sixteenth century. It is held by the most competent authority that Chaucer and Gower, and all before them pronounced even the pronoun *I* as (ee). The change took place in the sixteenth century, and doubtless spread gradually from word to word. Shakespeare (edition of 1623) treated *I*, *aye*, and *eye* as identical in Juliet's frantic outburst on the reported suicide of Romeo:

> " Hath Romeo slaine himselfe ? say thou but *I*,
> And that bare vowell *I* shall poyson more
> Than the death darting *eye* of cockatrice,
> I am not I, if there be such an *I*."

The long sound at present expressed by *i* is clearly a diphthong, but its elements are not so clear. Two sounds may be distinguished—in *fire* and in *fine*. The first = *a'i*, that is (aa'ee) run together very rapidly; the second is more doubtful, but to my ear is nearest the rapid utterance of (u'ee).

There are a series of intermediate sounds represented by *i*, ranging from (i) to (u), *firth*, *girl*, *squirrel*, *birth*, *first*, *bird*.

An unaccented *i* between a consonant and a following vowel has a palatalizing effect, becoming equal to initial *y*, or even transforming the consonant. Examples are *labial*, *radiant*, *ruffian*, *region*, *retaliate*, *abstemious*, *opinion*, *incipient*, *interior*, *envious*. The *d* in *soldier* is converted into *j*, and the sound of *sh* is produced in *specious*, *revulsion*, *potion*, *anxious*, etc.—the order of transformation being (see'us), (s'yus), (shus).

Ie. The Saxons pronounced this digraph nearly as we do in the words *mischief* and *mischievous*. In the fourteenth

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and fifteenth centuries it was used for the sound (ai), of which we have relics in the Irish *thaif* for thief, and *belaive* for believe. Again I may repeat that the essential point is not that the people of those ages pronounced these letters differently from us; but that they pronounced certain words differently, no matter how they might be written, which was a quite secondary consideration. The following examples will illustrate the pronunciation and writing of the fifteenth and seventeenth centuries:

FIFTEENTH		SEVENTEENTH	
Written	*Pronounced*	*Written*	*Pronounced*
beleve	belaiv	believe	beleev
bere	bair	bier	beer
brefe	braif	brief	breef
chefe	chaif	chief	cheef
fende	faind	fiend	feend
frende	fraind, frend	friend	freend
lege	laij	liege	leej
pece	pais	piece	pees
priest	praist	priest	preest
sege	saij	siege	seej
thefe	thaif	thief	theef

The change to (ee) took place in the sixteenth and seventeenth centuries, which is still the prevailing value of *ie*, but proved not to be permanent for the two words *friend* and *sieve*. *Friend* and *fiend*, correlative in their origin, kept together from Saxon times till the seventeenth century as *freend* and *feend*, *fraind* and *faind*, *freend* and *feend;* and at last parted company.

Ie was generally used in the middle ages as a termination, where we now write *y*, or *ey*.

Ieu is French and equal to (yuu)

Iew is a more anglicized form of the preceding, found only in *view* and its compounds.

J has always the same sound, with the single exception that it is (y) in the Hebrew phrase *Hallelujah.*

It is not found in any word of known Saxon origin. It came into the language from the French when Saxons and

Normans began to unite into one people. It probably had from the first the same sound as now, although it has ceased to have that value in French. Although not found in the extant remains of Anglo-Saxon, *jar*, to be discordant, *jaw*, *jerk*, *jingle*, *jolt*, and *jowl*, occur early in English, and are not traceable to any other source.

L must have been always essentially the same. In uttering the sound the tip of the tongue touches the front part of the palate, while the voice passes on each side, slightly vibrating the edges. The sound is thus like a vowel in being continuous through an aperture of a certain conformation, and like a consonant in that the voice is obstructed. In Sanskrit *l*, like *r*, was treated as either a vowel or a consonant, but possibly with a distinction between the vowel and consonant values. Owing to this vocal character, *l* and *r*, with final silent *e*, may follow an instantaneous consonant, as in *simple* and *centre*. The final *e* in such words serves no purpose, and would be no better if placed before the *l* or *r*, as the pronunciation is really *simpl* and *sentr*.

In uttering one articulate sound the anticipation of others immediately following often modifies the first. This phenomenon has played a large and important part in determining the forms of words, and will be adverted to again in treating of the numbers of nouns. If then an *l* follows an *a*, there is generally a tendency to modify the *a* into (aw), as *ball*, *call*, *fall*, *salt*, *balsam*. This is carried to such an extent as completely to suppress the *l* in *chalk*, *talk*, *walk*. On the other hand, when followed by *i* and another vowel, the *l* is palatalized by anticipation, as in *salient*, *valiant*, *million*, *postilion*. In French and the Spanish of Mexico the palatalization, which is somewhat differently indicated, leaves no perceptible trace of the *l*, and *travailler* and *tortillas* are heard as *tra-va-yai* and *tor-tee-yas*.

N. Besides its plain sound in noon, *n* is subject to two modifications: the one when it is followed by (g) or (k), the other when followed by *i* or *e* and another vowel. We have examples of the former in *ink*, *cincture*, *cinque*, *minx*, *ring*, and *finger*. If the (g) or (k) be in the same syllable with the

n, the latter is always modified. When they are in different syllables, the result is less uniform. If the syllable beginning with (g) or (k) has the accent, the *n* remains unaltered; if the syllable ending in *n* be accented, the *n* is generally modified; but there are a number of exceptions, among which are *ancony, penguin, concrete.* The *n* remains unaffected in the prefixes *en, in, un,* and generally in *con* and *syn.* It may be questioned whether the *n* itself is ever (ng) or if the sound always requires both letters. If all the words were like *sing* and *singer,* there would be a showing for the latter alternative; but in a word like *languid*—pronounced *lang-gwid*—the *n* alone in the first syllable expresses the full sound.

N in accented syllables, followed by *i* or *e* and another vowel, is palatalized, as in *Albanian, opinion.* The alphabet of the Sanskrit has four *n*'s, two of which are the palatalized *n* and the *n* before *k,* thus recognizing them as distinct sounds. In Spanish the palatalized *l* and *n* are counted as distinct letters; the former written *ll,* and the latter *ñ.* The mark, called *tilde* over the *n* is said by the Spanish Academy to have been originally a second *n.*

O is used at present to represent at least five vowel sounds, easily distinguished in *cold, hot, wonder, wolf, who.* Excessive refinement enlarges the number considerably. Mr. A. J. Ellis makes fifteen heard in English alone. The first and second of the above five are the most liable to division, the first into three, heard in *no, know,* which is supposed to fade away into (uu), and thirdly a sound allied to (aw)—*fawm* for *form.* One of the distinctions between speech at present in England and the United States is the growing tendency in the former country to assimilate long *o* to (aw), especially before *r,* and say *glawry, impawrtant, memawrial.* So humorists represent gentlemen of the Dundreary type as saying *dorg* or *dawg* for dog, and prefacing their oracular utterances with *Aw !* where an American would use O! if anything.

It is possible that this English sound may be the original, and that the present fashion, like many other fashions, is a

reversion to an earlier form. In that case the long and short *o*'s would have been once an exact pair, differing only in duration. To this point I shall advert again. Such a supposition is strengthened, among other evidence, by the spelling of the word *land*. Henry III. writes it *loand ;* before his time it was written, as now, *land*, but afterwards for more than a century it was usually written *lond*. All would be reconciled by supposing it pronounced for several ages *lawnd*. So, many words were written sometimes with an *a* and sometimes with *o*.

Many words once pronounced with the full long sound of *o* have fallen away, generally towards *u ;* such are *do*, *who*, *shoe*, *two*.

> " And lay an apple upon hys head,
>   And go syxe score paces hym *fro*,
>   And I my selfe with a brode aròw
>   Shall cleave that apple in *two*." [1]

One, which is now pronounced *wun*, was generally written *oon*, but pronounced (oan), a sound still retained in *alone*, *atone*, and *only* (when not called *un'ly*).

> " None save only a little foot-page
>   Crept forth at a window of *stone :*
>   And he had two armes when he came in,
>   And he went back with *one*." [2]

Oa. As *o* is intermediate between *a* and *u*, and liable to oscillate between these two extremes. When it was thought necessary to distinguish the long sound of *o*, it was sometimes written *oo*, which I observe first in Sir John Mandeville, middle of the fourteenth century. In two hundred years that had declined sensibly towards *u*, when a further distinction was adopted. Words that were tending towards *u* were written with *oo*, and *oa* was chosen to represent and preserve the long sound of *o*, a distinction that has been well

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[1] " Adam Bell, Clem of the Clough and William of Cloudeslee."
[2] " Old Robin of Portingale," Percy's " Reliques," page 209.

maintained. *Oa* is uniform except in broad, which is perhaps the persistence of the older sound of *o*. Its occurrence in the proclamation of Henry III. is temporary and exceptional.

Oe. As already remarked, I have preferred to treat the *e* in *doe, foe, roe, sloe, toe* as a silent final *e*, indicating the length of the preceding vowel. *Shoe* was formerly pronounced *shoa :*

> " For though a widewe hadde but oo *schoo,*
> So pleasaunt was his *In principio,*
> Yet wolde he haue a ferthing or he wente."
>
> CHAUCER.

A few words derived from the Latin are at the present time generally written with *œ*, as *fœtid, fœtus.*

Oeu. *Manœuvre* is a word adopted from the French in the present century.

Oi is the most perfect of diphthongs, both vowels retaining their earliest sounds. It came into our language from the French, and Mr. Ellis is of opinion that it must have been at first nearly (uu'ee). By the middle of the sixteenth century, however, it had acquired its present sound. In the seventeenth century, when slender sounds were in fashion, *oi* took the sound of (*ii*) in many words ; and we still occasionally hear laboring people say *biil, piizin, piint, jüint,* which we complacently regard as vulgarisms. They are merely old-fashioned.

The diphthong *oi* is a prolonged, distinct sound which cannot be fully preserved except under the protection of the accent. Otherwise it is liable to fall away into some indistinct sound, as in av*oi*rdupois, conn*oi*sseur, tort*oi*se, porp*oi*se. *Patois, soirée,* and some others are still treated as foreign words.

Oo, as already observed, was first introduced to mark the long sound of *o*, as in *go*. When *o* in many words was fast declining towards *u*, *oa* was introduced to secure the old sound, and *oo* was left to indicate the downward tendency. It now represents only sounds that are also indicated by *u ;* and *good, rude ; foot, put ; blood, bud* are perfect pairs.

Ou is a form first employed about the close of the thirteenth century, when it = (uu), as in French. The design seems to have been to fix and define that sound when *u* itself showed a tendency to become (ue). It was next employed to express the sound of *o* in *soul*, in which some think they hear both vowels—a distinct *o*, followed by a very faint (u). That value of *ou* which is now the most common—in *loud*, *doubt*, *out*,—came into use in the sixteenth century, when a large number of words changed their vowel sounds from (uu) to (ow).

Ow represents three sounds, in *cow*, *flow*, and *knowledge*. The first may be considered its normal power; the third is a single exception. In the earlier ages of English, *ow* = *ou*, and represented the same sounds. Palsgrave, writing in 1530, compared the French *ou* to the vowel sound in " a *cowe*, a *mowe*, a *sowe* "—that is, a *cow*, a *hay-mow*, a *sow*—which would make these *kuu*, *muu*, *suu*, as in Lowland Scotch. The transition, word by word, from (uu) to (ow) went on through the whole of the sixteenth century, and in the seventeenth the last of (uu) disappeared. At the same time there were a large class of words, chiefly from A.-S. *áw* and *ów*, that have always had the sound (oa), and the boy who

"—— bent a *bow* to shoot a *crow* "

might belong to any age.

Oy = *oi*.

P, in our language, when not combined with *h*, appears to have been always and everywhere the same.

Ph = *f* except in *Stephen*, and generally in *nephew* in England. It is used chiefly in words derived from the Greek, where it is now believed to have had the value of *ph* in *uphold*. The Romans who were accustomed to hear Greek as a living tongue did not render φ by their *f*, but always by *ph*. On the other hand, the Greeks had no other means for expressing the *f* in Roman names. *Ph* is also employed in the same manner in transliterating Semitic words, as *ephod, seraph, naphtha, sapphire*. *P* is silent before *ph*.

Q is inseparably followed by *u*, and = *ku*, or rather *kw*. Let the tongue be pressed against the palate so as to prevent the utterance of sound ; the release of that contact and consequent issue of the voice is initial *k*. *W*, or (uu) is formed by protruding the lips and narrowing their aperture. These positions of the tongue and lips may be assumed at the same time ; the result when the voice is released is *ku ;* if there be instant transition to another vowel, it will be *kw*, followed by that other vowel. *Qu* in European alphabets is always derived from the Latin ; hence the Greek and Russian have nothing equivalent. Our Saxon ancestors employed in its place *cw*, which dispensed with an unnecessary letter. Even in Saxon times *qu* began to creep in, and now there is not a *cw* in our language.

R has overtaxed the discriminating powers of orthoepists, who are far from agreed as to its varieties, or the manner of their production. Ben Jonson, 1640, says : " R is the Dog's letter, and hurreth in the sound *the tongue striking the inner palate*, with a trembling about the teeth. It is sounded firmer in the beginning of words, and more liquid in the middle and ends, as in rarer, viper." Exception may be taken to the words which I have italicized ; but the fact remains that two and a half centuries ago, as now, initial *r* was pronounced more distinctly than the medial or final. The point of the tongue is brought near to the anterior part of the palate, without touching, and vibrates slightly under the passing vocal breath. With most persons there is no vibration, and consequently no *r* at all. Mr. Ellis says : " In English at the present day *r* has at least two sounds, the first, when preceding a vowel, is a scarcely perceptible trill with the tip of the tongue, which in Scotland, and with some English speakers, as always in Italy, becomes a clear and strong trill. * * * The second English *r* is always final or precedes a consonant. It is a vocal murmur differing very slightly from (u). * * * After (a, aw, u) the effect is rather to lengthen the preceding vowel than to produce a distinct diphthong. Thus *farther, lord*, scarcely differ from *father, laud*. * * * That a distinction is made,

by more perhaps than are aware of it, is certain, but it is also certain that in the mouths of by far the greater number of speakers in the South of England, the absorption of the *r* is as complete as the absorption of the *l* in *talk*, *walk*, *psalm*, where it has also left its mark on the preceding vowel."

This may be taken to be the present state of the case in England ; and many in this country are entirely incapable of uttering the sound of *r* except after a pause or a consonant. As it is, or was, the most sonorous of the consonants, its disappearance, like that of (kh), is a further weakening of the language much to be deplored. Of course, like all phonetic degradation, it is economy, or parsimony, of exertion. But parsimony in speech does not differ in principle from parsimony in food, clothing, or in any application of labor or material. The first object is to do the work required, and do it well, and next to retrench needless expenditure. But retrenchment may be carried so far as to render the product worthless. So language may be trimmed down until it becomes weak and feckless, unfit for the work of strong, manly speech.

As *r* is so nearly allied to the vowels, it has generally the effect of prolonging or modifying a preceding vowel, which will be perceived by comparing

fan with far	fin with fir
fane " fare	bolt " borne
pen " per	lost " born
feet " fear	bulk " burn
fine " fire	house " hour

It will be observed that after a long vowel or diphthong, a short faint sound of *u* is interpolated.

R is apt to change places with an adjacent vowel, being sometimes before and sometimes after it. In older specimens of the language we find

arn for ran	girdle for griddle
brid " bird	kers " cress
brunt " burnt	fersh " fresh
gers " grass	

In consequence of its vowel character, *r* final after certain consonants, however written, is pronounced without an intervening vowel, or with a scarcely perceptible vocal glide. Compare :

sombre	somber	sombr
sundry	sunder	sundr
	offer	offr
eagre	eager	eagr
	whisper	whispr
centre	center	centr

The same is true, even to a greater extent, of *l*, as in *stubble, sickle, idle, eagle, shuffle, maple, whistle, brittle, drizzle*. Among the spelling reforms undertaken by Dr. Webster was the substitution of the ending *er* for *re* after *b* and *t*. This particular reform was not one of his happiest inspirations, as in either case the *e* is not pronounced ; as the same rule is not applied to *l*, and both immediate and remote etymology is disregarded in *center, meter*, and *theater*, the three words specially cited in illustration. The English, French, Latin, Greek, and the English derived adjectives of these words are :

centre	centre	centrum	kentron	central
metre	mètre	metrum	metron	metrical
theatre	théâtre	theatrum	theatron	theatrical

the *r* in each case following the *t*. The change is not generally adopted in England, nor universally in this country.

The Greeks always, and the Norsemen and our Saxon ancestors often, indicated an aspiration or sound of *h* before *r* at the beginning of a word. It has been customary in transliterating Greek to write *h* after the aspirated *r*, and for the other two languages either to do the same or omit the *h* altogether.

I find no difficulty in pronouncing *h* before *r*, but great difficulty in pronouncing it after ; and I venture the opinion

that the three peoples named understood themselves and wrote as they spoke, and that the Greeks, for example, did not say *Rhode* and *Arrhias*, but *Hrode* and *Arhrias*.

S, alone or combined with *h*, represents the four sounds heard in *sister*, *rose*, *fashion*, and *pleasure*. The first two have been the same from the earliest times; the other two came into use in the seventeenth century. (Sh) had previously been represented by *sch*, as it still is in German. That century was filled with disorders and civil wars, political and religious. It saw the accession and expulsion of the House of Stuart, of which one king perished on the scaffold and another was driven with his sons forever from the inheritance of his fathers. It saw London twice desolated by plague and once by fire, a parliament turned out-of-doors by armed force, a commonwealth established and overthrown. It witnessed the rebellions of Montrose and Monmouth, the landing of a second William the Conqueror, and the fruitless attempt of James to array the Irish against England and Scotland. So many great events had never before been crowded into a single century; and the constant popular ferment had its effect upon the language of the people. The changes were so great that in many instances usage has receded from the extreme water-marks of that period. Among these were the sound of (sh), once heard in *consume*, *pursue*, *sew*, *suit*, *supreme*, but now met with only occasionally in Scotland and Ireland. There is an illustrative anecdote of a Scotch shopkeeper, who, worn out of patience, replied to a higgling customer: "Weel, weel, just shoot [suit] yersel, an' Al shoot mysel."

To tell concisely the sound that *s* represents in each instance is very difficult. We are reminded again that usage is unconscious of any rule or principle, and that the systematizer can at best give but a semblance of regularity to the chaos of flying atoms. However, *s* initial is always (s); also when immediately before or after a weak consonant —*f, h, k, p, t, th* in *thin*—*whiffs, goshawk, skips, speaks, starts, faiths;* in the prefix *mis* and the terminations *ss* and *us*—

mislay, darkness, circus, genius, famous.   It is generally so in
the prefix *dis;* but usage is not quite uniform.   I have been
accustomed to except only *disaster, discern, disease, dismal,
dissolve.*   Even in these few the *dis* is not always from the
same original.   To these may be added, 1st, final *as*, except
as, whereas, has, was, and a few foreign plurals; 2d, *yes;*
3d, final *is*, except *is* and *his.*   Final *s* in all other connec-
tions is generally (z); in a few words from the French it
is silent.   A following *e* sometimes preserves the sound
of (s), which would otherwise be (z), as in *asperse, expense.*
The final *e* does not generally save the (s) after a vowel—
lose, dispose, please, fuse, amuse (all verbs), but has that effect
in *base, dose, geese, lease, loose.*   We have thus a distinction,
often but not always observed, that nouns or adjectives
present a weak consonant where corresponding verbs have
the strong.

WEAK	STRONG	WEAK	STRONG
advice	advise	house	house
bath	bathe	life	live
belief	believe	loss	lose
brass	braze	mouse	mouse
calf	calve	price	prize
close	close	rise	rise
device	devise	thief	thieve
grass	graze	use	use

S = (sh) when preceded by a consonant and followed by
ion, the *i* palatalizing the combination, as in *diversion, expul-
sion, mission, passion;* also when thus followed by a palatal-
ized *u—sugar, censure, tonsure, sensual, fissure, pressure,
impressure, sure, sumach;* and in the words *nauseate, nause-
ous, osseous,* where the *e* following *s* has the palatalizing
effect.   When the termination *sion, sure,* etc., is preceded
by an accented vowel, the *s* is (zh) instead of (sh)—*cohesion,
contusion, explosion, disclosure, exposure, measure, pleasure,
treasure.*   It has also the same value in combinations that
are similar though not identical—as *crosier, osier, hosier,
brasier, ambrosia, elysian, scission, abscission.*

T when not modified by the following letter must have been always (t). But when a palatal vowel (ü) or, what is the same thing, the semivowel *y* or (yu) follows, there is a tendency to palatalize the *t*, like *c* and *s* in the same situation, to (sh). It never becomes (zh). This palatalization must have taken place as early as the fourteenth century, since Chaucer wrote indifferently *discrecioun, discressioun,* and *discretioun.* In regard to the termination *ture,* usage and opinion both differ, varying all the way from (naichuur) to (naitr). The first extreme is heard only from pedants on exhibition, the second from rustics. The admissible means are (naichur) and (naityur) of which I should prefer the latter ; but would say (temperatyuur) and (sepultyuur).

From a want of suitable single characters, *th* is now in use for (th) and (dh) in *thin* and *thine.* This spelling superseded the Saxon *thorn* and crossed *d* in the fourteenth century.

U and **V** are originally the same letter. From the Greek transcription of Roman names, it seems to have had in Latin the three values (uu, v, w). The first of these seems to have been the uniform Saxon sound, varied only by its greater or less duration. The Conquest, and prolonged intercourse with France introduced a great number of French words in which *u* was (ue). Out of these grew our present (yu), the vowel heard in *use, unity, mule, pure.* There are only three words in the language having this value of *u* that do not come to us through the French or the Latin. Of these *hue* and *puke* are native English, and *emu,* of unknown origin, was introduced into Europe by the Portuguese.

It was when the long *u* had come generally to signify (ue) that the digraph *ou* was introduced to distinguish and preserve (uu). The change from (ue) to (yu) may be referred to the seventeenth century.

U has now the six values, (yu) in *mule,* (uu) in *rule,* (*u*) in *put,* (u) in *but,* (i) in *busy,* and (w) in *anguish.* (u) and (i) may be termed the vanishing points to which all indistinct vocal sounds tend, for which compare the last syllables of *ocean, further, kingdom, simpleton, captious,* and the first

syllables of *perform*, *hirsute*, *congratulation*. Even when not recognized as a separate vowel sound, it probably exists as a kind of residual product in many languages, and in my opinion is more frequent in French than in English. (*u*) has probably existed time out of mind along side of (uu), they being respectively the short and the long of the vowel. (ue) has gone entirely out of use in English. Persons in this country who try to learn German are apt to mistake it for (u) or (i). A trace of short (ue) remains in *bury* and *busy*, written in A.-S. with *y*, in early, middle, and modern English with *u*, but probably always with nearly the same sound. (u) was not recognized by orthoepists as an English sound until the middle of the seventeenth century, when it extended to many places now occupied by (*u*).

V, as a consonant, seems to have been from a very early period always the same. There was originally only one form for *u* and *v ;* and when two simultaneous forms came into use in the twelfth or thirteenth century, it was not to distinguish the vowel from the consonant. With some irregularity *v* was written at the beginning of a word, and *u* everywhere else. This usage continued into the seventeenth century, and was followed in King James's Bible. Sam Weller is a type of a class who find it difficult to pronounce an initial *v*. When I was young, there was in the neighborhood a man of that class from the old country whom the boys used to banter to say rapidly, "Veal, wine, vinegar, very good victuals, I vow." When thoroughly roused, the old man would run off in a string: "Yes, I can say '*weal*, *wine*, *winegar*, *wery good wittles*, I *wow*,' as fas' as any of ye."

It can be little better than a superstition that prevents any word from ending with the letter *v*. The avoidance of certain endings is curious. No word in English ends with *i*, except the names of a few foreign animals ; none in *j*, *q*, or *v*. Few native words end in *o*, still fewer in *u*, and none in *a*.

As *u* is the last of the independent vowels, *w* being never used alone, and *y* only as the equivalent of *i*, this may be a

proper place to remark on the distinction of long and short vowels. In languages having simple scales of sounds the distinction might be merely one of duration, the sounds remaining the same, like musical notes differing only in time; but in English the long and the short of any vowel are entirely different sounds. This will be seen by placing them in pairs, the long below the short.

hat	met	bit	not	us
hate	mete	bite	note	use

Of most of our vowel sounds exact pairs cannot be made, unless by taking accented and unaccented syllables, as in *notorious*, in which we may call the first *o* short and the second long. The following are nearer making pairs, although as generally heard they are only approximations:

LONG	SHORT	LONG	SHORT
far	fat	feel	fill
mare	met	file	fi(duciary)
pane	pa(ternal)	foal	fo(ment)
fall	folly	rule	full
			but

W. If the lips be protruded and brought near together, the vocal sound that can be produced is (uu), usually represented by *oo*. If the lips be brought a little closer still, and if, on the instant that the voice issues, the organs of speech move to another position, the initial and instantaneous sound heard is *w* as a consonant. It has no perceptible duration, but is a mere starting-point, like *p* in *part*. In our language it must be followed by a vowel. It is certainly possible, but not easy, to pronounce *r* after it, on account of the vocal character of that letter. *L* is still more difficult.

Wh has been the subject of much dispute. In my judgment it is (hw). Bearing in mind that *h* is not a vocal sound but a mere breathing, try this experiment. Pronounce separately, with intervals between, *h oo en;* then diminish the

intervals until they disappear, and you will have a fair approximation to *when*.   Next try the order, *oo h en.* Thirdly, place the lips in the position of *w*, and say *when* slowly and carefully.   You will find that there is first the voiceless breathing, which ceases the instant the vocal *w*, or (uu), is reached ; that passes instantly into *e*, followed by *n*. To speak of *wh* as a simple but peculiar consonant partaking of the properties of *w* and *h* seems to me little better than to call it a univocal compound of sound and silence.

As a vowel *w* = (uu), and as such it occurs alone in Welsh, but never in English, where it is always preceded by *a*, *e*, or *o*.   After *a* it merely indicates one sound of that vowel.   After *e*, omitting the exceptions cited under that letter, it is (uu).   I thus construe *ewe*.   The last letter is final silent *e ;* the first gives the palatal sound expressed by *y*, leaving *w* = (uu).

Latin and the languages derived from it are without the letter *w*, but have the sound, which most of them express, as in English, by *u*, as in the Latin *anguis*, Italian *guado*, Spanish *igual*, English *languish*, *assuage*.

There is a pronunciation remarked on in England as peculiarly American, which culminates in, but is not confined to, the word *whole*.   It consists in making the *o* "long" in sound but *short in time*, and dwelling upon the *l* as if it were doubled, thus differing from *hole* in making the *o* shorter and doubling the *l*.   The word then insensibly becomes *hull*.   It ought to differ from *hole* only in having the *o* longer.   A still worse pronunciation is appearing among some of those who insist on speaking as they spell, in trying to make the *w* audible.   This produces a most uncouth and barbarous vocable for sake of a written letter that is no part of the original word.   In all the equivalents except the English the *w* is wanting.   It appears to have crept in from some local dialect about the year 1500, and attached itself to a number of words in the manner of the cockney *h*.   In some words, as *whole*, *whore*, and *whoop*, it has been retained in the written but not in the spoken language.   *One* and *once* present the *w* to the ear but not to the eye ; and from *hoot* and *hot*,

hoary and *holy*, it has disappeared altogether. As to *wholly*, which Walker very justly thought should be written *wholely* to correspond with *solely*, I have always been accustomed so to pronounce it.

X is a compound equivalent to *ks* or *gs*. It begins no English word, and is followed only by *c, ch, h, p, q, s, t,* or a vowel. It is (ks) when final, when accented, or when followed by any of the consonants named except *h*. As *x* = *ks*, the element *s* becomes (sh) in situations where a single *s* would undergo the same change—*anxious, fluxion.*

Y originated, as we have seen, among the Greeks, with whom it probably had nearly the value of (ue), which is peculiarly liable to pass into (*ii̇*, i), When the Romans began to study Greek as a polite language, they distinguished this letter from all their own vowels by introducing it as a new character ; and the French and Spaniards still call it the Greek *i*. As a vowel its various shades of sound have ranged between the extremes *i* and *u*. The sound (ue) is one that the English early sought to avoid. It seems to have disappeared in the thirteenth century, to have returned again with the influx of French words in the fourteenth, written *u* or *eu*, only to disappear and become unpronounceable in the seventeenth. In Scotland, at least near the Border, *floor* may perhaps still be called (fluer), but farther north will be found various substitutes as (fluur, flyuur, fleer). But when the sound first died out it parted company forever with the letter *y*, which then became indistinguishable from *i*.

"I schal ryse, and I schal go to my fadir, and I schal seie to him, Fadir, I have synned agens heuene, and bifore thee ; Now I am not worthi to be clepid thi sone, make me as oon of thi hyrid men."—LUKE xv., 18, by WYCLIFFE.

Gradually custom assigned *y* to certain places and *i* to others, so that they are never interchangeable.

Y is a vowel equal to *i* except when initial, in which latter case it has always the force of a consonant, and is to (ee) as *w* to (uu).

12

PRINCIPLES OF SPELLING.

1. Every word of considerable length can easily be divided into a number of parts, as *cir-cum-loc-u-to-ry.* Each of these parts is called a *syllable*, from a Greek original signifying *taken together*, and consists of a single vowel sound, together with such letters as are pronounced along with it, without the aid of any other vowel sound. It may be a single vowel alone, or a vowel sound represented by several written characters, preceded or followed by consonants, or even by vowel characters not sounded. *A, an, no, now, stone, view, thieves*, are examples.

2. An *open* syllable is one ending with a vowel, one that ends with a consonant is called a *closed* syllable. Under the head of word-making I have shown reasons for believing that all syllables were originally open, and that a closed syllable is the remnant of a dissyllable that has lost the last vowel.

3. Our language, like many others, has a decided preference—still only a preference—for open syllables. Any English-speaking person seeing for the first time the words *carat, pater*, would naturally divide them *ca-rat, pa-ter*, and not as they should be, *car-at, pat-er*.

4. The tendency is to give a prolonged, slender sound to the vowel of an open syllable. To this there are many exceptions and limitations. A final *a* is always short, hence the article *a* is never what is called long. *I* and *a* end no native English word, unless they can be said to do so when standing alone.

5. The vowel of a closed syllable is preferably short. It is uniformly so only when a single vowel is followed by a single consonant. The vowels of closed syllables are prolonged in a great variety of ways, many of which are mere contrivances for showing that the vowel sound is long. Of these the first in rank is the silent final *e*, which makes the difference of *bat* and *bate*, *bit* and *bite*. Then combinations of vowels, whether pronounced in whole or only in part, are generally, but not universally, long. There are also a few instances where *i* and *o* followed by two, or even three, consonants are long—*bind, blind, behind, find, grind, hind, kind,*

*mind, wind, pint, bolt, colt, dolt, jolt, molt, bold, cold, fold, gold,
hold, mold, old, sold, told, wold, fort, port.* Finally *i* followed
by *gh* silent is long—*sigh, fight, lights.* The lengthening of
the *i* is a compensation for the loss of *gh.*

6. The termination *ed* of verbs is written in full, however
pronounced, as in *landed, stamped, hushed, snuffed, sighed.*
There are, as usual, a few exceptions. We write *heard,* not
heared, and *laid, paid, said,* and sometimes *staid* instead of
layed, payed, sayed, and *stayed. Made,* shortened from
maked, is disguised almost beyond recognition. When a
verb already ends with an *e,* one *e* is omitted—*live, lived,
smile, smiled.* One *e* is also omitted with the termination *er,*
and generally before *ing.* It is retained in *dyeing, singeing,
swingeing, tingeing,* to distinguish them from *dying, singing,
swinging, tinging,* and in *hoeing* corn, *shoeing* horses, and
toeing a mark. In general, a silent final *e* is dropped be-
fore all suffixes beginning with a vowel :

*Fine, fined, finer, finery, finest, fining, finish, finable ; bride,
bridal ; guide, guidance ; plume, plumage ; grieve, grievance ;
move, movable ; force, forcible ; ice, icy ; true, truism.*

7. A silent final *e* is generally retained before a suffix
beginning with a consonant, or when necessary to preserve
the sound of the original word—*peaceful, peaceable, change-
able, courageous, mortgageor.* It is sometimes omitted when
it immediately follows the main vowel—*due, duly, duty,* and,
contrary to the soundest analogy in such words as *judgment*
and *lodgment. Truly,* like *truth* and *trust,* is consistent,
being older than the present spelling of *true. Wisdom* is
not from the modern word *wise.* It is Saxon unchanged.

8. Any monosyllable or accented final syllable, having a
single vowel and closed by a single consonant, doubles that
consonant before a suffix beginning with a vowel :

Fit, fitted, fitter, fittest, fitting.
Red, redden, redder, reddest, reddish.
Rid, riddance, ridder.
Pig, pigged, pigging, piggery, piggish.
Confer, conferred, conferree, conferrer, conferrant, conferring.

If the consonant were not doubled, the preference for open syllables would cause the first line of this example to be read : *fit, fi-ted, fi-ter, fi-test, fi-ting.*

9. When the last syllable is not accented usage ceases to be uniform.

a. The termination *ly* in *civilly*, *morally*, etc., is not a doubling of the last letter, but the same *ly* as in *comely.*

b. Final *c* adds a *k*, and *g* a second *g*, to preserve the hard sound before suffixes beginning with *e, i,* or *y.*

c. As an accent on the last syllable causes a doubling, so if a word consists of two nearly equal syllables, the final consonant is doubled—*hob-nobbing, kid-napping.* This is the only reason that can be assigned for doubling the *p* in *wor-shipper,* as is most frequently done.   If such words as *hard-ship, flag-ship, war-ship,* could admit of these terminations, the last letter would probably be doubled.   It remains single in *filliped, galloped,* and *walloped.*   We can only sug-gest that *lip* and *lop* are elements of less volume than *ship.*

d. The following list contains most of the words of two syllables that are written sometimes with and sometimes without doubling the last letter before the suffixes *ed, er, est, ing, ish, ist :*

anvil	cudgel	hatchel	pencil	snivel
apparel	dial	hovel	peril	stencil
barrel	dishevel	jewel	pistol	swivel
bevel	dowel	kennel	pommel	tassel
bias	drivel	kernel	postil	teasel
bowel	duel	label	pupil	tinsel
brothel	enamel	laurel	quarrel	tonsil
bushel	equal	level	ravel	towel
cancel	flannel	libel	revel	trammel
carol	focus	marshal	rival	travel
cavil	fuel	marvel	rowel	trowel
channel	funnel	medal	sandal	tunnel
chapel	gambol	metal	shovel	vial
chisel	gravel	model	shrivel	victual
counsel	grovel	panel	sibyl	
crenel-	handsel	parcel	signal	

Dishevel and *enamel*, although trisyllables, having the accent on the second syllable, follow the analogy of dissyllables. Of the whole number 76 end in *l* and 2 in *s*, letters very apt to be doubled at the end of words. Moreover a single *s* is liable to be pronounced as *z*. Other suffixes, not originally English, often follow the analogy of the original words from which these are derived, but not with entire regularity. Perry in England and Webster in America are the principal advocates of the single letter. In this country probably the majority follow them in most instances, while the opposite practice prevails in England ; but no one seems to be entirely uniform and consistent.

10. Trisyllables of similar endings, accented on the first syllable, and having a consequent secondary accent on the last, should, according to the widest analogy, double the last letter, but only a few of them, as *handicap*, *manumit*, *ricochet*, having the second accent well marked, do so invariably. Reason and analogy are allowed to count for little. A few are variously spelled by different writers, of which *carburet*, *sulphuret*, *pedicel*, *sentinel*, and *hospital*, need no special remark. *Parallel* scarcely ever doubles the final letter—for no other visible reason than to avoid four *i*'s. Bishop Hall has even *unparallelable*. Most authors write *compromitted* and *benefited*. As mere English words there is no reason for the difference. One may possibly be found in their derivation from the Fr. *compromettre* and *bienfait*.

11. A word ending with a doubled consonant, other than *l*, retains both letters before suffixes,—*ebb-ing*, *add-ed*, *odd-ly*, *stiff-ness*, *embarrass-ment*. Usage is not uniform in regard to a doubled *l* before a consonant :

dull-ness	dul-ness	enthrall-ment	enthral-ment
enroll-ment	enrol-ment	thrall-dom	thral-dom
full-ness	ful-ness	skill-ful	skil-ful
fulfill-ment	fulfil-ment	will-ful	wil-ful
install-ment	instal-ment		

The shorter form prevails in England ; the longer among those Americans who accept Webster as an authority,

holding that two *l*'s are necessary to preserve the sound after *a* and *o*. *Full* and *fill* are especially liable to be curtailed. In general *full* retains both *l*'s in compound words as *full-blown, full-sailed*, but is liable to drop one before consonantal suffixes. Some write *fulfill* and others *fulfil*. but no one writes *fullfill*.

12. Words ending in a doubled consonant generally retain it when they are lengthened by prefixes.

boss	emboss	sell	undersell
buff	rebuff	tell	foretell
fall	befall	thrall	enthrall
roll	enroll	staff	tipstaff

It is the practice in England, and to some extent in America, to omit the last *l* in such cases, especially in *distil* and *instil*. Many words compounded with *all, well*, and *mass* omit the last of the two consonants: *almighty, almost, alone, already, also, although, altogether, always, withal, wherewithal, welcome, welfare, Candlemas, Christmas, Lammas, Michaelmas*. All compounds of which *full* is the last part drop the last *l, artful, hopeful*, etc. We also write *until*, not *untill*. *Mas* is really a shortening, but the reason of the others is that the old spellings were *al, ful, til*, and *wel*, and the compound words were formed before the adoption of the modern spellings of *all, full, till*, and *well*.

13. Some combinations of letters are avoided. *A, i, j, k, u, v, x*, and *y* are never doubled, and *w* and *h* only in *glow-worm, slow-worm, with-hold*, and a few imperfect combinations not yet fairly consolidated into words—*rough-hew, high-heeled*, etc. *Q* never occurs without being followed by *u*. *I* never precedes the closely allied letters *j* and *y*. Some combinations are preserved that cannot be pronounced in full as *phthisic, giaour, caoutchouc*, but then we skip the hard parts.

14. Up to the fifteenth century *i* and *y* were used indiscriminately, and there are a few remains of their tenancy in common, in which we sometimes meet with the one and

sometimes the other—*hythe* or *hithe*, *tryst* or *trist*, *gyves* or *gives*, *mystery* or *mistery*,[1] *syllabub* or *sillabub*, *cypher* or *cipher* —all old words except the last, and seldom met with. *Y* retains sole possession in *scythe* and *byre*. At present this letter has its position defined with more than usual regularity.

a. As a consonant it is the first letter of a word, or of a part elsewhere independent—*be-yond*, *hal-yard*, *steel-yard*.

b. As a vowel it is final, with or without a preceding *e*, and takes the place of a number of terminations,—Latin *ius*, *ia*, *ium*, *as*, as in *amatory*, *controversy*, *estuary*, *civility ;* Fr. and Eng. *e*, *ee*, *i*, *ie*, in *ditty*, *dainty*, *majesty*, *cony ;* A.-S. *ic* and *ig* in *homely*, *happy*. As a final too it is a diminutive expressing affection, *chicky*, *birdy*, *kitty*, *pussy*, *Bobby*, returning to *ie* in *Annie*, *Jennie*, *Nellie*.

c. *Y* forms a digraph or a diphthong after *a, e, o*, and rarely *u*, in any part of a word—*defraying*, *abeyance*, *employ*, *buying*.

d. It is very common as a vowel in words derived from the Greek—*symbol*, *amethyst*, *baryta*.

e. The following words, although not of Greek origin, are written with *y* from having passed through, or from being supposed to be in some way connected with, that language— *beryl*, *gypsey*, *gypsum*, *hyssop*, *lachrymal*, *lymph*, *papyrus*, *sycamine*, *sylvan*.

f. The spelling of *dye* and *lye* serve to distinguish them from *die* and *lie*. The *y* in *rye* has remained since Saxon times.

g. The *y* in *nylgau* and *typhoon* is due to the whim of those who transliterated these Eastern words into European characters.

h. Words of more than one syllable, ending in *y* without another vowel before it, change it to *i* before suffixes beginning with *a, e*, or a consonant, but retain it before *i* to avoid the doubling of that letter—*holy, holier, holiest ; carry, car-*

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[1] Meaning an art, trade, dramatic performance, from Lat. *ministerium*, and erroneously supposed to be the same as the Greek *mystery*, an esoteric or secret doctrine.

riage, carries, carried, carrier, carrying ; bury, burial. In the few words of one syllable usage is much at sea. Verbs follow the analogy of dissyllables—*try, tries, tried, trial, trying.* Nouns from these verbs, denoting the doer, admit of both forms—*crier* and *cryer, drier* and *dryer, flier* and *flyer, pliers* and *plyers*—with a preference in this country for *i*. Other nouns are regular. The adjectives *shy, sly, spry,* and *wry* retain the *y* throughout. On the other hand, monosyllables in *ie* necessarily change the *i* into *y* before *i, die, dies, died, dying.*

15. There are now about 1,000 adjectives in the language ending in *-able* or *-ible*, and a very few in *-eble, -oble* and *-uble*. The primary meaning in this class is capability of undergoing some action. *Movable, fordable, fusible* signify susceptible of being moved, forded, or fused. They are either from Latin verbal adjectives in *-abilis, -ebilis, -ibilis, -obilis, -ubilis,* or imitations of such. To the question which vowel to use the following is an answer in part.

a. The termination when applied to words not derived directly or indirectly from Latin is *-able—answer-able, bear-able, drink-able, eat-able, foreknow-able, unquench-able.* As this implies a knowledge of Latin it is rather a reason than a rule of practice.

b. Words, from whatever source, that have been long and commonly used in the language take *-able—agree-able, bail-able, comfort-able, service-able, unconquer-able.* This leaves room for doubt and irregularity, as it is a question of degree how long and how much a word has been in use. Some are written in two ways, as *add-able* and *add-ible, convers-able* and *convers-ible, refer-able* and *referr-ible,* the first forms following a direct English, and the latter an indirect Latin, analogy. In a few instances there are two different words from the same source—*defend-able* and *defens-ible.*

c. When a Latin original is kept in view, the verbal adjectives in *-abilis* and *-ibilis,* if there be any, are followed. Latin verbs are divided into four classes according to the last letter of the essential part of the word. If that be *a,* the derived adjective ends in *-abilis ;* if anything else, in

-ibilis. If there be no such Latin adjective, then the English one follows the characteristic of the verb. About two thirds of the entire class end in *-able.*

16. There are a number of words ending in *-nce* and *-nt*, preceded by *a* or *e*, and there is sometimes an uncertainty which of the two should be used. These terminations belong properly to Latin participles and verbal nouns, and come to us either directly or through the French. If the characteristic of the Latin verb be *a*, the result is *-ance* and *-ant*, the first of which makes a noun, the second an adjective. Thus from the Latin *abund-a-re*, to abound, are formed :

Latin, *abundantia*	English, *abundance*
" *abundant-s*	" *abundant*

So verbs whose characteristics are *e* or *i* yield forms that are regular :

sil-e-re	silence, silent
sal-i-re	salience, salient
conven-i-re	convenience, convenient

The still greater number characterized by consonants ought regularly to furnish *-ence* and *-ent :*

string-'-re	stringence, stringent
solv-'-re	solvency, solvent
resid-'-re	residence, resident

but usage, formerly very unsettled, is still by no means consistent. We have from consonant verbs *affiance, affiant, ascendant, defendant, attendance, attendant, repentance, repentant,* and many others. This irregularity is due to the passage of these words through the French language. A few words have both forms, as *confidence, confident,* and *confidant ; dependence, dependent,* and *dependant.* In such cases the form in *-ant* is treated as a noun, and that in *-ent* as an adjective.

17. A number of verbs ending in *-ize* are formed either from or in imitation of Greek verbs in *-izo. Agonize, baptize,*

dogmatize, ostracize, syllogize, are examples of those from similar Greek words. *Eulogize, analyze, paralyze,* are from Greek originals not ending in -*izo.* *Civilize, detonize, judaize, mesmerize, naturalize, realize, spiritualize,* are various imitations. The manner of writing these words has never been uniform. We generally find *catechise* and *exorcise,* although from Greek originals in -*izo.* In this country the greater part are written with -*ize ;* the following are the principal exceptions, of which only two are from the Greek :

advertise	comprise	divertise	misprise
advise	criticise	emprise	premise
affranchise	compromise	enfranchise	reprise
apprise	demise	enterprise	revise
catechise	despise	exercise	supervise
chastise	devise	exorcise	surmise
circumcise	disguise	improvise	surprise

In England the tendency is to write them all with -*ise.*

18. Words introduced into the language from any source are treated for a time as strangers, and allowed to retain something of their foreign look and sound. This is particularly true of the Italian terms relating to music and painting and the French phrases used by people of fashion. Although these foreign features are gradually effaced by long and common use, they are still one of the two principal causes of the discordance between pronunciation and spelling, of which *asthma, bayou, Boötes, Canaanite, catsup, chapeau, cognac, corps, rei, schorl,* are examples.

When a word comes through one language, from another, it is sometimes a question which of the two should determine its form. The largest element in our language is Latin, that has reached us through a transforming French medium. In general the French is followed, especially in England ; but in this country there is sometimes a disposition to revert to the earlier type. One class of more than a hundred words begin with French *en* or Latin *in,* like *enclose,* or *inclose, enquire* or *inquire.* They seem to be the sport of chance, yet in most instances a preference is shown for one

form rather than the other, favoring *e* in England, and in this country inclining to *i*.

There is another class with numerous imitations, the original members of which ended in Latin in *-or*, changed to *-eur* in French, adopted into English as *-our*, and now in America reverting to the orginal *-or*.

LATIN	FRENCH	ENGLISH	AMERICAN
candor	candeur	candour	candor
color	coleur	colour	color
dolor	doleur	dolour	dolor
error	erreur	errour	error
factor	facteur	factour	factor
favor	faveur	favour	favor
fervor	ferveur	fervour	fervor
honor	honneur	honour	honor
odor	odeur	odour	odor

19. In all cases of doubt consult the dictionaries. If they be hopelessly at variance, the only resource left to the student is to observe the spelling of the best recent writers, and exercise his own judgment.

ACCENT.

In a word of more than one syllable some one is uttered more forcibly than the others. That additional force or stress is what is here called *accent*. It is much more marked in some languages than in others. In those that are faintly accented the words and syllables ripple along in what seems to us a lazy droning fashion without spirit or force. It matters not how long the words may be, as the oral speech seems scarcely divisible into words, but to be drawn along before us like the successive links of a chain, or a string of uniform beads. On the other hand, our language is very strongly accented, and seems to foreigners irregular, jerky, sputtering, and quarrelsome. We think that the strength of our language, as the emphasis of earnest speech, is laid on the accented syllables.

In many languages the accent is always near the end of
the word, in others near the beginning, while a few, like
ours, seem to distribute it with a show of impartiality.   All
attempts to assign rules for the place of the accent in Eng-
lish only serve to render the subject hopelessly intricate and
confused.   Still some leading tendencies may be discovered,
and where the confusion is inextricable the cause of that
confusion may be found.   The principal cause is the compo-
site character of the language.   There is first what may be
called the native element—either Anglo-Saxon in origin, or
developed in English at an early period.   About the pro-
nunciation of this portion all are agreed.   Then there are the
multitude of words from Greek, Latin, and foreign languages,
altogether strange at first to the body of the people.

Let us then in the first place see if we can discover any
principle regulating the accent in the native part of the lan-
guage.   I remark in passing that the place of the accent is
usually denoted in English books by the mark (′) thus
ty′rant, *embit′ter*, *require′* ; that its place ⋅is reckoned from
the last, or ultimate, syllable ; that the one next to the last
is called the *penultimate*, or, for shortness, *penult ;* the sec-
ond from the last, *antepenult*, and the one before that, *prean-
tepenultimate*.   Beginning then with native words of two
syllables, as the simplest, we readily discover three tenden-
cies, quite independent, and sometimes competing with each
other.   The first is to accent the principal syllable, where
there is much disparity.   It could scarcely be otherwise.
Awake, *athirst*, *bestride* must be accented on the second
syllable, if at all, and *stranger*, *proudly*, on the first.   The
second tendency is to accent the first syllable, if there be no
marked inequality.   Thus pairs of syllables that are mere
variants of each other, as *hob-nob*, *criss-cross*, *hodge-podge*,
hum-drum, *pic-nic*, *see-saw*, are all accented on the first sylla-
ble.   So are *chaffinch*, *chilblain*, *distaff*, *daylight*, *foresight*,
larboard, *starboard*, *lukewarm*, *mermaid*, *nothing*, *onslaught*,
and many others, in which the second syllable by itself
requires the most effort to articulate.   I have before me a
list of the principal independent native dissyllables in the

language, amounting to 955, of which 763 are accented on the first syllable.   If the derivatives formed by the suffixes *ed, er, es, est, ish, ist, ly*, etc., were counted, several thousands would be added to the list of penultimate accents, and not one to the ultimate.   As it is, of the 192 words accented on the last syllable, 104 are made with the weak prefixes *a* and *be*—*abide, become*, etc. The third tendency is to accent verbs on the last syllable.   This will be best shown by contrasting nouns and verbs in which the first syllable is the same :

fore′-foot	fore-go′	out′-break	out-bid′
fore′-ground	fore-know′	out′-come	out-do′
fore′-hand	fore-arm′	out′-let	out-go′
fore′-head	fore-cast′	out′-look	out-grow′
fore′-land	fore-show′	out′-house	out-live′
fore′man	fore-stall′	out′-law	out-run′
fore′-sight	fore-tell′	out′-works	out-wit′

This last tendency sufficiently accounts for our meeting with words of foreign origin, like *contract*, which when used as nouns are accented on the first syllable, and on the last when they are verbs.   The final accents are nearly all due to weak prefixes or the use of the words as verbs.

Passing next to native English trisyllables, I find in Skeat's Dictionary 125.   The number in the largest American dictionaries is much greater by including those formed by adding suffixes, which have the effect, as before, of throwing the accent back towards the beginning.   Of the 125, *inasmuch, insomuch*, and *upsidedown* may be left out, as being phrases rather than words.   There would then remain 58 accented on the first syllable, 22 on the second, and 42 on the last.   Of this last division, 36 are verbs ; *overworn, overwrought*, and *unaneled* are participles, with ultimate accent because of their verbal character.   The remaining three words, *overhead, overmuch*, and *overwise*, have the character of composite phrases.   There is not a noun in the list of 42.   Of the 22 accented on the middle syllable, 10 are verbs, 7 have the weak first syllables *a-, be-, to-*.   The other 5, like *almighty, already*, are as easily explained, with

the exception, perhaps, of *newfangled*. There is but one noun in the class. Of the 58 accented on the first or ante-penultimate syllable, there is but one verb—*caterwaul*, in which the balance is nearly even between the first and last. By general analogy, it should be ultimate. That an excess of volume in the first syllable is not essential, will be evident from such words as *alderman, bedridden, didapper, emberdays, forefather, godmother, honeycomb, indwelling, offscouring*. The tendencies of English pronunciation then are such that, of words of three nearly equal syllables, all verbs would be accented on the last syllable and all the others on the first.

Of native words of more than three syllables, those accented on the first are about three times as numerous as those accented on the second, and these latter bear the same ratio to those having the accent on the third, while ultimate accent is limited to a very small number of verbs. This tendency to accent the first syllable produces some curious results, both in native and adopted words. The following are found in the dictionaries accented on the first syllable:

almainrivets	caterpillar-catcher	ganglionary
alveolary	disciplinableness	lachrymatory
bluestockingness	disputableness	mainpernable
calculatory	excellency	
calipercompasses	explicableness	

In very long words, or words having two syllables of con-siderable volume with a faint one between them, there is a secondary accent, or even two or more, besides the principal one—*hy'drocyan'ic, im'mate'rial'ity*.

Besides the three tendencies above described, there is a fourth, affecting words from learned and foreign languages. So long as they are used only by scholars and specialists, there is an effort to keep up their foreign pronunciation. But they gradually percolate through the masses, who naturally tend to assimilate them to their native speech. In this way there may be two pronunciations current at the same time. There is a drug much used in the South and

West that fashionable people call *kin-een'*, but which the dictionaries and common folks call *qui"nine* or quin'ine. So scholars say *abdo'men* and *oppo'nent*, but the majority are strongly inclined to say *ab'domen* and *op'ponent*. The battle is fought over every dubious word separately, with victory in the long run generally with the majority. It is obvious that the result, even when reached, must be very irregular. Words that have been long in common use are accented like original English. *Armor, equal, rapid, prophet* are accented on the first syllable because that is the general habit; *attend, impend, combine* are accented on the last, for the double reason that they are verbs and the last syllable is the heaviest.

The English tendency to accent the first syllable has substituted an antepenult accent for a penult in many words, and in others the change is in progress, there being one pronunciation by scholars and another by people in general.

ora'tor	or'ator	lyce'um	ly'ceum
sena'tor	sen'ator	anemo'ne	anem'one
cica'trix	cic'atrix	elegi'ac	ele'giac
abdo'men	ab'domen	eurocly'don	euroc'lydon
minis'ter	min'ister	charac'ter	char'acter
pletho'ra	pleth'ora	dysen'tery	dys'entery
cogno'men	cog'nomen	panthe'on	pan'theon
muse'um	mu'seum	thea'tre	the'atre
		umbili'cus	umbil'icus

An example of this gradual naturalization is furnished by a group of very recent botanical terms ending in *phyllum* or *phyllous*—Greek φύλλον, a leaf,—about which the authorities are much at variance :

adenophyllous	epiphyllous	microphyllous
anthophyllous	exophyllous	monophyllous
aphyllous	gamophyllous	myriaphyllous
caryophyllum	heptaphyllous	pentaphyllous
coleophyllous	heterophyllous	podophyllum
decaphyllous	hypophyllous	polyphyllous
endecaphyllous	hexaphyllous	rhizophyllous
endophyllous	macrophyllous	tetraphyllous, etc.

From the double *l* near the termination they ought all to have the penult accent, but probably more people say caryoph'yllum than caryophyl'lum.

As most words derived from Greek and Latin have lost the final syllable in the process of adoption, the original accent is often displaced by that means. The accentuation is then left to be determined chiefly by the last two syllables. When they have sufficient volume and weight, if we may use such an expression, they retain the accent on the penult, as in *effulgence, embrasure, indulgence, inconclusive, superstructure, hermeneutic, pædobaptism*, otherwise it will be drawn towards the beginning of the word. Elaborate rules are sometimes given for determining the place of the accent, which are well exemplified by the terminal analysis of Greek, Latin, and Scripture proper names given by Walker and Worcester. The latter gives 558 divisions, or rules, exhibiting no principle, useless for reference, and impossible to remember. Sixty of the classes contain each only one word. It was of such wasted labor that Dr. Latham said : " The voice of a ruler of rules is a sound to flee from."

A native word, no matter how long, like *caterpillarcatcher*, retains all its original syllables unbroken, so that it is instantly recognized ; but a word from Latin, Greek, or Hebrew is often taken to pieces and put together again in a quite different manner, and that too generally for the purpose of moving the accent towards the beginning. From *kalendæ* and *grapho*, a hybrid word, *kal-en-dog'raph-er* was once made, the most important syllable of which was *dog*, that did not appear in the original. This practice is very common.

Ab melech	A-*bim'*-e-lech	equa anima	e-qua-*nim'*-i-ty
anti phrasis	an-*tiph'*-ra-sis	di pteron	*dip'*-tera
anti strophe	an-*tis'*-tro-phe	grandi loquor	gran-*dil* -o-quent
anthropo phago	an-thro-*poph'*-a-gi	Jeho shaphat	Je-*hosh'*-a-phat
carni voro	car-*niv'*-o-rous	therme metron	ther-*mom'*-e-ter

The accented syllable of such compound words therefore is made up of the last letters of the first part and the first letters of the second.

ENGLISH AND AMERICAN USAGES.

There are at present a few points of difference between the spellings current in England and in this country, which, although not uniform, are tolerably well maintained.   Webster's Dictionary, and those who follow its guidance, diverge the most widely from English usage, while some of the differences are due to changes now in progress in the older country.   The points in question may be each illustrated by two words as well as by many.

English *ise,*		American *ize,*		dogmatise	dogmatize
"	"	"	"	ostracise	ostracize
"	*x*	"	*ct*	connexion	connection
"	"	"	"	inflexion	inflection
"	*our*	"	*or*	ardour	ardor
"	"	"	"	favour	favor
"	*l*	"	*ll*	enrolment	enrollment
"	"	"	"	fulfil	fulfill
"	*ll*	"	*l*	traveller	traveler
"	"	"	"	jewellery	jewelry

In regard to the first it does not appear on what principle one should write *baptize* with *z,* and *dogmatise* with *s,* since both are from Greek verbs ending in *izo.* If verbs so derived were written with *z* and all the others with *s,* it would be intelligible.   The second pair of words are from the Latin *connexio* and *inflexio ;* and in regard to all words so derived the English practice is correct.   Those in *our* are so written to show that they come from the Latin *or,* through the French *eur ;* but English usage is not uniform on this point.   Richardson, like most others, gives the preference to *errour,* but in the authorities he cites it occurs five times as *errour* and four times as *error.*   Skeat (1884) writes err*or* and says that the spelling has been changed to make it more like the Latin ; and that is just what we in America are doing with that whole class of words.   *Jewellery* and *jewelry* are the most divergent, but the American form follows the analogy of *chivalry, rivalry, devilry, chapelry,*

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and, what is more to the point, *revelry*, for I suppose no
Englishman writes *revellery*. The aim of educated Ameri-
cans is to make the language more simple, consistent, and
easy to use.

It is a question how far Americans are under obliga-
tion to adopt new forms of expression originating in Eng-
land, or even to retain old ones. We are generally prone
enough to imitate, even in things so little deserving of imita-
tion as the ever-changing styles of arranging our clothing,
hair, and beards ; and there are even Anglomaniacs who
assert that no amount or unanimity of mere American usage
can render a word or expression legitimate. But from be-
fore the dawn of history families have been separating, send-
ing out colonizing swarms eastward and westward to conquer
and settle strange lands ; and these in their new homes have
developed new languages, laws, and institutions, and new
types of character. In this way have been formed all the
languages spoken on the globe. It is the way of all the
world, and the fear of criticasters will not alter it. Our
ancestors brought, with the language and laws, the general
physical and spiritual make-up of English and Scottish men
and women of the useful classes, and were for a time a mere
appendage to the parent country. We rightfully inherit all
that was prior to the separation. Whatever date may be
assigned for that event, it is clear that by this time we have
emerged from the state of marsupial nutrition. If the
highest European culture is rarely or never reached in
this country, there are probably more persons in America
who can appreciate and enjoy good English than in all the
British Islands. Whatever commends itself to our judg-
ment and taste, and is suited to our wants, should be wel-
comed, from whatever source it may emanate ; all else can
be left to those to whose different circumstances it may
be adapted. It is not apparent why the example of an
English writer should be more binding upon us than the
decision of an English judge. Deserving of careful and
respectful consideration both may be, but obligatory they
are not.

ANOMALIES OF PRONUNCIATION AND SPELLING.

After all that can be said in the way of general principles, tendencies, or rules, there is still outstanding a considerable amount of irregularity, especially in proper names, that can only be treated item by item. Some are words written according to pronunciations long abandoned, and others are foreign importations not yet assimilated. We should naturally look in the dictionaries for them, but as no one will make a general search, a very inadequate idea will be formed of the amount of the irregularity. Some would not be found by seeking, and of others the treatment is very unsatisfactory. Webster gives *Dā-el'*, and Worcester *Dē-el'*, as the pronunciation of *Dalzell;* and Webster has the following : " Strath'-spey, *n.* [Denominated from the county of *Strathspey*, in Scotland, as having been first used there]." On this last example, I remark, first, that, as given, it is nearly unpronounceable ; secondly, that it is incorrect ; and thirdly, that Strathspey is not a county, but merely the valley of the river Spey, extending through or into Elgin, Banff, and Inverness shires. *Strath*, like *glen*, signifies merely a valley, and prefixed to the local name is never accented. There are more than a dozen such in Scotland. The *th* is pronounced before vowels, as, *Strathallan*, *Strath-aven*, *Strathearn*, but is not heard before consonants in *Strathbogie*, *Strathdon*, *Strathmore*, *Strathspey*. The *ey* in *Spey* is nearly but not quite the *ay* in *day*. It is the Spanish *ey* in *rey*, which may be attained by sounding both vowels separately.

I omit here the Italian terms learned as a part of education in music and painting, and also the numerous French phrases daily met with and involving the whole subject of French pronunciation, to be learned only from a living teacher.

It will be necessary here to add a little to the notation on page 144. A smaller type or a curved mark will denote the short, faint, obscure sound of the vowels *a, e, i, o, u*. Obscure *e* is equal to a faint *i,* and the others incline to the obscure neutral *u*.

There are a considerable number of Greek words in which a final *e* is sounded—*diastole, epitome, strophe hyperbole, syncope*, and others.   There are also a few from the Latin—*dele, finale, optime, rationale, secale, vice*, etc.

The termination *es* in English = *s* after *f, k, p, t, th,* = *z* or *ez* in all other cases, in Spanish words = *es ;* but in words that retain an original Greek or Latin form it is commonly, though not with entire correctness, pronounced *eez*.

Words containing any form of the Greek ζῶον, an animal, separate the vowels—*epi-zo-ot-ic*, not *ep-i-zoot-ic*.

The abbreviation *cor.* in the following list denotes a pronunciation correct but not common.

accompt, pron. account.
aches, aiks.
aggerate, gg = j.
Aino, iino, a man of the Kurile Islands.
aisle, iil.
answer, *w* silent.
apophthegm, ap-ŏ-them.
assoilzie, as-soil'-ye, to absolve.
asthma, as'-ma or az'-ma.
avoirdupois, voir = vŭr.
aye.
bagnio, ban'-yo.
balmoral, băl-mor'-ăl.
bass, bais.
bayou, bii'-uu.
beaufin, bif'-in.
bechamel, besh'-a-mel, a kind of broth.
beguine, beg'-in, a nun of a certain order.
bijou, bĭ-zhuu'.
boatswain, boa'-sĭn.
Bootes, Bo-o'-teez.
bowls, bowls, a game. English.

brevier, brĕ-veer, a size of type.
Canaanite.
caoutchouc, kuu'-chuuk.
cap-er-cail-zie, *z* = *y.*
cascalho, kas-kal-yo, gravel.
catechise.
cateran, kai-tĕr-an, or kait-rĕn, a Highland outlaw.
caviare, ka-veer', ka-vee-ar'.
cento, chento, medley of verses.
challis, shal'-ly, a fine woollen fabric.
chamber.
chapeau, shap-o.
charpie, sharp-y, picked lint.
choir, kwiir.
chose, shoaz, a legal term.
chough, chuf.
Christ.
chute, shuut.
cicerone, chee-chĕ-ro'-ny.
cicesbeo, chee-ches-bai'-o.
cinchona, *cor.* sin-choa'-na.
cinquecento, chink-wai-chento, abbreviation of (A.D.) 1500.

circuit, cuit = cut.
cocagne, kok-ain′, Lubberland.
cognac, koan-yak, brandy.
colander, kul′-ĕn-dĕr.
colewort, kol-ărd, Southern U. S.
colonel, kur-nel.
color, kul′-ur.
comptroller, comp = con.
concetto, kon-chet′-o, a conceit.
conch, konk.
concierge, kon-sarj′, a janitor.
conduit, kon′-dit.
condyle, kon-dil.
consigne, kon-seen′, a countersign.
conversazione, kon-ver-sat-see-o′-nai.
coquina, ko-kee-na, a cockle.
cordillera, kor-deel-yai′-ra.
corps, koar.
cortege, kor-taizh.
Cortes, Kor′-tes, Spanish parliament.
cotillon, ko-til′-yun.
counterfeit, feit = fit.
coyote, koi-oa′-tai, prairie wolf.
creux, kru, cor. krü, intaglio.
cuirass, kwee′-ras.
cuish, kwis, and kwish, armor for the thigh.
cupboard, kub′-urd.
curaçao, kuu-ra-so′, name of a cordial.
Cymric, kim′-rik. Welsh.
çy pres, see prai, a legal term.
Czar, cor. tsar.
Czarina, cor. tsar-ee′-na.

dengue, deng′-gai, a rheumatic fever.
disciple, would be better accented on the first syllable.
discompt, dis-kownt′.
does, duz.
door, floor, etc.
eclegm, and many others, with *g* silent before *m* ; all Greek.
enfeoff, en-fef′, a legal term.
English, e = i.
estramaçon, es-tram′-a-son, a small sword, a sax.
extraordinary, aor = or.
eyas, *ii*′-as, an unfledged hawk.
façade, ç = s.
feod, fyuud, a legal term.
ferrule, fer′-il.
fiord, or **fjord,** fyoard, a narrow inlet of the sea.
flysch, flish, a certain series of rocks.
forehead, for′-ĕd
foreign, for′-in.
forfeit, for′-fit.
fuchsia, commonly fyuu′-shee-a, cor. fuux′-ee-a, from which fuchsine.
fyst, fiis, a little dog. South. U. S.
gaberlunzie, gab-ĕr-luun′-ye, a beggar's wallet.
gaol, jail.
gaucho, gow′-cho, a native of the pampas.
gauge, gaij.
geyser, *gii*′-ser.
giaour, jowr.

glamour, cor. glam'-ur. In the 35th chapter of the Grettis Saga it is related how Grettir fought with and overcame the ghost of an unbelieving heathen named Glam. The hero never recovered from the effects of the contest, but ever after saw ghosts at night, and it become a common saying that *Glam* had cast a *glamour* over any one who saw what was not to be seen. This was written about A.D. 1300.

groschen, gro'-shĕn, a small German coin.

guanaco, gwa-naa'-ko, a species of llama.

guano, gwaa'-no.

guava, gwaa'-va.

guerdon, ger-dŏn, a reward.

guerillero, ger-eel-yai'-ro.

guinea.

guitar, gee-tar'.

gunwale, gun'-el.

halfpenny, hap'-ĕny or hai'-pĕn-y.

halser, haw'-sĕr

han't, hant, or haint.

hautboy, hoa'-boy.

Hawaiian, hawii-yan, cor. Haa-waa-ee-yan.

heather, hedh-ĕr.

heifer, hef-ĕr.

hiccough.

hidalgo, ee-dal'-go.

hornito, or-nee'-to.

hough, hok.

housewife, huz'-if.

humor, yuu-mŭr.

hussy, huz-y.

imbroglio, im-broal'-yoa.

improvisatore, final *e* sounded.

improvisatrice, -tree-chy.

indict, in-dii̇t.

intaglio, in-tal'-yoa, engraving cut in, as of a seal.

ipecacuanha, cor. ip-ai-kak-uu-an-ya.

iron, i-urn.

island, isle, *s* silent.

isocheim, ii'-so-kii̇m.

isosceles, ii-sos'-ĕl-eez.

jaquima, ha-kee'-ma, a headstall for breaking horses, West. U. S.

jarl, yarl, Norse for earl.

judgment, etc., *g* = *j* before *m*.

keelson, kel-sŏn, the interior counterpart of a ship's keel.

kilo, kee'-lo, contraction for kilogram.

knowledge, knowl = nol.

kreutzer, kroit-zĕr, a Ger. coin.

lammergeyer, -gii-ĕr.

laugh, laf.

lazzarone, lad-zar-oa'-ny, a ragamuffin.

leeward, luu-ärd.

ley = lye.

Leyden, lii-den.

lieutenant, liv-. Eng.

Limoges-ware, lim-oazh-

llano, lyaa'-no, a grassy plain.

lot'o, name of a game.

Lucchese, Luk'-keez, people of Lucca.

machairodus, Ma-kii'-ro-dus, a fossil animal allied to the bear.

machine, mă-sheen'.

macigno, ma-cheen'-yoa.

magazine, -zeen.

maguey, ma-gwai, great Mex. aloe.

Magyar, mad'-yar.

Maharajah, ma-ha-raa'-jah, a prince of India.

mahout, ma-howt', an elephant driver.

maleic, mai-lee'-ik, a form of malic acid.

manada, ma-naa'-da, a herd of mares.

manœuvre, ma-nuu'-vĕr.

mantua-maker, tua = tu.

maraschino, ma-ras-kee'-no, a cherry cordial.

marine.

marline, mar'-lin.

mascagnin, mas-kan'-yin, name of a mineral.

mate, maa'-tai, Paraguay tea.

matico, ma-tee'-ko, a medicinal plant of Peru.

meerschaum, mair'-showm, likely to become meer'-shum or mur-shum.

mesa, mes'-a, an elevated plain, West. U. S.

mesne, meen, a legal term.

mesquite, mes-kee'-tai, or mes-keet', a species of tree, also of grass, Texas.

mestino, -tee-no ⎫
⎬ a cross between a Creole
mestizo, -tee-zo ⎭ and an Indian.

mezzorilievo, med-zoa-ree-lee-ai'-voa.

mezzotinto, med-zoa-tint'-oa.

mirage, mee-raazh'.

mise, meez, a legal term.

misle, mizl, a fine rain.

mistle, mizl, a fine rain.

mochila, moa-chee'-la, a saddle-flap, West. U. S.

monte, mon'-tai, name of a game.

morne, mor-nai, a term in heraldry.

mortgagor, mor-ga-jor'.

mosquito,

muezzin, mwed-zin, one who calls to prayer among the Moslems.

muscle, mus-ïl.

nephew, Eng. nev'-yuu.

neve, nai-vai, upper part of a glacier.

nowed, nuud, knotted. Heraldry.

oboe, oa'-boa-ee, a wind instrument.

often, soften, etc., *t* silent.

oglio, olla, oal'-ya, a stew, lit. a pot.

olla podrida, poa-dree-da.

pachisi, pa-chee'-zy, an Indian game.

pali, paa'-lee, an ancient Hindoo language.

pall-mall, pel-mel.

paradigm, *g* silent.

paradis, -dee, a wet dock.

parapegm, *g* silent, an ancient form of placard.

parasceve, pa-ra-see'-vee, the eve of the Jewish Sabbath.

paraselene, final *e* sounded, a mock moon.

parliament, *a* silent.

patois, pat'-wa, a dialect or brogue.

peirameter,
peirastic, } ei = i.

peso, pai'-so, a Spanish dollar.

petate, pai-taa'-tai, a palm mat.

petit, pet-y.

Pharaoh, aoh = o.

phlegm, *g* silent.

phosphenes, fos'-fee-nez, the lights seen under pressure on the eyeball.

pibroch, cor. pee'-brukh, the war-tune of a Highland clan.

picarisque,
picturesque, } que = k.

pico, pee-ko, a mountain peak.

pise, pee'-zai, a wall of rammed earth.

pita, pee'-ta, fibre of the Mex. aloe.

playa, plaa-zha, the sea-shore.

plaza, plaa-tha, a public square.

pluries, pluu'-ri-eez, many times.

poe, poa'-ee, root of the taro plant.

polemarch, pol'-em-ark, Athenian minister of war.

police, po-lees'.

pomegranate, pome = pum.

porpoise, portoise, tortoise, poise, toise = pus, tiz or tis.

pose, poa-zai, attitude. Heraldry.

pozzulana, pod-zuu-laa'-na, a hydraulic cement.

precis, prai-see, an abstract.

projet, proa-zhai, a scheme or plan.

provost, proa-voa, title of an officer.

pueblo, pweb'-lo, a Span.-Amer. village.

puisne, pyuu-ny, cor. pwee-nai.

pulque, puul'-kai, a Mexican drink.

quaich, cor. kwaikh, a wooden drinking cup.

quay, kee.

queue, kyuu.

quipu, kee'-puu, a knotted cord to remember by.

realm, relm.

reata, rai-aa'-ta, a lasso, California.

rei, *e* as in there, *i* as in machine, a Portuguese coin.

reiter, rii-ter, Ger. a horseman.

rendezvous, ran-dai-vuu.

resume, rai-zuu-mai, a summing up.

rilievo, ree-lee-ai'-vo, relief in engraving.

rodeo, roa-dai'-o, a gathering of cattle, Western U. S.

sacrifice, ce = z.

sauerkraut, au = ow.

schiedam, skee'-dam.

schism, sizm.

schlich, shlik, a pulverized ore.

schnapps.

schorl, a mineral.

schottische.

schreight, skreet, a fish.

scirrhous, skir'-us, a hard cancerous growth.

seraglio, sai-ral'-yo.

serai, sai-raa'-ee, an Eastern palace or lodging.

serape, sai-raa'-pai, a Mexican blanket or shawl.

seven-night, sen'-n*ii*t.

sew and **shew.**

sheol, shee-oal, the old Hebrew place of departed spirits.

shiite, a Mahometan sectary.

sierra, see-er-a, a mountain range.

siesta, see-, a nap at noon.

signora, Señora, see-nyoa-ra, sai-nyoa-ra.

soften, *t* silent.

soiree, swa-rai, an evening entertainment.

spa, spaa, a medicinal spring.

spahi, spaa'-hee, a Turkish trooper.

sprechery, sprek-er-y, cor. sprekh, miscellaneous plunder.

spuilzie, spuul-ye, spoil, plunder.

stiacciato, stee-ach-aa'-to, a very low relief in sculpture.

stomacace, sto-mak'-a-see, a foul breath.

stone, 14 lbs., called in England stun.

storge, stor'-jee, parental affection.

sugar, shuu'-găr.

Tagliacotian, Tal-ya-koa'-she-ăn, Tagliacozzi's operation.

tailzie, tail-ye, a Scotch deed of entail.

tazza, tat-sa, a kind of vase.

terzarima, ter-tsa-ree'-ma, a kind of versification.

thaler, taa'-lĕr, a German dollar.

threepence, thrip'-ĕns.

tongue, tung.

tortilla, tor-tee-ya, a griddle-cake.

travail, trav'-ĕl.

treenail, tren-ĕl, a wooden pin in ship-building.

tuyère, tweer, the blast-nozzle in a furnace.

two-pence, tup-ĕns.

urao, uu-raa'-o, natron.

vaquero, va-kai'-ro, a cowboy.

verdigris, ver-dĭ-grees.

vice, v*ii*'-see.

victuals, vit-ăls.

vicuña, vee-kuun-ya, a species of llama.

vidame, vee-dam', a feudal dignitary.

vide, v*ii*'-dee, see.

viscount, vii-kownt, a title of nobility.

visne, veen, vicinity.

vomito, vo-mee'-to, malignant yellow fever.

waistcoat, commonly wes-kut.

weigelia, wii-jeel-ya, name of a flowering shrub.

who, huu.

women, o = i.

yacht, yot.

zollverein, tsoal-fer-*ii*n, an agreement among the German states in regard to customs duties.

This list will give an idea of the extent and character of these anomalies.

No class of words present greater irregularities than do proper names. The following list contains a good number of those met with in Great Britain and the United States, the pronunciation of which is liable to be mistaken. They may be presumed to be English, Scotch, or Irish, unless marked Am. In a few instances an English and an American pronunciation are distinguished. To avoid repetition it may be observed that in England the termination *-borough* is usually heard as *-bro*, *-ham* as *-am*, or rather *-um*, for the vowel is very obscure, that *stone*, in any situation, is *stun*, and that *ell* does not control the accent — *Par'nell*, not *Par-nell'*. Names having no other peculiarities than these are omitted.

Aberdeen, Ae-ber-deen.
Abergavenny,
　　　　　　　Ae-ber-gen'-ny.
Abernethy, Ae-ber-neth'-y.
Albuquerque, Al-buu-ker'-ky.
Annesley, Anz'-ly.
Ascough, Ask'-yuu.
Bagehot, Baj'-ut.
Balguy, Baw'-gy.
Barham, Bar'-am.
Beaconsfield, Bek'-onz-.
Beall, Bel.　Am.
Beauchamp, Beech'-ăm.
Beauclerc, ⎫
Beauclerk, ⎬ Boa-klair'.
Bedel, Bid'l.
Beham, Bai'-ăm.
Belknap, Bel'-nap.　Am.
Belvoir, Bee'-ver.
Berkeley, Bark-ly.
Betham, Beth'-ăm.
Bethune, Bee'-ton.
Bewick, Byuu'-ik.
Bicester, Bis-ter.

Bligh, ⎫
Blythe, ⎬ Blīi.
Blount, Blunt.
Boisseau, Bushel.　Am. low.
Boleyn, Bul'-en.
Bolingbroke, Bol'-ing-bruuk.
Boscawen, Bos'-ka-wen.
Bourke, Burk.
Bourne, Burn.
Bowdoin, Boa-din.　Am.
Bowles, Boalz.
Bowring, Bow-ring.
Brougham, Bruum.
Broune, Bruun.
Buchan, Buk'-an, cor. Bukh-an.
Bur'nett.
Bury, Ber-y.
Calderon, Cal'-dron.
Castlereagh, Kasl'-rai.
Cavendish, Kon'-dish.
Charteris, Charterz.
Chisholm, Chiz-um.
Cholmeley, ⎫
Cholmondeley, ⎬ Chum-ly.

Cirencester, Sis'-is-ter.
Clanric'arde.
Clough, Kluf.
Cluverius, Klev'-erz. Am.
Cockburn, Koa-burn.
Coggeshall, Kogz-all.
Coke, Kuuk.
Colquhoun, Kuu-huun.
Compton, Kum-tŏn
Conyngham, Kun'-ing-ăm.
Coutts, Kuuts.
Cowper, Kuu-per.
Creighton, Krai-tŏn.
Crichton, Krĭĭ-tŏn.
Dalhousie, Dal-huu-zy.
Dalzell, Dal-yel'.
Dampier, Dam'-peer.
Daviess, Dai'-vis. Am.
Derby, Dar'-by.
Derwent, Dar'-went.
Des Vaux, Dai'-voa.
Devereux, Dev'-ĕr-uu.
Dillwyn, Dil'-un.
Douce, Dows.
Duchesne, Eng. Duu-kaan, Am. Duu-shan.
Dumaresque, Dim'-er-ik.
Du Plat, Duu Plaa'.
Duyckink, Dii'-kink.
Eachard, Ech'-ard.
Eadmer, Ed'-mer.
Elgin, *not Eljin.*
Eyre, Aer.
Falconer, } Fawk-ner.
Faulkner, }
Farquhar,
　　　Far'-kwar, or Far'-hwar.
Fiennes, Fee-enz'.
Fildes, Feel'-dez.
Foljambe, Ful'-jăm.

Forbes, For'-bis. Scotch.
Freind, Frend.
Frelinghuysen,
　　　Freling-hĭĭ-zen.
Froude, Fruud.
Gayarré, Gii-ar'-ai.
Geoghegan, Gai'-gan.
Gifford, Jif'-urd.
Gill, *not Jill.*
Gill'ott, *not Jil-.*
Glamis, Glaamz.
Gleig, Gleg.
Gould, Goald.
Gower, Goar,
Grosvener, Groav-ner.
Hague, } Haig.
Haigh, }
Halstead, Holsted.
Han'sard.
Harcourt, Har-kut.
Hardinge, Harding.
Haughton, Haw-ton.
Hem'ans.
Herries, Har-is.
Herthford, Har'furd.
Hobart, Hub-ĕrt.
Holmes, Hoamz. Am.
Holyoke, Hoal'-yoak. Am.
Hotham, Huthm.
Hough, Huf.
Houghton, Hoa-tun. Am.
Houston, Hyuus-tŏn. "
Hoveden, Huv-den.
Huger, Yuu'-jee. Am.
Hughes, Hyuuz.
Ingelow, In'-je-loa.
Ingraham, Ing'-gram.
Iz'ard. Am.
Jacobi, Jĭ-koa'-by.
Johnstone, Jon'-sŏn.

Jervaulx, } Jar'-vis.
Jervis,

Kearney, Kar'-nee.   Am.
Keightley, Keet-ly.
Keill, Keel.
Keith, Keeth.
Kennaird'.
Kennard'.
Kerr, Kar.
Kirkaldy, Kir-kaw'-dy.
Knollys, Noal'-iz.
Laing, Lang.
Layard, Laird.
Leathes, Leeths.
Leavitt, Lev-it.
Leconfield, Lek'-on-field.
Ledyard, Lej-urd.
Lefevre, Lĕ-fai-vŭr.
Legaré, Lĕ-greé.   Am.
Leicester, Les-ter.
Leigh, Lee.
Leighton, Lai-tun.
Leland, Lel'-and, or Lee'-land.
Leveson-Gower, Luu-sŏn-
goar.
Lewes, Luu-is.
Leyden, Lü'-den.
Lid'dell.
Lindsay, Lin'-zy.
Ling'ard.
Lockhart, Lok'-ărt.
Lough, Luf.
Lovat, Luv'-ăt.
Lucado, Luk-a-duu'. Am. low.
Mackay, Mak-y.
Mahon, Mai-ŏn.
Mainwaring, Man'-er-ing.
Majoribanks, Marsh-banks.
Marion, Mar'-ee-ŏn.
Mather, Madh'-ĕr.   Am.

McKenzie, cor. Măk-en'-ye.
McLeod, Măk-lowd'.
Meagher, Mar. Irish.
Meigs, Megz. Am.
Melbourne, -burn.
Menzies, Men-yeez.
Meredith, Mere = merry.
Mereweather, Mere = merry.
Meux, Myuuz.
Millais, Mil-ai.
Milnes, Milz.
Molyneux, Mol-in-yuuks'.
Monck, Munk.
Monckton, Munk-tŏn.
Monmouth, Mon'-muth.
Monson, Mun-sŏn.
Montefiore,
            Mon-tai-fee-oa'-ry.
Montgomery, Mun-gum'-ry.
Moray, Mur'-ai.
Moultrie, Muu-tree, now
Moal-tree. Am.
Mowbray, Moa'-bry.
Murchison, as written.
Ogilvie, Oa'-gil-vy.
Olmstead, Um'-sted. Am.
O'Shaughnessy, Oa-Shaw'-
nes-y.
Ouless, Uu'-les.
Ouseley, Uuz'-ly.
Outram, Uut'-răm.
Paget, Paj'-it.
Palmerston, Paam'-ĕr-stun.
Pole, Puul.
Polk, Poak. Am.
Ponsonby, Pun-sŏn-by, Punz-
by.
Pontefract, Pom-fret.
Pouleston, Pil'-stun.
Powlett, Poa'-let.

Prideaux, Prid′-o.
Pugh(e), Pyuu.
Pulteney, Pult-ny.
Raleigh, Raw-ly.
Rantoul, Ran′-tuul. Am.
Reay, Rai.
Rives, Reevz. Am.
Rolleston, Roal′-stun.
Romilly, Rom′-il-y.
Rothschild, cor. Roat-sheelt.
Rouse, Ruus.
Ruthven, Riv-en.
Saint Clair, Sink-ler.
Saint John, Sin′-jin.
Saint Leger, Sil′-in-jer.
Salisbury, Sawlz′-ber-y.
Sandys, Sand-iz.
Savile, Sav′-il.
Schenck, Skenk. Am.
Schurz, Shuurts. "
Schuyler, Sk*ii*-lĕr. "
Sewall, Suu′-ăl.
Seward, Suu′-ard. Am.
Seymour, See-mur.
Sneyd, Sneed.
Somers, Sum-ĕrz.
Sothern, Sudh′-ĕrn.
Southey, Sow-dhy.
Stanhope, Stan′-ŏp.
Strachan, Strawn.
Stuyvesant, St*ii*′-ve-sant. Am.

Tad′ema.
Taliaferro, Tul-ĭ-vĕr. Am.
Tallmadge, Tal′-mij.
Tighe, T*ii*.
Tilghman, Til′-man. Am.
Timberlake, Tim-lik. "
Tirrwhit, Tir′-it.
Tollemache, Tol-mash.
Trafalgar, Traf-al-gar′.
Trenholm, Tren′-um.
Troughton, Trow′-tŏn.
Tuomey, Tuu-my.
Urquhart, Urk′-ĕrt.
Vaughan, Vawn.
Vaux, Vawks.
Villiers, Villers.
Waldegrave, Wal′-graiv.
Walmesley, Wamz-ly.
Walsingham, Wal-si-kum.
Warwick, War′-ik.
Wellesley, Welz′-ly.
Wemyss, Weemz.
Wolesley, } W*u*l′-zy.
Woolsey, }
Worcester, W*u*s′-ter.
Wrottesley, Rots′-ly.
Wycliffe, Wik′-lif.
Wykeham, Wik′-ăm.
Wythe, With.
Yonge, Yung.

PHONETIC SPELLING.

The foregoing examples will have prepared us to appreciate the advantages of phonetic writing—that is, of any system in which the relation between the audible sound and the visible symbol is always the same. No doubt there have been such modes of writing, at least temporarily, until the spoken language changed. The language of the Spanish

Academy is now so far regular that the reader is never at a loss except for the place of the accent, if left unmarked. So German presents but little difficulty, and is now undergoing a pretty vigorous pruning of redundant material. The present English pronunciation and spelling are probably the most discordant ever known, and many have been the efforts to harmonize them. The first attempt of which we have any knowledge was the Ormulum, a metrical paraphrase of the Scripture lessons of the Church, written by a priest named Ormin, about the year 1200. His phonetic system was limited to the doubling of the consonant after a short vowel, as we write *summer* instead of *sumer ;* but to this he attached great importance, imitating the author of the Apocalypse in anxiety for the purity of his text.

> " & whase wilenn shall thiss boc
> Efft otherr sithe writenn,
> Himm bidde icc thatt het write rihht
> Swa sum thiss boc himm tæchethth,
> All thwerrt ut affterr thatt itt iss
> Uppo thiss firrste bisne ;
> Withth all swillc rime alls herr iss sett,
> Withth all se fele wordess ;
> & tatt he loke wel thatt he
> An bocstaff write twiggess,
> Eggwhær thær itt uppo this boc
> Iss writenn o thatt wise."

The object of the principal reformers has been more comprehensive—to devise either a universal alphabet or a universal language. Conspicuous among them was John Wilkins, Bishop of Ripon, one of the founders of the Royal Society, who in 1668 published a small folio with the title, "An Essay towards a Real Character, and a Philosophical Language." The work showed much ability, acuteness, and industry, and was thought by the Brothers Chambers worth republishing ; but no one has thought it worthy of adoption.

About 1854 many " Alphabetic Conferences " of learned men were held in London under the presidency of the Cheva-

lier Bunsen, the Prussian Ambassador, for the purpose of devising a system of written characters capable of representing all human utterances. It is sufficient here to say that these laudable efforts were unsuccessful. Prof. Max Müller then undertook a universal Missionary Alphabet, which also has not met with general acceptance. The next in order was Lepsius' " Standard Alphabet," which was published for the second time in London in 1863, and which has been adopted in some works for representing foreign names. In 1867 Prof. Alexander Melville Bell published his " Visible Speech or Universal Alphabetics," the first attempt, so far as I am aware, to reduce the sounds and signs of language to a scientific system. The arrangement, the forms, and even the names of the characters are designed to correspond with the various positions of the organs of speech. A letter, instead of being called Alpha or A, may be named " High-Back Wide Round." The total number of characters, with similar names, exhibited on page 37 of the work, is 129. Wonderful results are said to have been accomplished by this system, in enabling adepts to reproduce at sight the most strange and difficult kinds and combinations of sounds ; but it seems to me that most persons would be utterly unable to learn it, that it would be unwieldy, and that either the printed or the manuscript character recommended would present to the eye a most uninviting page. Lastly, there is the palæotype of Mr. A. J. Ellis, comprising 267 letters, and 36 additional guides to pronunciation, in all 303. It is no wonder that he was unable to apply an apparatus so cumbersome to the very purpose for which it seems more especially to have been invented. The inventor frankly admits its unfitness for general use. Mr. Ellis is also the author of a much simpler system which he calls " Glossic," in which none but the letters in common use are employed. It fails to show any nice distinctions of sound. The following is an example :

" Glosik reiting iz akweird in dhi proases ov glosik reeding. Eni wun hoo kan reed glosik kan reit eni werd az wel az hee kan

speek it, and dhi proper moad ov speeking iz lernt bei reeding glosik buoks. But oaing too its pikeu·lier konstruk·shen, glosik speling iz imee·dietli intel·ijibl, widhou·t a kee too eni nomik reeder. Hens a glosik reiter·kan komeu·nikait widh aul reederz, whedher glosik aur nomik, and haz dhairfoar noa need too bikum a nomik reiter. But hee ·kan bikum ·wun, if serkemstensez render it dezei·rabl, wedh les trubl than thoaz hoo hav not lernt glosik."

This specimen contains 455 letters and 11 dots that have no perceptible use—466 in all. In our common spelling there would be 472 letters. The saving therefore would be about 3½ per cent., a point of some importance, as one of the arguments insisted upon is the great economy of time from omitting the silent letters. And were it not for the dots this would probably be the simplest plan yet proposed. Its poverty is seen in the employment of the same letter—*e* —for *a, e, i, o,* and *u* in "*word*," "*render*," and "*circumstances.*"

There are also various schemes, more or less known in England and America, that use the common alphabet as a basis, and supplement its deficiencies with additional letters.

In opposition to any kind of spelling reform, one American critic has written at considerable length, arguing, rather inconsistently, that the present system presents no difficulty, and that, even if it did, it is not desirable that it should be easy. A more weighty defence of our anomalous spelling, is that the origin and history of words are treasured in its antiquated forms. But this argument, sound though it be, has less weight than might be supposed. In general, it applies only to words that retain an Italian or a French form, or have come pretty directly from Greek or Latin. For nearly all words of Teutonic, Slavic, Asiatic, African or American origin, the spelling is no guide ; for, in not a few, like *bridegroom, woman* and *hiccough*, it is a blunder, and misleading. Again, many words have passed through several languages, and the spelling reveals only one stage in their progress. What reader of the morning papers sees, or cares to see, that his *comb* and *pitcher*, his *bottle* and *cards*, his *pantaloons*

and *galoches* are Greek, his *lemons* and *gherkins* Persian, or
that the *sugar* that mollifies the rancor of his coffee has
come from the far Sanskrit, through Persian, Arabic, Span-
ish, and French, and is like none of its ancestors? Etymol-
ogy is not illustrated by writing *move, shove, drove,* nor does
the spelling teach the common reader anything of the history
of such forms as *taught, thought,* and *bought.* Nearly all that
etymology would lose by a reform would be a few silent
letters in words from the Greek. It is only words whose
spelling is regular that carry their etymology on their face.
Again the great body of readers neither know nor care any-
thing about etymology. They are willing to take their words
at their present face value, without questioning whence they
came. Not one in ten thousand of those who think them-
selves educated can tell without a dictionary the derivation of
words not of Greek or Latin origin ; and the relative number
of Greek and Latin scholars is becoming less every year.

But while the desirability of phonetic writing does not
admit of a reasonable doubt, there are reasons for believing
that its attainment is not at hand. In the first place, man-
kind are averse to radical changes. Their greatest reforms
are at best, not from bad to good, but from bad to something
not quite so bad. The new departures and radical reforms
so often clamored for, are generally but a reversion to some
shallow expedient that has been tried a hundred times, and
found wanting. The multitude has often been called fickle
and fond of change ; but their mobility is on hinges and not
on wheels—oscillating backward and forward between points
that are near together. Were the ground at once clear and
fertile, how pleasant to plant, and watch the growth ! Were
the human mind a blank, how easy to write upon it ! But
we are like the medieval monks, who, in order to pen their
saintly homilies, had to erase painfully, odes of Tibullus and
hymns to the heathen gods. And the erasure was never
complete. With all but mere children it is not learning but
unlearning that is the rub. I believe that no people having
a religion embodied in sacred books ever accepted a new
one. Christianity and Buddhism were both driven from

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their native places to seek converts among races of men who had no Bibles, Vedas, or Puranas. Just as little are bodies of men inclined to change their languages or modes of writing them. We have seen that the Egyptians kept up their hieroglyphic systems until the times of the Roman Empire, although the civilized nations around them had been using neat and convenient alphabets for ages ; that the ancient races of Mesopotamia never abandoned their arrow-head writing ; and that the Chinese still persist in the use of their excessively difficult character. There is therefore an almost insuperable difficulty in the general conservatism of mankind.

In the second place, those who have any voice or influence in the matter are not generally conscious of suffering any inconvenience, and so have no direct motive for change. Those who can read and write do so with little difficulty, and those who cannot may be counted out. Reading, indeed, presents no difficulty, except in new and strange words and names, and is learned by children without much labor. As to writing, we have seen that the saving in time and space would probably not exceed three or four per cent.; and it is by no means certain that any system would be on the whole easier than the present. It might be thought that phonetic writing would at least save us from the mortification of misspelling, but when we think of Mr. Ellis' "serkemstensez," it is not clear that even that would be diminished. It may be said that each one should spell as he pronounces—that is, express his peculiarities of utterance in his own peculiar way; but that would be the utter confusion of the fifteenth century, which might be brought about without any radical reform. With so little to attract them, every person at all advanced in years, all who are busy, and all who have much to do with books would rather keep on as they are than learn anything very different. Besides, the world is now full of books, whose pages seem to us fair and familiar and smiling as the face of a friend. The ability to read them and make literal extracts must be kept up for a hundred years, no matter what system prevails. We cannot afford either to

destroy or transform our literature; and were the transformation considerable, our favorite authors would be no more lovely than a mother's face in a paper mask. To impose a radically different spelling or pronunciation upon the authorized version of the Scriptures, would be a more serious shock to the piety of those who speak the English tongue than all the assaults of the unbeliever.

A third consideration that has much weight with me is, that a thing may be highly desirable and yet so difficult as to be impracticable. Now to represent to the eye all the sounds of our vastly copious and heterogeneous language would not be easy, even with the zealous co-operation of everybody. With some languages it would be easy. Spanish is very regular, but its sounds are few and simple. There are Polynesian tongues built up of only about twenty different syllables, all of the simplest kind. We have seen that Japanese has but 73 syllables in all, and Cherokee 85, while English, counting names of persons and places, contains more than 9,000. Among them are such syllables as *frounced, glimpsed, knurled, smoothed, sixths, twelfths, shrives, thoughts, thwarts.* A still greater difficulty is found in the fleeting, uncertain character of some of the sounds. No two persons ever agree throughout as to what they are. People differ in hearing and in utterance, and in their attempts to represent what they hear and utter. We have seen that Mr. Ellis, who has doubtless given the subject more attention than any other person ever did, writes *werd* for *word*, and agrees with our American lexicographers in representing the familiar word *what* as *whot*. To my individual judgment this is a bad rendering. The vowel is neither the *a* in *hat* nor the *o* in *hot*, but something between; and of the two I should think the former the best approximation. The guesses at the intermediate sounds heard in such words as *girl* and *pearl* strike some on one side and some on the other, and mislead by a show of precision. No approach to precision is possible without adding considerably to our alphabet. It now consists of 26 letters, but *q* and *x* add nothing to its compass, so that it is no better than 24.

Webster admits 43 simple sounds, to which the diphthongs *oi* and *ow* might be added. This would certainly not be too many, and yet would almost double the present number. He who will invent 19 new letters that shall harmonize perfectly in style with those already in use, and add nothing to the trouble of either reading or writing, will have gained an idea of one of the difficulties to be overcome.

The great caravan routes of the East may be traced across the deserts by the lines of bleaching bones, and the pathway of human progress is strewn with the mortuary remains of schemes for the sudden improvement of the lot of man. Healthy progress is slow and noiseless, as the growth of the forest and the herbage is not by thunder and proclamation. "The kingdom of heaven cometh not with observation," but, "as if a man should cast seed into the ground; and should sleep and rise night and day, and the seed should spring, and grow up, he knoweth not how." (Luke xvii. 20. Mark iv. 26.) The treasures of the mind are gathered slowly atom by atom; and our 26 letters are the imperceptible growth of 5,000 years. We might take a lesson from the Spaniards and the Germans and reduce the chaos of our dictionary by numerous reforms, singly so small as to shock no prejudices. Just what these reforms should be I am in no better position to say than any one else. I may, however, suggest a few, merely to show that some improvement is possible without making either reading or writing in the least degree more difficult.

1. We might omit all those letters that in the present state of the language have no influence on the pronunciation. This would give, for example:

beuty	for	beauty	ful	for	full
lam	"	lamb	kil	"	kiln
spek	"	speck	peple	"	people
giv	"	give	salmist	"	psalmist
puf	"	puff	diarea	"	diarrhœa
agregate	"	aggregate	demene	"	demesne
eg	"	egg	depo	"	depot
rime	"	rhyme	buz	"	buzz
seze	"	seize			

A good part of the reforms of this character would be merely a return to an earlier and simpler spelling. It may be objected here that this would sometimes destroy the distinction between words that sound alike but are written differently, as *wright, write, right*, and *rite*. The objection is sound in principle, but its force may be considerably weakened. The above is the best example of the kind and is often adduced, but as the *gh* has an influence on the pronunciation, the four words would be reduced to two, not to one; and the effect would be offset by all pairs of words now written alike but pronounced differently. *Aye*, yes and *aye*, ever; *bass*, in music and *bass*, a fish; the *bow* of an archer and the *bow* of a ship are examples. Moreover, as words are addressed to the ear much oftener than to the eye, the present ambiguity would be but little increased. The following sentence too will show how little danger there is of misunderstanding even an extreme case, which is not in the least helped by the present spelling.

"I had just tied my *bay* horse to a *bay* tree and seated myself in the recess of the *bay* window, when presently I heard the hounds *bay* on the other side of the *bay*, where they had brought a deer to *bay*."

2. We might confine *g* to what is commonly called its hard sound, and write a *jill* of brandy instead of a *gill*.

3. Substitute *f* for *ph*, as is done in Italian and Spanish; also for *gh* wherever the pronunciation is *f*.

4. Confine *s* to its sharp hissing sound and let *z* represent its value in *muse*.

5. Relieve *q* of all its present duties and turn them over to *k*. Some other use might be found for this spare letter, and it has even been suggested that it be put for the *n* in *finger*.

6. Regulate the duties of *a, e, ea, ee, ei*, and *ie* so that no one of them should conflict with another.

7. Do the same for *o, oo, ou*, and *u*.

8. Gaining courage as we advance, we might relegate to *k* a part of the work of *c*, and to *s* another part, so as to let it

stand for the English and Spanish *ch* in *church*, or the Italian *c* in *cielo*.

9. Restore the two characters used for *th* in *thin* and *thine* until the middle of the fourteenth century.

10. Restore the long *s* of the last century with the value of *sh*, and let *z* be differentiated thus, *size*, *azure*.

We might still have *x* left for whatever might be needed.

Some idea of the results may be gathered from the following few examples ;

fosforus	for	phosphorus	kac	for	catch
jinjer	"	ginger	curc	"	church
laf	"	laugh	flem	"	phlegm
use,	a	noun	sizm	"	schism
uze,	"	verb	flud	"	flood
kwik	for	quick	muve	"	move
sak	"	sacque	duv	"	dove
cu	"	chew			

It is not to be supposed that all these changes could be introduced at once and made successful. Those that would arouse the least opposition should be tried first, until the idea of eternal unchangeableness be overcome. Any influential publication might introduce some of the least startling almost without criticism. The old and new spellings might subsist side by side until one supplanted the other, as there are now hundreds of words, like *gaol* and *jail*, *pedlar* and *peddler*, *jewellery* and *jewelry*, having two or more spellings. To try to carry through an entire revolution at once would ensure defeat ; and it is better to undertake little and succeed, than to attempt much and fail. Professional politicians are especially familiar with the strengths and weaknesses of masses of men, and they are wiser in their generation than the children of light. They suit their wares to the market. They never seriously undertake any reform wide-reaching and deep, well knowing that to do so would arouse an opposition somewhere that would cover them with defeat if not with ridicule.

PART SECOND.

ENGLISH GRAMMAR.

ENGLISH GRAMMAR.

CHAPTER I.

PRELIMINARY.

WRITERS on English grammar have occupied themselves
chiefly with two questions:

1st. What various forms does any English word assume?

2d. What form is to be used in any given instance?

The answer to the first has been commonly called *Etymology*, that to the second *Syntax*.

The first application of words was doubtless to material,
visible, tangible things; but from such words men have had
to select, as each one best could, under the influence of
fanciful and misleading analogies, terms to express all the con-
ceptions of the mind. The selections have not always been
happy; and grammarians have been no more successful than
others. Thus the sounds of speech have been called *hard*,
soft, *broad*, *slender*, *round*, *full*, *empty*, *thick*, *thin*, *flat*, *fat*,
sticky—words aptly descriptive of butternuts and building
materials, but vocal sounds might as well have been called
blue, alkaline, or rhombohedral. So, too, a class of words
have been labelled as *adjectives*—meaning thrown to—that is,
words or things thrown to some other words or things. A
second important class have been designated as *verbs*—that is,
merely *words*. The title of a third class is *prepositions*—
meaning *placed before*—as if all words except the last were
not placed before some others. So etymology properly signi-

fies the science of the derivation of words, and is so employed by a class of scholars, but in the majority of English Grammars has the peculiar signification given above. This point may be illustrated by supposing an etymologist and a grammarian to give their respective views of the word *daughter*.

ETYMOL.—A native word occurring in Middle English as *dohter*, *doghter*, *doughter*, *douhter*, *dowter*, of which the plurals *dohtren*, *dehtren*, and *degter* are found ; from Anglo-Saxon *dóhtor*, pl. *dóhtor*, *dóhtra*, *dóhtru*, and *dóhter ;* Dutch, *dochter ;* Icel., *dóttir ;* Swed., *dotter ;* Dan. *dotter* and *datter ;* Goth., *dauhtar ;* Old High German, *tohter ;* Mod. H. G., *tochter ;* Rus., *doch ;* Greek, Θυγάτηρ ; Sansk., *duhtri.* Lassen and Curtius suppose the etymology to be Sansk., *duh* or *dhugh*, to milk—the *milker*—and so allied to the English *dug*.

GRAM.—A common noun, feminine gender, singular number.

Syntax is primarily a military term, signifying the proper arrangement of troops, on the march or in the field. It is not inaptly applied to the marshalling of words, but should include the order in which they are placed, a point that receives little attention in works on English grammar.

Grammatical etymology and syntax might very well have been denoted by the words analysis and synthesis, that is, separating or sorting, and putting together ; for they are not unlike the operations of the printer, who at one time picks to pieces a page of types, putting each in its proper compartment, and again re-collects and combines them into a story or sermon. But when words are once fairly established in use we are generally obliged to take them as they are, whether they be admirably adapted to their purpose or not.

All this pre-supposes that some words admit of differences of form, as *eagle, eagles ; swift, swifter, swiftest ; come, came, coming*, with corresponding differences of use. In this respect languages differ greatly, ranging from Chinese, in which every word remains invariably the same, to Arabic, in which a word may assume some two thousand forms. English is very poor in grammatical forms, so that only a person of the

most acute analytical genius would ever think of searching for them and arranging them systematically, without previously seeing some similar analysis. But a language that should present the following among other forms might easily suggest the idea of reducing them to a system:

ama-ba-m	ama-re-m
ama-ba-s	ama-re-s
ama-ba-t	ama-re-t
ama-ba-mus	ama-re-mus
ama-ba-tis	ama-re-tis
ama-ba-nt	ama-re-nt

Interest would be increased by finding another set having no resemblance to the former, as:

serv-us	serv-um
serv-i	serv-orum
serv-o	serv-is
serv-e	serv-os

It might easily be observed that each of these sets of forms, or something like them, was common to hundreds of words, that the one set was peculiar to words denoting some kind of action, and that the other characterized names of things. Whenever so much should be observed, the grammatical analysis of the language would be fairly begun. Yet the Romans, who had these very forms, seem never to have undertaken such analysis until obliged to compare them with another system of forms equally extensive but different in every detail.

Here is, perhaps, the fittest place for a few general considerations, which should never be lost sight of in any study relating to language.

A language is not made once for all according to a set of pre-existing rules. Taken at any particular time, it is the work of untold generations who have made, unmade, and altered words and phrases, according to their wants, convenience, tastes, and whims, provided always that there was a general tacit consent among the speakers. Some rude

uniformity would always result from the imitative nature of man and his readiness to acquiesce in things as they are, from the common character and circumstances of any people, and the necessity for being mutually understood ; but we may as well abandon the idea that any language was ever wholly regular, systematic, and consistent. On this point, however, there are great differences, the most primitive tongues being apparently the most regular.

Every word or combination of words must have been once used for the first time, and by a single person. If no one liked the expression, it died there and then ; if it took the popular fancy, it was like the seed that fell upon good ground and multiplied a hundred-fold. Thousands of such words have now gone round the world. Grave authors have related that Henry Dundas, Viscount Melville, used a new word, *starvation*, in a speech in the House of Commons. It seemed to those who heard it so strange and barbarous that they gave him the nickname of *Starvation Dundas*, but the word has lived.

Not only do words and phrases spread till they are heard from millions of mouths, but they spread to applications and meanings not dreamed of by the first introducers. No doubt each innovator sees, or fancies, an analogy with some previous usage, but the ramifications become so numerous and diverse that the point of departure is often wholly lost sight of. A perfect exposition would trace the expression step by step like the genealogy of a family. If this can seldom be done, it still remains as the ideal to be aimed at.

Rules of speech are an after-thought, an attempt to arrange a body of material already existing. Some of this material is apt to defy all but the most arbitrary classification. If one should come into possession of an old and vast pawn-broker's shop and depository of second-hand goods, he might find it desirable to put articles of the same kind together. He might find it easy to separate watches and firearms, but a piece of a meteorite, the urim and thummim with which the Book of Mormon was deciphered, and Barnum's Feejee mermaid might well give him pause. Or

if one should undertake to classify the occupations of a great city, there would be a considerable residuum to be marked " uncertain," " various," or " all others." Precisely this difficulty confronts the grammarian. He too has his irreducible remainder, which, instead of labelling as above, he usually calls " adjective pronouns," " conjunctions," or more frequently "adverbs," throwing together words as dissimilar as *twice*, *where*, *very*, *yesterday*, *yes*, and *amen*. At the same time an entire class of words is generally made up of two monosyllables of quite dissimilar origin, but used precisely like another class of words, so that they do not properly form a class either by their origin or their use.

There are certain purposes which every language must fulfil or fail entirely. It must be able to name, or in some way distinguish *things*. It must have the power to designate their various *actions*—to tell whether they *run*, *fly*, *swim*, *strike*, *bite*, or *scream*. It is necessary to be able to show whether an action is going on now or ceased some time ago. In using such words as *man*, *bear*, *killed*, there must be some way of indicating which of the two killed the other. There must be some way of denoting *number*, at the very least the difference between one and many. Of things that are at all connected, a mode of expressing the simpler relations is necessary—of telling, for example, whether an animal is *in* or *under* or *behind* a tree. If not indispensable, it is at least highly desirable to be able to distinguish the *qualities* of things, and say whether they are *big*, *little*, *black*, *red*, *hard*, or *sour*. Lastly, contrivances are needed shortening many of the first expressions, or substituting others like *yes* and *no* that have the brevity of algebraic symbols. Now, although this is substantially the work to be done by every language, their ways of doing it are infinitely varied in detail. The variety is so great that there can scarcely be said to be any natural system from which the others are deviations. There is nothing more natural than that two words closely connected in their application should be placed together. If one has to speak of a *black horse*, a number of other words ought not to intervene

between *black* and *horse;* yet this obvious requirement is habitually disregarded. I have even met with instances where two parts of the same word were separated by the distance of half a page; and if a principle so self-evident in its propriety is neglected, we need not expect any other to be faithfully followed. As every one has an equal right to invent and alter words and their uses, so long as imitators can be found, and all work without concert, and generally with little knowledge, the result is a large amount of irregularity and confusion; and the irregularities of any one people are quite unlike those of their neighbors. It follows that there cannot be a science of grammar of universal application. All that is possible is an exhibition of the usages of some one language, or of a few compared together.

If every word had one invariable form, grammar would be limited to the order of the words, and we should be spared a great deal of labor. That is nearly, but not quite, the condition of the English. Yet, however full and elaborate the forms of any language may be, they would be easy to handle if they were complete, regular, and consistent. It is the irregularities and deficiencies that make the trouble and make the grammars. There are professions that thrive on the errors of mankind. The priest lives by our sins, the doctor by our vices, and the lawyer by our quarrels. So the grammarian is maintained by the absurdities of our speech. When we speak of several things, we generally add *s* to the name of one—*boys, horses, houses, trees, birds.* Nothing could be simpler. Yet, although that expedient will serve for by far the greater number of the names met with in our literature, the small remainder form their plurals in more than sixty different ways, besides those that do not distinguish the plural from the singular in any way. He who will faithfully try to unravel these and similar complications will not be likely to say that English is a grammarless language.

If the principal part of grammar has relation to the various forms that words may assume, it is first necessary to learn what those forms are. But as the variations are not the

same for all words, and some have none—such as *now*, *and*, *before*, *yonder*,—all the words in a language are divided into classes on the basis of these grammatical distinctions. The words of these several classes are frequently called PARTS OF SPEECH. Between these, speaking roughly, there will generally be found not only differences of form, but also differences in the kind of meaning conveyed. As to the number and character of these classes, or *parts of speech*, authorities are far from being agreed. I here abbreviate a passage from Tooke's " Diversions of Purley," the most acute, though not the most accurate, work on the subject.

" *H*. I thought I had laid down in the beginning the principles upon which we were to proceed in our inquiry into the *manner of signification* of words.

" *B*. Which do you mean ?

" *H*. The same which Mr. Locke employs in his inquiry into the *Force* of words : viz. The two great purposes of speech.

" *B*. And to what distribution do they lead you ?

" *H*. 1. To words *necessary* for the *communication* of our Thoughts. And 2. To *Abbreviations* employed for the sake of despatch.

" *B*. And how many do you reckon of each ? And what are they ? * * *

" *H*. In English, and in all Languages, there are only *two* sorts of words which are *necessary* for the communication of our thoughts.

" *B*. And they are ?

" *H*. 1. Noun, and 2. Verb.

" *B*. These are the common names. * * *

" *H*. * * * And I use them according to their common acceptation.

" *B*. But you have not all this while informed me how many parts of speech you intend to lay down.

" *H*. That shall be as you please. Either *Two*, or *Twenty*, or more."

These parts of speech have been variously estimated from three to ten, but the greater number of grammarians have reckoned either eight or nine, while differing considerably

as to the elements that make up either number. I propose to treat of seven—namely, *Noun, Adjective, Pronoun, Verb, Adverb, Preposition,* and *Conjunction.* It has been very common to make a class of the two little words *the* and *an* (abbreviated into *a*), but I shall include them in the subdivision called *adjective pronouns.* Still more frequently have *oh, ah, umph, pshaw,* and the like been marshalled among the parts of speech. If it be too severe a judgment to say that they are no better than the cries of animals, expressive of feeling and not of thought—the mere raw material from which words might be made,—still they are at their best independent of all rules and principles of grammar, and need not be investigated. Yet, if any one chooses to erect these two little groups, or a dozen others, into separate classes, he has a perfect right to do so.

CHAPTER II.

NOUNS.

A NOUN is merely a name, and might as well have been called so. The word is Old French, introduced in the fourteenth century, when all learning was supposed to be either French or Latin. The first names must have been those of things that could be seen, felt, or otherwise perceived by the senses, as the *ground*, *trees*, *beasts*, *rivers*, the *sun* and *moon*. But gradually names were given to a vast number of merely imaginary entities—spirits of the air, the earth, and the waters,—to the relations of things, and conceptions of the mind. For the human mind has a strange and marked tendency to treat its creations as real things, and express by names such abstractions as *whiteness, difference, proximity, futurity, age, freedom, forgetfulness*. The question has sometimes been raised : Of what kind were the first words ever used ? There is a tendency among philologists to answer in favor of verbs—words expressive of action,—for the reason that in Hebrew or Arabic and in Sanskrit most words can be traced to simple forms termed roots, the most direct outgrowth of which is verbs. But it should be remembered that those languages are already, in their oldest monuments, highly developed, and not perceptibly nearer the beginnings of things than we are. It is among very rude and primitive tribes that we should be most likely to find the earliest forms of language and the arts, and they are quite apt to use the same words as nouns, verbs, or anything else. Professor Whitney says that the great Malayo-Polynesian family of languages have scarcely any grammatical distinctions, and nothing that can properly be called a verb ; that their so-called

verbs are only a special use of their nouns.[1] If this broad fact were clearly established it would be much more conclusive in favor of nouns than Shemitic and Aryan philology can be in favor of verbs. It is said that the language of Ancient Egypt, as recovered from the monuments, was without distinction into parts of speech, and the same is to some extent true of English. Very many English words are used indifferently as two parts of speech ; and not a few are alternately nouns, adjectives, or verbs, as *calm*, *light*, *slight*, *level*, *plane*, *square*, *salt*. Now if one were to see snow for the first time, and coin a word to represent roughly the general phenomenon, what would probably be the principal element in his complex conception—the substance, coldness, whiteness, or the act of falling? There is one thing that, being a daily necessity of organic life, must have been familiar to the first speaking men ; and yet it presents to the senses neither color, taste, nor smell, and usually little sound or movement. It is difficult to conceive that our early ancestors had no name for *water* until they adopted one from some previous abstract word expressive of action. The same may be said of many other things. Again, to name any object from a characteristic property or action implies comparison of several things possessing that characteristic, generalizing them and abstracting that special feature. Suppose a naturalist of the Stone age to observe a conspicuous action in ten different animals, for none of which he had yet any name. Let us suppose too that his first step is to invent a verb to denote this action, and from this verb he forms a noun or name. If he then applies this name to the whole ten—perhaps mammals, birds, and insects—they would be to him but a single species, with a single name. But it is well known that the language and habits of primitive peoples are the very reverse ; they abound in particular names and trivial distinctions, but are wanting in general terms. The Delawares had ten names for various ages and stages of bearhood, but none for a bear in general. Or if our old naturalist should confine his carefully elaborated name to

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[1] "Language and the Study of Language," p. 338.

one animal, what was he to do with the other nine? Are we to suppose him guilty of the labor of studying ten animals to find a name for one? I conclude rather that the earliest uses of speech must have been to distinguish one thing from another, as the first linguistic exercise of Adam is represented to have been in giving " *names* to all cattle, and to the fowl of the air, and to every beast of the field."

Nouns have been divided into classes on several different principles, quite independent of each other. They need not all be enumerated. One division is into *concrete* and *abstract* nouns. The former relate to what are regarded as substantial entities, the latter to their properties and relations, or to mental conceptions. *Man*, *ox*, *sparrow*, *stone*, *house*, *water*, *air*, *gas*, *comet* are concrete nouns ; *joy*, *fever*, *solemnity*, *singularity*, *whiteness*, *solidity* are abstract. Concrete things might often remain if many of the abstract conceptions were not, but the abstract can seldom be without the concrete. When a *man* suffers *pain* and *disappointment*, he would not perish by their removal, but they would certainly cease on his death. This possibility of separate existence is in general the distinction. A fiddle and cornet may exist quite independent of each other, and without emitting any sounds ; and, indeed, we cannot but suppose that they might remain entire if all the rest of the universe were annihilated. But let two players sound them, the sounds would be abstract, the concrete things being the players, the instruments, and the conducting air. The harmony or discord of the notes would be an abstraction of the second degree. A great amount of confused and inaccurate thought and speech would be avoided by habitually bearing in mind this distinction.

Nouns are divided into *common* and *proper*, the term proper being used in its original sense of pertaining to some one in particular. A common name applies alike to a whole species or class, a proper name to an individual. *Man* is a term for millions, *Rurel Vantarel* distinguishes a single person. Proper names are not confined to human beings, but extended to domesticated animals, countries, towns, lakes, rivers, mountains, ships, books, periodicals, stars and groups

of stars, and in former ages to swords and battle-axes. When the same name has been given to several who are spoken of collectively, it is treated as a common noun, as when we speak of the *Cæsars*, the *Ptolemies*, the four *Georges*, the four *Maries*, the two *Carolinas*.

Collective nouns include a number of individuals under one designation, treating them sometimes as one, at other times as many. Examples are *mankind*, the *army*, the *regiment*, the *meeting*, the *mob*, the *convention, society*.

Nouns have four attributes which are exclusively the subject of grammar, and they are GENDER, NUMBER, CASE, and PERSON.

GENDER.

Gender is based on the distinction of male and female, but does not always adhere to it, in some languages spreading out in the most capricious manner. But let us see what the distinction means. We might say in Latin :

Ille equus albus	Yonder white horse
Illa equa alba	Yonder white mare

Observe that in English the names of the animals in the two sentences are entirely different, the other words precisely alike. In Latin all the corresponding words are identical, but their endings are changed. And if one should continue to speak of the two animals in Latin, a large part of the words directly relating to them would differ in the same manner. Now it is this modification of the associated words that constitutes the distinction of gender. Mere difference of names would not do it. If it went no farther than the names, *boy* and *girl* would be no more a grammatical distinction than *boy* and *man*. We have seen that in English the gender does not change the descriptive words. What then does it amount to ? Answer: We have a few words yet that bind us to the observance of this distinction. If two little words and their variant forms—five monosyllables in all—*she, her, hers, it, its*—were dropped, gender would be thereby wiped from the language.

Most of the languages spoken in the world are without this distinction of gender. It is limited to the two leading families—the Aryan and Shemitic—and a few African tongues allied to the latter; and Professor Lepsius regarded it as a marked evidence of mental superiority. To distinguish by special names the sexes of the larger animals is natural enough, but how the distinction came to be forced upon other words not names is difficult to discover. We can see, however, that an additional vowel sound was often added to female names, and in some way became attached to other words used in speaking of them. Moreover, words expressive of qualities were very generally regarded as names; and some grammarians to this day call such words nouns. They divide nouns into nouns substantive and nouns adjective. The former are looked on as representing substantial entities, the latter as something added or thrown in; and the elaborately inflected languages, from Arabic and Sanskrit down, give nouns and adjectives the same endings. But when animals had been divided into males and females, what was to be done with the rocks and clouds, trees and bushes? Why, they were divided also, for, along with a tendency to treat mental conceptions as *things*, primitive men had the strange habit of regarding inanimate things as having life, feeling, and intelligence. Some were called male or female from some real or fancied characteristic, and some because the endings of their names resembled those of the one or the other class.

At this point the case rested with the Shemitic peoples, but the Aryans went a step farther. They divided their male names into two portions, and set aside a part as neither male nor female. They thus had three genders, now for several ages known as *masculine*, *feminine*, and *neuter*. The idea was excellent, but not carried out in a way to be of any benefit, for the female names seem to have been left undivided, and the others so imperfectly distributed as to leave still a large number of inanimate things masculine, while in some languages many male and female beings are made neuter. In the grammar of our Saxon fathers a woman was

masculine, and our German brethren call a stick and a stone masculine, a body of horsemen feminine, and a horse, a woman, and a girl neuter.

Other races of men, though they have words distinctive of age, sex, and condition, do not make them the ground of similar differences in other words.

Some of the American Indians have systems in some degree analogous, but much more extensive. Prof. J. W. Powell says that in Indian tongues genders are usually and primarily classifications into animate and inanimate. The animate may be again divided into male and female; but this is rarely done. Objects are classified according to their attributes, or supposed constitution. Thus there are animate and inanimate, of which one or both may be divided into the standing, the sitting, and the lying, or into the watery, the mushy, the earthy, the stony, the woody, and the fleshy. All this may be expressed by pronouns, often compound, incorporated into the body of the verb. Sometimes these pronouns are separated into their elements and distributed in different parts of the verb. " A Ponca Indian, in saying that a man killed a rabbit, would have to say the man, he, one, animate, standing, in the nominative case, purposely, killed, by shooting an arrow, the rabbit, he, the one, animate, sitting, objective case."

The distinction of gender, as originally established by the ancestors of the Aryan races, has not remained everywhere unchanged. The Persians have abandoned it altogether, the languages of Southern Europe have dropped the third or neuter gender, and the English have discarded it from all words used as adjectives, retaining it only in the singular of the personal pronoun of the third person. In Danish and Swedish the masculine and feminine have been merged in one, in contradistinction to the neuter, making thus an animate and an inanimate gender; but the division of words does not always coincide with the distinction of things, and, as in English, the personal pronouns bear witness to a former threefold division. With us the interrogative and relative pronouns make a still different discrimination: *who* is used for rational beings and *which* for all else.

English stands entirely alone in making gender a rational and intelligible distinction. Males are *masculine ;* females, *feminine ;* and inanimate things, *neuter.* Most birds and small animals, including the very young of all species, even the human, are generally treated as neuter, the sex either not being known or not thought worth distinguishing. Sometimes however a gender is arbitrarily assigned.

"Go to the ant, thou sluggard, consider *her* ways and be wise."—PROV. vi., 6.

"Doth the hawk fly by thy wisdom, and stretch *her* wings toward the south ? "—JOB xxxix., 26.[1]

At other times even the most considerable animals are spoken of as if they were sexless.

"The hare sleeps with *its* eyes open."—BARBAULD.

"The leopard in *its* chace of prey spares neither man nor beast."—BLAIR's "Rhetoric."

"It is the war-horse that carries grandeur in *its* idea."—*Id.*

"If a man shall steal an ox or a sheep, and kill *it* or sell *it*, he shall restore," etc.—EXOD. xxii., 1.

Here, as in many other cases, we experience the want of another pronoun that, like *I* and *thou*, would have no reference to gender.

By a kind of make-believe we speak of the sun as masculine, the moon and ships as feminine. Sometimes, but very rarely, except in scientific discussions, we treat them as neuter. The reason of the following instance is quite obvious :

"When Cleopatra fled, Antony pursued her in a five-oared galley ; and coming alongside of her ship, entered *it* without being seen by *her*."—GOLDSMITH's "Rome."

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[1] Quotations from Scripture, unless otherwise indicated, will be from the common authorized version. It will be often cited for the twofold reason that it is, or ought to be, familiarly known, and that in point of language it is the most important and generally admired of English classics. Shakespeare was ignorant, careless, and inconsistent, but the translators of the Bible were scholars, who did their work with scrupulous care. The spelling of the later editions has been modernized, and when it is deemed necessary to give the exact version of the translators it will be cited as King James's Bible.

By a still further exercise of fancy the earth, countries, cities, the Church, religion, the virtues, and some other idealized conceptions are spoken of as if feminine.

A considerable number of words necessarily relate to male or female beings, but do not show which. Such are *friend, neighbor, cousin, servant, tenant, informant, artist, teacher, elephant, bear, eagle, elk.* It sometimes becomes necessary to employ a pronoun, when a gender, if unknown, has to be assumed for the nonce, or we must use the awkward expression, " he or she," or " he, she, or they," which so often increases the tedious wordiness of statute law. In all such cases we experience the want of a pronoun of the common gender— that is, including both masculine and feminine.

Names of males and females of the same species are distinguished in several different ways.

1. Quite distinct words are used, as :

brother	sister	husband	wife
hart	roe	ram	ewe

In the present composite state of the language the two words may be of quite diverse origins, as *earl* and *countess, bachelor* and *maid.* Many terms are restricted to one or the other sex, as *clown, judge, knave, knight, satyr, squire, tribune, amazon, dowager, milliner, virago, witch.*

2. Feminines were anciently made by adding the termination *-ster*, which continued till the end of the seventeenth century, when it began to give place to the Norman-French *-ess*. Not one of these early feminines now remains with its mediæval signification. *Spinster* may still be met with, but only as a legal designation of an unmarried woman, or in burlesque, and not as meaning a woman who spins. *Songster* is no longer understood as feminine, but requires for that purpose a second termination, making *songster-ess*— shortened *songstress*. So *seamster* is made into the double feminine *seamstress*. *Huckster* and *tapster* have long ceased to be thought feminine ; *deemster*, even as a masculine, is confined to the Isle of Man ; and *Baxter* and *Webster*, instead of denoting a female *baker* and *weaver*, figure merely

as family names. When the meaning of the termination *-ster* had been forgotten, and it was only remembered as marking the doer of something, a number of imitations sprang up, such as *hackster, roadster, rhymester, teamster,* and finally a derogatory sense was attached to such words,—*dabster, gamester, punster, trickster, whipster.*

3. In the oldest English *-en* was a common feminine termination, masculine *fox,* feminine *fixen ;* in the modern form, *vixen* is the sole survivor in English. *Carlin,* feminine of *carl,* may be found in Scotch.

> " There were five *carlins* in the South
> That fell upon a scheme,
> To sen' a lad to Lunnon toun,
> To bring them tidings hame."
>
> <div align="right">Burns.</div>

Allied to this form are two or three feminines in *-ine,* from the German *-inn*—*landgravine, margravine.*

4. Masculines in *-tor,* taken directly from Latin, form feminines by dropping out the *o,* and adding *-ix.*

administrator	administratrix
executor	executrix
testator	testatrix

5. Far the greatest number of feminines are made by adding to the masculine *-ess,* from the French *-esse* and *-ice* —Latin *-issa* and *-ix.* If the word can be easily pronounced with this termination, it usually undergoes no change, as lion, lioness ; otherwise it is shortened or modified in some one of a number of ways.

abbot	abbess	dauphin	dauphiness
actor	actress	deacon	deaconess
adulterer	adultress	duke	duchess
arbiter	arbitress	elector	electress
benefactor	benefactress	emperor	empress
caterer	cateress	founder	foundress
chanter	chantress	giant	giantess
conductor	conductress	governor	governess

heir	heiress	negro	negress
hunter	huntress	master	mistress
host	hostess	tiger	tigress
instructor	instructress	tyrant	tyranness
Jew	Jewess	votary	votress
marquis	marchioness		

Duke and duchess were much more alike in their French forms, *duc* and *duc-esse*. *Master* and *mistress* were *maister* and *maisteress*. *Marquis* and *marchioness* are both from Low Latin *marchio*, a prefect of the marches, or borders, but they have undergone different degrees of modification. As usual, what appears the most irregular is the least changed. So *tyranness* is from an older form of the word than tyrant. If we had occasion now to form a feminine noun from a masculine, we should do it by adding *-ess*. All other modes are either obsolete or still foreign—too old or too new.

Hero and *heroine* are from the Greek, and as independent of *landgrave* and *landgravine* as two languages of the same general family can be.

A few words from the south of Europe take feminines in *a*—*signor, signora ; sultan, sultana.*

Czarina seems to be a Polish formation ; the Russian is *Tsaritsa.*

Widower from *widow* is entirely anomalous.

Lastly, sex is distinguished by adding some descriptive noun or pronoun.

man-servant	maid-servant
male child	female child
ram-lamb	ewe-lamb
cock-sparrow	hen-sparrow
peacock	peahen
he-goat	she-goat
bridegroom	——
tom-cat	——

The Elizabethan writers employed many more of these feminine forms than we deem necessary. Such were *championess, butleress, vassaless, waggoness, warriouress.* It may

well be doubted if there are not still too many. In a multitude of instances it is not necessary to distinguish whether the relation referred to is held by a man or a woman.

NUMBER.

A noun may represent one thing, or several, and generally, but not always, shows which is intended. If I say : " Cook the *shad* for dinner," it is left uncertain how many I want. A noun signifying one thing is said to be *singular*, or in the *singular number ;* if more than one, it is called *plural.* The distinction might have been carried farther. Several old languages, among which were Arabic, Hebrew, Sanskrit, Greek, and Gothic, had forms for two, called the *dual* number. But it seems to have been everywhere either a new form never fully established or else, what is more likely, an old one dying out by the time we see it. Its forms are nowhere so fully developed as those of the plural, which in turn is generally more scanty than the singular. Hebrew has little more than a trace of the dual, which is confined to things that belong in pairs, such as *eyes, ears, hands, tongs.* Ancient Greek carried the distinction into all classes of inflected words, but gave the option of using the plural in all cases, while modern Greek drops the dual altogether. The Gothic of the fourth century had but scanty remains of the dual, and when we next get sight of the Teutonic languages it is found only in the personal pronouns of the first and second persons—forms for *we two* and *you two*—in Old High German, Saxon, and Norse. From two of these even that scanty remnant has disappeared, and is now to be found only in Iceland.

Some Polynesian languages are said to have separate forms for a number three.

Some words are always singular because they express ideas that scarcely admit of duplication. Such are *annihilation, chaos, eternity, omniscience ;* also some arts and sciences, as *eloquence, oratory, poetry, astronomy, pharmacy, dialling.* Names of substances, or kinds of material, con-

sidered merely as such, are mostly singular, as *gold, silver, zinc, granite, tar, asphalt, gypsum, hemp, flax, wool.* Of many of these the plural is sometimes used for articles made of such material, or different varieties or specimens—*irons, tins, brasses, marbles, parchments, slates.* But when a substance is rare and not yet made into familiar articles bearing its name, it remains singular, as *atropia, phosphorus, lanthanum, zeolite.*

On the other hand some nouns are always plural in form. A considerable class, denoting arts, sciences, and pursuits, end in *-ics*—*acoustics, hermeneutics, mathematics, optics, politics, physics.* These were primarily Greek adjectives: thus, physics meant physical facts or principles; hydraulics, principles and devices relating to water-pipes. Of this class, *arithmetic, logic,* and *rhetoric* have remained singular. A few nouns are plural as denoting things composed of pairs of similar parts, as *trowsers, breeches, scissors, pincers, tongs.* Finally there are nouns that are used only, or almost exclusively in the plural form for no obvious reason—*ashes, gallows, news, lees, shorts* (a kind of meal), *dregs, molasses, suds,* some of which may be more particularly referred to hereafter.

Some words are the same in the singular and plural—*sheep, swine, deer, fish,* and the names of several species of deer and fish—a shoal of *mackerel,* a dozen *perch,* a herd of *fallow deer,* of *red deer,* or *elk.*

By far the greatest number of English nouns form their plurals by adding *s* to the singular; and now for several centuries none have been formed in any other way; yet we have introduced from abroad a great variety having the forms prescribed by the several languages from which they are taken. The Anglo-Saxon had several plural endings—*as, n,* or *an, a, o,* and *u.* After the Norman Conquest these became reduced first to *es, en,* and *e,* next to *es* and *en,* and finally to *es* or *s.* The termination *es* continued for a long time to form a separate syllable, as has been shown at page 147.

> " The knight-*es* all in their arm-*es* went."
> Hawes' " Pastime of Pleasure," 1554.

Occasional instances are found down to the middle of the seventeenth century.

> " Can by their pains and *ach-es* find
> All turns and changes of the wind."
>
> <div align="right">Butler's " Hudibras."</div>

At present if a noun ends with a sibilant sound, that is *s*, *sh*, *z*, *zh*, an *e* is interposed between the final consonant and the *s* of the plural, to make the word pronounceable :

circus	circus-es	morass	morass-es	fox	fox-es
dish	dish-es	bench	bench-es	chintz	chintz-es

When the singular ends with a silent *e*, it is not necessary to put in another :

lease	lease-s	piece	piece-s	breeze	breeze-s
bridge	bridge-s	crevasse	crevasse-s		

A few native words ending in the sound of *f* change it to *v* in the plural. They are *calf*, *half*, *staff*, *wharf*, *elf*, *self*, *shelf*, *leaf*, *sheaf*, *thief*, *knife*, *life*, *wife*, *loaf*, *wolf*. An *e* always intervenes between the *v* and the *s* of the plural, not for sake of pronunciation, but from the habit of the language not to write a *v* without a vowel after it. We sometimes meet with *hooves*, *prooves*, *dwarves*, *turves*, etc., but they are not reckoned good English now. In earlier stages of the language words like the above were written with *f* throughout, but the *f* was pronounced like *v*. The singular has retained the old spelling, the plural the pronunciation. In *dove*, *glove*, *grave*, *helve*, *love*, *nave*, *reeve*, *stave*, *wave*, the original spelling of the singular has been overcome.

The plural of *staff*, when it means a set of executive officers, is *staffs*.

Wharfs may sometimes be met with, but rarely in America.

Beef is French from Latin, and means originally a bull, ox, or cow :

> "A herd of *beeves*, fair oxen and fair kine."
>
> <div align="right">Milton.</div>

In this sense it is seldom used.   Its plural is *beeves*, in imitation of Middle English.   Different qualities or varieties of the flesh of cattle would undoubtedly be called *beefs*.

Nouns that end in the single vowel *y* have their plurals in *-ies*—*berries, daisies, lilies*.   If the *y* be preceded by another vowel, the mere addition of *s* is sufficient—*days, journeys, boys, guys*.   *U* after *q* is a consonant, the two being equal to *kw*—hence *colloquies, obsequies*.   The termination *-ies* is conformable to the original form of the singular, which is in most instances from a French ending *-ie*.   This form of the singular, once very common, continued to be used occasionally down to the time of Milton.

> "Now storming *furie* rose,
> And clamour such as heard in heaven till now
> Was never."—"Paradise Lost."

Some nouns ending in *o* add *es*, and others only *s*, and the distinction is far from uniform.   The principle or habit roughly followed seems to be to add *es* to words that have been long and familiarly used in the language, and *s* to those that are comparatively new and strange, and especially to words imported from Italian and Spanish ; thus the plural of the familiar word *negro* is *negroes*, but that of the recent word *negrito* is *negritos*.

Bilboes, calicoes, cargoes, echoes, gambadoes, grottoes, heroes, potatoes, torpedoes, tyroes, vetoes, volcanoes.

Albinos, bambinos, cameos, cantos, drongos, embryos, folios, halos, hidalgos, intaglios, pianos, pongos, pueblos, ridottos, salvos, solos, sombreros, studios.

Although no really English word ends with *i*, yet several of quite foreign origin are met with in English books.   Of these, *alkali* has become so fully naturalized as to have a recognized plural, *alkalies*.   *Rabbi* is in a transition state, and just at this time admits of *rabbies* and *rabbis*.   The following rare words add only *s* : *agouti, ai, coati, maki, maori, moholi, mufti, peri, sai, saki, sofi, vari*.

A very few foreign words ending in *u* also form plurals in *s*—*emu, gnu, mitu, quipu*.

Particles are sometimes treated for the moment as nouns, and then they admit of plurals formed on the general principles. We read of the "*pros* and *cons*" of a question, and the counting of the "*ayes* and *noes*," in which the uncertainty recurs as to the plurals of words ending in *o*. The letters of the alphabet are designated in several ways, one of which is to spell their names. That, however, is applicable to only a few, whereas they may all be conveniently called so many *a*'s, *b*'s, *c*'s, *x*'s.

Vestiges still remain of the old Saxon plural in *an* or *en*, of which the most familiarly known is *oxen*, the only one that has retained its original place unchanged in universal usage, the only change in a thousand years being from *an* to *en*. *Brethren* and *children* are not so well preserved. The Anglo-Saxon plural of brother was like the singular, *brothor*, but brothers taken collectively, even if not more than two in number, were usually designated by a collective term, *gebrothru*, like the modern High German *Gebrüder*.

"And dhá dha tyn leorning-cnihtas gebulgon widh dha twegen gebródhru."—MATT. xx., 24.

The A.-S. dative case singular for brother was *brether;* and in the long period of confusion between written Saxon and written English, the several forms and significations seem to have become intermixed. The final outcome was *brothers* for the children of the same natural parents, and *brethren* for persons bound together by some solemn or mystic obligation. Of the two, brethren is the oldest, and occurs in the "Chronicle of Robert of Gloucester," in the form *bretheren*, toward the close of the thirteenth century. Its age is no doubt the reason why it is employed exclusively in the Bible.

In Anglo-Saxon *child* and *children* were alike *cild :*—

"and he [Herod] á sende dhá and of slóh ealle dha cild dhe in Bethleem waeron."—MATT. ii., 16.

In the period of transition a plural *childer* was developed, which Robert de Brunne wrote *childir* in the beginning of

the fourteenth century. This plural has lingered in localities till the present day, and is often heard from natives of Ireland. By the end of the century *en* had been added, making a double plural, already shortened into *children*. In the thirteenth and fourteenth centuries there were the similar double plurals *calvern, lambern, eyren*. *Doughtren* and *sistren* were as common as *brethren*, and perhaps the latter of the two may still be heard in devotional meetings among the long-leaved pines fanned by the soft winds of the South.

Chickens and *kittens* are not double plurals. The *en* is a diminutive, and not a plural termination—a little cock, a little cat.

Hose and *pease* are primarily singular, of which the old plurals were *hosen* and *peasen*.

" Then these men were bound in their coats, their *hosen*, and their hats, and their other garments, and were cast into the midst of the burning fiery furnace."—DANIEL iii., 12.

> " Next twenty yeomen, two and two,
>   In *hosen* black and jerkins blue."
>   SCOTT'S " Marmion," canto i.

> " All men might well dispraise
>   My wit and enterprise,
>   If I esteemed a *pease*
>   Above a pearl of price."
>   LORD SURREY, 1540.

> " Tickle treasure, abhorred of reason,
>   Dangerous to deal with, vain, of none avail,
>   Costly in keeping, past not worth two *peason*,
>   Slipper in sliding, as an eeles tail."—*Id.*

It is the singulars of nouns that are used as adjectives, hence pease is singular in the following examples :

" Hacket and Coppinger, as the story tells, got into a *pease-cart* and harangued the people."—DRYDEN'S " Religio Laici."

> " *Pease-porridge* hot, *pease-porridge* cold,
>   *Pease-porridge* in the pot, and nine days old."

The *s* in the word *pease* is not plural but inherent, it being from the Latin *pisum.* When the plural termination *en* had almost entirely disappeared, it began to be thought that *pease* was the same in both numbers, and next that it was exclusively plural, of which the singular must be *pea ;* and now for all practical purposes we have *pea* and *peas* or *pease*, the last of which is fast disappearing. At the present moment *hose* is the same in both numbers, but is not certain to remain so. A few years ago, when I was one day looking for stockings, the gentlemanly vender held up an elegant specimen and declared it to be a very fine *hoe.*

Grilse and *grouse* are like hose.

A class of words, originally adjectives, but used indifferently as adjectives or nouns, are in the same situation, *Siamese, Japanese, Portuguese.* Milton, who was familiar with the singulars hose and pease, wrote

> " The barren plains
> Of Sericana, where *Chineses* drive
> With sails and wind their cany waggons light."
> > " Paradise Lost," iii., 437.

On the other hand Americans, long familiar with the black-eyed pea, and now learning to wear a " hoe " on each " limb," have made the world acquainted with the " Heathen Chinee."

Cherry is a product similar to pea. The final *s* of *cherries*, or *cherris*—the Old French *cerise*, Latin *cerasus*—was mistaken for a sign of plurality, and the singular assumed to be *cherri.* *Cheesen* and *housen* may still be heard in some districts of England.

The Scotch *een* and *shoon*—Chaucer's *eyen* and Shakespeare's *shooen*—are relics of the termination *en.* Jack Cade charges his followers :

> "We will not leave one Lord, one Gentleman ;
> Spare none but such as go in clouted *shooen.*"
> > 2 "Henry VI.," 4, 2, 178.

16

At first sight the proportion seems correct ;

swine : sow :: kyne : cow,

but it is only plausible. *Swine* is a modern form of the Anglo-Saxon *swín*, which was the same in the singular and plural, while *sow*—A.-S. *su*—was a different word, as *Schwein* and *Sau* are in modern German. The singular of *cow* was *cú*, the plural *ký*, well preserved in the Scotch *kye*.

> " When new ca'd *kye* rout at the stake,
>   And pownies reek in sheuch an' brake."—BURNS.

In *kine* an unnecessary *n* is added, as if to make *kyen*. It is therefore a double plural, while *swine* is not a plural at all.

We have just seen that the plural of the Anglo-Saxon *cú* was *ký*, and of this once common method of forming the plural, by merely changing a vowel, several familiar examples still survive. They are:

foot	feet	man	men
goose	geese	louse	lice
tooth	teeth	mouse	mice

The last two have suffered under French influence, having been originally *lús*, pl. *lýs ; mús*, pl. *mýs*, precisely as in the case of *cú*, *ký*. It is readily seen that the difference between the singular and the plural was at first the same in each instance. The ample sound of the singular was reduced to what we may call a thin or slender one in the plural. It remains to discover the principle that governed this modification. It can scarcely be gathered from the Anglo-Saxon, which, like the present English, shows in these words only a change of vowel.

fót	fít	mann	menn
gós	gís	lús	lýs
tóð	tíð	mús	mýs

There is reason to believe that in all the Aryan languages the plural was once generally made by the addition of *as*, which in course of time coalesced in various ways with the preceding elements, became altered, or even completely lost.

In Latin we become accustomed early to the fact that when a word gains in length it often loses in breadth, and that the addition of a syllable in many instances has the effect of rendering the vowel of the original more slender. It is observed, too, that in some languages the vowels of successive syllables are required to harmonize according to some peculiar classifications of sounds, and if they do not this originally the one is changed to suit the other. This is especially the case in the Magyar. In the remains of the Gothic we find masculine and feminine nouns lengthened in the plural, and ending in *s*, the main part of the word remaining unchanged. In this it is followed by the Dutch:

voet, a foot	voet-en, feet
tand, tooth	tand-en, teeth

In the Norse, the most outlying of the Low German part of the family, the terminal *s* becomes *r*—a phenomenon called rhotacism—and in the words under consideration the vowel of the root is changed, as in Saxon and English, without any further addition than doubling a final *s*. Yet this language affords abundant examples of the modification of a vowel by a syllable following as bóc, book; back-r, books. *A* followed by a syllable containing *u* was changed to *ö* of which the declension of *hjarta*, the heart, will be a sufficient example:

SINGULAR	PLURAL	
	Nom.	hjört-u
All cases hjarta	Gen.	hjart-na
	Dat.	hjört-um
	Acc.	hjört-u

A clearer light is yielded by the Old High German, in which occur such forms as:

kalp	calf	kelb-ir	calves
hals	neck	hels-ir	necks
palc	skin	pelk-i	skins
anst	a favor	enst-i	favors

This is well maintained by the Modern High German:

Fuss	Füss-e		Mann	Männ-er
Gans	Gäns-e		Laus	Läus-e
Zahn	Zähn-e		Maus	Mäus-e

Indeed we have examples in still living English:

brother	brethren		cat	kitten
child	children		cock	chicken

There is no doubt then that such forms as *feet* and *teeth* are due to the influence of terminal syllables that had disappeared before the era of Saxon literature.

A considerable number of nouns, adopted from Hebrew, Greek, Latin, French, and Italian, retain the plurals of the original tongues, while there is yet a constant tendency to assimilate them to English forms. Hence a considerable number of them are used either with the original or an English plural, according to individual taste, the only principle approximately followed being that the English ending *s* is apt to be given to words that have been long and familiarly used, while those that may still be considered the property of the learned more frequently retain a foreign dress. The Greek and Latin words that find their way into our literature are very numerous, and present examples of most of the plural forms of those languages. It would require a considerable volume in itself to exhibit all such Greek and Latin nouns; the object here is merely to present examples that will give the English reader some idea how he comes to meet with so many strange ways of forming the plural. He will observe that the body of the plural often appears to be lengthened in some way, but that is because an original element has been crowded out of the singular. Most of the Greek words have suffered from the assumption—often quite groundless—that they have reached us through a Latin medium. Many of them too take forms, either in the singular, in the plural, or both, that are neither Latin nor Greek, but may be regarded as English. Thus we may have the Greek forms *orchis*, *orchides*, or the English forms *orchid*, *orchids*. It is well to preserve this distinction, and not get such pairs of words mismatched. Wherever the

singular is formed at variance with Greek or Latin usage, I think it should be treated as English. Unfortunately the form of the singular is sometimes such that it might belong to either of two languages. Still worse there are many words rarely or never used in both numbers, and if we attempt to supply the missing one according to analogy, we may find ourselves at variance with some one who has adopted a different form. The whole subject is in a very confused and unsettled state, and lexicographers would render a valuable service by determining, as far as possible, the plurals of doubtful nouns, instead of giving only those that are already well known. I shall divide these nouns into three classes : (1) Latin ; (2) Greek ; (3) Greek Latinized or Anglicized. The letter *s* after a plural will indicate that it is also formed by adding that letter. This addition of *s* is a practice on the increase, and is objectionable chiefly when a word already contains a repetition of that sound. *Censuses, susurruses, synizesises* contain altogether too much sibilation.

Latin Nouns.

1st. Singular *-a*, plural *-æ* :

alga	algæ	facula	faculæ
antenna	antennæ	formula	formulæ, s
catena	catenæ	nebula	nebulæ
corona	coronæ	vertebra	vertebræ

2d. Singular *-us, -er, -ir*, plural *-i* :

alumnus	alumni	puer	pueri
cactus,	cacti, s	liber	libri
calculus	calculi	centumvir	centumviri, s
focus	foci, s	decemvir	decemviri, s
radius	radii	triumvir	triumviri, s

3d. Singular and plural *-us*—mostly from verbs :

afflatus	crepitus	hiatus	singultus
apparatus, s	excursus	ictus	sinus, s
census, s	fetus, s	inflatus	
conatus	gradus	meatus, s	

4th. Singular *-us*, plural *-era :*

genus	onus	opus	viscus

5th. Lepus, lepores.
6th. Corpus, corpora.
7th. Crus, crura.
8th. Grus, grues.
9th. Incus, incudes.
10th. Singular *-um*, plural *-a*—often originally adjectives or participles :

amentum	datum	medium, s
addendum	emporium, s	menstruum, s
candelabrum	flagellum	ovum
cilium	frustum	spectrum
erratum	infusorium	speculum
cranium	labium	stratum, s

11th. Singular and plural alike, *-es :*

colluvies	lues	sanies	sordes
congeries	manes	series	species
facies	ingluvies	soboles	superficies

12th. Singular *-es*, plural *-ites :*

antistes	antistites	termes	termites

13th. Singular *-ies*, plural *-ietes :*

aries	arietes	paries	parietes

14th. Singular *stapes*, plural, *stapedes.*
15th. Singular *-is*, plural *-es :*

avis	classis	naris	piscis
axis	amanuensis	natis	unguis
canis	fascis	oasis	vectis
caulis	ignis	orbis	vermis

16th. Singular *lapis*, plural *lapides.*
17th. Glis, glires ; vis, vires.
18th. Lis, lites ; quiris, quirites.
19th. Anas, anates ; penas, penates.

20th. Singular *-o*, plural *-ines :*

albugo	albugines	caligo	caligines
imago	imagines	virago	viragines
virgo	virgines	testudo	testudines

21st. Singular *-o*, plural *-ones :*

comedo   septentrio   turio   vibrio

22d. Custos, custodes.

23d. Os, *the mouth*, pl. ora.

24th. Os, *a bone*, pl. ossa.

25th. Singular *-x*, plural *-ces :*

Apex, appendix, s, aruspex, calx, carex, cicatrix, codex, cortex, crux, directrix, falx, faux, frutex, helix, matrix, nux, radix, rectrix, varix, vertex, vortex, s.

26th. Singular *-x*, plural *-ges : rex, interrex, remex*, the plural of which last is *remiges.*

27th. Sors, sortes.

28th. Singular *-men*, plural *-mina :*

Cognomen, culmen, dictamen, foramen, gravamen, legumen, prænomen, putamen, tegmen, tormen.

29th. Add *-es* to the singular—*anser, lar, passer, ren.*

30th. Venter, ventres ; accipiter, accipitres.

31st. Singular *-r*, or *-re*, plural *-ria*, mostly adjectives, of which the English in *-ar* and Latin in *-aria* are the most common—*talaria.*

32d. Singular in *-l* or *-le*, plural *lia*, like the preceding :

Bacchinalia, crealia, lupercalia, memorabilia, marginalia, quinquinalia, regalia, saturnalia, semipedalia.

33d. Singular *-ne*, plural *-nia*, like the foregoing *insigne, insignia.*

34th. Singular, *-or*, plural *-ores*, and therefore like 29th, but in English books chiefly used in the plural, classifying birds and insects according to their habits.

| *fossores*, diggers | *grallatores*, waders |
| *insessores*, roosters | *scansores*, climbers |

35th. Femur, femora.
36th. Glans, glandes; frons, frondes.
37th. Frons, frontes; quadrans, quadrantes; vagans, vagantes.
38th. Ruminans, ruminantia.
39th. Caput, capita.
40th. Hyems, hyemes.

Greek Nouns that Retain the Greek Forms.

1st. Singular *-ma*, plural *-mata*:

aroma	enchondroma	plasma
asthma	exanthema	programma
atheroma	glaucoma	regma
bema	gyroma	rhizoma
blastema	lemma, s	sarcoma
carcinoma	magma, s	steatoma
dogma, s	melasma	zeugma
drama, s	miasma, s	zygoma
enema, s	neuroma	
enigma, s	pedioma	

A considerable number are so far Anglicized as sometimes to drop the *a* of the singular, as *miasm* for *miasma*, and a still greater number, like *aneurism, paradigm, problem*, use the shorter form exclusively.

2d. Singular *-on*, plural *-a*:

aphelion	epiploön	paralipomenon
(apocryphon)	etymon, s	parhelion
automaton, s	ganglion, s	phenomenon, s
criterion, s	liriodendron, s	phytozoön
entozoön	lithobiblion	prolegomenon
eozoön	lithodendron, s	propylon
epizoön	noumenon	rhododendron, s

3d. Singular *-on*, plural *-ones*:

antichthon	autochthon	telamon

4th. Singular *-as*, plural *-ades*:

dipsas　dryas　(hyas) hyades　monas　(pleias) pleiades.

5th. Singular *-as*, plural *-antes :*

> atlas, s   anabas

6th. Singular *-is*, plural *ides :*

amaryllis	cantharis	glottis	proboscis
(anteris)	caryatis	hesperis	parotis
aphis	chrysalis	lepis	pyramis
apsis	ephemeris	nereis	raphis
oscaris	epinyctis	orchis	

7th. Herpes, herpetes; magnes, magnetes; litotes, litotetes.

8th. Cacoëthes, cacoëthea.

9th. Singular *-os*, plural *-ea :*

> epos (epea)   bathos (bathea)   meros   pathos (pathea).

10th. Singular *-os*, plural *-otes :*

> Rhinoceros rhinocerotes, s   megaceros   monoceros.

11th. Singular *-ys*, plural *-yes :*

Erinys, didelphys, helamys, lagomys, pterichthys.

12th. Singular *-s*, plural *-thes :*

Dinornis, enthelmins, epiornis, ichthyornis, megalornis.

13th. Singular *-s*, plural *-es :*

Cyclops, elops, myops, nyctalops, ops, seps, thrips.

14th. Singular *-x*, plural *-ces :*

Climax, donax, dropax, hyrax, labrax, narthex, pinax, spadix.

15th. Singular *-x*, plural *ges :*

Apterix, archæopterix, coccyx, larynx, meninx, pharynx, salpinx.

Greek Nouns, Latinized or Anglicized.

The greater number of Greek nouns have become so thoroughly at home in the language that we seldom think of their being Greek. *Apology, baptism, creosote, dynasty, euphony, hydrogen, iodine, lexicon, myth, nomad, octagon, panic, skeleton, telescope*, are examples. To any of this large

class that admit of plurality, we merely add *s* in the same manner as if they were native words.

A considerable number take a Latin form in the plural. Some of these have a form in the singular, identical with a Latin termination; some change the termination of the singular to conform to the Latin; and others have a Greek ending in the singular and Latin plurals. Thus *-os* and *-ous* are changed to *-us* in the singular, and, so far as I am aware, have their plurals in *-i*. *On* becomes *um*, with plural in *a ;* *ai* becomes *æ ;* and *eis, es*. This Latinizing and Anglicizing has been carried out in a very haphazard way. This is well shown by the names compounded with *odons*, a tooth, or *pous*, a foot, for which the following are various substitutes.

anodon	mylodon	bradypus	melampode
chætodon	pleurodont	gasteropod	platypod
diphyodont	prionodon	heteropod	platypus
gyrodus	pycnodont	hexapod	polypus
labyrinthodont	rhizodont	lagopus	rhizopod
machairodus	toxodon	macropod	
mastodon	antipode	macropus	
megalodon	apode	megalapode	

Most of these words are scarcely to be found in the plural. *Polypus* is a word in common use with the Latin and English plurals *polypi* and *polypuses*. The most consistent course would be to give the plural in *i* to all that end in *us*, and treat the others as English. In that case our kindred on the other side of the globe would have only three syllables.

1st. Singular *-a*, plural *-æ*,—not numerous :

cotyla, or cotyle	glama	parusia
epiphora	lyssa	synalepha
exedra	ozena	trachea
exorhiza	paronychia	trichina

2d. Singular *-e*, plural *-æ*—the greater part of these either do not admit of plurals or take *-s :*

Anagoge, apocope, apotome, diacope, diastole, epitrope, glene, hyperbole, metope, paraselene, parembole, pericope, perone, ploce, raphe, systole.

3d. Singular *-es*, plural *-æ :*

Cerastes, ascetes, Hermes, kolpodes, mycetes, sorites, therapeutes, troglodytes.

4th. Singular *-is*, plural *-es*—a very numerous class :

Acropolis, anæsthesis, analysis, antithesis, aphairesis, apodosis, crisis, diagnosis, emphasis, enarthrosis, epanadiplosis, epiphysis, exegesis, hypostasis, hypothesis, mantis, metamorphosis, metempsychosis, phasis, prognosis, prytanis, symphasis, synthesis.

Hebrew Nouns.

Words from the Hebrew are few, and drawn mostly from the Bible. The masculine plural ends in *-im ; cherubim, seraphim, teraphim, purim, urim,* and *thummim.* Feminines end in *-oth ; behemoth, mazzaroth, sabbaoth,* and *Succoth-Benoth.* The dual number ends in *-aim,* but is found only in proper names, as *Mizraim* for Egypt—that is, the " two districts," of Upper and Lower Egypt ; *Diblathaim,* the two Diblahs. The form *cherubims* in the Bible is a double plural.

French Nouns.

Nouns still retaining a French character occur so often both in literature and conversation that it is desirable to know something of the principles on which their plurals are formed. As in English, the plurals generally end in *s ;* but when the singular ends in a sibilant—*s, x,* or *z*—it is not necessary to add another.

fils,	*a son,*	plural	*fils*
choix,	*a choice,*	"	*choix*
nez,	*the nose,*	"	*nez*

Nouns ending in *au, eau, eu,* or *œu,* add not merely *s,* but *x, Esquimau,* plural *Esquimaux.*

bandeau	feu	rondeau
beau, s	flambeau	tableau
bureau, s	morceau	trousseau
chapeau	plateau	vœu
chateau	radeau	

There is of course a general tendency to assimilate all these words to the English usage. *Bureau* is the oftenest used, and perhaps the most unsettled. It is oftener written with *s* than with *x*. The United States statutes, and the acts of the executive government generally, give *bureaus*, but the Adjutant-General of the Army, one of the fountain-heads of ancestral etiquette, writes *bureaux*.

Six nouns ending in *-ou* add *-x* in the plural.

bijou,	*a jewel*	genou,	*the knee*
caillou,	*a pebble*	hibou,	*an owl*
chou,	*a cabbage*	joujou,	*a plaything*

Other nouns in *-ou* take *s*.

Twenty-one nouns change *-al* to *-aux*.

amiral	fanal	minéral
animal	général	quintal
arsenal	hopital	rival
canal	madrigal	signal
capital	mal	total
cheval	maréchal	tribunal
cristal	métal	vassal

The others merely add *s*.

Eleven change the singular termination *-ail* to *-aux*. The others generally take *s*.

ail,	*garlic*		
bail,	*a lease*	sous-bail,	*underlease*
corail,	*coral*	travail,	*work*
email,	*enamel*	vantail,	*a folding door*
soupirail,	*a vent*		

Betail, an animal of the cattle kind, has a plural *bestiaux*.

Nouns of one syllable ending in *-ant* or *-ent* add *s—gant*, a glove, plural, *gants; dent*, a tooth, *dents*. Those of more than one syllable generally omit the *t—enfant*, a child, *enfans*.

Italian Nouns.

The Italian nouns met with in English books form their plurals mostly in a very simple and regular manner. Mascu-

lines, whatever their terminations may be, change the final vowel of the singular to *i* in the plural.

profeta	*a prophet*	profeti
padre	*a father*	padri
fratello	*a brother*	fratelli
zio	*an uncle*	zii
desio	*desire*	desii

When the final vowel is preceded by an unaccented *i*, a second *i* is not added—*tempio*, a temple, plural, *tempi*.

There are also the following irregularities:

bue	*an ox*	buoi
Dio	*God*	dei *and* dii
uomo	*man*	uomini

All masculines ending in -*ca*, and most of more than one syllable ending in -*co* add *h* after the *c* in the plural, to preserve the sound.

duca	*a duke*	duchi
monarca	*a monarch*	monarchi
banco	*a bank*	banchi
imbarco	*embarcation*	imbarqui
amico	*a friend*	amici
medico	*a physician*	medici

Those ending in -*go*, except some words of more than two syllables, in which the *g* follows a vowel, insert an *h* in the plural for the same reason.

sugo	*sugar*	sughi
luogo	*a place*	luoghi

Feminines in *a* change it to *e* in the plural.

casa	*a house*	case
strada	*a street*	strade

Those ending in *e* or *o*, change it to *i* in the plural.

madre	*a mother*	madri
nube	*a cloud*	nubi
mano	*a hand*	mani

Nouns ending in an accented vowel, and feminines in *-ie*, are alike in the singular and plural, except *moglie*, a woman of which the plural is *mogli*.

There are as usual some exceptions, but they are not likely to fall in the way of one whose reading is confined to English books.

Compound Nouns.

A great number of English nouns are formed by uniting two or more into one. The closeness of the union varies in every degree. *Codfish, cowslip,* and *shepherd* we scarcely think of as compounds; dairy-farm and dead-reckoning are held together by feeble and transitory ties. The general principle is that the last element is the essential one, and all that precedes it is only descriptive, and of the nature of an adjective. A *cart-horse* is a horse, and a *horse-cart* is a cart, the first syllable in each instance serving as an adjective. And as adjectives in our language do not express number, the sign of plurality is added only to the last part. Thus we have *cart-horses* and *horse-carts ;* and those who speak of *handsful* and *spoonsful* are ignorant of the best established principles of the language. It matters not that the first element may represent a great number. A hundred cows grazing in a field may make it a *cow*-pasture, but never a *cows*-pasture; and a team of twenty oxen is only an *ox*-team. Three or more nouns may be combined into one. Dog-tooth-spar is a spar, or crystalline mineral, that is not only shaped like a tooth, but like the tooth of a dog : still the plural would never be *dogs-teeth*-spar.

The principle here laid down is fundamental and general, but subject to some real or apparent exceptions. In *arm's-length, beadsman, bondsman, gownsman, headsman, oars-man, swordsman,* etc., the *s* is not plural but possessive, and the plurals are regularly formed. When the elements of a compound are so combined as to show in any way which is the essential one, that is the one to take the sign of plurality. A *brother-in-law* is not a *law*, but a *brother in, by,* or *accord-*

ing to law, and the plural is *brothers-in-law*, just as the plural of a barrel of flour is *barrels* of flour, and not barrel of *flours*. The hyphen joining the two parts does not affect their relation to each other. A few expressions have the noun before the adjective, in imitation of the French,—*cousin-german*, *falcon-gentil*. The plurals are *cousins-german, falcons-gentil*, formerly written entirely in the French manner, with an *s* added to each part. Chaucer, in the "Tale of Melibeus," wrote *cousins-germans ;* and *letters-patents* occurs in a state paper dated July 25, 1400, preserved in Rymer's "Federa." Some compounds, survivals from the Middle Ages, still add *s* to both parts.

Knights bachelors		Knights companions
Knights { bannerets		Knights hospitallers
{ banneret		Knights grand crosses
Knights commanders		Knights Templars

It is not uncommon to hear people speak of a well-known benevolent organization as the *knight templars ;* and the War Department, in a circular of September 27, 1886, and several newspapers of the period, called the order *knights templar*, whether from ignorance or with intent to improve the language, I do not know. Nothing, however, is better established in our literature than the form *Knights Templars*, etc., for which the general reader may consult Burke's " Book of Knighthood," the works of Sir Walter Scott, and the recent and respectable authority of the Encyclopedia Britannica, article " Knighthood."

The formation of such double plurals is not confined to the orders of knighthood. We also read of the " *Lords Marchers*," " the *Lords High Admirals*," " the *Lords Justices*," " the *Lords Commissioners* of the Treasury." We might reconcile these expressions with our ideas of propriety by supposing the words, " who are," to be understood between the plural words. We might suppose the gentlemen last indicated to be primarily and essentially Lords, who, for the time being, are Commissioners of the Treasury. But this will probably not hold good throughout ; and the

learner has to be often reminded that language is full of inconsistencies.

On the other hand, we may suppose that the "Lord Chancellors," the "Lord Lieutenants," and the "Lord Mayors" are not necessarily Lords in their own right. The "*Lord*" is only a part of the title.

Some titles made up of two or more words illustrate the general principle that the leading word is the noun, and alone takes the sign of plurality. There are *Envoys Extraordinary, Ministers Plenipotentiary,* and *Consuls General. General* was primarily an adjective, but in time certain general officers dropped their distinctive titles, were called merely generals, and so the word came to be sometimes an adjective and sometimes a noun. I have before me a book entitled "Opinions of the *Attorneys General*;" and *Postmasters General, Adjutants General, Paymasters General,* are pretty well established both by official and common usage; yet there are occasional dissenting voices. The American Medical Association, in a memorial to Congress, in 1874, speaks of *Surgeon Generals;* and "*Inspector Generals*" occurs in an act of Congress dated March 19, 1862.

When signifying a military officer of a certain grade, *general* is a noun, and the class is differentiated into brigadier generals, major generals, etc.; for a major general is a *general* and not a *major*. But, unfortunately, the *major* is an unstable element in the compound, for *sergeant-majors* (the expression is a bad one) are *sergeants* and not *majors;* and *drum-majors* are neither *majors* nor *drums*. The British Army Regulations recognize *Sergeant Majors, Drum Majors, Bugle Majors,* and *Trumpet Majors;* and in the American armies I have met with *fife-majors* that were quite plain fifers.

There are a great number of appellations, each consisting of two or more words, the plurals of which are in an unsettled and unsatisfactory state. The principle above laid down, however sound, is not followed consistently. Moreover, it is not always obvious which word of a number is the essential one; but we can generally analyze an expression and discover what would accord with the fundamental analogies of

the language. It may save the reader some trouble to restate the principle that applies here.

The essential name or noun alone bears the mark of plurality. It is regularly placed last, and all qualifying or descriptive words precede it.

In the further discussion of this subject, all examples marked as quotations are taken from printed books or publications, and when important the sources will be given. The opinions of writers upon grammar are very conflicting, and but little importance is attached to them, as they are generally mere individual judgments given without the support of any reason or principle. Still, so far as I have been able to glean, the majority agree with what here follows relative to compounds of which one part is an individual proper name. In our modern life we may treat the name of a person as consisting of two parts—*Thomas Osborne.* It is common to call the first of these the Christian name, and the other the surname. But the expressions are very ill chosen. Our Hebrew friend, Moses Rosengarten, cannot properly be said to have a Christian name ; and surname ought to mean a name super-added—a nickname—like Longshanks, or Redbeard. More properly, the second name is the family name, the first the personal name. Our personal names are largely borrowed from the Jews ; our system of naming from the Romans. Our family name, corresponding to the Latin *nomen* and *cognomen* united, is the principal name. We speak of Bacon, Shakespeare, Milton, Newton, Washington ; not Francis, William, John, Isaac, or George. These latter would be as good as no names at all,—little more distinctive than the pronouns *he* and *they.* The personal names of even distinguished men are seldom heard, and many persons could not tell those of Descartes, Goethe, and Wordsworth. According, therefore, to the soundest analogy, the family name is to be placed last, and should bear the *s* of plurality. If any other word makes such a claim, it should be required to show its grounds of title. If there were two cousins bearing in common the name Mary Brent, I think it would be proper to speak of them as the

two Mary Brents, and not the two Maries Brent. The last is the essential name, to which the other stands related as an adjective. This holds good where both personal and family names agree.

Suppose now we have Mary Brent and Sarah Brent, can we unite them into a plural? Only imperfectly, and by ellipsis,—Mary and Sarah Brent. Mary and Sarah *Brents* would be no better than a two-story and a three-story *houses.* Or let there be Mary Brent and Mary Barnet; then, although I cannot prove the position, I think the Maries Brent and Barnet would not be good, but we should name each in full.

> "Yestreen the queen had four Maries,
> To-night she has but three.
> There were Mary Seatoun and Mary Beatoun,
> And Mary Carmichael and me."

Sometimes the first part of a composite designation is not a personal name but merely a designation of rank, office, position, or occupation, as King, Duke, Lord, Judge, Doctor, Professor; or it may be a mere title of courtesy, in itself signifying nothing: Sir, Mr., Mrs., Miss. Let w and x represent terms belonging to these two classes respectively. Again the several persons may have the same or different names. There are then four possible combinations:

$$\text{1st, } w.a+b+c \quad \text{2d, } w.a+a+a \;=\; w.3a$$
$$\text{3d, } x.a+b+c \quad \text{4th, } x.a+a+a \;=\; x.3a$$

I do not press the circumstance that in the second and fourth cases the family name naturally becomes plural. The reasons bearing upon the subject do not apply equally to these four cases.

Case 1st. The title may be repeated with each name.

> "lord Livingston, lord Boyd, lord Herris."
>
> ROBERTSON : " Hist. of Scotland."

This is always safe and correct, and is preferred by those who wish to be both courteous and exact. As the title is significant it is sometimes the most important part, the names being added merely by way of explanation.

"The two potent earls, Edwin and Morcar, had fled to London."—Hume : "Hist. of England."

"All this was managed by three or four aspiring bishops, Maxwell, Sidserfe, Whitford, and Bannantine."

Bp. Burnet : "Hist."

This is perhaps the starting-point of the usage, and is aided by the circumstance that feudal nobles were lords *of* certain estates.

"the bishop of Orkney, the earls of Rothes and Casilis, lord Fleming, lord Seton, the Prior of St. Andrews.

Robertson : "Hist."

But the general practice is now to make the first factor plural.

"Drs. Whitcot, Cudworth, Wilkins, More, and Worthington."

Bp. Burnet.

This can be reconciled with the analogies of the language only by assuming the title to be the essential part, to which the name is subordinate. The only permissible alternatives are $wa + wb + wc$ and $3w\,(a + b + c)$.

Case 2d. The most eminent writers on grammar, including Mätzner and Dr. Priestley, agree that the mark of plurality should be attached to the name and not to the title. Dr. Priestley says: "When a name has a title prefixed, as Doctor, Miss, Master, etc., the plural affects only the latter of the two words; as the two Doctor Nettletons, the two Miss Thompsons"; and Goldsmith mentions: "The two Doctor Thomsons," following the example of Shakespeare's "three Doctor Faustuses" in the "Merry Wives," v., 5.

> "Whence hapless Monsieur much complains at Paris
> Of wrongs from Duchesses and Lady Maries."
>
> Pope's "Dunciad," book ii., i., 135.

Dr. Latham gives the great weight of his authority in favor of

"the two King Williams."—"English Language," p. 399.

It must be admitted that the opposite mode of expression is quite as common. Carlyle speaks of the "Kings

John" (" Life of Frederick the Great," book ii., chap. xi.) ;
but Carlyle is a writer often to be admired, but seldom to
be imitated. We also read of "Dukes Hamilton" and
"Lords Grey."

Case 3d. The title is trivial, never the principal word, and
therefore ought not to bear the mark of plurality. There
may be an illustrious king, a great general, an eminent
judge; but we never meet with a great Sir, an eminent
Mr., or an illustrious Mrs. The only unquestionable course
is to give each title and name in full. No cultivated Eng-
lishman would say: Sirs William and Robert, or Sirs Wil-
liam Graham and Robert Sands.

"Sir Edward Parry, Sir James Ross, Sir John Richardson, Sir
George Back."—*Edinb. Review*, Oct., 1853.

But a few years ago the daily papers of Washington filled
columns with matter like the following:

"Sirs James R. F. Appleby, John C. Athey, J. H. Barbarin,
H. C. Craig, W. B. Easton."

The editors probably did not feel called upon to re-write
the matter sent to them for publication.

Strictly speaking, *Mr.*, or *Mister*, has no plural. The sub-
stitute, *Messrs.*, or *Messieurs*, remains French with no per-
ceptible tendency to become English. Messrs. Box, Cox,
Fox, & Co. is a concession to the hurry and urgency of
trade, but is felt not to belong to a high type of speech.
If we must have a common title for all men, in which case it
ceases to mean anything, it is a pity that it could not be
English, either native or adopted.

Mrs. is in a still worse plight than *Mr.* It is unfortunately
pronounced *Missis*, and we do not often hear of *Missises*.
In English publications we find *Mesdames*, which, as a word,
has no connection with Mistress. It is not even the plural
of *Madam*, but of *Madame*. In collecting "Society" no-
tices for several years in the city of Washington, I have met
with the word only once, and then applied to strangers and
foreigners. It is habitually said that Mrs. A, Mrs. B, and

Mrs. C, were present.   So there is a depth of bad taste that we have not yet sunk to.   If the people of London refuse to say " Sirs," those of Washington avoid " Mesdames," and so may call the matter even.   But then we often encounter in " Society " the *Misses* Hop, Skip, and Jump, or other young ladies of equal distinction.   I should prefer to allow each a repetition of the title, in the same' manner as the matrons just mentioned.

Still worse than any of the examples here given, is the case where an adjective is reduced to a mere fragment, and then treated as the principal word and made plural.

" They were as follows :   *Revs.* R. Johnson, Dr. Faunce, Hez. Swem, T. Outwater, G. W. McCullough," etc.

Reverend and *honorable* are adjectives, and properly have no plural forms.

Case 4th.   If there were two knights or baronets, each bearing the name of William Thompson, I do not think that any correct speaker would call them the Sirs William Thompson, or the Sir Williams Thompson.   The point is insusceptible of proof ; I can only express my own decided preference for the Sir William Thompsons.   We cannot as in other cases repeat the title with each name, as there is only one name.

" if hee were twenty Sir John Falstoffs he shall not abuse *Robert Shallow*, Esquire."—" Merry Wives of Windsor."

" May there not be Sir Isaac Newtons in every science ? "

Dr. WATTS.

" 2nd July.   I went from Wotton to Godstone (the residence of Sir John Evelyn), where was also Sir John Evelyn of Wilts, when I took leave of both *Sir Johns* and their ladies."

" Evelyn's Diary," 1649.

The genius of a language is best preserved by the rural gentry and yeomanry, who live remote from foreign influence.   On revisiting the home of my childhood after an absence of twenty-seven years, I met on the road and accosted an old neighbor.   He looked up a moment and said :   " It

is one of the Mister Ramseys, is it not?" The reader may think this poor authority; I think it the very highest. And what else should he have said? There is no plural of *Mister* in use; and an intelligent farmer, guiltless of aping French fashions, is not to be held to say *Messieurs.*

"Both the Mr. Bludyers of Mincing Lane have settled their fortunes on Fanny Bludyer's little boy."

<div style="text-align: right">THACKERAY : "Vanity Fair."</div>

After what has been said under Case 3d, we may conclude that the wives of two brothers named Brown may properly be called the Mrs. Browns. But the young ladies give more trouble. We are continually meeting with such groups as, "Misses Ada Bond, Bruden, Coleman, Aiken, Cox, Henning, Morsell." "Misses Schmidt," "the Misses Baker," and "the Misses Crouse." When one tells us of "Mrs. Condit Smith and the Misses Condit Smith," and another of "Mrs. and the Misses Preston," or "Misses and Mrs. Johnson," the identity of sound is at least confusing. Although this way of designating young ladies is not the only one, it has been for a good many years the most common.

Miss is a contraction or corruption of Mistress, which last was applied to women irrespective of age or domestic relations down to the time of Addison. The earliest use of *Miss,* so far as I am aware, occurs in "Evelyn's Diary" under date of January 9, 1662.

"In this * * * acted the fair and famous comedian called Roxalana, from the part she performed ; and I think it was the last, she being taken to be the Earl of Oxford's *Miss* (as at this time they began to call lewd women)."

The word continued to be used occasionally as a disreputable term down to the present century; and in early life I several times heard it so employed. It appears as a title decorating Miss Prue in Congreve's "Love for Love" in 1695. When applied to more than one person it does not appear to have been pluralized at first.

Goldsmith makes us acquainted with "the Miss Flamboroughs" and "the Miss Wrinkles" in the "Vicar of

Wakefield," and "the Miss Hoggs" in "She Stoops to Conquer." "The two Miss Montagues," "Miss Charlotte and Miss Patty Montague," appear in Richardson's "Clarissa Harlowe," in 1748.

"Mrs. Maplesone and the Miss Maplesones, * * * the two Miss Crumptons. * * * The four Miss Willises."

<div style="text-align: right">DICKENS : "Sketches."</div>

"What tricks Theodore and I used to play on our Miss Wilsons."—CHARLOTTE BRONTE : "Jane Eyre."

"Don't you remember the two Miss Scratchleys? * * * I wish you could have seen the faces of the two Miss Blackbrooks. * * * Lady Mcbeth and (2) Miss Mcbeths."

<div style="text-align: right">THACKERAY : "Vanity Fair."</div>

"She would naturally desire that the Miss Guests should behave kindly to this cousin."—GEORGE ELIOT : "Mill on the Floss."

"Tell me about the Miss Leyburns." "The two Miss Batesons."—"Robert Elsmere."

It is scarcely necessary to say that I prefer the style of these last quotations.

Some expressions borrowed unchanged from more inflected languages add the sign of plurality to both parts:

SINGULAR	PLURAL
compos mentis	compotes mentium
ignis fatuus	ignes fatui
latus rectum	latera recta

Others are foreign phrases analogous to the English *brother-in-law.* *Lusus naturæ*, a sport of nature, is the same in both numbers, because the letters of *lusus* are so.

aide-de-camp	aides-de-camp
cheval-de-frise	chevaux-de-frise
fleur-de-lis	fleurs-de-lis

Cheval-de-frise is literally a horse of Friesland, and obviously the plural is not horses of Frieslands. But when the expression ceases to be true to the original, and becomes a mere English phrase, an *s* should be added only at the end.

flower-de-luce	flower-de-luces
aid-de-camp	aid-de-camps

"Nine hundred *Pater nosters* every day,
And thrice nine hundred *Aves* she was wont to say."

<div align="right">SPENSER'S "Faerie Queene."</div>

Some words are plural only in appearance, as if by a kind of mimicry. The following are the principal:

Arras, a kind of tapestry made at Arras in France.
Cypers, fine muslin named from Cyprus.
Dolichos, name of a leguminous plant.
Guills, the corn marigold.
Gules, the red color in heraldry.
Nems, an animal like the ichneumon.
Psoas, a muscle in the loin.
Quickens, dog-grass.
Sanhedrim has the appearance of a Hebrew plural, but is really a Greek singular.
Schnapps, spirituous liquor, especially gin.
Summons, not plural of a singular *summon*, but from an old legal French term *semonse*.
Thrips, an insect destructive to vines.
Woos, a kind of sea-weed.

If words like these mimic plurality, there are others that may be said to mimic humanity. Compounds whose last part is *man*, meaning a human being, change it to *men* in the plural. Such are *horseman, leman, seaman, yeoman, woman, Welshman;* but others, having altogether the same appearance, are not so formed. The principal words that have the semblance of being compounds of man are:

ataman	dolmen	Ottoman
brahman	dragoman	shaman
cayman	hetman	Turcoman
desman	Mussulman	all of which add *s*
dollman	norman, a short wooden bar	

But, as it is extremely rare to find anything in language consistent throughout, while the plural of *Northman* is

Northmen, that of *Norman*—essentially the same word—is *Normans*. The probable reason is that the latter reached us not as a native Teutonic but as a French word.

There are also expressions often used as nouns, but which are so only by a kind of mimicry. They occur chiefly in accounts of legal or religious proceedings, and have oftenest the appearance of being Latin nouns, but those I refer to are never nominative singulars, and so do not admit of Latin plurality. When used as plurals they are to be taken as single phrases, and *s* added, as if they were English words.

aborigine, ab origine	Kyrie	quid nunc
ægrotat	levari facias	qui tam
alias	magnificat	quorum
alibi	mandamus	quota
ave	memento	quo warranto
benedicite	miserere	rebus
capias	mittimus	recipe
certiorari	nunc dimittis	retraxit
credo	omnibus	scire facias
de profundis	omnium	sederunt
dirige	pater noster	subpœna
fiat	pluries	supersedeas
fieri facias	postea	Te Deum
gaudeamus	præcipe	veni Spiritus
habeas corpus	præmunire	venire facias
ignoramus	procedendo	venite
inspeximus	propaganda	

These are conspicuous words in certain formulas, and so have gained currency as their names.

A few nouns remain with peculiarities that do not admit of classification.

Acquaintance. One person with whom we are intimate is an *acquaintance ;* two or more are *acquaintances ;* but, again, the collective body of such are our *acquaintance.*

" And they sought him among their kinsfolk and *acquaintance.*"
                                                    LUKE ii., 44.

Alms. Originally and properly singular; Greek, ἐλεη-μοσύνη; ecclesiastical Latin, *eleëmosyna;* A.-S., *ælmæsse*, in three syllables. Robert of Gloucester, A.D. 1303, wrote it *almesse*, still three syllables. Next the final syllable was dropped. Wycliffe, Sir Thomas More, and the Bible of 1513 make it *almes*. Lastly the *e* was elided and the original six syllables reduced to one. The most familiar evidence that the word is properly singular is the passage, Acts iii., 3, where the lame man asks " an alms " of Peter and John. Steele also in the beginning of the last century spoke of " a plentiful alms." The many compound words, too, in which *alms* serves as an adjective—*alms-basket*, *alms-deed*, *alms-house*—show that the word is properly singular; still it is now treated oftenest as a plural.

Aloes. Is the word singular or plural? two syllables or three? In any case the word has been applied to two entirely different things. First there is *lignaloes*, which I know only as a rendering of the Hebrew *ahalim* in the prophecy of Balaam, Num. xxiv., 6, although the same article is mentioned, Psalm xlv., 9 (Hebrew text), Prov. vii., 17, and Canticles iv., 14, where our version has merely *aloes*. In the four passages of the Hebrew text the word is twice masculine and twice feminine, but always plural. As the Greeks heard the word spoken by Phœnician traders[1] they picked it up as *aloë*, and they and the Romans treated it as a singular. The name *lignaloës* is the Latin *lignum-aloës*—wood of the *aloë*—slightly anglicized. The last part of the name is not plural but a Greek singular genitive; and I suspect that this unusual Latin form may have led to the treatment of the word in English as a plural—in short that like several others it is a plural through mistake. The article denoted by the name is a sweet-smelling Indian wood, allied to sandal-wood, still an article of commerce under the name of *eagle-wood*, and the resin obtained from the same. Botanists call the tree *agallochum*, or *aquilaria*. This is the only aloes

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[1] Bochart long ago observed (Phaleg, ii., 31) that all the names of spices among the Greeks were Shemitic and received from the Phœnicians. Compare Gen. xxxvii., 25.

known to Scripture, and has no connection with medicinal aloes. The name is most correctly pronounced as three syllables, as in the metrical version of the Psalms used in the Church of Scotland.

> " Of cassia, myrrh and *aloës*
>   A smell thy garments had."
>   PSALM xlv.

The drug known as aloes is the dried juice of several species of large tropical plants. How the name came to be transferred from the one vegetable product to the other is not clear. Possibly the dried juice of the plant had a resemblance to the resin of the tree. Our Saxon forefathers adopted the word as a plural under the form *alewan.*

"And Nichodemus * * * brohte wyrt-gemang and *alewan.*"
                                   JOHN xiii., 39.

Through all changes the word has kept the plural form in English, but it is used as singular or plural almost indifferently. Lexicographers incline to treat it as singular, while medical men generally use it as a plural.

Amends has had the plural form since the early part of the fourteenth century, but is used with a singular verb.

Bellows—A.-S. *baelg, baelig, bylig, belg,* a bag, the belly: used in the plural, *bean-belgas,* for bean-pods; spelled *bely* by Chaucer, of which the plural was *belies.* The present form is clearly plural like *tongs, pincers,* and other implements composed of corresponding halves; yet it is generally treated as singular.

> " flattery *is* the bellows *blows* up sin."
>   SHAKESP.: "Pericles," i., 2.

> " They watched the laboring bellows,
>   And as *its* panting ceased."
>   LONGFELLOW.

Breeches—a double plural. A.-S. *bróc,* plural *bréc,* like the plurals of *book, foot, goose, tooth,* etc., or rather of their A.-S. originals. Middle English plural *breke* or *breche.*

When men began to forget that *breche* or *breech* was plural they added *es*.

Cattle—Middle English *catel* and *chatel*, identical with the old French *catel* and *chatel*, derived remotely from the Latin *caput*, the head, through *capitalis*, *capitale*, pl. *capitalia*, capital. At first property of any kind, but chiefly domestic animals. Of the two forms one became *cattle*, expressing plurality in the form of a singular, and the other became *chattel*, oftenest used in the plural.

Cloth signified originally either a garment or the material from which it might be made. We have now an old plural, *clothes*—a very unusual form—meaning garments, and a new plural, *cloths*, for material not made up.

Coal. As an article of common use it is mostly called *coal* in America and *coals* in England.

Die, from Old French *det*, later *dé*, pl. *dez*, *des*. Chaucer has a plural *dys*, but some copies give *dees*, which is etymologically more correct, and is the form used by " Piers Plowman." Shakespeare makes the singular *dye* and the plural *dice* ("Winter's Tale," i., 2, 133). Bulwer Lytton, in "Pelham," wrote *one dice*, an example not to be recommended. What is curious about this word is that its compounds and derivatives are made from the plural *dice*, and not from the singular *die—dice-box, dice-player*.

"There is such *dicing-houses* also, they say, as had not been wont to be, where young gentlemen *dice* away their thrift, and where *dicing* is there are other follies also."
<div align="right">Bp. LATIMER : Sermon v., before King Edward.</div>

The probable reason is the necessity for distinguishing the three words, *dying*, *dyeing* and *dicing*.

Die, as an instrument for stamping, has the plural *dies*.

Eaves—A.-S. *efese*, edge or brink, is etymologically singular ; and so, like *alms*, plural through mistake. As the *f* was sounded like *v*, one of the first changes was to substitute the latter. It was still a singular with the plural written *eveses* by Robert Manning, otherwise called Robert de Brunne, 1337, and " Piers Plowman," 1362. After that time *eves* was

mistaken for a plural without a singular.   The original form is shown by the compounds, which are made with *eaves* and not *eave—eaves-board, eaves-dropper.*

Folk—a common collective word for an indefinite number of persons, for the community in general.   Used with a plural verb.   In England it is more common to say *folk* are, and in America *folks* are ; but the usage is not uniform in either country.   Here *folk* seems rather affected, and *folks* is no novelty in England.

> " Yet merry *folks* who want by chance
> A pair to make a country dance,
> Call the old house-keeper and get her
> To fill a place for want of better."
>
> SWIFT : " Stella's Birth Day."

" Necessity and a little common sense produced all the common arts, which the plain *folks* who practised them were not idle enough to record."

> WALPOLE's " Anecdotes of Painting," chap. 5.

Gallows—strictly plural of a singular *gallow*, in use down to the middle of the sixteenth century.   Kington Oliphant (" New English," chap. 2) quotes, " 4 payre of *galowys*," from the early part of the fifteenth century.   This instrument of execution was next called simply the *gallows*, and on the supposition that the name was singular a duplicate plural, *gallowses*, was formed.

> " The fear of *gallowses* and ropes
> Before their eyes might reconcile
> Their animosities a while."
>
> " Hudibras," part iii., ii., **716.**

I have also met with *gallowses* in the *Spectator*, but have mislaid the reference.   All the extant compounds are made with *gallows*—none with *gallow*.

Genius has a Latin plural *genii* for the creatures of Eastern fable and story, and English *geniuses* for persons of rare mental gifts.

Horse.   We use *horse* for one animal, *horses* for several, and again *horse* for a body of cavalry or troops on horseback.

Horse and *foot*, a phrase that came into use in the early part of the seventeenth century, may be an abbreviation for *horsemen* and *footmen*. The collective singular, *horse*, is not generally applied to animals without riders, yet Byron's "Mazeppa" was met by

"A thousand *horse*, and none to ride."

Index has a Latin plural, *indices*, for the characters that distinguish algebraic powers and roots, and the English *indexes*, when the word is employed otherwise.

Madam, Fr. *Madame*, *ma dame*, Latin *mea domina*, Eng. *my lady*. At present no other plural is in use than *Mesdames*, which is sadly out of tune with our mother tongue. As *Madam* is no longer pure French, I think *Madams* not only permissible but preferable.

Means—Old French *meien*, Mod. Fr. *moyen*, Latin *medium* from *medius*, middle ; used as a noun or an adjective in reference to a point between extremes, as mean time, mean annual temperature, a safe mean between extremes. It next gets the sense of an intermediate agency by the aid of which anything is done.

"The virtuous conversation of Christians was a *mean* to work the conversion of the heathen."—HOOKER.

But in this sense it generally takes the plural form. The word occurs thirty-two times in the Bible, but always as *means*. It takes singular or plural verbs and pronouns indifferently.

"By this means thou shalt have no part on this side the river."
                                                EZRA IV., 16.
"By these means, the queen had collected an army twenty thousand strong."—HUME's "Hist. of England," chap. xxi.

Memorandum has two plurals, Lat. and Eng. *memoranda* and *memorandums*. A useful distinction is sometimes made by confining the former to a number of notes taken collectively, and the latter to notes that are separate and independent. For example : "He shewed me a paper containing

memoranda relating to," etc. " He drew from his pocket a number of *memorandums.*"

Mister—a thin and meagre degradation of *Master*, supposed to be formed in imitation of *Mistress*, which latter is from *maister-ess*. It is rarely, if at all, met with in the plural, for which the French *Messieurs* is commonly used. *Mister* is bad, *Madam* worse, but *Mesdames* and *Messieurs*, set among English words, are utterly execrable.

Molasses. The older form melasses was more correct, being a regular plural of the Fr. melasse, from the Portuguese melaço. The word is a true plural, and was formerly so used :

> " The molasses will find *their* own outlets."
> > BECKFORD'S " Account of Jamaica," 1790, vol. ii., p. 79.

See also Encyclopedia Britannica, Art. " Sugar." It is now very commonly treated as a singular.

News and **tidings**, plurals in form construed as singulars.

Odds, meaning *odd things*, came into use about A.D. 1500. It soon took the sense of difference or inequality, and in a hundred years began to be used as a singular :

> " I cannot speake
> Any beginning to *this* peevish *oddes.*"
> > " Othello," ii., iii., 185.

and is now treated indifferently as singular or plural.

Penny has two plurals. Six coins of that denomination are six *pennies ;* their value is *sixpence*, which admits of a plural of the second order, in a handful of silver *sixpences*.

Pox, the only plural in *x*, standing for *pocks*, the plural of *pock*, meaning the disease now commonly called *small-pox*.

> " Yes, I have known a lady sick of the small *pocks*, only to keep her from pit-holes, take cold, strike *them* in again, kick up her heels, and vanish."
> > BEAUM. & FLETCH., " Fair Maid of the Inn."

That *pock* is the true singular appears from its use as an adjective in *pock-mark*, *pock-pitted*, etc. ; yet pox is now used entirely as a singular.

Pulse. There are two quite different words. The one now in common use is from the Lat. *pulsus*, a stroke, a beating, a throbbing. Curiously enough, it was often mistaken for a plural about the beginning of the present century, when doctors were wont to say: "Your pulse *are* weak to-day." The other word is rarely met with, but is an old collective term for peas, or, if any one prefer, pease, singular in form but construed as a plural.

"And Barzillai the Gileadite of Rogelim brought beds, and basins, and earthen vessels, and wheat, and barley, and flour, and parched *corn*, and beans, and lentiles, and parched *pulse*."—2 Sam. xvii., 28.

Riches—Fr. *richesse*, richness, wealth—an original singular, converted into a plural through misapprehension as early as Chaucer's time.

Sixpence—see **penny**.

Summons—from Old Fr. *semonse*, a warning, is, and always was, a singular, although it has the appearance of a plural.

Twelvemonth, a curious singular form for the plural *twelve months*. Like it but more reduced is *fortnight* for *fourteen nights*.

Wages, from the singular *wage*, payment, used mostly in the plural form since the beginning of the fourteenth century.

"The *wages* of labor, however, *are* much higher in North America than in any part of England."

Smith's "Wealth of Nations."

The old singular is often seen in these days in compound words in news-articles relating to *wage-workers*.

After the plural forms have been ascertained, many questions arise as to whether certain words are to be treated as singular or plural. If the form alone were conclusive there could be no question; but singular nouns are often treated as plurals, and plural nouns as singular. The distinction depends in part on the form of the word, and partly on the

nature of the thing or aggregate signified; and we need not expect strict consistency in adjusting conflicting claims. *Cattle*, singular in form, is always treated as plural, while *game*, meaning wild animals hunted for food or amusement, however numerous, is singular. So is *stock*, which is nearly equivalent to cattle. *Poultry*, birds domesticated for economic reasons, and *craft*, a marine term, are either singular or plural.

Nouns singular in form, denoting collective bodies of persons, are sometimes treated as singular, and at other times as plural. The only rational principle of distinction applicable here is, that when the aggregate acts as a unified body it is singular; where the action or passion is individual the whole is to be treated as plural. This may be made clearer by a few examples, and first by three that I deem incorrect.

"The prisoners taken in this action had their right *foot* cut off."—HUME: "Hist. of England," chap. iv.

The amputation could apply to the prisoners only as individuals, and they must have had more than one right foot among them.

"The circle of men *was talking* indiscriminately to both."
"Robert Elsmere."

Better, *were* talking.

"There *was* a score of candles sparkling round the mantle-piece."—"Vanity Fair."

It was the individual candles that sparkled.

We may properly say that a mob *crosses* a bridge, *advances* upon the city, *fills* and *obstructs* the streets; but the mob *shout*, *throw* stones, and *break* into stores, for these are the acts of individuals, those of a collective mass. So a political party is singular in favoring or opposing a public measure, but plural in voting. We may say that an army *marches* at daybreak, and *encamps* on the bank of a river; but we never say that it *eats* breakfast, *puts* on its shoes, or *washes* its face.

Again a class of persons is generally plural; an organized body, acting as such, is singular.

18

The clergy *are* exempt from military duty.

The *Senate* is in session.

Branches of science whose names end in *-ics*—acoustics, hydrostatics, mathematics, optics, therapeutics—are treated as singular.

" Physics *regulates* more completely our social life than does his acquaintance with surrounding bodies regulate that of the savage."—HERBERT SPENCER.

A proper name, plural in form, is correctly used as a singular.

"The *Three Sisters* (name of a brig) *was* spoken off Cape Hatteras."

" ' The Hundred Wives ' *is* to be acted to-night."

" ' English Bards and Scotch Reviewers ' *is* more bitter than witty."

The national designation of this country, covering, as it now does, forty-four commonwealths, is sometimes used as a singular, and sometimes as a plural. Unquestionably it was regarded at first as plural. It is plural in the Constitution, in President Washington's proclamation of April 22, 1793, and in the letters of " Pacificus " and " Helvidius " (Hamilton and Madison) ; but lately it is beginning to be used as a singular.

The name is treated as a singular in the treaty with Corea, ratified May 22, 1882; in Blaine's reply to Gladstone in the *North American Review* for January, 1890, and in the article " United States," written for the Encyclopedia Britannica by Prof. Johnston. The change thus begun is as much political as grammatical. In the early days of the Republic the plurality of origin was kept more before men's minds than the unity of result. They emphasized the *pluribus* of the common motto rather than the *unum ;* but since 1865 there has been a greater feeling of nationality.

Numbers expressing value, magnitude, distance, etc., and not individual entities, are properly treated as singular ; yet usage, which is much divided, inclines to plurality. It will be readily seen how harsh and strained the following examples are as plurals.

Two hours *are* not long to wait.
Forty degrees below zero *are* extremely cold.
Seven feet *are* a great height for a man.
Ten dollars *are* too much for these boots.

The best writers very generally speak of a sum of money as a singular unit.

" 600,000l, which *was* enough to procure a peace."

<div style="text-align: right">BP. BURNET.</div>

"A thousand a year *was* thought a large revenue for a barrister."—MACAULAY : " Hist.," chap. iii.

"Moreover *this* forty millions *does* not * * * represent the whole amount to be expended under the Government bill."

<div style="text-align: right">ARTHUR J. BALFOUR.</div>

But how little this is adhered to will be seen by three instances—Sumner's " History of American Currency," and the reports of the Secretary of the Treasury and the Director of the Mint for 1889. The first treats a sum of money, stated in figures or words, as plural ; in the second it is seventeen times plural and six times singular, in the last seventeen times plural and five times singular. The distinction does not seem to depend upon any principle.

A case belongs here that involves the question of what is a plurality. Authorities usually give two definitions as if they were synonymous, which they are not, viz., " more than one," and " two or more." Now $1\frac{1}{2}$ comes under the first, but not under the second. Is it then singular or plural ? The short-hand style of trade adopts $1\frac{1}{2}$ cents, which is not according to sound analogy. One and a half loaves is equivalent to a whole and a half loaves, which certainly would not be good. The correct expression is a loaf and a half = a whole loaf and a half loaf, which would then be plural.

<div style="text-align: center">THE CASES OF NOUNS.</div>

Number and gender are inherent and permanent. So long as they live, three men never become more or less than three ; nor do they ever change their gender and become women. But their relations to other persons and things may

change at any time, and to an indefinite extent. If I say, "The *man* is riding a bay horse," the man is the principal thing spoken of, and he is represented as doing something. But if I say, "The *man's* horse has run away," the horse becomes the chief actor, and the man is named only on account of his relation of ownership to the animal. Relations between things may be expressed in several ways, of which four are quite common.

First, as in this instance, a change in or addition to the word.

Second, by little words whose office is to express the relations of one thing to others. Such are, *of*, *to*, *by*, *from*, *with*, which, from being very often placed before nouns, are called prepositions—that is, placings-before.

Third.—Another class of relations are expressed by such words as *my*, *your*, *his*, etc.

Fourth.—Certain relations are expressed by words representing action of some kind. In "The dog chased a wolf," and "A wolf chased the dog," the relation of pursuer and pursued is reversed.

The first and third of these modes usually express but a small number of relations; the fourth is limited to the one general relation of the actor and the thing acted upon, unless we take into account the meaning of every separate verb. The second is co-extensive with the number of prepositions.

Although there is not entire agreement as to the definition of *case*, it is very generally limited to the first above model. I shall use the term to denote a modification in the form of a noun or pronoun to express a relation, not anything inherent in the subject of the noun or pronoun.

The lively fancy of the Greeks represented that form of the noun which denoted the doer as standing upright, and all the others as falling away from it at varying angles of declination or "*declension.*" These slanting forms they called *ptoseis*, or fallings. It was a foolish whim, as groundless as it was useless. In the Greek word for a woman the essential part is *gunaik*, but that form which represents her

as being or doing anything is *gune*, a wider departure than the most prostrate of the fallen cases. The Romans trans- lated literally the *ptoseis* of the Greeks, and called them *casus*, fallings, our modern *cases ;* but they applied the name equally to what the latter supposed to stand upright. They called it the *casus rectus*, upright case, and the others *casus obliqui*, oblique or slanting. To their practical minds the terms denoted merely certain variations in the forms of words. There have been persons capable of arguing that what stood upright could not be falling, and that therefore what Cicero called the *casus rectus* was not a case at all. I am not sure that this race of subtle dialecticians is extinct yet.

We come next to the question, how many cases we should reckon. To answer this the definition above given requires to be further guarded. If it should so happen that any word had two case forms that might be used interchange- ably throughout, having no difference of signification, we might properly say that there was but one case variously expressed. Again, if a certain noun had but one form to express two relations, while other nouns in the language had two forms, we should conclude that the exceptional word had two of its cases alike. It is difficult to find apt examples in English, although they are abundant in other languages, but the following will give an approximate idea. " Moses' law " and " Moses's law " are the same thing, while "sheep's wool " may mean the wool of one sheep or of several. Moreover, if the same case form be used through- out the language for three different relations, that will not make three cases, but only one ; and it matters not that its place is taken by three in some other language. What is called the *ablative* case in Latin expresses the *place where* anything is, the *instrumentality* with which a thing is done, and the *source* from which anything is obtained ; still it is only one case, and is uninfluenced by the circumstance that in Sanskrit there are three separate cases for these purposes. Hence the absurdity, so long persisted in, of assigning to English nouns precisely the cases claimed for Latin. If an

algebraic expression may be permitted, to make *n* cases there must be *n* forms with at least *n* corresponding functions. It will not matter that in some particular words a part of what are supposed to have been once separate forms have become indistinguishable. If they be preserved in some other words of the same class, they are to be recognized.

In the following examples—" The *man* is waiting, A dog bit the *man, Man !* wait a moment, That is the track of a *man*, I gave the letter to the *man*, The horse was stopped by the *man*, Go with the *man*, It was taken from the *man*," —the word *man* remains unchanged, and any noun in the language would yield a like result. How many cases then are here exhibited ? I think there is only one, and as it is used in so many different relations, I shall call it the *common case*. The term common has often been used for an analogous purpose in reference to the gender of mice, sparrows, and the like, not easily distinguishable. There is one other form,—that seen in the sentence, " This is the *man's* house," and as this always expresses possession or ownership, I shall call it by the usual name of the *possessive case.* Although most grammarians have recognized at least three distinctions, there is no novelty in thus limiting them to two. The same thing has been done by Ben Jonson, Charles Butler (1633), Fowle ("True English Grammar"), Webber, Jamieson (Rhetoric), Priestley, Ash, Bicknell, Dalton, Hyde, Clarke (London, 1853), Webster ("Imperial Grammar," 1831), Latham, Maetzner, and, at one time, by Lindley Murray.

For reasons similar to those exhibited in the chapter on Word-Making, it is now generally held that case endings were originally separate words—pronouns, prepositions, etc., that they became by frequent repetition closely associated with nouns, that by rapid and careless utterance they gradually lost part of their articulate sounds and ceased to be recognizable as separate words. Nay, they became in time so far reduced that often they were not distinguishable from each other, and in many instances not a vestige of them was left. But at their best, as known to us, they have

generally failed to indicate all the relations required to be expressed. The Hebrew language has eleven terminations for nouns, which I think might, without overstraining the term, be called case endings, and Magyar has twenty-four; but both have recourse to separate words to express many relations. Latin has six cases, but employs besides forty-three prepositions. Often the prepositions render the case endings unnecessary. In languages as we now know them, separate words can often do all the work; case endings never can. But where the latter are competent, they are the neatest, " The parson's house " is in that respect better than " The house of the parson,"—two syllables shorter. Cases may thus become matter of taste rather than necessity—of ornament than use. They will be prized by the scholar who cultivates elegance, not by the illiterate who need great plainness. So there is a constant tendency to lose case endings. The illustration (p. 280) of their gradual decrease within the Aryan family of languages will be of interest.

The Sanskrit alone appears to have all the cases complete; yet that apparent completeness is deceptive. But few words have separate forms for all the cases in the singular, and none have them in the dual and plural. Moreover, if it were possible to go back a thousand years farther into the dawn of time, we might find that the extant Sanskrit had lost a number of cases before it came within the range of vision. No noun in any of these languages, except in the almost uninflected English and French classes, has all the forms to which it is theoretically entitled. One case, the vocative, is especially defective. When it differs from the nominative it is shorter—adapted to shouts and exclamations. It is never found but in the singular. In Latin it is confined to the singulars of a not very large class of words; and in Russian to a few archaic terms of the Church service. We see here how the number of cases has dwindled till Italian, Spanish, and French nouns have no trace of them. In English the accusative or objective case is found only in the seven monosyllables—*me, thee, him, her, us, them,* and *whom;* and in order to follow the analogy of these pronouns a majority of

Table Illustrating the Disappearance of Case Endings.

	SANSKRIT	LITHUANIAN	RUSSIAN	LATIN	GREEK	GOTHIC	ANGLO-SAXON	MODERN GERMAN	ENGLISH	FRENCH, ETC.
VOC.	nara	wilke	malchik	vente	πολῖτα	fisk				
NOM.	nara-s	wilka-s	malchik	ventu-s	πολίτη-ς	fisk-s	fisc	Friede	horse	cheval
ACCUS.	nara-m	wilka-n	malchik	ventu-m	πολίτη-ν	fisk	fisc	Friede-n		
INSTR.	nare-na	wilku	malchik-om				fisc-ê			
DAT.	narâ-ya	wilku-i	malchik-u	vento	πολίτη	fisk-a	fisc-e	Friede-n		
ABL.	narâ-t			vento						
GEN.	nara-sya	wilkô	malchik-a	venti	πολίτου	fisk-is	fisc-es	Friede-ns	horse-'s	
LOC.	nare	wilkê	malchik-ai							

The several words chosen for illustration signify man, wolf, boy, wind, citizen, fish, peace, and horse.

writers on grammar assign an objective case to all nouns by a kind of legal fiction. In confining the distinction of cases, however, to those for which there are distinct forms, we should have the countenance of the French, Spaniards, and Italians, who do not attribute cases to their nouns merely because pronouns have them. Moreover, when English writers treat of the Anglo-Saxon stage of our language, they assign only two numbers to nouns, although the personal pronouns had three; and we never speak of the number, gender, or case of adjectives because nouns are thus distinguished.

If then nouns have two case forms, one denoting possession, and the other used in common in all other relations, this distinction may, and does, hold good for both the singular and the plural. We have already seen the various forms of the common case, and it remains only to consider the possessive in both numbers. In Anglo-Saxon the most distinctive, and one of the most common endings of the possessive singular was *-es*, and gradually all the other forms gave way to this one, so that there is not now a noun in the language that forms its possessive on any other pattern. At the same time a considerable number of nouns had plurals in *-as ;* and, as we have seen, all but a very few eventually adopted that style. The common plural, therefore, and possessive singular were a good deal alike ; and in the very lax spelling that prevailed up to the age of Elizabeth, and even later, both were indiscriminately made with *-es*, *-is*, *-ys*, and *-s* alone. All through the sixteenth century the declension of an English noun was :

Sing.—garden	*Plur.*—gardenes
gardenes	gardenes

except that instead of *-es*, there might be *-is*, *-ys*, or *-s*. When the common case ended with a hissing sound the ear could seldom distinguish *-es* or *-is* from *his*, and that crept into use as a fifth form of the possessive. This form is quite old, being found a number of times in the second manuscript of Layamon's " Brut," second half of the thirteenth century :

> ".he was Vther *his* sone."
>
> "his brode sweord he vt droh
> and vppe Colgrim *his* helm smot."

It continued in use down to the eighteenth century, chiefly with sibilants : "Hercules *his* club," "Orpheus *his* lyre," "Ulysses *his* dog," "Phalaris *his* bull." It was even believed that *his* was the original, of which the shorter forms were only corruptions. In the 135th *Spectator* Addison undertook to tell what he knew about English, which seems to have been but little ; and he says of the possessive *s :*

"I might here observe that the same single letter on many occasions does the office of a whole word and expresses the *his* and *her* of our forefathers."

In the absence of direct evidence, it would be a strange derivation to suppose *s* a substitute for *her ;* and the same reasoning would derive it from *their* in " *children's play*." Even admitting these to be blundering imitations of *his*, the question remains : Is not *his* formed from *he* by adding a possessive *s* ? The truth is that throughout the Aryan family *s*, with or without modifying vowels, is one of the most common possessive endings.

In versification it is convenient to be able to vary the length of a word by adding or omitting a syllable.   The omission is the most common, and syllables already feebly pronounced are the victims.   Our early poets wrote in full, and trusted to the ear and intelligence of the reader to leave some letters and syllables unpronounced.   The rhythm might require "landes," for example, to be read in one place as two syllables, and in another as one.   At length writers fell upon the expedient of omitting silent letters and marking their place with the sign (') which now occurs so often in our poetry.

> "But I must leave the proofs to those who 've seen 'em."
>
> <div align="right">BYRON.</div>

At the beginning of the seventeenth century these abbreviations were employed, but not especially to denote the

possessive case, but rather more frequently for other purposes :

> " and for the rest o' th' fleet." ·
>> SHAKESP. : "Tempest."

> "Your Son 's my Father's friend."
>> " Cymbeline."

> " Loves Labour 's Lost."

"thou hast pared thy wit o' both sides, and left nothing i' th' middle.—" Lear."

The following examples from Sir Walter Raleigh will show how the plural and the possessive singular were expressed in prose: "the last of Jehu's house "; "Zachariahs death "; "Uzziah's life"; "Uzziah his reign"; "Menahem his Raigne"; "the Painters wives Island "; "Jesus the son of Sirach his book"; "Cato his family"; "The Scipio's marched into Thessaly "; "The ingratitude of Rome to the two Scipio's"; "Sibyls verses"; "in Ahaz time "; "Ahaz his fourteenth year"; "Apolloes priests"; "the three Arabia's"; "then were the negro's not men." This way of expressing the plurals of words ending in vowels continued for a long time. Sir Thomas Browne, in his "Pseudodoxia" (1650), speaks of "Several sorts of torpedo's "; "Hyæna's" etc., of "feathers brought from the Molucca's "; of "Halo's " and "Hydra's." A single sentence relative to the standards of the Twelve Tribes will illustrate his manner of expressing the possessive singular :

" But Abenezra and others, beside the colours of the field, do set down other charges, in *Reubens* the form of a man or mandrake, in that of *Judah* a Lyon, in Ephraims an Ox, in Dan's the figure of an Aigle."

I have observed but one other instance of the modern possessive in the whole work.

The wits of Queen Anne's time wrote of "extraordinary genio's" (*Tatler*, 1710); "Voluptuous concerts of Venus's and Adonis's (*Censor*, April 20, 1715); and of the "Hilpa's and Nilpa's that lived before the flood "(*Spectator*, No. 609).

In the *Philosophical Transactions* for 1780 may be read: "Vesuvius does not exhibit any lava's irregularly crystalized, and forming what are vulgarly called Giants Causeways." Let the reader here observe the word *Giants*. The last instance of this kind that I shall cite is from Gordon's "History of American Independence" (London, 1788): "It was projected and brought on by Messrs. Otis's, father and son." Thus it took two hundred years to settle the single point, that *John's* should mean belonging to John, and should mean nothing else.

When a word ends with any sound of *s*, the addition of another will sometimes produce an excessive and unpleasant hissing. Most readers will agree with me that "Moses's serpent" "and Caucasus's hard rock" (*Spectator*, Nos. 14 and 611), Ulysses's shipwreck and righteousness's sake, are far too sibilant; but there is a wide diversity of opinion as to the proper limit. Usage differs; and in such a case usage is the law. The Bible has "Moses' hands," "Jesus' disciple," for "righteousness' sake," "asking no questions for conscience' sake"; the *Spectator* (135) speaks of "Hudibras doggrel expressions," and "St. James' Garden Hill Church." In Oliphant's "New English" we find such phrases as "Stubbes' remarks," "Erasmus Greek Testament," "Ellis' Letters," and "Monkbarns' lykewake." On the other hand I have met with "Jesus's" in two quite respectable and very recent publications.

Out of the chaos we may deduce the following general conclusions:

1. As *'s* is now the sign of the possessive, presumption is always in its favor, until a reason can be shown for its omission. That reason can only be that too many sibilants are difficult to utter or unpleasant to hear.

2. The longer the word the more cumbersome the addition is felt to be.

3. Add the *'s* to all words of one syllable.

> "The vera topmost tow'ring height
> O *Miss's* bonnet."
>   BURNS.

"Binding his foal unto the vine, and his *ass's* colt unto the choice vine."—BIBLE.

4. To words of more than one syllable do not add *'s*, if it would make three sibilants close together.

5. In no case add *'s* to words of more than three syllables, so as to make Semiramis's or Telemachus's.

6. Most words of two syllables, not having two sibilants near the end, will bear the addition of *'s—Thomas, Morris, Ellis, Peters, Sickles.* If the last syllable be accented it will bear the addition—*Hortense, Delmas, Dundas, Fordyce, Laplace, Maclise, Pelouze.* If the last syllable be of considerable volume, but unaccented—*Greatrakes, Helmholtz, Leibnitz, Monkbarns*—the *'s* will generally be omitted.

7. Words of three syllables will rarely bear *'s*, unless the last have a principal or secondary accent—*Boniface, Espinasse, Halifax, Palafox.*

8. The termination will often be added to words that end in -*ce* or -*x* when it would be omitted if the terminal sound were represented by *s*.

9. The above principles apply when both the possessor and the thing possessed are named; but if only the former, the termination is added or the expression changed—This is Carrothers' house, whose is that? It is Quackenbos's.

Compound terms form their plurals by adding *s* to the principal part, but their possessives by adding it to the last part—plural, *sons-in-law*, possessive, *son-in-law's.* This is admissible even when the expression is of considerable length, as, *the postmaster of Columbia, South Carolina's son.* When that becomes too unwieldy, the only resource, as in many other cases, is to change the expression. When to a first noun a second, meaning the same person or thing, is added, as if to make identification sure, both should have the possessive sign.

"A small and old spaniel, which had been Don *Jose's*, his *father's.*"—BYRON.

When several different persons or things sustain the possessive relation, it should be shown equally for all.

"For honour's, pride's, religion's, virtue's sake."—*Id.*

But conflicting and less correct examples are not wanting. Captain Smith called Pocahontas "*the King's daughter of Virginia.*" We also read:

"The king's daughter of the south shall come to the king of the north to make an agreement."—DANIEL xi., 6. "I left the parcel at Mr. Johnson's the bookseller."—*Crombie's Grammar.* "The psalms are David's, the king, priest, and prophet of the Jewish people."—LINDLEY MURRAY.

"And Otway, Radcliffe, Schiller, Shakespeare's art
Had stamped her image in me."—"Childe Harold," iv., 18.

Yet when two or more names are closely associated, as in a business firm, they require but one possessive sign— *Call at Smith & Ward's office.*

A substitute for the possessive case may be formed with the preposition *of.*—*His father's house* and *the house of his father* are the same in fact but not the same grammatically. The latter is not a case or we should with equal reason have as many cases as we can find prepositions. The possessive case is commonly, not invariably, used in speaking of human beings, the preposition when we speak of inanimate things —*the boy's skates, the judge's carriage, the bend of the river, the shade of the oak.* The two forms are used of animals with almost equal frequency.

Thus far I have spoken only of the possessive singular. The plural baffled the ingenuity of grammarians for a considerable time. Where the plural did not end in *s* there was little difficulty; men's work and children's play afforded an easy solution. But when the plural was formed by affixing an *s*, it was not deemed desirable to add another. John Wallis suggested "*the Lord's House*" and "*the Common's House*" for the two Houses of Parliament, explaining that these were intended as abbreviations for "*the Lords's House*" and *the Commons's House*"; but the absurdity of these forms, which were precisely like singulars, prevented their general acceptance. Yet something of the kind may be met with

occasionally. Thus an article on the cuckoo, in the *Philosophical Transactions* for 1788, speaks of the eggs "*found in Titlark's nests*"; yet in general usage and in treatises on grammar the plural was left without distinction of case. Gordon's "History of American Independence," above cited, has the following:

"They retired from their own to *neighbours* houses. * * * The troops began landing under cover of the *ships* cannons. * * * It was with no small indignation that the people beheld the *representatives* chamber, court-house and Faneuil-hall occupied by troops."

The "British Grammar" (1784) says that the plural in *s* has no genitive; and a "Grammar of the English Tongue," by Thomas Coar, so late as 1796, has still no way of distinguishing the genitive case. Yet it is certain that before the last-named date the present method of distinguishing the possessive plural, by putting (') after the *s* had been devised. The earliest instances I have met with are two passages in the *Gentleman's Magazine* for January, 1788:

"I should be very glad of some of your *correspondents*' opinion."
"and consequently instead of being circulated through all the learned part of Europe, must be confined to the perusal of feeble amateurs, or *ladies*' maids."

If the common plural ends with *s*, place an apostrophe (') after it—*sailors' rights;* if the plural does not end in *s*, add '*s*—*freemen's rights.*

PERSON.

The distinction of *person* is threefold. The *first person* is the speaker; the *second* the person spoken to; the *third* any one else. The distinction is better shown by the personal pronouns, to which the reader is referred. All nouns are of the third person, except when associated with the pronoun of the first person or are appellations of persons directly addressed.

CHAPTER III.

ADJECTIVES.

THE name, from the Latin *adjectivus*, added or thrown to, gives no idea of the nature and use of the words so designated ; but, being well established, it has become a convenient term. We may suppose that the first generations of speaking men began by distinguishing *things*—animals, trees, plants,—and the conspicuous *actions* of some. They might next observe *qualities* in which one differed from another. Animals were *large* or *small*, *swift* or *slow ;* grass was *green*, while some blossoms were *white* and others *red ;* some fruits were *sweet*, more were *sour*, and a few *bitter*. Whether derived from the more essential parts of speech or wholly original sounds we cannot possibly know, but the former is the more natural supposition.

These words are of only secondary importance. While we can scarcely express any meaning without nouns and verbs, much may be said without mentioning qualities, good or bad. The first chapter of Matthew contains 474 words, of which, at the utmost, only five—quite as properly only three—are adjectives. If that be thought an extreme case, in the first twenty-two verses of John's Gospel—393 words—there is only one adjective, and that a monosyllable. Again, if I utter the word *horse*, some conception or picture of the animal rises at once in the active mind of the hearer ; but if I say *tall*, no mental picture is formed, for the word may be applied equally to grass, a man, a tree, or a steeple—to one thing, or to many.

We have often seen already that every usage in language begins at a certain point, from which it spreads, and that in

its diffusion the point of departure is apt to be lost sight of. Words expressing no quality, but relations of time, place, origin, order—*daily, annual, recent, adjacent, distant, Irish, foremost, central, hindmost*—are used with nouns, like the primitive adjectives, and are classified with them. As adjectives have so little independent existence, they are peculiarly apt to be derived from words of other classes. In this respect they may be distinguished somewhat in the following manner:

1. Primary adjectives, native, or of foreign origin, which are not obviously traceable to any other words—*acute, bold, cruel, deaf, early, free, good, hard, idle*, etc.

2. Adjectives derived from nouns.

a. From nouns, mostly English, by adding the native suffixes, *-ed, -en, -fast, -ful, -ish, -less, -ly, -some, -ward, -y* or *-ey*—*horned, ragged, tented, earthen, leaden, wooden, earthfast, shamefast, steadfast, shameful, tearful, truthful, childish, English, waspish, fatherless, homeless, shoeless, godly, motherly, shapely, handsome, toilsome, homeward, wayward, windward, clayey, sandy, stony, woody.*

NOTE.—Adjectives in *-ed* seem to be formed in imitation of participles. A man who has *learned* is a *learned* man, and one who has been *armed*, or furnished with arms, is an *armed* man. Next, a beast furnished by nature with horns is a *horned* beast, and finally we have such words as *long-haired, four-footed, left-handed, tongue-tied*, evidently not participles of any verbs. It is impossible to draw the line accurately between adjectives and participles, but we can come near it by calling those adjectives that cannot be traced to verbs.

The ending *-some* has no connection with the adjective-pronoun *some*, but is related to *same*, expressing identity or likeness: German *langsam*, Scotch *langsome*, slow; Icelandic *frith-samr*, peaceful.

b. Adjectives formed from nouns by means of suffixes, changed or unchanged, from French, Latin, or Greek—*-able* or *-ible, -aceous, -al, -alian, -an, -ar, -arian, -ary, -ate, -eel, -eous, ese, -esque, -ian, -ic, -il, -ile, ine, -ive, -le, -lent, -oid, -ory,*

-ose, -ous—marketable, peaceable, contemptible, responsible, amylaceous, sebaceous, moral, mortal, radical, bacchanalian, Episcopalian, diocesan, Franciscan, columnar, ocular, parliamentarian, vegetarian, Trinitarian, Unitarian, military, tributary, ovate, palmate, genteel, igneous, vitreous, Chinese, Maltese, picturesque, Romanesque, Christian, Darwinian, Parisian, angelic, volcanic, civil, gentile, hostile, servile, canine, feminine, sanguine, festive, plaintive, gentle, corpulent, turbulent, fungoid, pithecoid, sphenoid, mandatory, migratory, globose, operose, varicose, disastrous, necessitous.

NOTE.—The ending *-arian* is really a double adjective ending. Although we have not the simple forms *trinitary* and *vegetary, unitary* is met with, and *parliamentary* is quite common. The same is true of *-alian,* and there are several other double endings, as in *merit-ori-ous, paradox-ic-al, symmetr-ic-al.*

3. Adjectives are formed upon other adjectives—*old-en, hard-y, clean-ly, good-ly, kind-ly, dark-some, lone-some, wearisome, whole-some, robust-ious.* This last word is not commendable, but is sanctioned by " Hamlet," and Benton's " Thirty Years in the Senate."

4. Adjectives are made from verbs by adding *-able, -ant, -ary, -astic, -ate, -atory, -bund, -ent, -ible, -ile, -ite, -ive, -ory, -uble—blamable, pardonable, jubilant, rampant, intercalary, sedentary, drastic, spastic, considerate, moderate, derogatory, migratory, moribund, dependent, deficient, pertinent, fusible, legible, ductile, facile, pensile, erudite, recondite, cursive, missive, persuasive, accessory, promissory, soluble, voluble.*

NOTE.—Those that end in *-ant, -ent, -ate,* and *-ite* are modifications of participles.

5. A few are formed from adverbs and prepositions, such as *aftermost, anterior, contrary, exterior, former, foremost, further, hinder, inferior, inner, interior, nether, outer* or *utter, prior, superior, thorough, upper.*

6. Nearly every verb in the language furnishes two participles that may be used as adjectives—*running* water, a *graven* image, a *ploughed* field.

7. Some adverbs, especially those ending in *ward—backward, forward, downward, homeward*—may be used as adjectives.

8. The greater number of adjectives may have their signification reversed by prefixing the negative *dis-, un-, in-,* or *non-,* thus nearly doubling their number.

9. Expressions having the force of adjectives are formed by combining two or more words—*water-proof, star-spangled rock-ribbed, pepper-and-salt-colored.* There is no limit to the descriptive phrases that may be made in this way, and some are of considerable length, as *much-to-be-lamented, never-to-be-forgotten.* They are equally adjective phrases whether the parts be united by hyphens or not. The German language is capable of using descriptions containing a dozen words or more in the manner of adjectives ; but in English such combinations have a burlesque appearance :

> " and there
> With an *I-turn-the-crank-of-the-Universe* air,
> And a tone which, at least to *my* fancy, appears
> To be not so much entering as boxing your ears."
> JAMES RUSSELL LOWELL.

10. Lastly almost any noun may, without alteration, be used as an adjective—a *stone* wall, a *gold* watch, an *iron* chain. Two or more nouns may be used together for this purpose—a *bear-skin* cap, a *birch-bark* canoe. In the office of the Register of the Treasury in Washington is a paper, pertaining to accounts of the Garfield Memorial Hospital in which is an item of a " *hand hole cover* bolt. Each word except the last serves as an adjective to the one that follows.

Thus our language has an unlimited power of producing a class of words that careful persons use but sparingly. Whenever it becomes necessary to employ several adjectives, variety of expression can be secured by drawing from the various sources here enumerated.

The adjective is often equivalent to the genitive or possessive case, denoting possession or derivation :

a mother's love	maternal affection
cares of a household	domestic cares
the armies of France	the French armies
the election of a President	the Presidential election

In most languages adjectives have the same apparatus as nouns of terminations to denote gender, number, and case. It is not easy to see any sufficient reason for this. We are left to conjecture that, being used mostly along with nouns, the terminations of the one class were extended to the other, as (speaking metaphorically) electricity or magnetism is imparted by induction, or as high-colored flowers impart something of their bright dyes to pale ones. This machinery, wanting in English, renders adjectives more available for use in the place of nouns. The only trace we have of this declension is the plural forms of a few when used as nouns :

1. National, tribal, or partisan designations — *Greeks, Romans, Spartans, Italians, Americans, Christians, Mahometans, Arians, Socinians, Puritans, Republicans, Stoics, vegetarians.*

NOTE.—If the word end with a sibilant, *s* is not added.

2. Various designations of classes of persons—*ancients, moderns, innocents, mortals, natives, nobles, sages, criminals, heathens, pagans, blacks, whites.*

To these may be added a number used as nouns only in what is called the comparative degree—of which hereafter— *betters, elders, inferiors, superiors, seniors, juniors.*

3. Collective terms for various pursuits, studies, or branches of science—*ethics, acoustics, metaphysics, mnemonics, hydrostatics, quadratics, politics.*

4. Terms descriptive of large classes or groups of things —*combustibles, eatables, goods, narcotics, opiates, sudorifics, bitters, woollens, greens, canonicals, vitals.*

The reader who cares to see how an adjective may be spread out according to number, gender, and case, can glance at the following Sanskrit declension :

SINGULAR

	Masculine.	Feminine.	Neuter.
VOCATIVE	pāpa	pāpe	pāpa
NOMINATIVE	pāpas	pāpā	pāpam
ACCUSATIVE	pāpam	pāpām	pāpam
INSTRUMENTAL	pāpena	pāpayā	pāpena
DATIVE	pāpāya	pāpāyāi	pāpāya
ABLATIVE	pāpāt	pāpāyās	pāpāt
GENITIVE	pāpasya	pāpāyās	pāpāsya
LOCATIVE	pāpé	pāpāyām	pāpé

DUAL

VOC.	pāpau	pāpé	pāpe
NOM.	pāpau	pāpé.	pāpe
ACC.	papau	pāpé	pāpe
INST.	pāpābhyām	pāpābhyām	pāpābhyām
DAT.	pāpābhyām	pāpābhyām	pāpābhyām
ABL.	pāpābhyām	pāpābhyām	pāpābhyām
GEN.	pāpayos	pāpayos	pāpayos
LOC.	papayos	pāpayos	pāpayos

PLURAL

VOC.	pāpās	pāpās	pāpāni
NOM.	pāpās	pāpās	pāpāni
ACC.	pāpān	pāpās	pāpāni
INST.	pāpais	pāpābhis	pāpais
DAT.	pāpebhyas	pāpābhyas	pāpebhyas
ABL.	papebhyas	pāpābhyas	pāpebhyas
GEN.	pāpānām	pāpānām	pāpānām
LOC.	papeshu	pāpāsu	pāpeshu

All that we have as the equivalent of this array is the small unchanging word *bad*. It will be observed too that while there are seventy-two distinctions in the combinations of number, gender, and case, there are only twenty-six separate forms; and this holds good of all inflected languages. They never have forms enough to go round. From an inflectional table of seventy-two places we are not to sup-

pose that the change to one simple monosyllable was made at a single step; but to attempt to trace the gradual wearing down would be too tedious. Only one intermediate point shall be noticed. Our Anglo-Saxon fathers declined the adjective *good* thus:

SINGULAR

	Masculine.	*Feminine.*	*Neuter*
Nom.	góda	góde	góde
Gen.	gódan	gódan	gódan
Dat.	gódan	gódan	gódan
Acc.	gódan	gódan	góde

PLURAL

Nom.	gódan	gódan	gódan
Gen.	gódena	gódena	gódena
Dat.	gódum	gódum	gódum
Acc.	gódan	gódan	gódan

The seventy-two places are here reduced to twenty-four, and the forms that are to occupy them are only five. In the Sanskrit example the inflectional forms were thirty-six per cent. of those theoretically required, in the Saxon less than twenty-one. The Saxon declension took another pattern, slightly fuller when the definite article preceded the adjective.

Although our adjectives dispense with distinctions of gender, number, and case, they need and have distinctions of a different kind. As they primarily express qualities it is often necessary to show which of two or more possess a quality in the highest degree. One man may be *strong*, another *strong-er*, and yet another the *strong-est* of the three. These distinctions are called *degrees*. The first is called the *positive*, the second the *comparative*, and the last the *superlative*. The orderly exhibition of these three degrees is called *comparison*.

When an adjective ends with *e*, one vowel can be dropped.

free	free-r	free-st
white	white-r	white-st
able	able-r	able-st

It is not meant to indicate here whether it is the last letter of the positive or the first of the suffix that is omitted.   It is a point of no practical importance, but the earlier usages of the language countenance the division given here.

All adjectives of one syllable are compared in this manner; also dissyllables with ultimate accent, or whose last syllable has no other vowel than a final *y* or a final *e* preceded by *l*.   The final *y* of course becomes *i*.

genteel	genteel-er	genteel-est
complete	complete-r	complete-st
gentle	gentle-r	gentle-st
worthy	worthi-er	worthi-est

All other adjectives may take these terminations so long as the result is easy for the tongue and pleasing to the ear, which in all such cases is the ultimate test.   More than a law, it is the reason of the law.   *Soberest* and *honester* will do very well, but *soberer* and *honestest* are inadmissible. Writers of the present day are far from agreed as to what words admit of this comparison, and our ancestors indulged in still greater latitude.   Such words as *fitting-est*, *cunning-est*, *certain-er*, *tender-er*, *faithfull-est*, *delightfull-est*, *wonder-full-est*, may be found in authors of the highest repute; and the readers of Carlyle will recall his favorite word of praise, *beautifullest*.   When these terminations would render the word unwieldy, substitutes are found in the adverbs, *more* and *most*, in imitation of the French :

eloquent	more eloquent	most eloquent

The use of -*er* and -*est* may be called the native or Anglo-Saxon comparison, and has a pedigree longer than any princely house.   In Sanskrit there were two regular modes of comparison.   One added -*īyas* for the comparative and

-ishta for the superlative : the other added *-tara* and *-tama*. We may call the first the old comparison. In the oldest remains it was unfrequent and on the decrease. The latter and more common we may call the new comparison. All the other Aryan families exhibit remains of these terminations more or less fragmentary and mismatched. The Zend is said to have had them nearly as in Sanskrit ; but of that I do not know. Greek retains representatives of both systems :

kalos	kall-iōn	kall-isto-s
leptos	lepto-tero-s	lepto-tato-s

In the last a *t* is found in the place of *m*, the original common to both languages having probably been *mt*. Latin did not preserve these suffixes so well ; and retained the old comparative and new superlative in a much altered condition.

viridis	virid-ius	virid-issimus
longus	long-ius	long-issimus

Here I take the termination *-ius*, or rather *-ios* to be more primitive than *-ior*, as an earlier *s* is well known to be often converted into a later *r*. I can only conjecture the *ss* of the superlative to have taken the place of *t*, a substitution of which there are many examples. The superlative termination is rather better preserved in such forms as *opt-imu-s*, *ult-imu-s*, from which, however, one *t* has still been dropped. As representatives of the Slavonic branch Russian and Polish are almost entirely without separate terminations for the superlative, but form comparatives on the older pattern, the former adding *ai-ishii aishii*, or merely *shii*, and the latter *jejszy*, which are nearly the same to the ear. There are only four Russian superlatives :

		COMP.	SUPERL.
velikii	(great)	bol-shii	velicha-ishii
malwi	(little)	men-shii	mal-aishii
vwisokii	(high)	vis-shii	vwisocha-ishii
nizkii	(low)	niz-shii	nizha-ishii

in which the endings are clearly the same, and the superlatives are developed from the comparatives. All other superlatives are made by placing *vsakh* (of all) before the positive. Lithuanian has only a comparative formed on the older pattern. The Irish, the best preserved of the Celtic stock, has a comparative ending in *-nios*, and no separate superlative.

Coming now to our own more immediate kindred, the Goths distinguished the comparative by adding *-is* or *-os*, according to the other elements with which they were associated. This termination was evidently akin to the Sanskrit *-īyas* and the Latin *-is* in *mag-is*. When a termination was added to denote number, gender, etc., *s* became *z*. The Sansk. superlative *-ish-ta* was represented in Gothic by *-is-ta* or *-os-ta ;* and here the *s* held its place by the help of the *t*. Hence an adjective ran thus :

		COMP.	SUPERL.
blind-s	(blind)	blind-oz-a	blind-os-ta
haugh-s	(high)	haugh-iz-a	haugh-is-ta

Now the tendency called rhotacism turned the *z* into *r* in all the other Teutonic languages ; and that is how we come to say *blind-er, blind-est* instead of *blind-ez, blind-est*.

Grimm, Bopp, and others hold that the superlative is always formed by adding to the comparative, and consequently is later in time, and that, if in any language one of the two is wanting, it is the superlative.

Putting these fragmentary hints together, we may, from the mere comparison of adjectives, infer that the Aryans of Europe left their ancestral homes on the streams that supply the Caspian at different times ; that the Celts and Lithuanians set out before the comparison in *-tara* and *-tama* had come into common use, or any form for the superlative ; that the Slavic emigration came next ; and that our Teutonic ancestors learned only the pattern that was falling into disuse when the literature of India began. What we call the ancient Greeks, then, seem to be comparatively late arrivals, while our brethren of Tipperary belong to the oldest branch

of the family, and those who had conquered and colonized India before Solomon sent forth his navies for algum-trees, ivory, apes, and peacocks, are the youngest.

The terminations *-tara* and *-tama* have reached Western Europe in connection with pronouns and prepositions rather than adjectives of quality. Bopp holds that *-tama* is a contraction from *-tara-ma* on the general principle that the superlative is always a further development of the comparative. It is held with still more confidence that *-tara* signifies *of two*, and *-tama*, *of several*. Thus from the Sanskrit interrogative *ka* were formed *ka-tara-s*, which of the two? and *ka-tama-s*, which of several? In like manner, from the relative *ya* were made *ya-tara-s*, and *ya-tama-s*, and so of several others. Taking *ka*, *ka-tara-s*, *ka-tama-s* as an example of all words formed in this manner, I observe that *k* is represented in Greek by *k*, *p*, in Latin by *c*, *qu*, in Gothic and Anglo-Saxon by *h*, *hw*, in English by *h*, *wh*. We have then, corresponding to the Sansk. *ka-tara-s*, Gr. πό-τερο-ς, which of the two? Sansk. *e-ka-tara-s*, Gr. ἐ-κά-τερο-ς, each of the two; Lat. *uter* (initial wanting); Lith. *ka-tra-s;* Russ. *ko-torw-i*, which; Goth. *hwa-thar;* A.-S. *hwae-ther;* Eng. *whether:*

"The governor answered and said·unto them, *Whether of the twain* will ye that I release unto you?"—MATT. xxvii., 21.

There are many other words in the different European languages formed by affixing these terminations to pronouns, prepositions, or adverbs, and all including the idea of duality. We may instance in English *either*, *neither*, *other*, *dexter*, *sinister*. *Interior*, *exterior*, *ulterior* are double comparatives. *Extreme*—Lat. *extremus*—adds a superlative to a comparative ending, and is an apt illustration of Bopp's conjecture cited above. When Addison wrote of "the sea's *extremiest* borders" he probably did not know that he had heaped three terminations together.

In words like *ul-tima-te* there is a relic of the ancient *-tama*, or at least of the latter part of it, that comes to us through the Latin; but there·are many traces of it not thus borrowed. These further strengthen the supposition that the superlative *-ma* was a separate element. The Gothic

had *fru-ma*, first or foremost, *afte-ma*, last ; and Anglo-Saxon had :

for-ma	fore-most	nithe-ma	neth-most or nether-
hinde-ma	hind-most		most
inne-ma	in-most	ufe-ma	up-most, upper-most
mide-ma	mid-most	ute-ma	ut-most

A double superlative ending *-st* was added while Anglo-Saxon was yet in use, which gradually led to the belief that these words were made up by adding the adverb *most*. Even triple endings are not wanting :

"and behold we are in Kadesh, a city in the *ut-ter-mo-st* of thy borders."—Num. xx., 16.

A few adjectives are marked by certain irregularities of comparison. Especially are there a number of superlatives made by adding *most* and originating in the misapprehension just noticed.

aft	after	aftermost
far	farther	farthest
fore	further	furthest, furthermost
fore	former	foremost, first
hind	hinder	hindmost
late	later, latter	latest, last

The irregularity of *farther* and *farthest* is the inserting of *th* in imitation of *further* and *furthest*.

A few comparatives and superlatives have nouns, prepositions, or adverbs as their positives.

in	inner	inmost, innermost
out	outer, utter	utmost, uttermost, outermost
up	upper	uppermost
stern		sternmost
head		headmost
top		topmost
north		northmost
south		southmost, etc., etc.

Some are made up from fragments of different adjectives, as *good, better, best, bad, worse, worst ;* but it will be well to treat these and remaining irregularities singly.

Bad—a word of rather uncertain origin. It stands quite alone, and the comparative and superlative, *worse* and *worst*, are from a different source. *Worse* is one of the most perplexing words in our language, the doubt being whether it is a positive, a comparative, or a double comparative. The most plausible explanation is that it is originally and strictly a positive, from a Teutonic root *wars*, to distort, throw into confusion, from which was made the Gothic comparative *wairs-iz-a*, and the corresponding Old High German *wirs-ir-o.* If this be so, one sibilant had dropped out before the Norman Conquest, and the Anglo-Saxon adjective had become *weor*, *wyr-se*, *wyr-st.* A comparative, however, formed by means of *s* is very unusual. *Less* is the only other example of which I am aware. To confuse the matter still more, comparatives like *wer*, *werre*, *warre*, *waur* came into use in England, and still more in Scotland, as Scandinavian influence assimilated the *s* of *worse* to *r*.

" The world is much *war* than it was woont."—Spenser.

A comparative *wors-er* came into use in the sixteenth century :

> " A dreadful quiet felt, and *worser* far
> Than arms, a sullen interval of war."
>
> Dryden.

But it can scarcely have been based upon any philological reason.

Evil—from the earliest times both noun and adjective ; in the latter use equal to bad, and borrowing the same comparative and superlative. It has also been used as an adverb.

" The same dealt subtilly with our kindred, and *evil* entreated our fathers."—Acts vii., 19.

But that part of its duty is now transferred to *ill.* *Evil* is now almost exclusively used as a noun.

Good—The comp. and superl., *better* and *best*, are from a different root, *bat*, meaning good. The Goth. was *bat-iz-a* for the comp., superl. *bat-is-ta.* Our *best* is obviously a shortening of *bet-est.*

Ill—a duplicate and Scandinavian form of *evil*, due to the settlement of the Danes.

Little—a lengthened form of A.-S. *lyt*, still to be met with in England as a dialectic form ; from a root *lut*, to stoop or be low ; compare Eng. *lout* and Scot. *lout*. The comp. and superl. are from a root *las*, to be feeble. The A.-S. *læs* and *læst*, shortened forms for *læs-sa* and *læs-ast*, in which the *sa* is by assimilation for *ra*. A double comparative is common :

> " The more my prayer the *lesser* is my grace."
> " Midsummer Night's Dream," act ii.

" The greater light to rule the day, and the *lesser* light to rule the night."—GENESIS.

A regular superlative *littlest* is sometimes met with :

> " Where love is great, the *littlest* doubts are fear."—" Hamlet," iii., 2. (Late edition.)

Many—from an Aryan root *mag*, to prevail or be great, spring a large family of kindred words. Sometimes the sound of *n* was intruded, making *mank* or *mang*, at others *-el* was added, as in the case of *little*, and again the guttural was softened into *ch*. Among the best-known members of this family are : Gr. *meg-as*, *meg-al-e*, *meg-a ;* Lat. *mag-nus*, *mag-us*, *mag-is-ter ;* Goth. *manag-s ;* O. H. Ger. *manac ;* A.-S. *manig ;* Eng. *many ;* Icel. *magn*, main strength, *margr*, many, *mik-ill*, large, *mjök*, much ; A.-S. *má*, more, *mag-an*, may, *mæg-en*, main, *myc-el*, great, many, much ; Scot. *mae*, *mair*, *maist*, *mickle* or *muckle ;* Middle Eng. *muck-el ;* Eng. *mag-ic*, *majes-ty*, *mag-is-trate*, *maj-or*, *main*, *may*, *many*, *much*, *more*, *most*, and even *Mr.* *Many* is applied to numbers, and *much* to quantity. Anglo-Saxon and English until the seventeenth century had correspondingly separate comparatives :

> " Many *mo* unto the nombre of ten thousande and *moo*."—CAXTON, cited by MAETZNER.

Alexander Gill, a grammarian of 1619, gave the two comparisons thus :

many	mo	most
much	more	most

Since that time *mo* has gone wholly out of use. *A* or *an* is often put after *many :*

> " Of gallant Gordons *many a* one,
> And *many a* stubborn Highlandman
> And *many a* rugged border clan,
> With Huntley and with Home."
>
> SCOTT : " Marmion," canto vi.

This curious idiom dates from the beginning of the thirteenth century. The *many* sometimes regarded as a noun is from a derivative form, A.-S. *menigeo*, a throng, a multitude ; but that it is not equivalent to a noun will be seen by comparing it with *multitude :*

> a great many men :
> a great multitude *of* men.

Together with *few*, it rather belongs to the large hybrid class of adjective pronouns.

Much—See *many*.

Near—Originally, and in its form, this is a comparative :

A.-S.	Adj.	neah	nearra	nyhst
	Adv.	neah	near, nyr	nehst

When the comparative was mistaken for a positive in the fifteenth century, the redundant forms *near-er* and *near-est* were added ; but the old superlative is still preserved in *next*.

Nigh—A variant form from A.-S. *neah*, used adverbially.

Nether—a comp. for which no positive remains ; A.-S. comp. *nith-er-a*, superl. *nithe-ma*, *nithe-me-sta*. The last is a double superlative. The Scotch say *neth-most*, but the English sometimes attach an additional syllable :

> " The *neth-er-most* chamber was five cubits broad."
>
> I KINGS vi., 6.

This is formed on the common but false analogy of adding the adverb most.

Old—has two models of comparison, an earlier *old, elder, eldest*, and a later, *old, older, oldest*. The vowel change in the former is similar to that in *men, feet*, etc. This is the only remaining example of such change in adjectives, but

formerly it applied to *broad, long, strong*, and others, and has left a trace in *eld, breadth, length*, and *strength*. *Elder* and *eldest* are now archaic forms, confined to persons. An antique structure is not the *eldest* but the *oldest* house in town. They do not imply great age, but only priority in age. The *eldest* may be the senior of a group of children; the *oldest* is more likely to be the senior in a conclave of aged men. It would be unusual now to place *than* after *elder*. But these are modern distinctions, and even now not strictly observed.

"I have * * * a son * * * some years *elder* than this."—SHAKESP.

"With us are both the gray-headed and very aged men, much *elder* than thy father."—JOB xv., 10.

Longfellow speaks of "the *elder* days of art," and the "faded fancies of an *elder* world"; but then poets write in the oldest dialect that people will put up with.

Rather—Of the full comparison, *rath, rath-er, rath-est*—soon or early, etc.—only the second term remains, and that has lost an initial *h*, and is used only as an adverb.

Although grammarians reckon only three degrees of quality, they might with almost equal propriety have included a fourth, making the full comparison:

green-ish   green   green-er   green-est

Several other shades are expressed by the aid of such words as *slightly, somewhat, rather, very, highly, sadly*, or *exceedingly*.

Some adjectives, chiefly derived from nouns, do not admit of comparison. They are:

1. Adjectives that denote material, origin, source, authorship, time, place, constitution:

alcoholic	diluvial	annual	rhombic.
calcareous	oceanic	vernal	oval
woollen	volcanic	daily	lamellar
solar	American	hourly	metallic
stellar	Parisian	subterranean	fluid
atmospheric	Mosaic	terraqueous	gaseous
alluvial	Cartesian	circular	crystalline

2. Words that in themselves express an extreme degree: *empty, void, eternal, infinite, perfect, perpetual, universal.*

3. A miscellaneous class of adjectives, mostly expressing relations rather than qualities : *baptismal, false, filial, lawful, natural, parental, royal, true.*

Thus far the double comparatives and superlatives that have been noticed are single words that do not always openly betray their cumulative character. Duplicate or triplicate expressions, like *more superior, most handsomest,* are not according to the present usage of the language, but down to the seventeenth century such redundancy was common enough.

"*Most clennest* flesh of briddes."—" Piers Plowman," 8992.

> " These poore informall women, are no more
> But instruments of some *more mightier* member   .
> That sets them on."—" Meas. for Meas.," act v.

"*more fairer* then fair, beautifull then beautious."

> "Love's Labor 's Lost," act iv.

"This was the *most unkindest* cut of all."

> " Julius Cæsar," ii., 2.

"After the *most straitest* sect of our religion I lived a Pharisee."
> Acts xxvi., 5.

The last point that I shall consider here, touching adjectives, is the question whether in speaking of two things that are good in different degrees, we ought to say "the *better* of the two," or "the *best* of the two," or may properly say either. The particular adjective used makes no difference. Expressions like " the *better* of the two " are so common, at least in literary English, that there remains no question of their admissibility. Still I think that plain intelligent people, who are neither finical nor coarse, are more apt, in their conversation, to say "the *best* of the two." And the spoken language of such people is generally truer, purer, more idiomatic English than what they write with the help of stilts, spectacles, dictionary, and grammar.

If languages were more amenable to reason than they are, the question might be analyzed in the manner follow-

ing: The comparative treats of two, quite apart from and in a manner contrasted with, each other, of which the *one* exceeds the *other.* The superlative treats of a group, aggregate, or class, and singles out one as the leader, who must always be a member *of* the class. There is no contrast. The *oldest* member *of* the senate is not contrasted in any way with the other senators. Ranged in a line according to age some one must be at one extremity of the line, and some one else at the other, but all are alike parts of the continuous line. The question then resolves itself into this : Can a group, aggregate, or class—that is, for purposes of speech—consist of only two ? If it can, then one may be the *best of the two.* Indeed, if I mistake not, there are some cases in which we would nearly all use the superlative. Most persons would be apt to say : "The *first* half of the day was rainy, but the *last* half was quite clear." Yet there are but two halves. To say the *former* half and the *latter* half would be stiff, pedantic, and redolent of a bad quality of midnight oil. Or in speaking of the arrival of two persons, with a short interval between, should we say the *first* comer and the *last* comer, or the *former* comer and the *latter* comer? To say the *first* and the *second* would be shirking the question, as *second* is neither comparative nor superlative. Or would it improve the matter to say the *former* and the *second ?* Or again, in speaking of two engaged in a race, are they respectively the *foremost* and the *hindmost*, or the *former* and the *hinder ?*

While I admit that the written language shows a preference for the comparative, as applied to two, yet the superlative is also used, and, I think, with more logical consistency. Sir John Mandeville, speaking of two brothers, says,

"So that his *eldest sone* was chosen aftre him, Melchemader ; the whiche his *brother* leet sle prevely."

"Hadde tuo sones * * * of which the *eldest* hight Algarsif."
<div style="text-align:right">CHAUCER : "C. T.," 10,343.</div>

"I would haue put my wealth into Donation.
And the *best* halfe should haue return'd to him."
<div style="text-align:right">SHAKESP. : "Timon," iii., 2.</div>

20

"Your *eldest* Doughters haue foredone themselves."

"Lear," v., 3.

In this instance the comparison is between two parties, the eldest sisters on one side and the youngest on the other.

"The question is not whether a good Indian or a bad Englishman be *most* happy, but which state is *most* desirable."

JOHNSON : " Life of Sir F. Drake."

So, numerous examples, from the beginning of the thirteenth century to the present time, might be found ; but let the following suffice.

"Tha answerede the other, [Hengist]
that wes the *aldeste* brother."—LAYAMON.

"One of the greatest questions of moral philosophy : whether the enjoying of outward things, or the contemning of them be the *greatest.*"—BACON : " Advancement of Learning."

"Master Simon and the general, who have become great cronies. As the former is the *youngest* by many years," etc.

IRVING : " Bracebridge Hall."

" I rather apprehend that the latter would be the *likeliest* of the two to speak the fitting word."

HAWTHORNE : " Blithedale Romance," xvi.

"many women would have deemed you the worthier conquest of the two, you are certainly much the *handsomest* man.—*Id.*, xxvi.

"the *swiftest* runner of the two."
"the *strongest* person of the two."
"the *likeliest* interpretation of the two."
"which could run the *fastest* of the two."

WILKIE COLLINS : " Man and Wife."

"These two sections do not progress at the same rate. The *smallest* in area is still the *smallest* in population, but it is gaining fast upon the other."—*North Am. Review*, Jan., 1889.

CHAPTER IV.

PRONOUNS.

WE now come upon a distinction that goes deep into the structure of language. It is the distinction between words that, even standing alone, are significant, or suggestive, and words that by themselves express nothing. If the word *rose* be uttered, it calls up in the mind a tolerably distinct image. So does, in a less degree, the word *red ;* and if we join the two, making *red rose*, the mental image is complete. Again, in the words *mother comes*, nothing is wanting to a complete statement of fact. On the other hand, we may take nine words that may properly enough come together,—*yet if there should ever be any, even the,*—and no meaning is expressed, or remotely hinted at. No number or combination of such words could tell anything. They are the mere pins and couplings of discourse. The most substantial of them are like the *a, b, c* of the algebraist, that must have new values assigned every time they are used, having none of their own. Chief among them is the capital *I*, which is at one time, *I, Alexander II., Tsar of all the Russias ;* and at another, *I, little Johnny Tims.*

It has been made pretty clear already that I regard the subject of discourse to be *things*, their *qualities* and *actions*, expressed by *nouns, adjectives*, and *verbs*. This enumeration requires an addition, more apparent than real. A quality that characterizes a *thing* is called an *adjective*, but when it describes an *action* it is called an *adverb*. *Fierce* and *fiercely* express the same characteristic. The difference is merely grammatical. Adjectives used as adverbs, with or without the addition of *-ly*, belong to the division of self-significant

words. I shall distinguish these two great divisions as *independent* and *dependent* words, observing, however, that no classification can be carried out strictly. It seems probable that all were originally self-significant, but that in the lapse of ages many have gradually lost their individuality and become mere attendants on the more substantial words, indicating their relations and conditions. And this process is constantly going on, and examples may be found illustrating every stage in its progress. To trace these words to their independent sources was the task which John Horne Tooke assumed in his " Diversions of Purley " ; but, owing to the imperfect knowledge of his time, his success was very incomplete. He merely showed others in what direction to look.

Among the most important of these words that have no individuality now are the *Pronouns.* The name means standing for or representing nouns ; and there is no possible noun for which some of them may not be used. Hence a pronoun has been termed *a name for everything.* Associated with them are some words which, not in signification, but in grammatical use, partake of the character of adjectives. They sometimes take the place of nouns, and sometimes accompany them. But here, as we might expect, there is an insensible gradation from words that never go with nouns to others never found without them. Those that partake of the adjective character are sometimes called adjective pronouns, and sometimes pronominal adjectives. I shall use the former appellation, and include under it a larger number than is usual.

Pronouns are commonly grouped under several subdivisions, not always the same, or including the same words. It will be sufficient here to designate them as *Personal, Interrogative, Relative, Adjective,* and *Indefinite* Pronouns. These subdivisions are all very small, except the fourth, which is very large—indeed, unlimited.

PERSONAL PRONOUNS.

These generally represent nouns, and do not, like adjectives, accompany them. They are three in number, with

their respective inflections and combinations. They are called personal because they introduce a distinction of the speaker, the person spoken to, and a third, who is neither. They are *I, thou, he*, and their variations. *I* tell *you* that *he* is at home.

While nouns have only two forms to indicate case, personal pronouns have three,—*Nominative, Possessive*, and *Objective*. The last also serves the purpose of a *Dative*, for which there is now no separate form. All have two numbers,—*singular* and *plural*. In old books remains of a *dual* may be found. The first and second persons have no distinction of gender in any Aryan tongue. The third has separate forms for the *masculine, feminine*, and *neuter*.

The Pronoun of the First Person.

The pronoun of the first person is thus declined :

	SINGULAR	PLURAL
NOMINATIVE	I	we
POSSESSIVE	mine	ours
OBJECTIVE	me	us

It is evident that these can scarcely be inflectional modifications of a single original, but are rather water-worn chips from several quarries, but how many ultimate sources, all inaccessible, it were hard to determine. Bopp supposes four,—*ah, ak* or *ag, ma, as* and *ve*. There cannot be less than the first and second of these ; but the number is uncertain, and to us here unimportant. These personal pronouns are similarly worn down and irregular in all Aryan languages, and are as inexplicable in the earliest literary monuments as in the latest. The *h, k*, or *g* is an essential part of the singular nominative, and has kept its place in most of the allied languages. Its disappearance from literary English is comparatively recent, and traces of it may still be found in rustic dialects. The following are some of the principal forms assumed by this pronoun :

Sing. Nom. Sansk. *ah-am ;* Gr. ἐγ-ων, ἐγ-ω; Lat. *eg-o ;* Old High German *ih ;* Mod. H. Ger. *ich ;* Goth. *ik ;* Norse

and Icelandic *ek, jak, eg, jeg ;* Swedish *jak ;* Dan. *jeg ;* Old-
and Anglo-Sax. *ic ;* English (A. D. 1000 to 1600) *ih, ihe, ic,
icc, ich, ych, uch, 'ch, y, I.*

Sing. Pos. Sansk. *ma-ma ;* Gr. ἐμοῦ, μοῦ; Lat. *mei,* or
wanting; Goth. *meina ;* High Ger., Norse, Old Sax. A.-S.
mín ; Eng. *mine, myn, mi, my.*

Sing. Obj. Sansk. *mām, mā* ; Gr. ἐμέ, μέ ; Lat. *me ;* Goth.
and Norse *mik ;* H. G. *mich ;* A.-S. *mec, me ;* Eng. *me, mee.*

Plur. Nom. Sansk. *vay-am ;* Gr. ἄμμες, ἡμεῖς ; Lat. *nos ;*
Goth. *veis ;* H. G. *wir ;* Norse *ver ;* A.-S. and Eng. *we, wee.*

Plur. Pos. Sansk. *as-mā-kam ;* Gr. ἄμμεων, ἡμῶν ; Lat.
nostri, or wanting ; Goth. *unsara ;* H. Ger. *unser ;* A.-S. and
O. S. *úser, úre ;* Norse *vár, vór ;* Eng. *ure, ur, hure, our,
ourn, ours.*

Plur. Obj. Sansk. *as-mā-n, nas ;* Gr. ἄμμες, ἡμας ; Lat. *nos ;*
Goth. *unsis, uns ;* O. H. G. *unsih ;* Mod. H. G. *uns ;* Norse
oss ; O. S. *ús ;* A.-S. *úsic, ús ;* Eng. *us.*

Sanskrit and Greek had a dual number,—*we two,* etc. *We
two* and *you two* were preserved in all the early Teutonic
languages as relics of a dual number, once probably of wide
extent. The A.-S. was *wet,* we two ; *uncer,* of us two ; *unc,*
to or for us two ; *unc,* or *uncit,* us two. These forms sur-
vived till the last half of the thirteenth century.

> " *Unk* schal i-tide harm and chonde."
> (Harm and shame shall betide *us twain.*)
> "Owl and Nightingale," A. D. 1250.

> " Whi neltu fleon into the bare,
> And schewi whether *unker* beo
> Of briȝter heowe, of vairur bleo ? "
> (Why won't you fly into the clear,
> And show whether of *us two* be
> Of brighter hue, of fairer blue ?)—*Id.*

Me and *us* follow old datives in form and accusatives in
signification ; and the same is true of *thee, you, him, her, them.*
In such expressions as *give me, tell us, like him,* the dative
signification is preserved. It is not uncommon now to say

that in such cases *to* is understood ; but that is misleading. It is true that in modern speech we may, and often do, insert *to ;* but it was not so from the beginning. There is no original *to* dropped. In *methinks,* it seems to me, *me* is dative in sense, and *thinks* is impersonal, from *thyncan,* to seem ; quite a different word from *thencan,* to think. The two parts were sometimes written separately :

> " Al hali kirk, as *thinc me,*
> May by this schippe takened be."
> (All holy Church, as *thinketh me,*
> May by this ship betokened be.)
>   " Cursor Mundi," A. D. 1320.

As methinks dies out, expressions arise, like *thinks I to myself,* that never had grammatical or any other consistency. Languages are full of such. But to return. There are expressions like the following :

" Woe is *me,* for I am undone."—ISAIAH vi., 5.
" Wel is *thee.*"—COVERDALE'S Bible.
" Woe is *us* that we weren born."—" Havelok, the Dane."

This dative pronoun was often used without any visible need :

> "leape *me* ouer this Stoole, and runne away."
>   SHAKESP.: " Henry VI.," part ii., 2, 1.

Shakespeare makes this usage the basis of some of his interminable punning :

" *Petr.*   Knocke, I say.
" *Gru.* Knocke, sir ? Whom should I knocke ? Is there any man ha's rebus'd your worship ?
" *Petr.* Villaine, I say, knocke *me* heere soundly.
" *Gru.* Knocke you heere, sir ? Why, sir ? What am I, sir, that I should knocke you heere, sir ?
" *Petr.* Villaine, I say, knocke *me* at this gate, and rap *me* well, or I 'll knocke your knave's pate.   *   *   *
" *Hor.* How, now ; what 's the matter ?   *   *   *

"*Gru.* ＊　＊　＊　He bid me knocke him, and rap him soundly, sir. Well, was it fit for a servant to use his master so?"

.　　"Taming of the Shrew," i., 2.

It was probably due to French influence that the Saxon *ic* became early English *ich* (pronounced like modern *itch*). This *ich* often united with the following word making *icham*, I am; *ichabbe* and *ichave*, I have; *icholle* and *ichulle*, I will; *ichot*, I wot, etc. Next the *i* was dropped, leaving *cham*, *chulle*, etc. When Edgar, in "King Lear," is personating a Kentish fool, he says:

"*Chill* not let go, zir,
Without vurther 'casion."

A shrinking from self-assertion, a real or assumed modesty, sometimes leads to an avoidance of the obtrusive *I.* So kings and editors say *we*—the speaker hiding his personality in the collective body of the government or of the editorial staff. Such, I opine, is the source of what may be called the pronoun—not of majesty, but of modesty. But the editors carry it out the most consistently. They say, *ourselves*, where a monarch would say *ourself.*

There is a curious anomaly, that seems also due to French influence, in the phrase *it is me.* The Saxons rendered Matt. xiv., 27, *ic hyt eom*, I it am. Wycliffe, following the original tongues, wrote briefly *I am.* Tyndale expressed the same by, *it is Y*, and is as usual closely followed by the authorized version. The "Harrowing of Hell," A.D. 1280, agrees with the Saxon—*ich it am.* Those who wish to be precise now follow the Scripture and say *it is I;* but nineteen persons in twenty imitate the French, *c'est moi, it is me;* and bad as that is it is likely to prevail. Not only so, but, *it is him, that is them*, are pretty sure to follow the French *c'est lui.* Better would it have been to keep to the analogies of our mother tongue, *I am it, thou art it, I am he*, John ix., 9. German version, *Ich bin es.*

"Who koude ryme in English properly
His martirdom ; for sothe *it am* noght *I*."
　　　　　　　CHAUCER : "Knight's Tale."

The Pronoun of the Second Person.

	SINGULAR	PLURAL
NOMINATIVE	thou	ye, you
POSSESSIVE	thine	yours
OBJECTIVE	thee	you

It has been thought that these forms may be all from one original, and that *y* may result from a softening of *th*.

Singular Nom.   Sansk. *tvam ;* Gr. σύ; Lat. *tu ;* Goth. *thu ;* A.-S. *thu ;* Eng. *thou*.

Sing. Pos.   Sansk. *tava, te ;* Gr. σοῦ ; Lat. *tui,* or wanting; Goth. *theina ;* A.-S. *thin ;* Eng. *thin, thine, thy*.

Sing. Obj.   Sansk. *tvâm, tva ;* Gr. σέ ; Lat. *te ;* Goth. *thik ;* A.-S. *the ;* Eng. *the, thee*.

Plur. Nom.   Sansk. *yu-yam ;* Gr. ὑ-μμες, ὑ-μεῖς; Lat. *vos ;* Goth. *yu-s ;* A.-S. *ge ;* Eng. *ye, you*.

Plur. Pos.   Sansk. *yu-shma-kam ;* Gr. ὑ-μμέων, ὑ-μῶν ; Lat. *vestri,* or wanting ; Goth. *iz-vara ;* A.-S. *eower ;* Eng. *your*.

Plur. Obj.   Sansk. *yushmân, vas ;* Gr. ὑ-μᾶς; Lat. *vos ;* Goth. *izvis ;* A.-S. *eówic, eów ;* Eng. *you*.

The singular of this pronoun has gone almost out of use, being now confined to prayer and a serious style of poetry ; as religion and poetry cling to what is old.   The same cause that prevents many from blurting out *I* do thus and so, leads them to find some substitute for *thou ;* and several devices have been adopted.   The English, French, and Dutch say *you,* the Germans and Danes *they,* the Italians *she* and *her,* the Spaniards *your worship,* and the Swedes *the master*.   So *thou* came to express great familiarity, or inferiority in the person addressed, or both.   Away back in the times of the Plantagenets *thou* and *ye* were signs of an assumed difference in dignity.   Robert de Brunne—A.D. 1303—gives a long conversation between a husband and wife, in which she addresses her lord as *ye ;* and he accepts the homage by saying *thou* to her.   That was in the age of chivalry and before the present Women's Rights agitation.   To *thou* a person was often an insult, that might lead to consequences. In "Blind Harry the Minstrel" young Wallace says *thou* to an

Englishman, who indignantly retorts: "Quham *thowis thou,* Scot?" So Sir Edward Coke showed the insolence of office and the malignity of the man when he addressed Raleigh from the Bench:

"All that Lord Cobham did was at *thy* instigation, *thou* viper! for I *thou thee thou* traitor!"

At length, in the middle of the seventeenth century, the Quakers protested against this and other sinful vanities. Charles Fox wrote in 1648:

"When the Lord sent me forth into the world, I was required to *thee* and *thou* all men and women, without any respect to rich or poor, great or small. But, ah! the rage that then was in priests, magistrates, and people of all sorts, but especially in priests and professors; for though *thou* to a single person, was according to their own learning, their accidence, and their grammar rules, they could not bear it."

Thirteen years later he wrote:

"The book called the 'Battle-door' came forth, written to show that, in all languages, *thou* and *thee* is the proper and usual speech to a single person, and you to more than one. This was set forth in examples taken from the Scriptures, and out of books of teaching in about thirty languages. When the book was finished, some of the copies were presented to the king and his council, to the bishops of Canterbury, and to the two universities, one apiece. The king said it was proper language for all nations; and the Bishop of London being asked what he thought of it, was so at a stand that he could not tell what to say; for it did so inform and convince people that few afterwards were so rugged toward us for saying *thou* and *thee* to a single person, which before they were exceeding fierce against us for."

As a matter of grammar nothing could be more correct, but correctness alone is not a thing to win acceptance. At the present time we do not *thou* any one, and there is no longer any ground for a difference or peculiarity of address. But strangely enough the Quakers, who used to say *thou art,* and might now with a clear conscience say *you are,* really say

thee is, an absurdity in speech that has no justification. It is one of a few rather harmless oddities unworthy of a body of people in many respects so estimable.

Thou, like the pronoun of the first person, had formerly a dual number, the cases of which were in A.-S., *git, incer, inc, incit.*

"Either of ow havith his stunde to speokene, ne nis *incker* nothres tale to schunien in his time."

(Either of you hath his turn to speak, nor isn't neither *of you two* to shun talk in his time.)

"The Soul's Ward," A.D., 1210.

The last appearance of this dual was in the "Lay of Havelok," A.D. 1300, by which time it had become confounded with the dual of the first person.

"Gripeth ether *unker* a god tree."
(Grip either *of you two* a good tree.)

The distinction between the Nom. *ye* and the Obj. *you* is preserved in the older English writers. It is well maintained in the Bible throughout.

"No doubt but *ye* are the people, and wisdom shall die with *you.*"—JOB xii., 2.

At present *ye* is properly used only to impart solemnity and grandeur to poetry, as in the following from Coleridge.

" *Ye* living flowers that skirt the eternal frost !
Ye wild goats sporting round the eagle's nest !
Ye eagles, playmates of the mountain storm !
Ye lightnings, the dread arrows of the clouds !
Ye signs and wonders of the element !
Utter forth God, and fill the hills with praise."

But poets are apt to think that they have a license to defy both rhyme and reason, and finding that *ye,* used legitimately as a nominative, serves a good purpose, think to attain the same by using it as an objective, whereby nothing is gained.

"A south-west blow on *yee.*"—SHAKESP. : "Tempest."
"I fear *ye* not, I know *ye.*"—BYRON.
"Bethink *ye*, before *ye* make answer."—LONGFELLOW.

In the last example "Bethink *you*" would have made better English and better poetry.

The Pronoun of the Third Person.

This is the only word in the language now that expresses the distinction of gender ; and it does so only in the singular number. It is declined thus :

SINGULAR.

	Masculine.	*Feminine.*	*Neuter.*
NOM.	he	she	it
POSS.	his	hers	its
OBJECT.	him	her	it

PLURAL, ALL GENDERS.

NOMINATIVE, they ; POSSESSIVE, theirs ; OBJECTIVE, them.

This is not so strictly a personal pronoun as the other two. Its connection with what are called demonstrative pronouns is evident. The singular is from the same root with *here, hither, hence;* and the plural is similarly akin to *the, this, that, these, those, then, there, thither, thence, thus* and an obsolete *thy.* Its genealogy has been wonderfully preserved.

Sansk., *sa, sā, tat.*

Gr., ὁ, ἡ, το, where *o* represents regularly a Sansk. *a*, and the aspirate replaces a Sansk. and Lat. *s.* Homer uses this word indifferently as a demonstrative, an article, or a personal pronoun, unconscious of any difference.

Goth., *sa, so, that-a.*

Anglo-Saxon had three pronouns corresponding to our *he, this,* and *that*, each having three genders and four cases, two of them having occasional traces of a fifth case, the Instrumental, denoting that with which anything is done. I shall call them here Nos. 1, 2, and 3.

No. 1.

SINGULAR.

	Masculine.	*Feminine.*	*Neuter.*
Nom.	he	heo	hit
Gen.	his	hire	his
Dat.	heom, him	hire	heom, him
Accus.	hine	hi, heo, hig	hit

PLURAL, ALL GENDERS.

Nom.	hi, hie, hig
Gen.	hira, heora
Dat.	heom, him
Accus.	hi, hie, heo, hig

Observe that the neuter singular is *hit*, and its genitive or possessive *his*.

No. 2 is the demonstrative pronoun *that*.

SINGULAR.

	Masculine.	*Feminine.*	*Neuter.*
Nom.	se	seo	thæt
Gen.	thæs	thære	thæs
Dat.	thám	thære	thám
Acc.	thone	thá	thæt
Instr.	thy	thære	thy

PLURAL, ALL GENDERS.

Nom. thá   Gen. thára   Dat. thám   Acc. thá.

No. 3.   The demonstrative *this*.

SINGULAR.

	Masculine.	*Feminine.*	*Neuter.*
Nom.	thes	théos	this
Gen.	thisses	thisse	thisses
Dat.	thissum	thisse	thissum
Accus.	thisne	thás	this
Instr.	thys	—	thys

PLURAL, ALL GENDERS.

Nom. and Acc. thás   Gen. thissa, thissora   Dat. thissum

Nos. 2 and 3 are obviously from the same source, but were already distinct in the times of our Anglo-Saxon ancestors. No. 3 is supposed to have been formed by combining the two roots of No. 2, while the latter was oftenest used for what is now commonly called the article *the*, and is its source.

Between the Norman Conquest and the age of Elizabeth great confusion prevailed in the use of these pronouns, and they assumed more shapes than can be easily imagined. When they settled down, like ale that has passed its fermentation, it was found that No. 2 and No. 3 had lost all distinction of gender and case; that No. 1 had lost the feminine singular nominative and all its plurals, and taken those of No. 2, which in turn had helped itself from No. 3. And so the last-named plural became split into *these* and *those*, similarly to the differentiations *than* and *then*, *bind* and *bend*, *band* and *bond*. Of No. 2 nothing remains in its original place but the neuter singular *that*. In this internecine war of words, lasting five hundred years, the main tide of fight ebbed and flowed between the Anglo-Scandinavian dialect of York and Northumberland on the one side and the Saxon of Southern England on the other. The northern dialect had for the modern *she, they, their, them, sco* or *scho, thai, thair, thaim*, while the southern long retained the older *heo, hie*, or *hi, here, hire*, or *heore*, and *hem*. The older forms are still to be found in Spenser; but he professed to use an archaic style. The nominatives were the first to be exchanged. Along with the Nom. *she* we still retain the more original *her*, and it is quite common to find in old authors *they* associated with *her* and *hem*.

> " The fader his doughters and *her* husbandes
> Loued fulle wele, and had *hem* leef and dere;
> Tyme and tyme he yafe *hem* with his handes
> Of his goode passingly, and *they* such chere
> Hym made, and were of so pleasaunt manere,
> That he ne wist how to be better at ese,
> *They* coude him so well cheresshe and plese."
>
> <div align="right">Occleve, a.d. 1420.</div>

The colloquial *'em* is an abbreviation of *hem*, not of *them*.

"Summon *'em*, Assemble *'em ;* I will come forth and shew Myself among *'em*."—TH. SOUTHERN.

From No. 1 are formed *he, it, his, her, him, its. Here, hence,* etc., from the same source, have become allied in meaning to No. 3. One evidence of the great age of No. 1 is that it has lost all trace of a demonstrative or adjective meaning, and has become a mere abstract, colorless pronoun. From No. 2 we have *she, they, their, them, that,* and the adverbs *there, then,* etc. ; from No. 3 *this, these, those.*

It may be noticed that *hit* has lost its initial *h* and become *it,* thus obscuring its connection with *he.* The accusatives of the pronouns are lost, and their places are taken by datives. One step is made towards understanding why *her* is two cases.

The final *t* of *it, that,* and *what* is a sign of the neuter gender, and corresponds to the terminal consonant in Sansk., *tat, yat ;* Lat., *id, quid, quod, illud, istud.*

The instrumental or ablative cases of Nos. 2 and 3 are entirely lost ; but *why,* the corresponding case of the interrogative pronoun, is still in use.

"And *thy* ilcan geare sende Aethelwulf cyning Aelfred his sunne to Rome."

(And *in that* same year King Ethelwulf sent Alfred his son to Rome.)

"Ac thæs wundredan men, ná *forthi* thæt hit mare wundor wære, ac *forthi* thæt hit wæs ungewunelic."

(But men wondered at this, not *for this* that it was more wonder, but *for this* that it was uncommon.)

ÆLFRIC'S " Homily on the Loaves and the Fishes."

"For *thy* great Mammon fayrely he besought."
"For *thy* the first did in the forepart sit."
                              " Faerie Queene," book ii.

We still have a representative of this old word in such phrases as *the* sooner *the* better, *the* longer here *the* later there.

"I love not man *the* less but Nature more."

In these instances *the* differs from the so-called article, and is equivalent to the Latin *eo* in *eo magis, eo melius, by so much* more, better, etc.

The forms with a superadded *s*—*ours, yours, theirs, hers*—*its*—are relatively modern. Of these *its* is the youngest, not used by Spenser or recognized in the grammars of Ben Jonson and Alexander Gill. Until well into the seven-teenth century *his* was still in common use.

"Learning hath *his* infancy when *it* is beginning, and almost childish ; then *his* youth, when *it* is luxuriant and juvenile ; then *his* strength of years, when *it* is solid and reduced ; and lastly *his* old age."—BACON : "Essay," 58.

Spenser sometimes has *her :*

"For every substance is conditioned
To chaunge *her* hew, and sundry forms to don,
Meet for *her* temper and complexion."
"Faerie Queene," iii., 6, 38.

The Bible avoids the new word by means of *his* and *thereof*—"the fruit tree yielding fruit after *his* kind ; "the laver and *his* foot"; "a cubit shall be the length *thereof*, and a cubit the breadth *thereof*." In King James's Bible, Leviticus xxv., 5 reads thus :

"That which groweth of *it* owne accord of thy haruest, thou shalt not reape, neither gather the grapes of thy Vine vndressed ; for it is a yeare of rest vnto the land."

There was an opportunity for a precisely similar expres-sion in Acts xii., 10 :

"they came unto the iron gate that leadeth unto the city ; which opened to them of *his* own accord."

This is curiously like a passage in the "Faerie Queene," book ii., canto 2 :

"they came unto an yron dore,
Which to them opened of *his* own accord."

The coincidence, however, becomes less striking when we find that both are imitations of Tyndale.

Hit or *it* as a possessive, although not very common, is less exceptional than one might suppose.

> " hit is demed euer-more,
> For *hit* dede3 of dethe duren there 3et."
> (it is doomed evermore,
> For *its* deeds of death endure there yet.)
> > " Alliterative Poems," 1360.

> " and that there thou leave it,
> (Without more mercy) to *it owne* protection."
> > SHAKESP. : " Winter's Tale," 2, 3.

" It hath *it* originall from much griefe."—" Henry IV.," 1, 3.
" Of *it* owne fall."—" Timon," act 2.

> " The Coarse they follow, did with desperate hand
> Fore do *it owne* life."—" Hamlet," 5, 1.

> " Of *it owne* colour and mooues with *it owne* organs."
> > " Ant. and Cleop.," 2, 7.

" The Hedge Sparrow fed the Cuckoo so long that it 's had *it* head bit off by *it* young."—" Lear," 1, 4.

Rare instances of this kind are to be found down to the time of Addison and Steele.

> " unless a young wood spring up from *it* roots."
> > *Spectator*, No. 584.

It was not uncommon in the seventeenth and eighteenth centuries to write it's instead of its ; and that is the form sanctioned by the authors of the Constitution of the United States, art. i., sec. 10, par. 2.

He and she being the principal signs of gender in the language are employed as adjectives to denote the sex, especially of animals :

" behold an *he*-goat came from the west on the face of the whole earth."

" And there came forth two *she*-bears out of the wood and tare forty and two children of them.'

There is a careless usage, not at all to be commended, of employing a personal pronoun as a noun, admitting of adjectives and adjective pronouns.

"I have seen more eloquence in a look from one of these despicable creatures, than in the eye of the fairest *she* I ever saw."—*Spectator*, No. 611.

The English language is not rich in pronouns, and there are few careful writers or speakers who have not felt the want of more. One of these wants is a pronoun of the third person, as destitute of number and gender as *who* or *which*. Our Saxon fathers, like the Germans, used *man* as a pronoun, just as the French use *on*, which is a residual of *homme*, a man. The Germans have *Man sagt*, just as the French have *on dit*, where our modern phrase is *they say*, *people say*, or *it is said*. In earlier stages of our language *man* often became *mon*, *men*, or *me*.

"for with pouerte and with wa schal *mon* wele buggen."
(for with poverty and with woe shall any one buy bliss.)
"Wooing of our Lord," A.D., 1210.

"For *me* hi halt lothlich and fule."
(For folk hold it loathsome and foul.)
"Owl and Nightingale," 1250.

Shakespeare often uses *a* as a substitute for *he*, *she*, etc.

"You 'll nere be friends with him, *a* kild your sister."
" Who ere *a* was *a* shew'd a mounting minde."
"Loves Labour 's Lost," 4, 1.

At present we employ a number of substitutes for a common pronoun, of which the principal are *we*, *you*, *they*, and *one*, in such sentences as :

We are likely to have frost to-night.
You cannot expect the wisdom of age from one so young.
They say that gold has been found on Mill Brook.

Here the pronouns do not refer to any particular persons.

But the greatest need for a common pronoun is in referring back to some indefinite person already mentioned. Take a sentence like the following.

If the purchaser of a house should find a hidden treasure in it, would it belong to *him* ?

Obviously the purchaser might be a woman or a corporation, in which case *him* would be inapplicable. Hence arise such inelegant verbosities as *he or she, to him, her, or them, or either of them.* In such cases Addison would have used a plural pronoun, although referring only to a singular. Some one finds a handkerchief and goes about " asking *everybody* if *they* had dropped it." And again : " I do not think *any one* to blame for taking care of *their* health."—*Spectator*, No. 25. So also Hume : " As he had now reached the twenty-third year of his age, it was natural to think of choosing him a queen ; and *each party was* ambitious of having him receive one from *their* hand." In the stricter language of the present day these sentences would be incorrect.

It is often used indefinitely, and apparently without meaning or necessity.

It is a pity that so many young persons are growing up without acquiring the means of earning a living.

What does *it* represent here? *What* is a pity ? Why, it is the fact or state of things described.

It is all over with him.

Query. What is all over with him ?
Ans. Everything in this world is over with him. He is dead.

It is raining. *It* is going to snow.

We do not imagine any particular thing that is raining or going to snow. It is merely a habit of language that has become a necessity. The ancient Romans appeared to say such things in single words—*pluit, ningit*—but the appearance was deceptive. The final *t* is the equivalent of our *it*.

English has no separate reflexive pronoun—that is, one placed after the verb when the actor and the person or thing

acted on are the same. The word *suicide* may be divided into two parts—*sui-cide*—of which the first is the Latin reflexive pronoun and the second the verb to strike or kill—*self-killing*. The slayer and the slain are one. Sanskrit had no true reflexive pronoun, but employed a noun instead. It had, however, an emphatic or intensive pronoun, *sva-yam*, of which the first half is the essential part, when it was intended to mark out a person very prominently. This *sva* became the Greek οἷ, ἑ, and the Latin *sui, se*. It found its way into most of the Teutonic tongues, but was wanting in Anglo-Saxon from an early period, and consequently in English. Everywhere it is without the nominative; for when one betrays himself, this little word represents him, not as the betrayer, but as the betrayed. It is represented in modern High German by *sich*, in Dutch by *zich*, and in Danish and Swedish by *sig*. Our substitute for this word is *self*, always combined with the personal pronouns. This compound performs double duty, as will be readily understood by one who knows the difference between the Lat. *se* and *ipsi*. If I say I fell and hurt *myself*, the word is used reflexively, the action coming back upon the actor. But in the sentence, I saw it *myself*, the word corresponds to *ipse* and reinforces the nominative *I*. The true reflexive pronoun, where found, is confined to the third person, and has no distinction of number or gender.

The want of the reflexive deprives us of a very convenient adjective pronoun that might have been derived from it. In place of our single word *his*, Latin has *illius, istius, ipsius, hujus, ejus*, and *suus*, all somewhat different, the last being reflexive. It is some compensation, however, that with our slender stock we are able to distinguish between *his* and *hers*, which would have puzzled Cicero and Quintilian, with all their wealth of words.

The absence of a reflexive is also one reason why our language has never developed a passive voice for any of its verbs. French, Spanish, and Italian make their verbs reflexive and then passive by preposing or appending the pronoun *se*. The characteristic of the Latin passive is *r*, which is held

to be the initial letter of the same *se*, changed to *r*, as so often occurs. The Russian language does the same by appending to the verb *sya*, an abbreviation of the pronoun *sebya*—compare the Sanskrit *sva—govarit*, he says ; *govaritsya*, it is said. So the Norse or Icelandic forms a reflexive by adding *sk*, a shortening of *sik—frelsa*, to free ; *frelsask*, to escape.

Myself, *yourself*, etc., are everywhere made by combining a personal or a possessive pronoun with the emphatic element *self*. The origin of this word is uncertain. Clearly it is the same with the Gothic *silba* or *selba*, possibly made up of the *se*, just considered, and *lib*, or *liba*, having the sense of life or living body. It has also been a matter of question whether the word should be reckoned a noun, an adjective, a pronoun, or an adverb, a question of really little importance as words pass insensibly from one class to another. It is a noun when used singly or preceded by an adjective.

" *Self* is an eloquent advocate."—MACLIN.

"personal identity can by us be placed in nothing but consciousness (which is that alone which makes what we call *self*)."
> LOCKE : " Human Understanding."

> " Agis who saw
> Even Sparta's *self* to servile avarice sunk."
>> THOMPSON.

> " The ministers for the purpose hurried thence
> Me, and thy crying *selfe*."
>> SHAKESPEARE : " Tempest."

Self is an adjective when it precedes a noun.

" In all service and execution, he showed the *self* boldness and courage that Hannibal did."—NORTH's " Plutarch."

> " Love did us both with one *self* arrow strike."

It is an adverb when it precedes an adjective.

" The *self* same authors do affirm."—HOLLAND's " Plinie."

" In the *self* same day entered Noah, and Shem, and Ham, and Japheth."—GEN. vii., 13.

It is a pronoun only in combination with pronouns. The *self* was long written separately from the personal pronoun, and began to be joined to it in the fourteenth century. During the five hundred years when English underwent its greatest changes these compound pronouns took a great variety of forms, among which were : *me sylf, my selve, us seolf, us self, ourself, ouszelves, you self, he seolf, hemself, himselven, their selfes, their selves, them selfe, themselfe.* Out of this confusion emerged a compromise—like most compromises—inconsistent, but for the present fairly well established.

	SINGULAR	PLURAL
1st person,	myself	ourselves
2d person,	thyself, yourself	yourselves
3d person,	himself / herself / itself	themselves

Five of these forms, being those of the 1st and 2d persons, unite a possessive pronoun with *self*, as with a noun. *Himself* and *themselves* attach the second part to what is now called the objective, formerly a dative case. This may be due in part to an imitation of French expressions like *lui même.* *Herself* and *itself* are ambiguous, but may be considered as formed on the model of *himself.* The prevailing construction then of *self* is as a noun preceded by an adjective or a possessive. The two exceptions would be overcome by rendering the expressions still more emphatic. We might say :

> *his* own great self, not *him* own great self ;
> *their* wise selves, not *them* wise selves.

The admission of a plural makes *self* a noun and not an adjective. We also admit of *whose self* and *one's self.* Nobody ventures on *whomself;* and although *oneself* is met with, it is against the analogy and prevailing usage of the language.

Kings and their representatives alone employ the peculiar form *ourself.*

There is no separate objective case, but a possessive is formed by substituting *own* for *self* or *selves*, in which case the pronominal part is always possessive—*my own, his own, their own.* This *own*, is a past participle of *owe*,[1] to possess, for which we now use exclusively the strengthened form *own.*

THE INTERROGATIVE PRONOUN.

The root of the interrogative pronoun is in Sanskrit *ka*, which becomes in Greek *κο* and *πο;* Latin, *quo ;* Goth. and A.-S., *hva ;* Eng., *wha* and *who.* The distinction of gender began to fail in Gothic; Saxon and English do not distinguish between masculine and feminine. *T* is throughout a sign of the neuter. The A.-S. declension was:

	MASC. AND FEM.	NEUTER.
Nom.	hwá	hwæt
Gen.	hwæs	hwæs
Dat.	hwám	hwám
Accus.	hwone	hwæt
Instr.	hwy	hwy

Of these forms we have now entirely dropped the Accus. *hwone*, and all the others have been more or less changed or disguised. We place the *w* before, but still pronounce it after the *h.* For *hwá* we write *who* and say *hu*, although I have many a time heard it pronounced *hwo ;* and in the straths and glens of Scotland it is still called *hwa.* For *hwæs* we write *whose*, disguising its possessive character by adding *e* after *s*, and we call it *hooz.* As usual with pronouns, we substitute the dative for the accusative, write *whom* and pronounce it *hoom.* These are never used as adjectives with nouns, and they apply only to persons. *What*—from *hwæt*—without a noun retains its neuter character, but used adjectively is applicable to either persons or things.

> " *What* light is that ? "
> "or *what* king, going to war against another king," etc.

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[1] The sense of indebtedness comes from the possession of a thing not paid for.

The instrumental *hwy*, by what, or by what means, becomes the adverb *why*.

From the interrogative we have two derivative pronouns, *whether* and *which*, also the adverbs *how, when, where, whither, whence.* *Whether*, having the old dual termination *er*, is which of the two. *Which* was originally formed by adding *lic*, like, to the instrumental *hwy*, or *hwi*, and was thus equivalent to the Latin *qualis*, of what kind. It became in A.-S. *hwilc* or *hwelc ;* and in the course of its transformation *h* and *w* changed places, *l* was dropped out, and *c* became *ch.* The ancient word may perhaps still be heard in Scotland.

" *Whilk* cause is the best I cannot say."—SCOTT.

Which has but one form for all occasions, is either singular or plural, and is used with or without a noun. While *who* implies no knowledge of the person inquired about, *which* refers to the undetermined member of an aggregate known collectively.

"and he said, I have an errand to thee, O captain. And Jehu said, Unto *which* of all of us ? And he said, To thee, O captain."—2 KINGS ix., 5.

RELATIVE PRONOUNS.

Interrogative pronouns may pass imperceptibly into a usage in which there is no trace of an interrogation. In conversing about a picture, for example, the very same words in the same order may occur in several sentences, shading off from a distinct question to no question at all :

> *Who painted it ?*
> I wish to know *who painted it.*
> I do not know *who painted it.*
> Here is the son of the artist *who painted it.*

In the last example *who* is said to be a *relative pronoun* and to *relate* to the preceding noun, artist, which is called the *antecedent*—that which goes before. *Who, what, which*

were interrogatives before they were relatives, and began
to assume the latter character in the twelfth century. There
were, however, other and older relatives.

The nature of a relative pronoun can be made clearer by
a few examples than by any definition :

> 1. " There was a man in our town
>   *And he* was wondrous wise."

Here are two distinct statements connected by *and*, two
subjects, *man* and *he*, and the verb *was* repeated.

> 2. "There was a man in our town
>   *Who* was wondrous wise."

In this instance, as in most, *who = and he.*

> 3. " There was a wondrous wise man in our town."

Only one proposition, subject, and verb.   Many relative
clauses, but not all, can be put into the first form, but if we
had sufficient adjective power, all could be expressed in the
third.

" He was the only candidate *who* was accepted,"

is not the same as

" He was the only candidate, *and he* was accepted."

It is equivalent to

" He was the only candidate *accepted.*"

Again :

" There was no one there *who* could swim,"

cannot be put into the form :

" There was no one there, *and he* could swim " ;

but we might say :

" There was no one there *able* to swim."

But relative clauses, put into the form of adjectives, would
sometimes be lengthy and cumbrous, and placed after the
noun, and so contrary to the genius of the language.   The

Germans have a habit of making up long adjective phrases, which may be illustrated by a close translation of a *part* of a sentence from Friedrich Schlegel, combining the parts of each phrase by hyphens :

" The harmonious majesty of the *opposite-standing* Magdalen, whose consummate beauty in the *toward-the-beholder-turned* features, is strikingly like to the Dresden Madonna, reminds us of the sweet harmony of the *in-eternal-beatitude-blessed* spirits, which in the magic tones of earthly music,"

and so on to the end of the sentence, that is, of the page. Now if we had this habit, we might dispense at will with relative pronouns, although it is not clear that our style would be thereby improved.   Thus instead of saying :

" There are still traces of the canal which was cut by Xerxes across Mount Athos,"

we could say :

" There still are traces of the *by-Xerxes-across-Mount-Athos-cut* canal."

Relative pronouns save us from such lumbering expressions, and, with the help of a second verb, dexterously turn a sentence into a new direction, from which it may be again deflected into a third.

What and *which* as relatives differ a little from the same words as interrogatives.   By a kind of poetic license *which* takes the possessive *whose*,

> " that sweet bird *whose* music was a storm."
>
> <div align="right">SHELLEY.</div>

> " The sunken glen *whose* sunless shrubs must weep."
>
> <div align="right">BYRON.</div>

What has the peculiarity of being both antecedent and relative—equal to *that which*.   *Which* and *what* are sometimes used with nouns, but oftenest without.

> " *What* books he wished, he read :
> *What* sage to hear, he heard ; *what* scenes to see,
> He saw."—POLLOCK's " Course of Time."

The quaint old phrase, *what time*, meaning *at that time when*, is found only in poetry :

> " *What time* the mighty moon was gathering light,
> Love paced the thymy plots of Paradise."
>
> <div align="right">TENNYSON.</div>

Which was often preceded by *the :*

> " In *the which* ye also walked sometime."—COL. iii., 7.

More curious was the practice of requiring the three words *the which that* to make a single relative pronoun.

"And the monstre answerde him, and seyde, he was a dedly creature, suche as God hadde formed, and dwelled in the desertes, in purchasynge his sustynance ; and besoughte the heremyte, that he wolde preye God for him, *the whiche that* cam from hevene for to saven all mankynde, and was born of a mayden, and suffred passioun and dethe (as we well knowen)."—Sir JOHN MANDEVILLE.

It has been already said that the interrogatives were not employed as relatives until the twelfth century. *What* and *which* came first, and Dr. Morris assures us that *who* was not so used until the fourteenth, nor common before the sixteenth. This priority of *which* explains its occurrence in old books where we should now use *who*. There are probably persons still living who can remember the first sentence of the Lord's Prayer—neither an error nor an exception.

" But Paul said, I am a man *which* am a Jew of Tarsus."—ACTS xxi., 39.

The older relatives were : first, an indeclinable *the ;* second, the pronoun of the third person distinguished (page 329) as No. 2, *se, seo, thaet ;* third, these latter combined with *the ;* fourth, *swa*, equal to *so* or *as*. In the Saxon Chronicle King Henry acts

> " be thære rede *the* him abuton wæron."
> (by their rede *that* were about him.)

> " Man wæs fram Gode ásend *thæs* nama wæs Johannes."
> (There was a man sent from God *whose* name was John.)
>
> <div align="right">JOHN i., 6.</div>

"Ne geseah næfre nán man God, buton se áncenneda Sunu hit
cýthde, *se* ys on hys Fæder bearme."
(Not saw never no man God, unless the only begotten Son
manifested it, *who* is in his Father's bosom.)

<div align="right">JOHN i., 18.</div>

> " He toc the recless & te blod,
>   & ȝede upp to thatt allterr,
>   *Thatt* was withthinnenn waȝherifft."
> (He took the incense and the blood,
>   And went up to that altar,
>   *That* was within the veil.)

<div align="right">"Ormulum," 1200.</div>

In the "Lives of the Saints" (1295) occurs,

> " thulke hous *as* he was inne ibore,"
> (the same house *which* he was born in) ;

and Bishop Bonner (1538) complains of Hooper for mis-
quoting him—making him say : " the same *as* was hanged,"
instead of, "the same *that* was hanged."   *As* was then
beginning to go out of fashion.   Still it sometimes found a
place in literature as late as the age of Queen Anne.

> "he marches up and attacks their main body, but are opposed
> again by a party of men *as* lay,", etc.—*Tatler,* 1709.

Steele, in the *Spectator*, with the ignorance of English
philology so common in that age, presents the " Humble
Petition of *Who* and *Which* against the upstart Jack Sprat,
That, now trying to supplant them."   The truth was, they
were supplanting *That*.   Perhaps he was not acquainted
with the English Psalter of 1380.

> "Blesse thou, my soule, to the Lord ! and wile thou not forȝete
> all the ȝeldingus of him.
>   *That* hath mercy to alle thi wickednessis ; *that* helith alle thin
> infirmyties.
>   *That* aȝen-bieth fro deth thi lif ; *that* crowneth thee in mercy
> and mercy-doingis.
>   *That* fulfilleth in goode thingus thy deseyr."

In all ages of the English tongue *that* has been the standard relative of the body of the people, and to this day *which* is stiff and formal, suggestive of the student's lamp or the pedagogue's birch. Here is an excellent example:

> "This is the cock *that* crew in the morn,
> Unto the farmer sowing his corn,
> *That* met the priest with his pen and ink-horn,
> *That* married the man so tattered and torn,
> *That* kissed the maiden all forlorn,
> *That* milked the cow with the crumpled horn,
> *That* tossed the dog, *that* worried the cat,
> *That* killed the rat, *that* ate the malt,
> *That* lay in the house, *that* Jack built."

This familiar word occurs here eleven times; and to replace it by *which* and *who* would destroy the rippling rhythm that has delighted the young ears of so many generations.

ADJECTIVE PRONOUNS.

If all be included that may with propriety be placed in this class, it becomes a very large one. Its limits are as usual rather arbitrary; for its members are not used exclusively as adjectives, nor are they the only ones so employed. Several of those already treated of are often associated with nouns in the manner of adjectives. Indeed, *who* is the only pronoun never associated with a noun. The pronouns of the first and second persons are never adjectives. When followed by nouns, the former is the leading word to which the latter is added. It is not the pronoun that is set to help out the noun. But the words of the present class are habitually, and some of them exclusively, employed with nouns. I shall include two groups not very generally treated as adjective pronouns, and shall make five subdivisions.

I. What are commonly called *demonstrative pronouns*, as if the speaker pointed with the finger at the thing spoken of. They are three in number—*this*, with its plural *these;* *that*, with its plural *those;* and *yon* or *yonder*. The first two

have been spoken of under the head of the pronoun of the third person. Strictly, *this* refers to what is near the speaker; *that*, to what is near the hearer; and *yon* to something remote from both. The words are applied also to ideas, opinions, actions, sayings, etc. When two things have just been named in contrast, the first is referred to as *that*, the last as *this*.

> "What conscience dictates to be done,
>   Or warns me not to do,
>   *This*, teach me more than hell to shun,
>   *That*, more than heaven pursue."
>
> POPE.

Often we refer to something we are going to say as *this*, and to what we have just said as *that*.

> "Never break a bridge you yourself may have to cross: remember *that*."

> "Store *this* among your treasures of wisdom: If you cannot keep your own secret, do not expect another to do it."

Like the Latin *iste*, *this* is sometimes employed to impart a shade of contempt:

> "There will be no end of such fantastical writers as *this* Mr. Harris, who takes fustian for philosophy."
>
> TOOKE's "Diversions of Purley."

> " *this* kind, *this* due degree
> Of blindness, weakness, heaven bestows on thee."
>
> POPE : "Essay on Man," i., 233.

On the other hand *that* is used to magnify:

> "When languishing with love-sick eyes,
>   *That* great, *that* charming man you see."
>
> ADDISON : "Rosamond," ii., 6.

> "There Charles confronted the High Court of Justice with *that* placid courage which has half redeemed his fame."
>
> MACAULAY : "Warren Hastings."

Yon is now out of use in prose, and rare in poetry. The later form *yonder* is frequent in prose as an adverb of place:

"And they too have a voice, *yon* piles of snow."
<div align="right">COLERIDGE's " Hymn."</div>

" Near *yonder* copse, where once a garden smiled."
<div align="right">GOLDSMITH's " Deserted Village."</div>

Like many other old genuine words, *yon* is more common in Scotland :

" There 's auld Rob Morris that wins in *yon* glen,
He 's the king o' guid fellows, the wale o' auld men."
<div align="right">BURNS.</div>

II. Two little words that have not much in common are usually made into a class by themselves and called *Articles.* They are *an*, abbreviated to *a* before a consonant sound, and *the*, to which Dr. Latham would add *no*. *An* is the Saxon numeral *án*, one, fairly well preserved, and, as remarked, sometimes drops the *n*. " I have caught *a* fox," and " I have caught *one* fox," state precisely the same fact ; but the latter carries an implication that there was some thought of catching more than one, and thus lays stress on the number. It is very clear then why *an* or *a* precedes only a singular noun.

Down to the close of the last century the final *n* was commonly retained before the sound of *h ;* and we read of *an house, an high* day, *an hen, an hog, an heap.* At present the practice is to drop it before all consonant sounds, including *h, y,* and *w ;* excepting, however, words beginning with *h* and accented on the second syllable. In such cases the *h* is scarcely heard.

The adjective pronoun *no* is merely the negative of the preceding. One of the forms taken by the first numeral in the middle ages was *o :*

" Anon he let two cofres make,
Of *o* semblance and *o* make."
<div align="right">GOWER.</div>

Adding to this the *n* of the negative particle *ne*, makes the compound *no*. A fuller form is *none*, but now slightly different grammatically. Formerly *none*, like *an*, was used before a vowel.

> "He maketh the devices of the people of *none* effect."
>
> PSALM xxxiii., 10.

but such a distinction is no longer observed.

The is from the same source as *that*. Our Saxon ancestors occasionally employed an indeclinable form *the*, but oftener the pronoun *se, seo, thæt*, varied in gender, number, and case to suit the noun to which it was applied. *An*, or *a*, *no*, and *the* are thus weakened substitutes for *one, no one*, and *that* or *those*. *An* does not indicate any particular one, while *the* relates to something so well understood that its identity is not likely to be mistaken.

> "I hear *a* dog barking"; "I hear *the* dog barking."

The first may be any dog ; the second is a particular animal well understood between us.

> "There was *a* man with *a* monkey here yesterday."
> "There is *the* man with *the* monkey again."

Having once seen and spoken of him he is now familiar.

III. *My, thy, her, our, your, their*, are called *possessive pronouns*, as distinguished from the possessive cases of the personal pronouns. They are of course originally the same. *My* and *thy* are shortened forms of *mine* and *thine*, in the same manner as *a* is a clipped *an*. The Bible says "*mine* house," "*thine* head." The possessive pronouns that end in *r* are original, and their former places have been taken by forms with an added *s*. *His* remains the same for both purposes, as it does not readily admit of a second *s*. *Its* is now almost exclusively used as an adjective pronoun. Speaking of a bird we might say: "That is *its* nest"; we should scarcely ever say : "That nest is *its*"; yet that is the way in which Shakespeare used the word:

> "Each following day
> Became the next dayes master, till the last
> Made former Wonders *it's*."
>
> "Henry VIII.," i., 1.

The words of this and the preceding subdivision are used only before nouns. We may say, " This is *our* house," but not, " This house is *our*.'

IV. Numerals. Words denoting number are commonly classed among adjectives, but with a misgiving that their position is insecure, like that of the bats among the birds and beasts. They express no quality or characteristic, admit of no degrees of comparison, and, like pronouns, are " names for everything."

It is not necessary to give a series of numerals, as they are equally well known to everybody. They offer an example of forms remarkably well preserved in the main, yet occasionally suffering great changes, as will be seen by the table on page 338, of the first twelve in several languages of the Aryan family. The first column is a conjectural original from which all the others may be supposed to be derived.

The Sanskrit and Gypsy words for *one* are evidently not from the source common to all the others.

The *s* or *es*, added to several of the first numerals, is an inflectional termination, and no part of the original words. The same is true of final *r*, or the doubled consonant, in Norse or Icelandic.

The *d* in the Russian *od-in* is excrescent.

Two, *three*, and *six*—a multiple of two and three—are the numbers best preserved. Whether or not this has any connection with the mystic character often attributed to the number *three* I cannot say. The cipher 3 is still the same in Sanskrit and in European books.

Eleven and *twelve* are generally *one-ten*, *two-ten ;* but are constructed on a different principle in Lithuanian and the Teutonic dialects. This is most readily seen in Gothic. Bopp is no doubt correct in his conjecture that the *-lif* is akin to the English *leave*, *left*. The line of thought would thus be *ten-and-one-left*, *ten-and-two-left*, shortened to *one-left*, *two-left*.

In *third*, *thirteen*, and *thirty* r has changed places, as it often does, with the adjacent vowel.

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	SANSKRIT.	GYPSY.	LITHUANIAN.	IRISH.	RUSSIAN.	GREEK.	LATIN.	GOTHIC.	NORSE.	ANGLO-SAXON.	ENGLISH.
ai-na	eka	yeké	wiê-na-s	aon	od-in	οἰ-νη, ἕν	oi-no-s / u-nu-s	ain-s	ein-n	án	one
dua	dva	dui	du	do	dva	δυο	duo	tvai	tvei-r	twá / twegen	two
tri	tri	tri-n	trýs	tri	tri	τρεῖς	tri-a, tres	threi-s	thri-r	thri	three
kwatwar	chatur	ostar	keturi	ceatair	cheteére	τέτταρες / πίτυρες	quatuor / Umbr., petur	fidvor	fjóri-r	feówer	four
kanka	pancha	panche	penki	cuig	pyat	πέντε	quinque / Osc., pumpe	fimf	fim-m	fif	five
ksaks	shash	soy	sheshi	se	shest	ἕξ	sex	sehs	sex	six	six
saptan	sapta	eftá	septyni	seacht	sem	ἑπτά	septem	sibun	sjau	seofon	seven
aktu	ashta	otor	ashtuni	ocht	osem	ὀκτώ	octo	ahtau	átta	ahta	eight
navan	nava	esnia	devyni	naoi	devyat	ἐννέα	novem	niun	niu	nigon	nine
dakan	dasha	dek-e	dozimt	deih	desyat	δέκα	decem	tailhun	tiu	tin	ten
	eka-dasha	ye-dek-e	winolika	aon-deag	odinadtsat	ἔν-δεκα	un-decim	ain-lif	el-lifu	end-leofan / el-lefan	eleven
dua-dakan	dva-dasha	dui-dek-e	dry-lika	do-deag	dvainadtsat	δώ-δεκα	duo-decim	tva-lif	tólf	twe-lf	twelve

The *ty* in *twenty, thirty, forty*, is allied to the Gothic *tigjus,* a modified form of *taihun*, ten.

Our native tongue has no numeral larger than *thousand ; million, billion*, etc., are of Latin origin.

The numerals here considered, whether great or small, are called *cardinal* numbers, from the Latin *cardo*, or better *cardin*, a hinge, because on them depend and turn several other series in which number is the chief element. Of these derived series there are three, one of which properly belongs here—*first, second, third, fourth, fifth*, etc. They are called *ordinals*, because they show only the order of succession or arrangement. It will be seen at once that *first* and *second* are not derivations of *one* and *two*. *First* is a superlative from *fore*, and *second* is from the Latin *sequor*, to follow.

The second derivative series—*single, double, triple, quadruple*—are adjectives, and need not be further considered here, The third are adverbs—*once, twice, thrice*, etc.

There are many other words, nouns and adjectives, involving the consideration of number, such as hexagon, pentagonal, dodecahedron, but they do not belong here.

V. Miscellaneous adjective pronouns :

all	either	ilk	same
any	else	latter	several
both	enough	many	some
certain	every	neither	such
divers	few	only	sundry
each	former	other	

Most of these are used either with nouns or without, but *every* and *sundry* accompany either other adjective pronouns or nouns. *Only* never occurs alone as a pronoun, but it may precede or follow either noun or pronoun. When joined with a noun *enough* generally follows it. *Certain* is now scarcely ever used alone, but formerly was less confined :

" But before that *certain* came from James, he did eat with the Gentiles."—GAL. ii., 12.

The same is true of *divers*, now nearly obsolete :

"for *divers* of them came from far."—MARK viii., 3.

"The Gospel is everywhere one, though it be preached of *divers*."—TYNDALE.

Ilk, when met with at all, is without a noun.　It meant the same.　It is used now only rarely and half in jest.　A man is said to be of *that ilk* when his name and that of his home are the same, as Kinloch of Kinloch.

MISCELLANEOUS SUBSTANTIVE PRONOUNS.

Any, *every*, *no*, and *some*, united with *body*, *one*, and *thing*, yield twelve pronouns used as nouns—*anybody*, *everybody*, etc.　There are also *ought* and its negative *nought*—equivalents of *anything* and *nothing*.　It is not uncommon now to prefer the spelling *aught* and *naught*, on the ground that they represent the A.-S. *áwiht* and *náwiht*, and that such was the prevalent spelling for some centuries after the language had become what we should now recognize as English. But, on the other hand, A.-S. *á* is most commonly represented by *o* in the language of our time, thus:

án	one	cáld	cold	hám	home
ár	ore	cráw	crow	mál	mole
áth	oath	drán	drone	már	more
báld	bold	fáld	fold	ná	no
bán	bone	gá	go	rá	roe
bát	boat	gát	goat	slá	sloe

Moreover, *ought* is spelled with *o* in the very careful orthography of the "Ormulum," A.D. 1200, and in the "Proverbs of Hending," about a century later.　*Nought* occurs in the Bible thirty-six times and *naught* three times, but always with the distinction that the former has the meaning of *nothing*, and the latter of *bad* or *worthless*.

"Ye have sold yourselves for *nought*, and ye shall be redeemed without money."—ISA. lii., 3.

"The situation of this city is pleasant, as my lord seeth ; but the water is *naught*, and the ground barren."—2 KINGS ii., 19.

"It is *naught*, it is *naught*, saith the buyer ; but when he is gone his way, then he boasteth."—PROV. xx., 14.

Pronouns are nearly all native words ; the exceptions being *certain*, *divers*, *several*, and a few of the numerals.

Many of the foregoing words are not universally regarded as pronouns. Indeed, I am not aware that all have ever been so grouped before. If, as I believe, words are all the time undergoing changes, so slow that it may take centuries to make the change clear and conspicuous, there must be many in an intermediate and doubtful state, so that it is easier to say what they were, or what they will be, than to determine what they are. I hope that *to loan* is not good English yet, although very common, but I have little doubt that within a hundred years *loan* will completely displace *lend*.

"Nebuzar-adan the captain of the guard carried away *certain* of the poor of the land   *   *   *   left *certain* of the poor of the land for vinedressers and for husbandmen."—JEREMIAH lii.

Nothing could be left more *uncertain* than who the respective poor persons were. *Certain* is here precisely equivalent to *some ;* and the word must have sunk gradually from the sense of certitude, as an adjective, to that of entire indefiniteness as a pronoun. There are no doubt words now losing their individuality, and sinking into the condition of being "names for everything." As an example of this kind, Professor Earle instances the word *thing*. There is certainly no object now in nature or art, to which it is more appropriate than to another. Originally it signified a public assembly bearing some analogy to a town meeting. We may read of such *Things* in the old Norse Sagas, and find vestiges of them in the name of Thingvalla, in Iceland, and the Tynwald, in the Isle of Man. But among our Saxon ancestors, even before the Conquest, it had obtained a wider range of indefiniteness than it has now.

Another of these half pronominal words is *body*, not only in the compounds *anybody*, *nobody*, etc., but also alone.

Like *who*, it is confined to persons. It is more generally used by the Scotch than by the rest of our kindred. If the following example were translated into Latin, *a body* would be everywhere represented by a pronoun.

> " Gin a body meet a body
>   Comin' through the rye,
> Gin a body kiss a body,
>   Need a body cry ? "

CHAPTER V.

VERBS AND THEIR SEVERAL KINDS.

VERBS express actions. It is true that after many thousand years of growth and decay, we can find a few verbs that do not readily suggest to us any form of bodily or mental activity. Such are *forget, neglect, lose, omit, lie, sleep;* but nearly all such words can be traced back to more active ancestors. We shall hereafter find reason to believe that *to be*—the most colorless and inexpressive of all verbs—once conveyed the idea of doing something. Professor Whitney says of the remotest accessible verbal roots of the Aryan tongues, "that they are limited in signification to a single class of ideas, the physical or sensual, the phenomenal, out of which the intellectual and moral develop themselves."[1] That is, every verb at first denoted the perceptible action of some material body. So we shall most readily reach a clear idea by taking action to be the essential characteristic of a verb; and we need not be surprised to find, what is found everywhere else, that some of the farthest developments lose sight of the original conception.

It is often said that the essence of a verb is to assert or declare, but this seems to me a less permanent and essential feature than the other. We can find hundreds of assertions without verbs, and verbs that assert nothing. A snatch from an old song of the Buccaneers of the Spanish Main ran:

> "Up with the black flag, down with the blue ;
> *Fire* on the main-top, *fire* on the bow,
> *Fire* on the gun-deck, *fire* down below."

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[1] "Language and the Study of Language," page 265.

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These spirited lines make no assertion, but suggest a good deal of action. So questions and many other expressions do not assert.

> " Oh ! that the desert were my dwelling-place,
>   With one fair spirit for my minister."
>   BYRON's " Childe Harold."

This is the expression of a wish without any verb of wishing, *were* being the only one present, which does not assert that anything is or was or will be. In the sentence, *The rose is red*, the adjective *red* is a more important part of the assertion than the verb *is*. Many languages are without a word signifying merely to be, to exist ; and others, like the Hebrew and Arabic, use it very sparingly. " *Every beast of the forest is mine, and the cattle upon a thousand hills*," is a very large assertion, but the only verb in it is a European interpolation. There is a passage well known to the friends of temperance and prohibition, that in the original is without a verb :

"Who hath woe ? who hath sorrow ? who hath contentions ? who hath babbling ? who hath wounds without cause ? who hath redness of eyes ?
" They that tarry long at the wine."

The essential idea of a verb is sometimes put into the form of a noun. Some of these are grammatically mere nouns like *stealth, flattery, forgiveness, emulation, blandishment*. Although derived from verbs, they are not verbs in any sense, and may be summarily dismissed. There is one, however, ending in *-ing*, so directly formed from the verb that it may be regarded as almost a part of it—at least a true verbal noun : "the *writings*, of the Fathers"; "from the *rising* of the sun unto the *going* down of the same." What is very commonly called the infinitive of the verb, *to run, to ride, to speak*, is often equivalent to a verbal noun, as will be easily seen in the familiar quotation,

> " *To err* is human, *to forgive* divine."

"for *to will* is present with me ; but *to perform* that which is good I find not."

There are thus two verbal nouns.

Again the verbal idea may assume the form of an ad-jective, or of a word partaking in various degrees of the adjective character. *Solicitous*, from *solicit*, *responsive*, from *respond*, are mere adjectives, and not verbal forms ; but our language has two real hybrids. The first invariably ends in *ing*, and being an adjective admits of no plural—" a *running* stream," " the lark was *singing*," " the birds are *singing*," " the girls were *singing* ' Old Folks at Home,' " In the first of these examples *running* has the effect only of an adjective ; in the others *singing* has all the force of a verb. This form is called a *participle*, as *partaking* of the characters of the verb and the adjective. It will be seen at once that this parti-ciple is identical in form with the verbal noun in -*ing*. Of this more will be said hereafter. Let it suffice for the present that, so far as form goes, the noun is the original and the participle a mistaken imitation. There is another participle whose ending is not uniform, but is in a majority of instances -*ed*—*roasted* chestnuts, *painted* ceilings, *frozen* lakes, *bound* volumes. Of these two participles the first is connected with the actor or doer, represents the action as in progress, going on, and consequently incomplete ; the sec-ond connects the action with the person or thing acted upon, and represents it as finished. The first is commonly said to be *present* and *active*, the latter *past*, or *perfect* and *passive*. *Perfect*, in grammar, signifies completed action, and *passive* suffering or undergoing. In " The boy is *stoning* the robins," the actor is put forward and made conspicuous ; but if we say, " The robins are *stoned* by the boy," promi-nence is given to the sufferers. This is the difference be-tween the *active* and the *passive* forms of verbs. Besides the two simple participles, there are several compound parti-cipial expressions, such as, *being writing*, *being about to write*, *having been writing*, *having written*, *having been written*, etc. To the number and variety of these there is no precise limit.

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Verbs are divided into several classes upon a variety of grounds quite independent of each other, sometimes from their meaning and sometimes with sole reference to their forms. And first, as to signification. The leading distinction is between verbs expressing actions which begin and end with the actor and those that directly involve another. The actor is called in grammatical language the *subject;* the person or thing he acts upon, the *object.* In the sentence, "The hunter killed a bear," the *hunter* is subject and the *bear* object. To *sleep,* to *smile,* to *shudder,* to *yawn,* and many others take no object. Those that take an object are called *transitive*—a word that means *passing over.* When a bad boy pelts a homeless cat, the act of pelting is conceived of as passing from the little barbarian to the friendless animal. But when the young savage *lies* down and *sleeps,* these actions are confined to himself, and do not pass over to another. Verbs that thus have no object are called *intransitive.* Transitive verbs have an *active* and a *passive* side; intransitives have only the forms of the *active.* A great number of verbs generally intransitive may, by one or another contrivance, be used transitively. One may *walk,* *run,* or *sit* a horse, *fly* a kite, or *sweat* coin. The Lord *rained* bread from heaven (Exod. xvi., 4), and a tree may *snow* its fragrant blossoms on the ground. While a few verbs remain exclusively transitive or intransitive, the greater number may be either. A few verbs originally single have, by a change of vowel, been split into pairs, each pair containing usually a transitive and an intransitive.

brood	breed	rise	raise
deem	doom	sit	set
fall	fell	stoop	steep
lie	lay	drink	drench

Besides the direct, verbs often have an indirect object, to or for whom a thing is done. Sing *me* a song. Tell *him* the story. Show *Ada* the pictures. It is sometimes said that the little word *to* is understood before the words here italicized; but what are we to understand by its being

so understood? In languages that have a considerable supply of cases, one is chiefly set apart for the indirect object. The above words would have been in the dative case, so long as we had one, but without any *to*. Now, when that case is lost we often indicate the same relation by *to*, that we may avoid ambiguity. In the usual expressions there is not an original *to* omitted ; but in the amended phrases a particle is inserted.

Some languages abound in verbs whose action returns upon the actor, as the boomerang is fabled to do. These are called *reflexive*, or backward-turning verbs. Such are the probable originals of the Sanskrit and Greek middle voice, and of all passive forms. With the help of well-preserved pronouns, the Italian, Spanish, and French employ a great number of reflexive expressions.

Dar*si* a far qualche cosa	To undertake something
Intender*si* della pittura	To understand painting
Ribellar*si*	To rebel
Se lo han comido los mosquitos	The mosquitoes have eaten him up
Ir *se*	To go away
Venir *se*	To come away
Se promener	To take a walk
Se servir	To make use of
S' enrhumer	To take cold

English has no reflexive forms, for reasons suggested under the head of personal pronouns. It is true that one can do but few things to others that he cannot do to himself ; he can *hurt*, *deceive*, or *give himself away*, but we have few words to express what one can do only to himself. *Bethink*, *betake*, and *behave* make up the list. The last is sometimes used as an intransitive, but the older and prevailing usage is reflexive :

"thou behaued'st thy *selfe*, as if thou hadst beene in thine owne Slaughter-house."—SHAKESP.: 2 " Henry VI.," iv., 3.

In the Bible it is reflexive twelve times, and four times intransitive.

There is an old word, *hight*, now scarcely used in serious speech, which, when signifying to be called or named, has all the force of a passive :

" This grizy beast (which Lyon *hight* by name.) "
<div align="right">" Midsummer Night's Dream," v., 140.</div>

" Ne liuing man like words did neuer heare,
  As she to me deliuered all that night ;
  And at her parting said shee Queene of Faeries *hight*."
<div align="right">SPENSER : " Faerie Queene," i., 9.</div>

There are verbs that have no real subject, that express actions performed by nobody. These are called *impersonal* verbs. For form's sake they have generally an apparent subject, *it*, but the *it* does not denote anything in particular :

It had rained all night.

May it please the Honorable Court, we shall first undertake to prove, etc.

This *it* is often repeated and expanded into a long phrase, of which the essential part is that form of the verb which is a verbal noun. I shall here enclose the phrase subject in a parenthesis, and italicize the verbal noun :

" O it offends mee to the Soule, (*to see* a robustious Pery-wig-pated Fellow tear a Passion to tatters to verie ragges).
<div align="right">SHAKESP. : " Hamlet."</div>

The impersonal form of expression was once much more common than it is now. Verbs that can dispense with even the formal subject *it* are confined to the archaic language of poetry :

" Theresa's form—
Methinks [1] it glides before me now,
Between me and yon chestnut bough."
<div align="right">BYRON : " Mazeppa."</div>

" And ambling palfrey when, at need,
  Him *listed* ease his battle steed."
<div align="right">SCOTT's " Marmion," canto i.</div>

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[1] Here *me* is a survival of the dative case, and *thinks* from A.-S. *thincan*, to seem, not the same word as *thencan*, to think. The meaning therefore is : *It seems to me.*

There is no precise limit to the number of verbs that may occasionally be used impersonally.

Lastly, there are a few verbs that in the course of ages have fallen so low as to lose their independence entirely, and become slaves of other verbs. They are called *auxiliary* or helping verbs. They are *can*, *let*, *may*, *must*, *shall*, and *will*, which are never allowed to go without the conscious presence of some more substantial verb. *Be, dare, do,* and *have* are on the downward road, and have lost their independence in part, and there is at present an effort to reduce *help* in the same manner. Thus we can, as usual, see the process in all its stages from *shall* at one end of the scale to *help* at the other.

The division of verbs according to their forms is a much more extensive subject than that depending on their significations. A hundred years ago the good Lindley Murray could divide all verbs into regular, irregular, and defective. As the defectives, so far as they went, were necessarily either regular or irregular, there were essentially but two kinds. The regulars added *-d* or *-ed* to indicate that the action was past ; the others did not. The distinction was not profound or particularly useful, but it had the merit of being very easy to perceive and remember.

To make the point clearer, we may revert to what was said (page 345) of participles, that one of them, expressing the effect of an action past and completed, very often ended in *-ed*. There is also an active form of the verb, referring to past action, and called the *past, imperfect,* or *preterit tense,* which also often ends in *-ed*.

plant	he plant-ed	it was plant-ed
plough	he plough-ed	it was plough-ed
urge	he urge-d	it was urge-d

These are perfect specimens that have not been worn down, like *had* for *have-d*. The verb undergoes no change except the addition, and the past tense and past participle are alike. But there is a class of verbs that differ very essentially from these. In the best specimens there is an interior change of

vowel, nothing is added except to the participle, and the preterit and participle are unlike.

sing	he sang	it was sung
begin	he began	it was begun
fly	he flew	it had flow-n

We saw in the chapter on word-making that the inflectional system of the Shemitic nations was carried out largely by vowel changes. This resource was familiar to the Hindoos, not altogether unknown to the Greeks and Romans, and has been largely employed by the Teutonic nations from times of which there is no memory. To indicate that an action is past and finished, one obvious way would be to repeat the verb, as if one should say *run-run he*, meaning *he ran*, or *has run*. But as the most constant tendency of language is to shorten cumbrous compounds, this would after a time become *ru-run he*. It would then be exactly analogous to the Latin *cu-curr-it*, he or it ran. In Sanskrit the practice was, as in the last example, to diminish the first half of the compound by omitting the final consonant, and substituting where possible a fainter vowel, and to double or strengthen the vowel of the last part.

budh	know	bu-bodh-a	he knew
nī	lead	ni-nāy-a	he lead
tan	stretch	ta-tan-a	he stretched

So the Latin has:

pedo	pe-pēd-it	morde-o	mo-mord-it
pend-o	pe-pend-it	curr-o	cu-curr-it
tend-o	te-tend-it	sponde-o	spo-pond-it
tund-o	tu-tud-it	parc-o	pe-perc-it

In Greek the first part of the doubled verb dwindled to the faintest form that the initial consonant could assume, and a faint *e*.

graph-o	ge-graph-a	thall-o	te-thēl-a
deir-o	de-dark-a	phraz-o	pe-phrak-a

The Gothic, in repeating, or as it is called *reduplicating*, the verb, preserves a greater part than any of the sister languages.

slep-an	to sleep	sai-zlēp	I slept
gret-an	to weep	gai-grot	I wept
hait-a	to call	hai-hait	I called
hlaup-an	to run	hlai-laup	I ran
skaid-an	to separate	skai-skaid	I separated

Yet although once so common, there are now only two words in the language that show distinct traces of reduplication—*did* and *hight*, and of these the last is absolete. But as the first half of the doubled verb slowly disappears, some part of the force of its vowel is apt to be transferred and added to that of the second part ; and thus a vowel change is effected. Dr. Morris gives a list of twenty-seven English verbs whose past tenses, he thinks, have very evidently been affected by reduplication. He cites *held*, the past tense of *hold*, as a particular illustration—Goth. *hai-hald*, O. H. Ger. *hialt* (for *hei-halt*) Mod. H. G. *hielt*, A.-S. *heold*, which, by allowing the stress to fall upon the first of the two vowels, gradually sank into *held*. The Doctor even goes so far as to hold that : " All strong verbs in the Aryan languages originally formed their perfect tense by reduplication."

Another way to mark an action as past was to prefix a particle—originally *a*, perhaps meaning *then*. This prefix, called an *augment*, was especially common in Sanskrit and Greek, but unknown elsewhere among Aryan languages. A third method was, as shown above, to change the root vowel of the verb, and we need not undertake to determine how far that was the result of reduplication. Lastly a particle might be added at the end of the verb. The last two are the methods employed in English.

The orderly presentation of all the forms that a verb can assume is usually called its *conjugation*. The word signifies literally *yoking-together*, that is uniting the verb with the various words and particles that modify its application. Those that follow the same pattern are said to be of the

same conjugation. Hence it would seem at first sight that English has just two conjugations. But these two contain so many varieties that the term so applied would cover a much wider and less defined area than it does in Greek or Latin. On the other hand, to apply that term to each variety would make an indefinite number—a dozen or twenty—conjugations. For the present I shall speak of them as two classes, premising, however, that none of the names thus far found for these classes and their subdivisions have proved entirely satisfactory. Grimm and the German philologists called those that change the vowel *strong* verbs, and those that add *-d* or *-ed*, *weak;* but the nature of the weakness or strength is not very apparent. It often happens that when a word loses a letter or syllable in one part, a vowel or consonant is inserted in another. The syllable thus increased is said to be strengthened, and the forms that contain such syllables are called *strong* forms, while others, unchanged, or reduced in volume, are known as *weak* forms. Let there be a word *find*—the *i* as in *fin*—and let this word, through some unknown witchcraft, be changed into *found*, it would take but a moderate stretch of fancy to call the *former* a weak and the latter a *strong* form. Or, let *lip* be a root or simplest possible form of a word signifying to anoint, *limp*, *leip, leiph, loiph*, might be called strengthened forms of the same. In this sense the terms strong and weak are quite common in philology, yet I suspect that verbs were first classified as strong and weak for reasons still more recondite and fanciful. The same two classes of verbs have been called by some the *old* and the *new* conjugations, but as both are equally found in the oldest literary monument of the Teutonic nations—the Gospels of Ulfilas—it does not appear at first sight how the one can be proved to be older than the other. The truth is both these distinctions have to seek their justification by going far beyond the bounds of the English tongue. As nothing analogous to the addition of *-ed* is found in any but one branch of the Aryan family, it is assumed to have arisen among our Gothic or Teutonic ancestors after their separation from the other branches, and

therefore later than forms that are common to all. In the present English the past tense is not always stronger than the present in the sense above explained :

bite	bit	shoot	shot
slide	slid	fall	fell

This, however, is due to successive changes.

As regards the past or passive participle the common termination in Sanskrit was *-āna*, in Goth., O. H. Ger., and Old Saxon, *-an*, to which terminations for number, gender, and case might be added. The Norse changed this to *-in*, the other Teutonic tongues to *-en*, in which form it still survives in English in *spok-en, wov-en, driv-en*, and a few others. From some words *e* has been pressed out—*blown, drawn, flown, hewn, born*—from others the entire *en* has been dropped—*burst, flung, fought, spun*. Past participles of both classes often had the particle *ga-* prefixed in Gothic and Old High German, *ge-* in A.-S. and Modern H. G., in which last it is still very common :

ge-geben	given	ge-schrieben	written

This particle was prefixed to both nouns and verbs. In many instances it had no perceptible significance ; in others it seemed to add the idea of completeness or collectiveness. Grimm conjectured that it was allied to the Latin *cum* or *con*. In A.-S. it came to be pronounced *ye-* and then, through the gradations *y-* and *i-*, passed from the living speech of men, leaving only a single vestige in *e-nough*, Ger. *ge-nug*. Although never used now but in burlesque or drollery, it was once quite common :

> " The wrathful winter proaching on a-pace,
> With blustering blastes had al *ybared* the treen."
>>> " Mirror for Magistrates," A.D. 1563.

> " But come thou goddess fair and free,
> In heaven *ycleped* Euphrocyne."
>>> MILTON.

More expressive terms might have been found for the two great divisions of verbs. Botanists employ two words that would very nearly express the distinction. They are *endogenous*, growing internally, and *exogenous*, growing externally. I would suggest *endotropic* and *epithetic* as expressing exactly the ideas of internal change and external addition. They may be thought rather lengthy, and for the rest I shall use the words *strong* and *weak*, not because they are appropriate but because they are short and pretty generally known.

The strong verbs are among the most original, characteristic, and expressive words in the language. All but one or two are indigenous. *Rive* is Scandinavian, but had gained a residence before the thirteenth century ; *plead* came from the Norman-French but a little later, and many do not consider it a strong verb. All the others are natives ; all are primary —that is, not derived from any other known words ; and all are monosyllables, or the verbal part is such, with an added prefix, like *a-*, *be-*, *for-*, *fore-*, *over-*, *under-*, or *with-*. Their most constant characteristic is that the vowel sound in the past tense differs from that of the present, and they never add *-d* or its substitue *-t* to either the past tense or participle. Their number has been decreasing for a thousand years. These relics of hoary eld succumb one by one to the rule of an encroaching majority, relinquish the change of vowel and accept an added *-ed*, as the Chinese did the pig-tail. It will be seen by the lists given below that, out of 118, forms in *-ed* are encroaching upon 29, and that 69 have gone over bodily to the other class. In a very correct sense these so-called strong verbs are of all words the weakest. Secondary verbs, those derived from other verbs or from nouns, and all verbs acquired from external sources, take *-ed*—that is, belong to the weak class, except a few that have passed from the weak to the strong class in relatively modern times.

Even if it were possible it would require too much space to show the causes that produced all the varying forms of these verbs, but I may indicate one or two lines of transformation ; and doubtless there was an intelligible cause for

nearly every change. The past participle is seen to differ very often, but not always, from the past tense. Now we may go back to the Anglo-Saxon, and take *sing-an*, to sing, as a sample of a considerable class. The first person singular and all the plural of the present indicative, the whole present subjunctive, the imperative, infinitive, and present participle have the same vowel, *i*. In the past tense the first and third persons singular were *sang*, the second person singular *sung-e*, and all the plural *sung-on*. The past participle was *sung-en*, following the plural and not the singular of the past tense. Of 184 verbs found in the remains of Saxon literature with sufficient fulness of their several parts, the vowel of the first person singular past is like that of the present in only one instance, and that a doubtful variant. In a similar doubtful instance the participle follows the singular past. In all other cases the past tense is peculiar. In 47 the participle follows the present tense ; in 27 others there is only a difference in the length of the vowel. In 52 the participle follows the plural of the past tense, and in 57 others it deviates only by having *o* instead of *u*. The participle had *o* or *u* in 99 words—more than half,—and always had the termination *-en*. Long *i* in the present takes long *a* in the past with only one exception, and of 58 words having *i* in the present 50 have *a* in the past. It will be seen by the list presented below how persistently this *a* held its place against the pressure of *o* and *u*. Like most old usages, it held its ground best in Scotland, of which an old comic song, " The Auld Wife wi' the Wee Pickle Tow," affords an excellent example :

> "She *sat* an' she *grat* an' she *flat* an' she *flang*,
> She chochert, she byochert, she wrigglet, she *wrang*."

While the *u* of the past plural is thus supplanting the *a* of the singular, some hold that we ought to say : *he sang*, and *they sung ;* but such a distinction is not generally observed now nor sustained by the usage of the past two centuries. The Bible uses the two forms interchangeably, having *sang*

nine times as a plural and *sung* three times.   Chaucer writes *song* (modern *sung*) indifferently as singular or plural.   So Dryden :

> " War, he *sung*, is toil and trouble,
> Honour but an empty bubble."
>
> <div align="right">" Alexander's Feast."</div>

The following list contains nearly all that can now be reckoned as strong verbs, including some that hold their places by a very insecure tenure.   The word has been admitted when either the past tense or past participle is strong in usage—that is, at all recent.   When a verb is found both single and with a prefix, as *hold* and *behold*, only one is given.   Forms in italics are obsolete ; those in small capitals are Saxon, given to show that the word once had family connections :

	PRESENT	PAST	PARTICIPLE
1	abide	abode	abidden, abode[1]
2	awake	awoke, awaked	awaked
3	bake	*book*, baked	baken, baked[2]
4	be		been
5	bear	*bare*, bore	born, borne [3]
6	beat	*bet*, beat	beaten [4]
7	begin	began	begun
8	bid	bade, bid	bidden, bid
9	bind	*band*, bound	bounden, bound

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[1] " Eumenes could not have *abidden*."
<div align="right">RALEIGH'S " Hist. of the World."</div>

[2] " Behold a cake was *baken* on the coals."
<div align="right">1 KINGS xix., 6.</div>

" A firlot of good cakes my Elspa *beuk*,
And a good ham is hingin in the nook."
<div align="right">ALLAN RAMSAY'S " Gentle Shepherd," ii., 4.</div>

[3] " And Solomon thad threescore and ten thousand that *bare* burdens."
<div align="right">1 KINGS v., 15.</div>

[4] " Persand the sabill barmkyn nocturnall,
Bet down the skyes clowdy mantill wall."
<div align="right">GAWIN DOUGLAS, A.D. 1513.</div>

PRESENT	PAST	PARTICIPLE
10 bite	*bate*, *bote*, bit	bitten, bit [1]
11 bleed	bled	bled [2]
12 blow	blew	blown
13 break	*brake*, broke	broken [3]
14 breed	bred	bred
15 chide	*chode*, chid	chidden, chid [4]
16 choose	chose	chosen
17 cleave (adhere) cleaved, clave		cleaved [5]
18 cleave (split)	*clave*, clove, cleft	cloven, cleaved, cleft [6]
19 climb	*clamb*, clomb, climbed	*clomben*, climbed [7]
20 cling	*clang*, clung	clung
21 come	came	*comen*, come [8]
22 crow	crew	crowed
23 CWETHAN	quoth	GE-CWETHEN

[1] " His Bodi was Bolled, for wraththe he *bot* his lippes."
" Piers the Plowman," 1362.

" Yet there the steel stayd not, but inly *bate*."
SPENSER'S " Faerie Queene," ii., 5-7.

[2] Bleed, breed, feed, lead, meet, plead, and read are not generally reckoned among strong verbs because they were not so anciently ; but now they have the two essentials that they change the vowel and add nothing.

[3] "And all the people of the land went into the house of Baal, and *brake* it down."—2 KINGS xi., 18.

[4] " Jacob was wroth and *chode* with Laban."

[5] "he smote *till* his hand *clave* to the sword. "
2 SAM. xxiii., 10.
" their tongue *cleaved* to the roof of their mouth."
JOB xxix., 10.
"if any blot hath *cleaved* to mine hands."—JOB. xxxi., 7.

[6] " Abraham * * * *clave* the wood for the burnt offering."
GEN. xxii., 3.

[7] " For hit *clam* vche a clyffe cubites fyftene,
Ouer the hy3est hylle."
" Alliterative Poems," A.D. 1360.
" We forded the river and *clomb* the high hill ;
Never our steeds for a day stood still."
BYRON'S " Siege of Corinth."

[8] " The day is comen of her departyng."
CHAUCER : " Man of Lawes Tale."

PRESENT	PAST	PARTICIPLE
24 dig	digged, dug	digged, dug [1]
25 do	did	done
26 draw	drew	drawn
27 drink	drank	drunken, drunk
28 drive	*drave*, drove	driven [2]
29 eat	ate	eaten
30 fall	fell	fallen
31 feed	fed	fed
32 fight	fought	*foughten*, fought [3]
33 find	*fand*, found	*founden*, found [4]
34 fling	*flang*, flung	flung [5]
35 fly	flew	flown
36 forsake	forsook	forsaken
37 freeze	froze	frozen
38 get	*gat*, got	gotten, got [6]
39 give	gave	given
40 gnaw	*gnew*, gnawed	*gnawn*, gnawed [7]

[1] *Dug* is modern. *Digged* occurs thirty-seven times in the Bible, but *dug* never.

[2] " And he *drave* out the inhabitants of the mountain."—JUDGES i., 19.

[3] " on the *foughten* field
Michael and his angels prevalent
Encamping."
" Paradise Lost," vi., 410.

[4] " And he shal han Custance in mariagé,
And certein gold, I nŏt what quantitie,
And herto *founden* suffisant seurtie."
CHAUCER : " Man of Lawes Tale."

" Donald Caird finds orra things
Whar Allan Gregor *fand* the tangs."
Scotch Song.

[5] " To tell how Maggie lap and *flang*,
A supple jade she was and strang."
" Tam o' Shanter."

[6] " And David *gat* him a name when he returned from smiting the Syrians in the valley of salt."—2 SAM. viii., 13.

[7] " he laye downe to slepe, for to put ye commaundement, which so *gnew* and freated his conscience, out of mind."—TYNDALE : " Prologue to the Book of Jonah."

"stark spoyl'd with the Staggers, *begnawne* with the Bots."—SHAKESP. : " Taming of the Shrew," iii., 2.

PRESENT	PAST	PARTICIPLE
41 go	*gaed*, yode	gone [1]
42 grafen	*grof*, graved	graven, graved [2]
43 grind	ground	ground
44 grow	grew	grown
45 *hing*, hang	*hang*, hung, hanged	hung, hanged [3]
46 heave	*hove*, heaved	heaved [4]
47 help	*holp*, helped	*holpen*, helped [5]

[1] " Then I *gaed* hame a crowdie-time
    And soon I made me ready."

BURNS.

" Thair scrippes, quer thai *rade* or *yode*
  Tham failed neuer o drince ne fode."

" Cursor Mundi," 1320.

[2] " Thou shalt not make unto thee any *graven* image."

[3] " Nae mair by Babel's streams we 'll weep
    To think upon our Zion,
    And *hing* our fiddles up to sleep,
    Like baby-clouts a-drying."

BURNS : " Ordination."

There are here two verbs, an original and a derivative. The original had in A.-S. a shortened form, *hón*, to hang, *ic hó, thu héhst, he héhth*, I hang, etc. The past tense was *hing*, participle *hangen*, from which the lineal descendant is our *hung*. It was intransitive, so that we should consistently say : " His hair *hangs* loose " ; " The fruit *hung* thick on the trees " ; " The sword had *hung* there for years." At an early age, it is said in the year 1137, and in the North of England, a transitive verb was developed, like *set* from *sit*, and *raise* from *rise*, which took the form *hang, hanged, hanged*. The Bible adheres to these later forms, even where we should not do so now. It has only *hanged*, and never *hung ;* but the sense is always transitive. " We *hanged* our harps upon the willows."—PSA. 137.

" If he be not borne to bee *hang'd* our case is miserable."—SHAKESP. : " Tempest," i., 1.

In modern times we have got the two verbs intermixed. We would not say : " He *hanged* his hat on a peg," but " He *hung*." We reserve *hanged* for death by hanging. " He was *hung* " would be incorrect on any ground.

[4] " the icy island *hove* in sight
    Like a city lost at sea."

H. MILNOR CLAPP.

[5] " Sir Robert never *holpe* to make this legge."

SHAKESP. : " King John," i., 1.

" He hath *holpen* his servant Israel in remembrance of his mercy."—LUKE i., 45.

PRESENT	PAST	PARTICIPLE	
48 hew	hewed	hewn,	hewed
49 hide	hid		hidden
50 hold	held	*holden,*	held [1]
51 know	knew		known
52 lade	*lod,* laded	*loden,*	laden [2]
53 lead	*lod,* led		led [3]
54 lie	lay	*lien,*	lain
55 meet	met		met
56 melt	*malt,* melted	molten,	melted [4]
57 mow	*mew,* mowed	mown,	mowed [5]
58 plead	pleaded, pled	pleaded,	pled
59 read	read		read
60 ride	*rade,* rode		ridden [6]
61 ring	rang	rungen,	rung
62 *rinne, rin,* run	ran	*ronnen,*	run [7]
63 rise	*rase,* rose		risen [8]
64 rive	*rove,* rived		riven [9]
65 rot	rotted	rotted,	rotten
66 see	saw		seen
67 seeth	*sod,* seethed	sodden,	seethen [10]
68 shake	shook		shaken

[1] " I have long *holden* my peace."

ISA. xlii., 14.

[2] " Loaden " was sanctioned by the writers of the *Spectator.*

[3] " bi biholding upon ymagis or upon such peinting, his witt schal be dressid & *lad* forth evener & more sabili."—REGINALD PECOCK.

[4] " And the metalle be the hete of the fire *malt.*"

CAPGRAVE.

[5] " Mew "—a Yorkshire word.   [6] See 41.

[7] "som fresh othe, that is not stale, but will *rin* round in the mouth."

ROGER ASCHAM.

[8] " And Southron *rase* and coost their claes,
Behind him in a raw, man."

BURNS.

[9] " And with his sword she *rove* her to the heart."

CHAUCER : " Legend of Dido."

[10] " Jacob *sod* pottage, and Esau came from the field and he was faint."—GEN. xxv., 29.

PRESENT	PAST	PARTICIPLE
69 shape	*shope*, shaped	shapen, shaped [1]
70 shave	shaved	shaven, shaved
71 shear	*shar*, *shore*, sheared	shorn, sheared [2]
72 shine	shone, shined	shone, shined
73 shoot	shot	*shotten*, shot [3]
74 show	showed	shown
75 shrink	shrank, shrunk	shrunken, shrunk
76 shrive	shrove, shrived	shriven
77 sing	sang, sung	sung
78 sink	sank	sunken, sunk
79 sit	*sate*, sat	*sitten*, sat [4]
80 slay	slew	slain
81 slide	*slod*, slid	slidden, slid [5]
82 sling	*slang*, slung	slung [6]
83 slink	*slank*, slunk	slunk,
84 smite	*smat*, smote	smitten [7]
85 sow	*sew*, sowed	sown [8]

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[1] " God, that *shope* both se and sand,
  Saue Edward King of Ingland."
    LAWRENCE MINOT : " Political Songs of 1352."

[2] " And with no craft of combes brode
  They might his hore lockes shode,
  And she ne wolde not be *shore*."
      GOWER : " Confessio."
The original past tense was lost before the year 1300.

[3] " And shotten ageyns him with shot."
      " Piers Plowman."

[4] " Beneath its shade, the place of state,
  On oaken settle Marmion *sate*."
      SCOTT.

" After these grants the parliament was dissolved, which had *sitten* near two years and a half."—HUME : " History of England," chap. xxii.

[5] " In hys goynge out of hys schyp a *slod* wyth hys o voot & styckede in the sond."—JOHN OF TREVISA, 1387.

[6] " And David put his hand in his bag, and took thence a stone and *slang* it."—1 SAM. xvii., 49.

[7] " The sarazins he *smatte*,
  That his blod hatte."
      " Ballad of King Horn."

[8] " The pt. t. now in use is *sowed*, but the correct form is *sew ;* the like is true for the verb to *mow*."—SKEAT'S " Etymological Dictionary."

PRESENT	PAST	PARTICIPLE
86 speak	*spake*, spoke	spoken
87 speed	speeded, sped	speeded, sped [1]
88 spin	*span*, spun	spun [2]
89 spring	sprang, sprung	sprung
90 stand	stood	*stonden, standen,* stood
91 steal	*stal*, stole	stolen [3]
92 stick	*sticked, stack,* stuck	*sticked,* stuck [4]
93 sting	*stang*, stung	*stongen,* stung [5]
94 stink	*stank*, stunk	stunk
95 strew	strewed	strewn
96 stride	strode	stridden
97 strike	*strack, strake,* struck	*stroken,* stricken, struck [6]
98 string	*strang*, strung	strung
99 strive	strove	striven

[1] Originally a weak verb and derived from the noun *speed*.

[2] "She, them saluting there, by them sate still,
Beholding how the thrids of life they *span*."
SPENSER : "Faerie Queene," iv., 2.

[3] "Bot *stall* abak ȝond in hys regioun far
Behind the circulat warld of Jupiter."
GAWIN DOUGLAS.

[4] "Then he *stac* up the stangeȝ stoped the welleȝ."
"Alliterative Poems," 1360.

"The sowdan and the cristen everichone
Ben al taken and *stiked* at the bord."
CHAUCER : "Man of Lawes Tale."

Two verbs became confused at an early age ; an early English *steken, stak, stoken*, to pierce, and a weak A.-S. *stician, sticode*, to adhere. See under 81.

[5] "And therwithal he blent and cried A !
As though he *stongen* were unto the herte."
CHAUCER : "The Knightes Tale."

[6] "Then Jocky *strack* and Jenny *strack*
Till the sweat did blind their een."
"Scottish Song of Harvest."

"And fearing lest they should fall into the quicksands, *strake* sail, and so were driven."—ACTS xxvii., 17.

"How like a Deere, *stroken* by many princes,
Dost thou heere lye ?"
SHAKESP : "Julius Cæsar," Act iii.

PRESENT	PAST	PARTICIPLE
100 swell	*swal,* swelled	swollen, swelled [1]
101 swear	*sware,* swore	sworn [2]
102 swim	swam	swum
103 swing	*swang,* swung	swung
104 take	took	taken
105 tear	*tare,* tore	torn [3]
106 thrive	throve	thriven
107 throw	threw	thrown
108 tread	trod	trodden
109 wash	*wesh, wush,* washed	washen, washed [4]
110 wax	*wex, wox,* waxed	waxen, waxed [5]
111 wear	*ware,* wore	worn [6]
112 weave	wove	woven
113 WESAN	was	Ger. ge-wesen
114 win	*wan,* won	wonnen, won [7]

[1] " And aither aȝen other *swal*
And let that vule mod ut al."
(And each against the other swelled,
And let out all its evil temper.)
" Owl and Nightingale," 1250.

[2] ' And they rose up betimes in the morning and *sware* one to another.—GEN. xxvi., 31.

[3] " And there came forth two she bears out of the wood and *tare* forty and two children of them."—2 KINGS ii., 24.

[4] " the blod that bohte, the water that te world *wesh* of sake and of sunne."—" The Wooing of Our Lord," 1210.

Wush is Scotch, sometimes pronounced *weesh.*

[5] " Hunger wex in land chanaan.
" Genesis and Exodus," 1250.
" Anon ther sprong vp flour and gras,
Where as the drope falle was
And *wox* anon al medwe-grene."
GOWER : '' Confessio.''

And it came to pass that when the children of Israel were *waxen* strong, that they put the Canaanites to tribute."—JOSHUA xvii., 13.

[6] " There met him out of the city a man which had devils long time, and *ware* no clothes."—LUKE viii., 27.

[7] " So that the king in such manere suluer *wan* ynou."—ROBERT OF GLOUCESTER, 1298.

PRESENT	PAST	PARTICIPLE
115 wind	*wand, wond,* wound	*wonden,* wound
116 wring	*wrang,* wrung	wrung [1]
117 wit or wot	wist	wist
118 write	*wrat,* wrote	written [2]

When there is a surviving participle in *-en* and a more modern one, the former is apt to sink into a mere adjective, and the verbal character is left to the latter. Such retired participles are *bounden, cloven, drunken, hewn, molten, mown, rotten, sodden, shapen, shaven, shrunken, stricken, sunken, swollen, washen.*

I have omitted the Scotch formula—"*not proven,*" which seems to be gaining favor now along with other absurdities. Prove is a Latin word, and has no claim to a participle in *-en.* I do not know what the corresponding past tense would be.

It has been already remarked that the strong verbs are a small and diminishing class. There are few accessions. Dr. Latham goes so far as to say:

"Many strong verbs become weak, whilst no weak verb ever becomes strong."—"English Language," p. 333.

This assertion is too absolute. In the present state of the language I think the following, once weak, have the essential features of strong verbs:

bleed	feed	read	speed
breed	hide	rot	stick
cleave (adhere)	lead	show	string
dig	plead	sow	strive

---

[1] " They called the porter to counsell,
And *wrang* his necke in two,
And caste hym in a depe dungeon,
And toke hys keys hym fro."
"Adam Bell, Clym of the Clough," etc.

[2] " And, her before, the vile Enchanter sate,
Figuring straunge characters of his art :
With living blood he those characters *wrate*"
SPENSER : " Faerie Queene," iii., 12.

It is irrelevant to say that a few centuries ago these were all weak verbs and therefore are so still. The question is not what they were, but what they are. At the same time, language used by a whole people never is or was self-consistant, and scattered examples are to be found of strong verbs used as weak, and weak as strong, notwithstanding the prevailing usage. There are persons, not without education, especially in the southern part of the United States, who habitually say : " I *seen* it," and " I *done* so." Contrariwise it has been but too common to use the past tense, like *fell*, *hid*, *drove*, *shook*, *took*, *stole*, *wrote*, instead of the appropriate participles. There is a good deal of that in Shakespeare, but much more in the age of Queen Anne. The *Spectator* abounds with such truncated forms as *rid* and *writ* doing double duty as *rode*, *wrote*, *ridden* and *written*.

The principal strong verbs that have become weak are the following :

ache	float	quail	sup
bequeath	flow	reek	sweat
bereave	fold	row	sweep
betide	fret	rue	tease
bow	glide	scathe	thrash
braid	glow	shed	throng
brew	gripe	shove	tow
brook	knead	sigh	wade
burn	laugh	sleep	walk
burst	leap	slit	weep
carve	let	smoke	weigh
cast	lie	span	well
chew	lock	spew	wheeze
creep	lose	sprout	wink
dare	low	spurn	wreak
delve	mete	starve	writhe
dive	mourn	step	yell
dread	owe	suck	yield
fare			

With all their irregularities the strong verbs have two points that are constant. They form the past tense by

internal change, and they never add -*d* or -*t* to it.   On the other hand the so-called weak have two equally constant features.   The past tense and past participle are always alike, and always end in -*d* or its weaker representative -*t*. These characteristics are not quite the opposites of each other, yet the difference between the best preserved examples of each is very apparent:

sing	sang	sung
employ	employ-ed	employ-ed

The one changes the vowel and adds nothing; the other adds -*ed* and changes nothing.   In the one the past tense and participle differ; in the other they are identical.

What then is this -*ed* that is added to the weak verbs? To avoid prolixity, let it suffice to say that it is now held to be the past auxiliary verb *did*, so that *I employ-ed* is as good as to say *I employ did*, or *I did employ*.   And, as every one knows, we say so now when very positive, and always use *do* or *did* when we deny, forbid, or ask a question.   But this *did* has been so worn down in all modern Teutonic languages that it would probably never have been recognized but that happily it has been better preserved in the Gothic. Even there it is only in the dual and plural that it remains tolerably unbroken.   The singular and plural of the Gothic *haban*, to have, were:

	SINGULAR, PAST	PLURAL, PAST
1st Person	habai-da	habai-ded-um
2d Person	habai-de-s	habai-ded-uths
3d Person	habai-da	habai-ded-un

The last *d* is lost from the singular.   The further terminations are personal endings.   And as this *did* is itself a reduplication of *do*, if Dr. Morris is correct in supposing that the same thing has taken place in the history of all strong verbs, it follows that every simple past tense is a more or less remote result of reduplication.   What is here said, however, applies only to the past tense, and not at all to the participle.   If they are alike now it is because the verb has been worn down to the form of the participle.

The termination of the participle is a suffix that in Sanskrit assumed the form *-ta*, in Greek[1] and Latin the corresponding form *-to*, in Gothic *-da*, in Anglo-Saxon *-od*, *-ad*, *-ed*, *-d*, *-t*. To these were added other suffixes distinguishing number, gender, and case, according to the inflectional system of each language.

The termination *-ed* has suffered so much wear and undergone such a variety of modifications that it is not always easily recognized. This process of attrition was in full activity long before the Norman Conquest, and Anglo-Saxon Grammars give numerous rules under which the usual terminations *-ode*, *-ede* become *-de*, and *-te* or *-d* and *-t*, and letters are altered or suppressed in the radical portions of verbs, rules which all depend upon the more general natural principle of avoiding difficult combinations of sounds. But instead of discussing ancient abbreviations, let us consider those of the present.

Although *-ed* may be regarded as the termination of the past tense and past participle, it is never found in full force except when appended to verbs that end in *-d* or *-t*, and not after all of them. In most cases writing and pronunciation are at variance.

We write		exalt-ed	We read		exalt-ed
"	"	surround-ed	"	"	surround-ed
"	"	support-ed	"	"	support-ed
"	"	absorb-ed	"	"	absorbd
"	"	begg-ed	"	"	begd
"	"	fill-ed	"	"	fild
"	"	disarm-ed	"	"	disarmd
"	"	display-ed	"	"	displaid

When the verb ends with a light or surd mute consonant, *-ed* is pronounced as *t*.

puff-ed	puft	hiss-ed	hist
look-ed	lookt	quench-ed	quensht
stopp-ed	stopt	preach-ed	preacht

To verbs ending in *e* a second *e* is not added.

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[1] Found in what are now reckoned as verbal adjectives αἰσθητός, βλεπτός, γνωτός, δεκτός, etc.

The less obvious modifications will be best understood after exhibiting a list of the verbs in which they are found. The very peculiar and important group of auxiliary verbs will be reserved for particular consideration in the next chapter. Where two forms are given in the following list the one in most common use is placed first.

bend	bent	lay	laid
bereave	bereaved, bereft	lean	leaned, leant
beseech	besought	leap	leaped, leapt
beset	beset	learn	learned, learnt
bet	bet	leave	left
blend	blended, blent	lend	lent
bless	blessed, blest	let	let
bring	brought	light	lighted, lit
build	built	light	lighted, lit
burn	burned, burnt	lose	lost
burst	burst	make	made
buy	bought	mean	meant
cast	cast	pay	paid
catch	caught	pen	penned, pent
clothe	clothed, clad	put	put
cost	cost	quit	quit, quitted
creep	crept	rend	rent
cut	cut	rid	rid
deal	dealt	say	said
dream	dreamed, dreamt	seek	sought
dwell	dwelt	sell	sold
feel	felt	send	sent
flee	fled	set	set
gild	gilded, gilt	shed	shed
gird	girt, girded	shoe	shod
have	had	shut	shut
hear	heard	sleep	slept
hit	hit	slit	slit
hurt	hurt	smell	smelled, smelt
keep	kept	spell	spelled, spelt
kneel	knelt	spend	spent
knit	knit, knitted	spill	spilt

spit	spit	tell	told
split	split	think	thought
spread	spread	thrust	thrust
stay	stayed, staid	weep	wept
sweat	sweated, sweat	wend	went
sweep	swept	wet	wet
teach	taught	work	worked, wrought

These words have the primitive monosyllabic character of the strong verbs. Sixty-three of the seventy-eight are native Saxon, and all the others have been long naturalized in the language. *Build, cast, hit, split,* and *thrust* are Scandinavian, due to intercourse with the Norsemen and Danes. *Cut, hurt,* and *put* were received by the Saxons from the Britons. *Keep, pen,* and *spend* came from the Latin so long ago that they found a place in Saxon literature. *Catch, bet, cost,* and *quit* were received from the French before the year 1400. It is only old words that are so deeply modified. Changes were much more rapid in ages when words were not fixed, and in a manner fossilized by habits of writing and printing. The process was no doubt always a natural one, and appeared quite so to the several speakers, however strange some of the changes may seem to us. Let us see if the present confusion cannot be somewhat reduced.

The seeming irregularity of *laid, paid, said,* and *staid* is only one of spelling.

Had and *made* are shortened from *haved* and *maked,* which are found in old authors.

While *-ed* is fully written and pronounced only after *d* or *t,* there is a tendency even there to reduce it to mere *-d* or *-t,* in which case it becomes unpronounceable. So long as the termination was *-de* or *-te* it could be sounded, but when all final *e*'s were dropped from oral speech, *-dde* or *-tte* passed quickly into mere *t.* Especially was this so when a final *-d* was preceded by *l, n,* or *r.* We thus account in some degree for *bent, blent, built, gilt, girt, lent, rent, sent, spent, went.*

A slight modification of the same usage produced *blest, burnt, dwelt, pent, smelt, spelt, and spilt.*

24

When the vowel of the verb is long, it is sometimes shortened in adding *-d* or *-t*.   In such cases *-d* is added after *r* or a vowel; otherwise it is *-t*, to suit which *s* takes a sharp sound and *v* becomes *f*—*bereft, crept, dealt, dreamt, felt, fled, heard, kept, knelt, leant, leapt, left, lost, meant, shod, slept, swept, wept.*

But change of vowel is the leading characteristic of the strong verbs, and there are a considerable number partaking of the characteristics of both.   Such hybridity is of three kinds.   The same verb may have strong and weak forms, as *showed* and *shown;* or the same form may both change the vowel and add *d*, as *sold* and *told;* or there may be forms, like *fed* and *led*, that can be construed either way.   Such verbs may with nearly equal propriety be placed in either class.

When a verb already ends in *d* or *t*, and does not add another, it only remains for it to shorten the vowel, if long. Regarding merely present form, *light, lit* is in precisely the same position as *bite, bit*, only that it has reached it by a different process.   To *light* might have been placed among strong verbs, if *lit* were a well-established form.

If the verb ending in *d* or *t* have already a short vowel, there is no change to be made, and it remains the same throughout—*beset, bet, burst, cast, cost, cut, hit, hurt, knit, let, put, quit, rid, set, shed, shut, slit, spit, split, spread, sweat, thrust, wet.*

Eight have *augh* or *ough* in the past tense.   The *gh* was fully sounded until modern times, and was developed from a consonant closely allied.   The verbal part of *beseech* is the same as to *seek*, and the *ch*, like that in *teach*, is due to French influence.   We have then :

Anglo-Saxon	bring-an	bróhte	to bring
" "	bycg-an	bóhte	to buy
" "	séc-an	sóhte	to seek
" "	tǽc-an	tǽhte	to teach
" "	thenc-an	thóhte	to think
" "	wyrc-an	wórhte	to work

In the more modern *wrought r* has changed places with the vowel, as it often does. *Catch* is a French word, and, when introduced, no doubt took a preterit in imitation of such words as *sécan* and *tǽcan*.

Clothe is an English verb developed from the A.-S. *cláth*, cloth, and is found in early authors in the forms *clathen*, *clethen*, *clothen*. From the first of these *clad* is formed by gradually suppressing *th*.

There remain only *sell* and *tell* with their past tenses *sold* and *told*. Of these I can only say that they are veritable hybrids that, from the time of the Saxons, have shared equally in the characteristics of the strong and the weak verbs.

CHAPTER VI.

AUXILIARY VERBS.

WE come now to the contrivances by which verbs represent not only actions, but also many of their attendant circumstances. In our language these modifications are only to a small extent embodied in the verbs themselves. They are mostly indicated by a host of little attendant words. Chief among these are certain verbs that have in various degrees lost the power of expressing anything when alone, and have become mere servile attendants upon others. *May, will, shall, can, must, let,* and *ought* are always attached to other verbs, and are called *auxiliaries,* or helping verbs. But then *dare, do, have,* and *be* also afford indispensable *help* when not employed on their own account. Besides their use as auxiliaries, most of these verbs have something peculiar and exceptional in their formation. At present *must* admits of no change of form under any circumstances. All the others have special, though obsolescent, forms for the second person singular. *Ought* has no other variation than that. *May, shall, can, dare,* and *ought* do not add *s* to form the third person singular, for the reason that in their origin they are past tenses of earlier verbs, and past tenses admit of no variation for person or number, except for the second person singular. All but *must, ought,* and *let* have separate forms for the past tense as now in use, combining the characteristics of the strong and weak verbs:

may	might	dare	durst
will	would	do	did
shall	should	have	had
can	could		

Be is quite peculiar.

MAY.

This word is from a root *Magh*, which accounts for the *gh* in the past tense *might*. The meaning is to be able, powerful, *mighty*. From this source are derived a large number of words in several languages, among which are *might*, *main*, *magnate*, *magnitude*, *magnificent*, *magistrate*, *master*, *mistress*, *miss*, *maid*, *maxim*, *mayor*, *major*, *megatherium*. Gothic had for the present tense *ic mag*, past tense *ic mahta ;* A-S., *ic mæg* and *ic mihte*. Throughout both languages, and English down to the sixteenth century, the word was equivalent to our *can*. Jesus having asked the sons of Zebedee if they were able to partake of the cup and the baptism soon to be presented to him, their answer was, in the Gothic version, "*Magu*"; in A-S., "*Wyt magon*"; in the English of Wycliffe, "*We mowen*." Indeed the usual word for *can* in that early English translation is, in the singular, *may*, plural *mowe*, *mowen*, or *mown*. This use of *may* will further appear from the following examples:

"And thus he fleeth as fast as ever he *may*."
CHAUCER : " Knight's Tale."
" ye woot yourself sche *may* not wedde two
At oones.　　*　　*　　*
That is to say, she *may* nought have bothe."—*Id.*
" be my feth sayd the doughete doglas agayn, I wyll let that hontyng yf that I *may*."—" Ancient Ballad of Chevy Chase."

A trace of this usage lingers here and there in the Bible. So great was the ferocity of the maniac, or maniacs, that lodged in the tombs of Gadara, " that no man *might* pass by that way." The revised version substitutes *could*.

All idea of power has now departed from the word, and left it to express: 1st, permission ; 2d, supposed possibility ; 3d, a somewhat varying sense, always containing an undetermined element.

" *May* I open the window a little ?　You *may*."

This may be taken at present as the primary meaning of the word. The secondary may be found in such sentences

as: "It *may* rain before night"; "He *may* recover yet";
"I *may* draw a prize in the lottery." Mrs. Toodles thought
that she *might* yet have a daughter; and that daughter *might*
grow up, and *might* marry a man named Thompson, who
might write his name with a *p*, in which event a particular
old door-plate would just suit. In short, a thing that *may*
happen is one that is looked upon as not absolutely
impossible.

In the third class of cases no doubt is felt but that some-
thing will occur; it is only its precise character or extent
that is uncertain:

> "The past is safe, whatever the future *may* be."
> "Notice! To all whom it *may* concern."

Here it is not questioned that there is to be a future, or
that some will be concerned; the details alone are indeter-
minate:

> "and it shall be its duty to make arrangements,   *   *   *
> And for the purpose of defraying the expenses of said joint com-
> mittee, and of carrying out the arrangements which it *may* make,
> three thousand dollars, or so much thereof as *may* be necessary."
> <div align="right">U. S. Statutes, 25, 980.</div>

In such connections *shall* is sometimes used instead of
may; but the fundamental meaning of *shall* is widely differ-
ent, and there is an inconvenience in having two words of
the same length with an uncertainty which of them ought
to be employed.

WILL and SHALL.

These two words are so interlaced in usage that they can
best be considered together. If has been often said that no
Englishman ever mistakes *will* and *shall*. I think it would
be much nearer the truth to say that none ever used these
two words consistently throughout.

Another wise saw, put forth quite as often and as confi-
dently, is to the effect that the prevailing error lies in putting
will in the place of *shall*. So too I think that the great

abuse is the undue frequency of *shall*. I scarcely open a book or paper without finding it sprinkled with *shall*'s, as if they had been dispensed from a pepper-box. Grammarians tell a merry tale of a mythical Frenchman who fell into the water and exclaimed: "I *will* be drowned; no one *shall* help me"; yet whatever error there is in this sentence can be found equally with many who are not Frenchmen.

"I *will* be ill, *will* be very ill, if I cannot hear you are better before I go."—RICHARDSON : "Clarissa Harlowe."

"However small a society may be if it is a human one jealousy *shall* creep in."

CHARLES READE : "Never too Late to Mend," ch. lii.

"there is no creature loves me,
and if I die, no soule *shall* pittie me."

SHAKESP. : Richard II., v., 2.

In regard to form, it is only necessary to say that *would* and *should* are obtained by successive reductions of the older forms *wollede* and *shullede*. Of these two important auxiliaries *will* has been much the best preserved and most consistently employed. The original meaning, so far as we need inquire, is voluntary choice, intention, or consent. It expresses generally not a mere idle wish, but a resolution taken with the consciousness of power to give it effect. But such a resolution is likely to be carried out, and to announce it is to predict the event. It thus naturally passes into an expression of the future; and in good English is to this day the most positive declaration of a future event certain to take place.

"I view it as a student of political economy ; and * * * apply to it the principles which I know *will* have their way, no matter how formidable the attempt to defeat their operation." [1]

As *will* expresses a determination of the mind, and every one ought to know his own mind best, it is naturally associated with the first person. This has at some periods been the usage in a very marked degree, while at other times *I*

[1] *North Amer. Rev.*, February, 1889. The italics are the author's.

will has been intentionally avoided. Notwithstanding the great prevalence of *shall* in the Bible, *I shall* is of rare occurrence, as will be seen hereafter.

Will, in Gothic, and generally in Anglo-Saxon, expressed volition, not futurity. There was always an element of free action. It is very rare to find in the Anglo-Saxon Gospels future action indicated by *will*. *Shall* is still more rare. The probable reason is that an archaic style is chosen for religious writings; for before pure Saxon ceased to be written *will* was employed to express the future; but it was the future of free, unconstrained action, and generally took the form of "*I will*." In translating the following passage from Ælfric's "Homily on the Good Shepherd" I shall mark the word by italics.

"Wherefore I *will* require the sheep at your hands, and I make you depart from the fold, and I *will* rid my flock of you. I myself *will* gather my sheep that were scattered, and I *will* keep them in rich pasture: those that were lost *will* I seek and lead back; those that were lamed I heal; the weak I *will* strengthen, and restrain the strong."

Observe that the present is twice used without any auxiliary for the future, as was the common usage at a still earlier date. Elsewhere the expression is "*I will*," never *I shall;* and the idea to be conveyed is that of voluntary resolve to be carried out in the future. So *will* has continued to express volition and futurity combined in all possible proportions, like a parallelogram divided into two triangles, the one end being occupied exclusively by the one and the opposite extremity by the other:
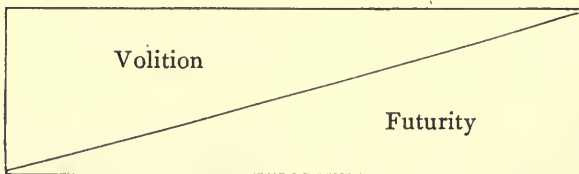
Often in the Bible it has no reference to the future, but expresses purpose or willingness.

"And behold there came a leper and worshipped him, saying, Lord, if thou *wilt*, thou canst make me clean. And Jesus put forth his hand and touched him, saying, I *will;* be thou clean."

"I will " obviously means in this case, " I am willing," and it will be seen that it is not an auxiliary verb. As an independent verb it formerly expressed a desire, and even a command.

"I *will* that thou give me by and by in a charger the head of John the Baptist."—MATT. vi., 24.

> "And with that word she gave him kisse ;
> And prayed him rise and saide she *woulde*
> His welfare."
>
> <div align="right">CHAUCER'S " Dream," 650.</div>

But *would*, expressive of desire, was also used as if it were a present of secondary growth.

"Sorrow *would* sollace, and mine Age *would* ease."
<div align="right">SHAKESP. : "Henry VI.," part ii., ii., 3.</div>

"I *would* thou wert cold or hot."—REV. iii., 15.

"His legions he committed unto Cn. Octavius whom he *willed* to meet him there by land."
"He *willed* them to consider what they had deserved."
<div align="right">SIR WALTER RALEIGH.</div>

This modern past tense, willed, is still preserved where the verb is independent and employed in a peculiar sense— " He *willed* the farm to his youngest son." Indeed one *will* may be auxiliary to another—" I *will will* the dwelling-house to you."

Even as an auxiliary *will* had at times scarcely a trace of futurity.

"Ye *will* not come unto me that ye might have life."

It was not the future action, but the then present unwillingness, of the Jews that was reprehended. We have seen, however, that *will* was an auxiliary, expressing futurity, with more or less of voluntary choice, long before the Norman

Conquest. It has continued so to the present day, but has sometimes had a hard fight to hold its own against *shall.* I here introduce a very few illustrations out of many to show how nearly the very early usage agreed with the very modern, giving a close translation where the original might be unintelligible to the general reader.

" He *will* make a judgment day with his chosen."
<div align="right">" Homily on Easter," A.D. 1200.</div>

" Now I *will* give him peace,
And let him speak with me.
I *will* not slay nor hang him,
What he asketh I *will* do.
Hostages I *will* have,
Of his highest men."
<div align="right">LAYAMON, 1205.</div>

" Be a child never so dear,
Naughty tricks it *will* learn,
Beat it sometimes ;
Might it have all its will,
Willy nilly it *will* spoil,
And become a fool."

" Tell never thy foeman
Thy loss or thy shame,
Thy care or thy woe ;
He *will* strive, if he may,
By night and by day,
Of one to make two."
<div align="right">" Proverbs of Hending," 1307.</div>

" But I swear now truly that sin *will* I hinder."
<div align="right">" Piers the Plowman," 1362.</div>

Shall forms in several respects a contrast to *will.* The latter has a participle, *willing,* serving as an adjective and an infinitive. St. Paul could say, " *to will* is present with me " ; but *shalling,* or *to shall,* has scarcely been heard within a thousand years. Thus *will* has still a trace of independence, but *shall* is reduced to complete servitude.

Will started from a germ of free volition ; it was automatic, originating in the conscious choice of the actor. *Shall* expressed an external compulsion, authority, necessity, or obligation. And, strange to say, an American writer of our time, in advocating a larger use of *shall*, has insisted that there is quite too much exercise of the *will* among us, as if it were not becoming a free people to act voluntarily, rather than from constraint.

For the meaning of *shall* it is not necessary to seek farther than the Teutonic root, *skal*, to owe a debt. The practice of requiring a pecuniary compensation for offences led to a widespread confusion of the distinct ideas of crime and debt. Whichever had the priority, both were embodied in this word. It is not ennobled by its pedigree. As relics of the criminal side there remain the German *Schuld*, a crime, *schuldig*, guilty, and *Unschuld*, innocence. There were in Gothic three shades of meaning easily distinguished.

First, to owe a debt :

GOTH.—" ains *skalda* skatte fimf hunda, ith anthar fimf tiguns."
A.-S.—" án *sceolde* fif hund penega, and óther fiftig."
ENG.—"the one *owed* five hundred pence, and the other fifty."

<div align="right">LUKE vii., 41.</div>

GOTH.—" Whan filu *skalt* frauyin meinamma ? "
A.-S.—" Hu mycel *scealt* thu minum hláforde ? "
ENG.—" How much *owest* thou unto my lord ? "

<div align="right">LUKE xvi., 5.</div>

From the same source were derived the words for debt and debtor.

Second : It had the indefinite sense of obligation which we express by *ought* and *should*.

Goth. " Yah yus *skuluth* izwis misso thwahan fotuns."
A.-S. " Ge *sceolen* eac thwean ǽlc óthers fét."
ENG. " Ye also *ought* to wash one another's feet."

<div align="right">JOHN xiii., 14.</div>

Third, and closely allied, is the sense of the inevitable which we usually express by *must :*

Goth. " Yains *skal* wahsyan, ith ik minznan."
ENG. " He *must* increase, but I must decrease."

<div align="right">JOHN iii., 30.</div>

It is the verb employed in such passages as :

"Wist ye not that I *must* be about my Father's business ? "
" I *must* preach the gospel in other cities also."
" The Son of Man *must* suffer many things."
" It *was meet* that we should make merry."

Beyond this the word gradually loses its distinctive character and passes insensibly and in a few instances into little more, that we can see, than a mere sign of future time :

" Seimon, *skal* thus wha qithan."
" Simon, I *have* somewhat to say unto thee."—LUKE vii., 40.
" Wha *skuli thata* barn wairthan ? "
" What manner of child *shall* this be "—LUKE i., 66.
" Whadre sa *skuli* gaggan ? "
" Whither *will* he go ? "—JOHN vii., 35.

In Anglo-Saxon *shall* had nearly the same shades of meaning as in Gothic, starting from the idea of a debt growing out of either a contract or a crime. It expressed also the idea of rightfully belonging or pertaining. And as that rightfulness was often declared or even established by royal or other authority, it grew to be the regular formula for expressing such authority—in short, a phrase of enactment.

" Gif se thuma bith of aslegen, tham *sceal* xxx scill. to bote."
" If the thumb be chopped off, 30 shillings *shall* the compensation therefor "—not *shall be*.—" Laws of King Alfred."
" Thys Godspel *sceal* on Cilda Mæsse Dæg."
" This Gospel *shall* on Childermas Day."—" Alfred's Gospels."
" This synt tha domas the thu him settan *scealt*."
" These are the judgments which thou *shalt* set them."

<div align="right">" Alfred's Decrees."</div>

As mere signs of future time *will* and *shall* are exceptional both in Gothic and Saxon, both of which were generally con-

tent with the present tense. Still both words came in time to be used to form a future previously wanting : with this difference, however, that our Saxon, and still more our Anglish, ancestors favored *will* in preference to *shall* more than the other branches of the Teutonic stock. For a long time the distinction was very strongly marked, *will* expressing free volition and *shall* authority, compulsion, obligation. Here is an example from A. D. 1200, with modernized spelling, in which the distinction is well preserved :

"And left all that they *should* do, and did what they *would*." [1]

"I *will* teach them
I can be either, if I *shall* [must], healer of body or soul."

From the same.

Authority, Threatening.

" ye sinned as long as ye lived, and ye *shall* burn as long as I live."—" Old English Homily," A. D. 1150.

Authority of Law.

" On whom the lot falleth
He *shall* go from the land.
The five *shall* remain,
The sixth *shall* go forth,
Away from his people."—LAYAMON.

Necessity.

" for fare leuer he hadde wende,
And bidde ys mete, ʒef he *schulde* in a strange land."
ROBERT OF GLOUCESTER, 1298.

This is like the example given by Professor Earle, who heard an English yeoman remark, on setting up a landmark :

" There, that one 'll stand for twenty years, if he *should*,"— meaning, if there be need for it.

Desire and Necessity.

" He who *will* have full power, *shall* first take heed that he have power over his own temper."—" King Alfred's Boethius."

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[1] Morris : " Specimens of Early English," i., 213.

But *shall* gained ground rapidly, and by the middle of the fourteenth century had become the common sign of the future, and confined *will* almost entirely to the expression of desire or intention. Thenceforward the latter kept slowly and irregularly regaining and enlarging its original domain until the end of the eighteenth century. At present two tendencies are visible, that of some to revert to the use of *shall*, of others to extend still further the use of *will*, which latter seems to me the normal trend of the English language. In a published extract from a letter of President Harrison to Mr. Blaine the writer says three times " I *will*," but nowhere " I *shall*." This is only one of many instances; and one who should accuse the President of not knowing his mother tongue must be unaware that languages are moving, changing things, that, as in that instance, a movement may be in one direction for five hundred years, and one may be at the head or tail of it.

Here follow some of the exploits of *shall* in the heyday of its power, when it aspired to universal dominion in the language:

"And so dide they before him, that weren his Auncestres: and so *shulle* thei that comen aftre him."
<div align="right">Sir John Mandeville, 1356.</div>

" If the Kyng be poer, he *schal* of necessity make his Gyfts and Rewards by Assignements, for which he *schal* have but little thanke."
<div align="right">Sir John Fortescue, 1480.</div>

"Loo ! myn herte swete, this ylle dyet *shuld* make you pale & wan."
<div align="right">"The Nut-Brown Maid," 1500.</div>

Sir Thomas More declares six times in one sentence that Christ *shall* presently do certain things.

"Whosoever *will* practise physike, not having these aforesaid sciences *shall* kill more than he *shall* save."
<div align="right">"Breviary of Health," 1575.</div>

" Or if they aborce not, yet they *shall be* deliuered with great paine, and the birth *shall* be very weak and sickly, so that it *shall* dye streight ; or if it dye not by and by, it *shall* prove but very slenderly."
<div align="right">"Birth of Mankind," 1604.</div>

"*Cassio.* I *will* aske him for my Place againe, he *shall* tell me I am a drunkard." "Othello," ii., 3.

In the majority of instances Shakespeare's *shall* expresses merely futurity; yet it is sometimes a word of authority:

"*Sicin.* It is a minde that *shall* remain a poison where it is, not poyson any further.

"*Corio. Shall* remaine?

"Hear you this Triton of the Minnowes? Marke you His absolute *Shall?*" "Coriolanus," iii., 1.

"*Mar.* He must be buried with his brethren.

"*Titus' Sons.* And *shall*, or him we *will* accompany.

"*Titus.* And *shall!* What villaine was it spake that word?" "Titus Andronicus," i., 2.

"He must be told on 't, and he *shall*." "Winter's Tale," i., 2.

We thus see that *shall* is an imperious word, and much stronger than *must*.

"These stars arise in the 16 degree of Taurus; but in the latitude 50, they ascend in the eleventh degree of the same, that is 5 dayes sooner; so *shall* it be summer unto London before it be unto Toledo." Sir Thomas Browne's "Pseudodoxia."

"an unskilful author *shall* run these metaphors so absurdly into one another that there *shall* be no simile."—*Spectator*, No. 595.

"One man *shall* ask how you do * * * another *shall* beg a pinch of snuff."—*Id.*, April 29, 1715.

If the last two examples are, as they seem to be, due to affectation of an antiquated style, what are we to think of the following, committed to print in the year of grace 1884?

"You *shall* see a lovely bright creature, with all the external evidences of culture * * * so long as she is silent; but let her open her pretty lips, and she *shall* pierce your ear with a mean, thin, nasal, rasping tone." [1]

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[1] "Every-Day English," by Richard Grant White, page 93.

Shall pierce?   " Hear you this Triton of the Minnowes?"
It has not been my lot to hear anything of the kind from
" lovely bright creatures."

The varying prevalence of *will* and *shall* may be roughly
shown, as in the following table, by taking one hundred con-
secutive future tenses in any author, and showing how many
are made with these auxiliaries respectively.   In regard to
versions of the Scriptures, in order to have a broader basis
I have taken the whole four Gospels, and have omitted
the forms *would* and *should*, taking only the direct *will* and
shall.   Will, when not an auxiliary, has been excluded
throughout.

		WILL.	SHALL.	I WILL.	I SHALL.
Layamon	A.D. 1205	72	28	31	3
Robert of Gloucester	1298	58	42	6	9
Robert Manning	1303	40	60		
Dan Michel	1340	36	64	5	
Sir John Mandeville	1356	35	65		12
Gospels by Wycliffe	1389	23	1,506	5	114
Reginald Pecock	1449	17	83		
Sir John Fortescue	1470	31	69		
William Tyndale	1528	41	59		
Gospels by Tyndale		236	964	97	24
Sir Thomas More	1532	42	58	6	6
Nicholas Udall	1553	57	43	29	
Sir Philip Sidney	1580	48	52	3	5
Bacon's " Advancement of Learning "	1605	60	40	12	12
Authorized Gospels	1611	244	962	94	11
John Locke	1687	77	23		8
Samuel Johnson	1750	70	30	1	19
Edmund Burke	1780	64	36	3	19
The Federalist	1788	76	24	3	3
George Washington		83	17	3	12

The fate of " *I will*," under which may be included " *we
will*," has been curious.   At first the obvious propriety of
each one's knowing and declaring his own will was admitted.
After a time, that form of expression for a mere future was

swept away by the flood-tide of *shall*. By the fifteenth century people began again to see the logical consistency of saying "*I will*"; but three hundred years later the excessive and affected modesty of modern times forbade any one to assert his own will, except under extraordinary circumstances, and so we generally say "*I shall*." By using this expression I seem to shirk all responsibility, and pretend that some external force or influence constrains me.

We are now prepared to consider the frequency of *shall* in the Bible. It has been attributed to the authoritative character of the utterances. That is no doubt true to a certain extent, precisely as it is true of the "Statutes of New York" or the "Articles of War"; but very little searching of the Scriptures will satisfy any one that this principle does not cover the whole ground. *Shall* is properly used only by one in authority; but in the Bible it is in the mouths of all alike. The servant of him who owned the barren fig-tree says:

"Lord, let it alone this year also, till I shall dig about it, and dung it : and if it bear fruit, well : and if not, then after that thou *shalt* cut it down."—LUKE xiii., 8.

A modern servant would not say to his master, "You *shall* cut it down," but "You *can*." Again, one having authority does not command or threaten anything at variance with his own character and sentiments.

"For many *shall* come in my name, saying, I am Christ ; and *shall* deceive many. * * * For nation *shall* rise against nation and kingdom against kingdom, and there *shall* be famines and pestilences, and earthquakes in divers places.

"All these are the beginning of sorrows.

"Then *shall* they deliver you up to be afflicted, and *shall* kill you ; and ye *shall* be hated of all nations for my name's sake.

"And then *shall* many be offended, and *shall* betray one another, and *shall* hate one another.

"And many false prophets *shall* arise and *shall* deceive many."

MATT. xxiv., 5–11.

It would be inconsistent with all ideas ever entertained of Jesus to think these calamities and wrongs ordered, intended
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or desired by him, or to look on the words as any other than a most sorrowful prediction. Evidently *shall* was merely an expression of futurity. Very generally, but not always as consistently, *will*, in the Bible, expressed volition. The distinction is sometimes finely preserved :

Voluntary Future : "I *will* arise and go to my father, and *will* say unto him," etc.—LUKE xv., 18.

Involuntary Future : "But now he is dead, wherefore should I fast? Can I bring him back again? I *shall* go to him, but he *shall* not return to me."—2 SAMUEL xii., 23.

Will and *shall :* "And Barak said unto her, If thou *wilt* go with me, then I *will* go ; but if thou *wilt* not go with me, then I *will* not go.

"And she said, I *will* surely go with thee : notwithstanding the journey that thou takest *shall* not be for thine honor ; for the Lord *shall* sell Sisera into the hand of a woman."

JUDGES iv., 8, 9.

This prevailing use of *shall* to express the future can be, to some extent, accounted for. The first translation of the Scriptures into what people of the present day could recognize as English was that begun by Wycliffe, 1360, and finished by Purvey about 1390. It was at a time when the use of *shall* was at its height ; and we have seen that in that version *shall* was to *will* as 65 to 1. As Wycliffe was in his time a heretic, and as the later translations were made by Protestants, this one must naturally have had considerable influence on that of Tyndale, which was next in order of time. That, too, was made while the use of *shall* was preponderant, as will be seen by our table. Tyndale's translation was so happy in its selection of pure English, and in rendering for the first time the original texts into the vernacular, that it has done more to preserve our mother tongue than the work of any other man ; and if it were read in our churches to-day, it would sound to most hearers perfectly familiar. All succeeding translators and editors have made but little change. King James's translators were instructed

to deviate from the former editions as little as the duty of faithful translation would permit. With that religious instinct that clings to the old, the recent revisors of the text took special pains to preserve the antique phraseology : so that the English-speaking Protestant everywhere has before him a style of speech that is three hundred and fifty years old.

The next point to be presented is that writers are not generally consistent in using *will* and *shall*, and often employ them alternately merely to vary the expression. In the following examples I shall place the two on opposite sides of the page, and the reader can amuse himself in finding reasons for the distinction.

" Where *shall* he go ? "
      JOHN vii., 35, according to the Gothic.

" Where *will* he go ? "
      Anglo-Saxon.

" Also there is a pond, the water there hath wonderworking ; for though a whole host stood by the pond and turned the face thitherward, the water *would* draw them violently toward the pond and wet all her clothes ;

so *should* horses be drawn in the same wise."
      JOHN OF TREVISA.

" This charge *woll* alway be gret ; and so inestimable gret, that in some yere a gret Lords

Lyvelood *schall* not suffice to beere it."
      SIR JOHN FORTESCUE.

" The Time *will* come
   (thus did he follow it)

The Time *shall* come that foule Sinne gathering head,
Shall break into corruption."
    SHAKESP. : 2 " Henry iv.,"
iii., 1.

" We foreknow that the Sunne *will* rise and that after the winter

the spring *shall* come."
      RALEIGH.

" Neither *shall* it be needful to set down apart the several authorities * * *

" A metaphysician *will* bring ploughing and gardening immediately to abstract notions, an alchemist, on the contrary, *shall* reduce divinity to the maxims of his laboratory."
LOCKE " On the Understanding."

" Howbeit when he, the spirit of truth is come, he *will* guide you into all truth :
and he *will* show you things to come for he *shall* not speak of himself ; but whatsoever he *shall* hear, that *shall* he speak."
JOHN xvi., 13.

" And he *will* shew you a large upper room furnished."
MATT. xiv., 15. " And he *shall* shew you a large upper room furnished."
LUKE xxii., 12.

" If any author shall transmit a summary of his works, we *shall* willingly receive it ; if any literary anecdote * * * be communicated to us, we *will* carefully insert it."
JOHNSON.

" This *will* be a busy session ; *shall* you prepare for it ? "
BULWER LYTTON, in " Pelham."

" *Will* you recognize your kinsman if he passes in this crowd ? " " *Shall* you lack clothes, or a roof to shelter you between this point and the grave ? "
HAWTHORNE.

" *Shall* you be late ? *Will* he be late, Cousin Hortense ? "—CHARLOTTE BRONTE, in " Shirley."

" He *will* talk to you of a host of matters which you *shall* not understand." PROF. WHITNEY.

" Rose said very decidedly she *should* be in town for the winter. Lady Charlotte said she *would* have an evening specially for her." " Robert Elsmere."

it *will* be enough to relate " etc. *Id*.

" Three fourths of all money thus secured *will* be added to the * * * the hospital fund ; the remaining one fourth *shall* be distributed," etc. "Decision of the Sec'y of War," Nov. 14, 1888.

The regulations of the Military School at Fort Leaven-worth, issued by the War Department, March 27, 1888, convey the behests of authority by the use of 90 *shalls* and 15 *wills*. No distinction between them is maintained, and the latter seem to be employed merely to vary the expression.

Such examples might be multiplied to any extent. Hence one is surprised to find Professor Earle saying :

" that large numbers of our English-speaking fellow subjects cannot seize the distinction between *shall, should* and *will, would.* Here is a distinction which is unerringly observed by the most rustic people in the purely English counties, while the most care-fully educated persons who have grown up on Keltic soil cannot seize it. This Kelticism is by no means rare in Sir Walter Scott's works.[1]

It would have been a real gratification to have the distinc-tion stated by one so competent, and to learn whether it is known to any besides " the most rustic people."

We are now prepared to ask, and in part to answer, the question : When are *will* and *shall* respectively to be used ? I shall lay down no rule or definition for things so vagrant. One might as well undertake to define geometrically the figure of Celebes. I shall start from fixed points that are safe from dispute, and try to develop thence the use of the words. Owing to the modesty or sensitiveness that shrinks from saying " I " and " thou," the first and second persons are not what they would be were there no disturbing influ-ence, and therefore are not proper to begin with. The third person, especially if not a person at all, but a mere idea or a thing inanimate, may be spoken of without fear or favor, in undistorted words. One further general remark is proper :

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[1] " Philology of the English Tongue," 239.

the choice of the auxiliary never depends on the circumstance that the subject is singular or plural.

I. Although *will* expressed originally an act of volition, in the present age, when no conditions are expressed or implied, and all disturbing influences are eliminated, it is the normal and explicit expression of futurity. Presumption is in favor of *will*, and any other claimant for its place should be required to show title. Of course there may be periphrastic substitutes, but they do not grammatically take its place.

> To-morrow *will* (not *shall*) be Friday.
> There *will* be an occultation of Mars on the 20th.
> There *will* be a light crop of peaches this year.
> The 19th term of the series *will* be 39.
> The insurance *will* expire to-morrow.

In these sentences *will* is imponderable, without color, taste, or smell to offend even a morbid sensibility. It is precisely equal to *-bo* in the Latin, *ama-bo*, or *-ai* in the French *aimer-ai*.

II. *Shall* is a word of authority and command. It expresses no sense of duty. Thou *shalt* and thou *shalt* not are the language of law-givers and commanders. *Shall* is found 231 times in the Constitution of the United States and Amendments, and *will* only three times, and then is used indirectly.

III. *Shall* is properly used only by the power that can enforce it. I have no right to say that a felon *shall* be hanged. I may have a conviction that he *ought* to be, or a belief that he *will* be, but it is for the court to say that he *shall*.

IV. Hence *shall* is a harsh word, and at best requires a deal of sweetening. So, instead of saying "You *shall*," persons in authority are now much in the habit of saying "You *will please*," do such a thing, as if venturing a prediction that you will be pleased to do it of your own free will and accord. But words, however chosen, soon come to mean just what they are used for, and the "will please" is

but the glove that thinly covers, without concealing, the hand of power. Let us not be churlish, however, but thankful that princes and potentates are willing to take pains to make the exercise of their authority as little offensive as possible; but for ourselves, let us never utter the word *shall* when we can find a better.

V. You *shall !* Bearing in mind that *shall* belongs only to him who can and will enforce it, if I say: "You *shall* stay home," that is equivalent to saying: "I will exercise sufficient power and care to make you stay." Although we sometimes meet at the present time with the expression, "You *shall*," it seems to be only an affected imitation of past ages; and perhaps no one will seriously justify it as the proper language of the nineteenth century, except where one intends compulsion or grants a request. If one asks me for the loan of my boat, he is not offended at my saying "You shall have it"—that is, "I will take all needful means to see that you get it."

VI. What is the difference, if any, between "I *will*" and "I *shall*"? Assigning to *will* its lowest power, that of mere futurity, nothing can be more natural than to say "I *will*." I have a better opportunity of foreseeing my own actions than those of any one else; and if desire, determination, or consent be included, I alone have immediate knowledge. Hence "I *will*" is held to be more explicit than "I *shall*," and generally to contain a tinge of volition. But, what is "I *shall*"? Remembering that *shall* expresses compulsion emanating from the speaker, if the natural sense of the words be regarded, they mean, "I *will compel myself*." But it is only the unwilling who need compulsion; and if unwilling, whence comes the motive power to compel? The expression, like several others, is an absurdity. But in habitual phrases the meaning of words is little thought of; and there is a general impression that "I *shall*" is less explicit and self-asserting—hence more modest—than "I *will*." The distinction is not one of grammar but of politeness. Otherwise there is no difference in effect between them. The old maxim that *will* promises and *shall* only predicts is good

neither in law nor morals, and would avail one little who should seek its cover to evade an engagement.   As has been already noticed, there seems to be a tendency to return to the more frank and direct phrase, " I *will*"; and perhaps persons now young may live to see it for the third time the prevailing expression.

VII.   In any assertion or command the authority is the speaker; but in questions the person addressed is the authority appealed to.   It is for him to answer whether a thing is, or will, or shall be.   If I ask " *Shall I*" or " *Shall he* do this work?" it is in effect asking whether you will *compel* or *require* one or other of us to do it.   So far is clear; but if I say " *Shall you* do this work?" then I ask whether you *will compel yourself* to do it, and reach the same absurdity as in "*I shall*," but without even the excuse of politeness.   As *shall* subordinates the person to whom it is applied, in saying " *I shall*" I affect an appearance of belittling myself, but " *Shall you?* " if it has any meaning, belittles you.   It is to my ear one of the most harsh and unpleasant expressions consistent with the Decalogue.   What are we to say then?   Say almost anything else—" *Will you?* " *Do you intend? expect?* or a dozen other things.   Especially you can say : " *Are you going* to do this?"   The phrase, like many others, is indeed a French one ; but it was domiciled in the language before the discovery of America, and so has had time to become what is called naturalized, and is the prevailing expression of plain, honest folks.   It is doubtful if any one ever says " *Shall you ?* " without a consciousness of putting on an extra touch of style.   Still " *Shall you ?*" has been used occasionally for at least sixty years by writers otherwise respectable.   Some excuse may be found in the circumstance that " *Will you ?* " is a common form of request or appeal.   If I say " *Will* you go to the meeting to-night," I shall be generally understood to ask it as a favor, or urge it as a duty.   Such an objection does not always apply, as there are many cases where it is evident that no request or appeal is intended.   The proper idiomatic expression, however, is : "Are you going to the meeting to-night?"

VIII. *Will* is used in stating the condition on which something desirable is to be attained ; *shall* is used where the result is indifferent or undesirable. The form of the result is governed by the principles applicable to the simple future.

"If this *will* serve your purpose, you are welcome to it."

"If he *will* accept these terms that *will* end all difficulty."

"If he *shall* persist in his opposition, the case *will* be hopeless."

"Whoever *shall* now compare the country round Rome with the country round Edinburgh, *will* be able to form some judgment," etc.   MACAULAY : "Hist. of Eng.," chap. i.

The distinction is not a constant one, but is better preserved between *would* and *should*.

IX. In stating conditions, *shall* is often used unnecessarily, because, as will be seen hereafter, the present tense may be extensively used as a future.

"When the city *shall* attain (or *shall have* attained) a population of 100,000, new sources of supply will be required."

It would serve every useful purpose to say :   "When the city *attains*," etc.

"When I find evidences of a deposit of copper."

This fragment of an incomplete sentence may be either present or future, and may be finished in either of two ways :

"I always make a note of it,"

or,

"I will let you know."

These endings determine the time, and leave no uncertainty. So a great many expressions would be improved by shortening, thus :

Whoever *shall* find	Whoever finds
Although he *shall* take every precaution	Although he take
If it *shall* rain before night	If it rain

This excessive use of *shall* belongs to a harsh, stiff, ungraceful style.

X. We *foresee, expect, hope, fear, believe, think*, that a thing *will* be ; *demand, order, require, provide*, that it *shall* be. Thus thought, perception, feeling, is followed by *will ;* the intentional exercise of power or authority over another, by *shall*. The distinction is sometimes very fine, if not invisible.

" In the cathedral glass the surface is rendered wavy and uneven, so that the transmission of light *shall* be correspondingly irregular."

Shall shows the *intention* in making the surface wavy and uneven.

" it is possible, without a single arbitrary conjecture, to construct a continuous narrative which *shall* simply follow the indications of our authorities without doing violence to them in any instance."—" Encycl. Brit.," xiii., 663.

XI. Poets, following the examples of the Middle Ages, use *shall* where it would not be admissible in prose :

> " But ne'er *shall* Hassan's Age repose
> Along the brink at twilight's close ;
> And here no more *shall* human voice
> Be heard to rage, regret, rejoice.
> *　　*　　*　　*　　*　　*　　*
> To-morrow's night *shall* be more dark."
> 　　　　　　　　BYRON : " The Giaour."

XII. There is a curious use of *will* which may be considered provincial. It does not point to the future, but indicates a cautious conjecture. It used to be common in Scotland : " Ye 'll be frae E'nbro I reckon." That is : " I venture to guess that you are from Edinburgh." It is very common in Spanish, and is sometimes, but not often, met with in English literature.

" Hence there is much plausibility in the view that the first speech-signs *will* have been of this phonetic form."—" Encycl. Brit.," xviii., 770.

XIII.   *Would* and *should* do not always follow closely *will* and *shall*, either as past tenses or subjunctives.   They retain more of the values of five hundred years ago.   Some sentences consist of two parts—a condition stated, and something following naturally as a consequence :   "If ye love me, keep my commandments."   The first part is often called the *protasis ;* and the second the *apodosis.*   These terms are more strictly applicable when the condition is a mere supposition, not assumed to be true.   Then *would* and *should*, in the apodosis, preserve the distinction observed between *will* and *shall* when these latter form future tenses. I *should* (or would), you *would*, he *would*.

If the sky were to fall I *should* (or would), you *would*, he *would* have a chance to catch larks.

XIV.   But in the protasis, *would* is used when the condition is a thing desired or requested ; *should*, when it is a mere supposition of something undesirable or indifferent.

If you *would* give me a little help and encouragment, I think I *should* succeed.

If it *would* rain gently all night, it would revive the crops greatly.

If the wind *would* only moderate a little, etc.

If this rumor *should* prove to be true, you *would* lose heavily.

If you *should* see Mr. S. you might ask him when he is to sail.

XV.   *Should* no longer serves as the past tense of *shall*, but *would* is still an expression of past time.   It is rather old, and not very common, but may be used of actions that were repeated from time to time as a habit.   "He *would* sit silent for hours "—that is, he often sat so.

> "His listless length at noontide *would* he stretch
> And pore upon the brook that babbles by.

> "Hard by yon wood, now smiling as in scorn,
> Mutt'ring his wayward fancies, he *would* rove."
>   GRAY'S " Elegy."

In times when *shall* was everywhere, it was employed in this way :

> " And therewithalle his body *sholde* sterte,
> And with the sterte alle sodeynliche awake,
> And swiche a tremour fele aboute his hearte,
> That of the fere his body *sholden* quake :
> And therewithal he *sholde* a noyse make."
>
> CHAUCER :　" Troylus and Creseyde."

Would followed by *not* is also sometimes a past tense, and expresses strongly an action of the will.

A pressing invitation was sent to him, but he *would not* come.

Otherwise than here shown *would* and *should* do not indicate past time.　In applying them to the past we have to say *would have* and *should have*.

XVI.　*Should* occurs as the equivalent of *ought*, retaining the old sense of duty or obligation.

He *should* send the boy to school.

Here it is not a past tense, nor a subjunctive.　It may be regarded as a secondary growth from *shall*, just as *ought*, originally a past tense of *owe*, has become practically a new verb.　This is the only sense in which *should* has any definite meaning.　In other cases it only increases the doubt and uncertainty of a supposition.

XVII.　The lines that separate *Shall* from *May*, *Will*, *Can*, and *Ought* are devious and indistinct.　Suppose a person were to say " I *shall* come to-morrow," and I am to give, not the precise words but the substance of that promise, grammarians would be pretty well agreed that I ought to say " He said that he *should* come to-morrow,"—not that he *would*.　It would follow consistently, and would perhaps be conceded, that if the first speaker had said " *will* " I might say *would*.　But suppose, further, that I remember only the substance of the promise, and not the precise words, ought I then to use *should* or *would ?*　Or if a third person

were to ask me the character of the reply, which would be
the most proper for him to say? "Did he say he *should*
come?" or "Did he say he *would* come?" I am of opinion
that in thus giving the purport of anything said or written,
we are not bound to preserve the identity of a single word.
There are places where eggs are sold by the hundred—else-
where generally by the dozen. Now, if a poulterer should
come to the door and offer to sell "half a hundred" eggs, I
think the servant who interviewed him would be sustained
in a court of justice, and in the court of conscience, in re-
porting the number either as "fifty" or as "four dozen and
two." So I think I ought not to be censured for taking my
own way and saying "*would*."

The following selected sentences will illustrate further the
obscure limbo that surrounds *Shall*. In each instance I
place in parentheses the auxiliary that is nearly or quite
equivalent :

"Considering the thing to be accomplished, it will seem likely
that the men intended successfully to resist the influence of such
a system *should* be endowed with little natural sense of beauty,
and thus rendered dead to the temptation it presented."

<div align="right">RUSKIN : "Pre-Raphaelitism."</div>

The meaning is doubtful ; *would* or *ought* would be intel-
ligible.

"the necessity of joining expressions of the most exemplary
humility * * * with such assertions of Divine authority as
should (or *would*) secure acceptance for the epistle itself in the
sacred canon." RUSKIN : "Sheepfolds."

"it may by and by give the world an encyclopædic dictionary
of literature, in which the chief of our standard authors *shall* (or
will) be thoroughly treated."—*New York Ev. Post*, June 5,
1889.

<div align="center">"But what *should* (*can*) this mean."</div>
<div align="right">WYCHERLY'S "Country Girl."</div>

"But how *should* (*would* or *could*) you know him ?"
<div align="right">BEN JONSON : "Every Man in His Humour."</div>

"What *should* (*could*) Boston have known about the Parsonage where the morals of Harvard youth were depleted along with Harvard purses ; where wine ran freely from dusk till daybreak ? * * * What *should* (*could*) Boston have known about it, even though an Alderman had owned this palace of joy. * * * ?"— *North Am. Review*, Nov., 1888.

" the hospital fund is to be expended for the benefit of both in such proportion as the post-surgeon *shall* (or *may*) deem just."
"Decision of Secretary of War," Apr. 29, 1889.

" His position *should* (or *ought* to) be raised to the dignity of a profession."—*North Am. Review*, March, 1889, p. 325.

XVIII. The following examples illustrate what I deem the misuse of *shall* and *should*.

" Any one who will consider the structure of the following sentences *shall* perceive this pictorial power of the Participle."
Prof. Earle : "English Prose."

"A child learning to read and coming to the word *inveigle* *shall* be told to call it inveegle, though the best usage at present is to say invaygle."
Earle's "Philology of the English Tongue," 184.

"one may expect a well bred person *should* soon take the hint." Fielding : "Joseph Andrews."

" He was, indeed, one of the largest men you *should* see."—*Id.*

"I had a sexton once, when I was a clerk, that *should* have dug three graves while he was digging one."
Fielding : "Tom Jones."

"*Shall* you run away to-day ?"
George Eliot : "Mill on the Floss."

"*Should* you be influenced by any feeling in regard to (1) sitting down thirteen at a table ; (2) beginning a voyage on Friday," etc.—"Circular Inquiry by an American Society."

"I abated my pace, and looked about me for some side aisle that *should* admit me into the innermost sanctuary of this green cathedral."—Hawthorne.

"If we could look into the hearts where we wish to be most valued, what *should* you expect to see?"—*Id.*

Observe here the Hibernianism of inquiring what *you should* see if *we could* look.

"Now as she had been mentioned by Mark several times within a few preceding pages, it is not likely that this mode of designating her * * * *should* have been used by him.

<p style="text-align:center">NORTON's "Genuineness of the Gospels," lxxvii.</p>

"It *should* seem."

This is an absurd expression often met with even in the most esteemed authors. What does it mean? We all understand the word *seem* in its two shades of meaning, appearing and presenting a false appearance. Now a thing either appears or does not appear ; and that might well be an end of the matter. But in our great fondness for a display of modesty we sometimes say, hesitatingly : "It *would* seem." This might consistently enough have a meaning, which would be : "Granting certain conditions, it would then seem." But that is not what people mean by the phrase, but something like this : "I beg pardon ten thousand times for venturing to intimate that possibly it seems." Still, what is meant by, "It *should* seem," and wherein does it differ from "It would seem"? According to the proper signification of the words the meaning should be: "It *ought* to seem, but does not." Beyond that I am unable to extract from it any semblance of sense.

The expressions animadverted upon in this section are those of literary men and their ambitious imitators. They reflect the stiff formalism of past ages, and not the thought and speech of the active progressive part of mankind. Considering the extreme difficulty of maintaining so many wavering lines of distinction, and the utter folly of saying, for example, "I *shall*," and "You *will*," I cannot but think that the language would be improved by using *will* exclusively to express futurity, and *shall* as the expression of authority. In closing this lengthy discussion of *will* and

shall, I cite one more example to show the futility of the distinctions now recognized.

"He is anxious to have a cistern built that *shall* hold 100 hogsheads."

Would not every one be just as well off if it were permissible to say, "*will* hold"? For my part I welcome as a normal and healthy advance the increasing use of *will*, of which grammarians generally complain.

CAN.

The present tense of this verb was in Gothic: *ik kann, thu kant, is kann, weis kunnum, jus kunnuth, eis kunnun.*

Past tense : *ik kuntha, thu kunthes, is kuntha, weis kunthedum, jus kuntheduth, eis kunthedun.*

Anglo-Saxon, present tense: *ic can, thu canst, he can, we cunnon, ge cunnon, heo cunnon.*

Past tense: *ic cu-the, thu cu-thest, he cu-the, we cu-thon, ge cu-thon, heo cu-thon.*

Observe that in Anglo-Saxon, as in the English of all periods, the letter *n* has been dropped from the past tense, although preserved in all the other Teutonic languages. To compensate for the loss of the *n* the vowel was lengthened, and at last became the *ou* in *could*, the *l* of which is a mere blunder, from a supposed analogy with *would* and *should*. This innovation dates from about the year 1450, although *couthe, couth*, and *kude* occur much later.

The earliest signification was, *to know*. During the period of transition it was used indifferently to express knowledge and ability. *Cunning* is a derived verbal noun and verbal adjective ; and the primary meaning of *un-couth* was merely unknown, strange, like the Scotch *un-co*. The following examples will illustrate the early use of the word, both as to form and meaning :

"Ther-efter wæx suythe micel uuerre betuyx the king & Randolf eorl of Cæstre noht for-thi th he ne iaf him al th he *cuthe* axen him, alse he dide alle othre."

(Thereafter waxed very great war betwixt the king and Randolph earl of Chester, not because that he gave him not all that he *could* ask of him, as he did to all others.)

<div align="right">

"Saxon Chronicle," A.D. 1150.

</div>

> " Ne was non so wis man in al his lond,
> The *kude* vn-don this dremes bond."

<div align="right">

GENESIS and EXODUS, 1250.

</div>

> " And every statute *couthe* he pleyn by roote."

<div align="right">

CHAUCER : "Prologue to Canterbury Tales."

</div>

" And thogh it happen sum of hem be fortune, to gon out, thei *conen* no maner of langage but Ebrew."

<div align="right">

SIR JOHN MANDEVILLE.

</div>

" And the wondriden, seyinge Hou *kan* this man lettris, sithen he hath not lernyd ?"

<div align="right">

WYCLIFFE : JOHN vii., 15.

</div>

> " Ye ! blessed be alway a lewd man
> That not but only his bileeve *can*."

(That is an unlearned man who *knows* only the creed.)

<div align="right">

CHAUCER : " The Miller's Tale."

</div>

> " For y *can* nou3t my crede y kare wel harde ;
> For y *can* fynden no man that fully beleveth."

<div align="right">

" The Ploughman's Crede."

</div>

<div align="center">

MUST.

</div>

There was an old verb, *mote*, becoming obsolete even in Saxon times, for the infinitive is not found. The meaning was, to be able or at liberty to do a thing, hence closely related in signification to *can* and *may*. It was much used as a word of wishing or assent, like the Hebrew *Amen*—" So *mote* it be ! " To this was added a sense of obligation, as of something that ought to be—indeed, *must* be. The past tense was *moste*, becoming the modern *must*. This is one of three surviving words—the others being *durst* and *wist*— that insert *s* in forming the past tense. This past tense, *must*, becomes a secondary or derivative verb with a present signification. It admits of no change of form. The ending

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in *st* precludes the additional *st* of the second person singular. *Must* usually expresses a general, undefined necessity or propriety, not, like *shall*, the authority of a superior.

> " Here cometh my mortal enemy,
> Withoute faile he *mot* be deed or I ;
> For eyther I *mot* slen him at the gappe,
> Or he *mot* slee me."
>
> <div align="right">CHAUCER : " Knight's Tale."</div>

> " *Por.*   Do you confesse the bond ?
> " *Ant.*   I do.
> " *Por.*   Then *must* the Jew be merciful.
> " *Jew.*   On what compulsion *must* I ?   Tell me that."
>
> <div align="right">" Merchant of Venice."</div>

The question was too hard even for the subtlety of Portia.

Must is also used where the necessity is not of doing anything, but of believing something on the evidence of circumstances.

> " allowing the supposed change to have been possible, it *must* have met with great opposition ; it *must* have provoked much discussion ; it *must* have been the result of much deliberation ; there *must* have been a great deal written about it at the time ; it *must* have been often referred to afterwards."
>
> <div align="right">NORTON : " Genuineness of the Gospels."</div>

<div align="center">LET.</div>

From a Teutonic root *lat*, meaning to let alone, leave undisturbed, is derived the adjective *late*, in the sense of late gleanings, late education.   As a verb the word took two forms—1, a primary strong verb, A.-S. *lætan*, to allow, permit, let anything go or do as it will ; 2, a secondary weak verb, *lettan*, to make late, delay, hinder.   Both verbs came to have the same form in English.   The second is now obsolescent.   An example of its former use is afforded by Spenser, " Faerie Queene," iii., 5.

> " And all the while their malice they did whet,
> With cruell threats his passage through the ford to *let.*"

So too,

> " he who now *letteth* will *let* until he be taken out of the way."
>
> <div align="right">2 THESS. ii., 7.</div>

The other verb has had and still has a very extended use. From the idea of letting anything have its own way came naturally such expressions as *to let go*, *let loose*, *let out ;* and, as most things left to themselves sink or fall to the ground, we have to *let down*. The word was also quite commonly used in the sense of to cause :

> " Anon he *let* two cofres make,
> Of o semblance and of o make."
>
> <div align="right">GOWER.</div>

Naturally enough *let* came to be used before any kind of a verb expressing the action of the speaker or of a third person. *Let*—that is, permit—me or him to do this or that. Our language, like many others, was always deficient in a separate form for directing a command or wish to any other than the person spoken to ; so *let* with an infinitive of the principal verb came to supply the place of an imperative of the first and third persons. This is usually thought to be rather modern, but it is as old as the " Ormulum," if not older. Indeed, it follows unavoidably from the Anglo-Saxon.

> " Fylig me and *læt* deade bebyrigean hyra deadan."
> (Follow me, and *let* the dead bury their dead.)

Although the form is that of a request for permission, there is often no trace of such a meaning left, and *let* is purely formal, with no distinctive signification. In the sublime words—" *Let there be light*," and " *Let us make man in our image*,"—there is no request for permission. Occasionally in poetry and poetic prose we meet with a more primitive and forcible form of expression without *let*.

> " Be thine the glory and be mine the shame."
> " Succeed the verse or fail."—KEATS.
> " All eyes be muffled."—*Id*.
> " and now *be* the welkin split with vivats."
>
> <div align="right">CARLYLE.</div>

OUGHT.

The Gothic *aigan*, to possess, had an old past tense *aih* used as a present ; and in like manner the past tense, *áh*, of the A.-S. *ágan*, to possess, was used as a present. From this a secondary past tense, *áhte*, was formed. As *á* became *o* in English, and *h* at the end of a syllable was regularly replaced by *gh*, the Middle English *oughte*—two syllables—is accounted for as the past tense of *owen*, to possess. This in turn was transformed into the modern *ought*. Out of the frequent possession of things not paid for grew the meaning of owing for, and from that again the general sense of obligation. This sense was early attached to the word.

> " we *aȝen* thene sunnedei switheliche wel to wurthien."
> (We *owe* to honor the Sunday exceedingly well.)
> "Old English Homilies," A.D. 1200.

> " all Chrestene men *aȝen* to dai to noten."
> (All Christian men *owe* to enjoy this day.)—*Id.*

> " ȝe ancren *owen* this lutle laste stucchen reden to our wummen euriche wike enes."
> (You nuns *owe* to read this last little piece to your women once every week.) "Ancren Riwle," A.D. 1220.

> " That forgotten was no thing
> That *owe* to be done."
> CHAUCER'S " Dream."

At the same time *ought* was employed as a past tense with the modern sense of owed.

> "Tweye dettours were to sum leenere ; oon *ouȝte* fyue hundred pens, and an other fyfty."
> WYCLIFFE : Trans. LUKE vii., 41.

> " There was a certayne lender which had two detters ; the one *ought* five hundred pence, and the other fifty."
> TYNDALE'S version.

There seems to have been a confusion between the present and past tenses, which resulted in the exclusive use of the past to express duty or obligation.

" As every Servaunt *owyth* to have his Sustenaunce of hym that
he servyth, so *owght* the Pope to be susteyned by the Chirche."
<div align="center">SIR JOHN FORTESCUE : " Monarchie," Chap. vii.</div>

<div align="center">Of cursing *oweth* ech gulty man to drede."</div>
<div align="center">CHAUCER : " Prologue to C. T."</div>

<div align="center">" And also rich in every thought
As he that all hath and *ought* nought."</div>
<div align="center">CHAUCER's " Dream," 1071.</div>

Ought may be regarded now as a secondary growth—
present in tense. The past is "*ought to have*."

The principal verb that follows *ought* is always preceded
by *to*. " We ought *to* obey the laws." In this respect *ought*
stands alone.

<div align="center">DO.</div>

The earliest form in which we know this word is the San-
skrit *dha*, to set, put, or place, a meaning preserved in its
various migrations down to *don* and *doff*, to put on and to
put off, and the now obsolete *dup* and *dout*. This verb has
a persistent habit of being doubled, and its past tense, *did*,
is the only familiar instance of reduplication left in our lan-
guage. But in Sanskrit and Greek even the present tense
underwent reduplication—*dā-dhā-mi* and $\tau\acute{\iota}$-$\vartheta\eta$-$\mu\iota$. The *mi*
is the same word as our pronoun *me*. In Latin the redupli-
cation was limited to the perfect tenses—*con-did-i*, I put
together, built. Here *did-i* is grammatically equivalent to
English, *I did*.

Do is not exclusively an auxiliary, as people *do* harvest
work, housework, plain sewing, etc. As an auxiliary its use
is now very extensive, and may seem to be quite modern,
but it is as old as King Alfred. First, it adds emphasis to
the main verb, and that is quite old. Jesus said to the
accused woman, John viii., 11 :

<div align="center">" *dó* gá, and ne synga thu næfre má."
(*Do* go, and sin thou not never more.)</div>

If one were accused of never reading anything, he might
answer with some warmth : " Yes, I *do* read."

Second, it is used in asking questions. Macbeth inquires of Banquo: "Ride you this afternoone?" The nearest approach our modern speech could make—"Do you ride this afternoon?" is much inferior in terseness. Yet I fear the modern pedant would say, "Shall you ride," an expression that wrings the nerves like biting a gravel stone in a pudding.

Third. *Do* is used with negative sentences.

They *did* not come according to agreement.

Yet the language was much better without the auxiliary in such cases.

"*Go not* into the way of the Gentiles, and into any city of the Samaritans *enter ye not.*"

There are two early meanings of *do*—to put and to cause —that are now found only in old books. In the following from the "Lay of Havelok the Dane," A.D. 1300, *do* and the last *dede* = put, place; otherwise *dede* is merely emphatic.

> "Ther-inne wanted nouct a nayl,
> That euere he sholde ther-inne *do.*"

> "And in the castel *dede* him *do*,
> Ther non ne micte him comen to."

> "Grim *dede* maken a ful fayr bed,
> Unclothed him and *dede* him ther-inne."

We still speak of *doing up* and *doing away* things.

> "What helpeth that to *don* my blame away?"
> > CHAUCER: "Troylus and Creseide."

In the three following examples, *do* means to cause:

> "Unk schal i-tide harm and schonde,
> ʒef ʒe *doth* grith-bruche on his londe."
> (Harm and shame shall betide you two,
> If ye *cause* peace-breaking in his land.)
> > "Owl and Nightingale," 1250.

"Now goo thou, syr Lucan, sayd the king, and *do me to wyte* what bytokens that noyse in the felde."

<div align="right">Mallory's "Morte Darthur," 1469.</div>

"Moreover, brethren, we *do you to wit* of the grace of God bestowed on the churches of Macedonia."—2 Cor. viii., 1.

There is another word *do*, from A.-S. *dugan*, to avail, be worth or fit, found in the expressions, "That will *do*," "That will not *do*." A relic of the *g* survives in *doughty*, a word that used to mean strong, valiant, but now expresses rather more contempt than admiration.

> "The gees, the hennes of the yerd,
>   Al he solde that ouct *doucte*,
>   That he euere selle moucte."

<div align="right">"Havelok."</div>

It is not certain which of these two words ends the common greeting, "How do you *do* ?"

DARE.

Anglo-Saxon, *ic dear, thu dearst, he dear ;* past tense, *ic dorst*, etc. Primarily, as we all know, the word expressed courage, daring.

> "The folke wel wene, that thou for cowardise
>   Thee fainest sick, and that thou *darst* not rise."

<div align="right">CHAUCER : "Troylus and Creseide."</div>

But on some undisputed assertion we often hear the remark, "I *dare-say* that is so," which requires no courage at all. The word has here degenerated into a mere form of expression, and has no particular meaning. But the word is not wholly an auxiliary. It is as it were just beginning its downward course. It has also an active or transitive meaning—to defy.

> "What, is Brutus sicke ?
>   And will he steale out of his wholesome bed
>   To *dare* the vile contagion of the Night ?"

<div align="right">"Julius Cæsar, ii., 1.</div>

The word became divided, both as to form and significa-
tion. The auxiliary followed the old forms, and is now, *I
dare, thou darest, he dare ;* past tense, *I durst,* etc. For the
active verb new forms were developed : *I dare, thou darest,
he dares ;* past tense, *I dared,* etc ; and these always tend to
displace the old.

> " This Midas knew, and *durst* communicate
> To none but to his wife, his ears of state."
>
> DRYDEN : " Wife of Bath's Tale."

> " Camidius, wee
>
> " Will fight with him by sea.
> " *Cleo.* By sea, what else ?
> " *Cam.* Why will my Lord do so ?
> " *Ant.* For that he *dares* us too 't,
> " *Enob.* So hath my Lord *dar'd* him to single fight."
>
> " Anthony and Cleopatra," iii., 7.

HAVE.

This word primarily expresses possession ; and those who
hold that words never change assume the task of showing
property or possession in such an expression as " I *have
never seen* such grapes as you describe." What is it that I
have when I *have lost all ?* The following is probably as
good as any answer that can be given in support of such
possession :

"*Have,* of which *had* is the preterite form, expresses simply
present possession. * * * To express what the Romans
expressed by *amavi,* an inflection of *amo,* we use a verb *have* and
the perfect participle of another verb. The participle is an ex-
pression of completed action in the abstract—loved. The only
real verb that we use in this instance is one that signifies posses-
sion. We say, I have—have what ? possess what ? Possession
implies an object possessed ; and in this case it is that completed
action which is expressed in the abstract by the participle."[1]

The idea of possessing a completed action in the abstract
is too " abstract " for my comprehension. It is more intan-

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[1] Richard Grant White : " Words and their Uses," p. 306 : " Every-Day
English," p. 434.

gible than the " incorporeal hereditaments " of the English Law. Let us try to illustrate a single example on this principle :

" I had forgotten to tell her that I had eaten no dinner."

This sentence then should mean :

" I was in possession of the past completed. action in the abstract of forgetting (or forgetting in the abstract), the action of telling that, at some still earlier period, I was in possession of the past completed action of eating no dinner—in the abstract."

In trying to take stock of these possessions I cannot quite make out what my property is, nor whether I am thereby richer or poorer, even if there be no flaw in the title.

The reader who has accompanied me thus far must be already familiar with the view that language is not built up in the manner of Euclid's Elements or a treatise on Algebra. He has seen that it is a congeries of surviving popular usages—slowly developed, ever changing ; that its plains of uniformity are everywhere seamed and scarred with fissures, dykes, and all irregularities. If we but knew how these irregularities arose we should understand them ; but that knowledge is hard of attainment. We may be sure that " I *have loved*" came into use by steps that seemed perfectly natural, even if we should never discover them. We can imagine such a starting-point as this :

" The boys *had* roasted apples which they were eating."

Here *had* may express possession ; but the thing possessed is " roasted apples," not the past completed action of roasting in the abstract, for which boys would care very little. Then people might *have* a great many other things, such as " dressed skins," " embroidered robes," " thatched houses." To the extent and form of such development there is no limit, so common it is for the end to lose all sight of the beginning. Grimm quotes a line in point from a hymn of the fourth century, by St. Ambrose :

" quæ extinctas *habent* lampadas." [1]

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[1] " Deutsche Grammatik," iv., 154.

together with an Old High German translation :

> " deo arslactu *eigun* leohtkar."

which may mean either

> " who *have* extinguished lamps,"

or

> " who *have extinguished* their lamps."

Indeed, the Latin race had this form of expression time out of mind, although they, of all people, had least need for such extra contrivances.　Plautus, in the second century B.C., wrote :

> " Vir me *habet* pessumis *despicatum* modis."
> (The man *has slighted* me in the very worst way.)
> > " Casina," ii., 2, 15.

Again :

> " docemur　*　*　*　auctoritate nutuque legum *domitas habere* libidines."　　　　　　　　Cic. : " De Oratore," i., 43.
>
> " Clodii animum *perspectum habeo*."
> > Cic. : " Epist ad Brutum," i., 1.
>
> " Omnes decumas ad aquam *deportatas haberent*."
> > Cic. : in " Verrem," ii., 3, 15.
>
> " iste　*　*　*　bellum sacrilegum semper impiumque *habiat indictum*.
> > *Id.*, ii., 5, 72.

The Teutonic nations, whose verbs were lacking in distinctions of time, borrowed this form of expression from their Latin neighbors in the sixth and eighth centuries.　Grimm gives several early examples [1] : " *intfangan eigut* "—thou *hast received;* " *haben gistriunit* "—I *have gained*.　And now such expressions as, " I have written," " You have heard," " He had bought land," are among the best established in the language for expressing actions that are finished and past.

There is another use of have as an auxiliary that is not quite so common—*have to*—as in : " The bridge being carried away, he *had to* swim the river."　Here *have* is not

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[1] " Deutsche Grammatik," iv., 150.

quite so remote from the idea of possession—the possession of a duty or task to perform. This, too, is borrowed from the Latins, but is post-classic. Riddle's Latin Lexicon cites two passages from Tertullian, which I have not the means of verifying :

"etiam Filius Dei *mori habuit.*"
"si inimicos jubemur diligere, quem *habemus odisse ?*"

In this last sentence the trenchant African Father was unconsciously repeating Confucius.

The phrase *had rather* has been much disputed ; and some even contend that it is sheer nonsense. That it has all the sanction that can be derived from respectable usage will scarcely be denied. On that point I shall cite only two authorities, but they are of the greatest weight—neither so old as to be obsolete, nor so new as to be looked out of countenance.

"I *had rather* speak five words with my understanding, that by my voice I might teach others also, than ten thousand words in an unknown tongue."—1 Cor. xiv., 19.

"I *had rather* believe all the fables in the legend, and the Talmud and the Alcoran than that this universal frame is without a mind ; and therefore God never wrought miracle to convince atheism, because his ordinary works convince it."

Bacon : Essay xvi.

The phrase has the further high merit of being short, neat, and universally understood. Those who call it nonsense forget for the moment, what all know, that language is full of idioms—expressions that will not parse, will not fit themselves to grammatical rules—the rules being primarily Latin. Dreary and weary must the style be that can all be parsed. Idioms are short, forcible, and great favorites with people who would rather work or think than talk ; and they abound in the best writers. Yet idioms are expressions that taken literally are either absurd, or, what is worse, untrue. " *There* is no water *here*," " All the lamps *went out*." The Dutch say, " Dans maar op," where the English say, " Get out,"

which means *Depart ;* but all three phrases taken literally
are nonsensical—" Dance more up," " Procure out," " From
part."

The Germans have a word, " *lieb*," adj. and adv., meaning
dear, beloved, gladly, with pleasure.   The comparative is
lieber ; and it is the same word as the nearly obsolete Eng-
lish *lief,* which had also a comparative, *liever.* The Germans,
like us, hold some things *dear, dearer,* or *most dear.*   " Ich
habe meinen Freund *lieb, lieber, am liebsten.*"   " So *habe* ich
es *am liebsten* " *;* I *have* it *lievest* so.   " So *hätte* ich es *lieber ;*
I had—that is, would have—it *liever* so,—would prefer it.   A
similar usage was quite common in early English, in which
I had is to be construed : I would have, hold, esteem it.

> " Fare *leuer* he *hadde* wende
> And bidde ys meete."
> (Far *liever* he *had* go
> And beg his meat.)
> > ROBERT OF GLOUCESTER, A.D. 1298.

> " And saide they *hadden* sikirliche,
> *Leover* steorve aperteliche,
> Than thole soche wo and sorwe."
> > ALISAUNDRE, A.D. 1300.

> "I *hadde lever* be dede or she had any dyseasse."
> > "Townley Mysteries," 1430.

The infinitive might be with or without the particle *to*

> " He *hadde lever to* ben anhong
> Than *to* be forsworn."
> > "Amèl and Amiloun," A.D. 1330.

> " I *had levdeyr* on a day *to* fight
> Than alle my fathyrys lond."
> > Transl. of " Torrent of Portugal," 1370.

Better and several other words came to be used in imitation
of *liever,* which last has been completely displaced by *rather,*
comparative of *rath,* soon.

> " *Better* he *had* to have be away."—" Torrent."

As soon, as well, and *best* are employed in nearly the same manner.

"Then you *had as good* make a point of first giving away yourself."—Goldsmith : " Good. Nat. Man."

"I *had* as *liefe* haue heard the night-rauen."
Shakesp.: " Much Ado," ii., 3.

"We *had best* return towards the boat."—Bulwer : " Rienzi."

Would rather may always be substituted for *had rather.* *Might rather* would not have the same meaning. *Would* and *should* do not go well with *better.* In one instance *can* is admissible. " I *can better afford,*" because *can* is especially associated with *afford.* We may say *might better,* but it has neither the sanction, the idiomatic force, nor the precise meaning of *had better.*

BE.

This is one of the most remarkable words in the language. It expresses no thing, action, quality, relation, or condition, beyond that of bare existence. It is said to be wanting in some languages ; and in some others it is sparingly employed. It has more forms than any other English verb—*am, art, is, are, was, wast, were, wert, be, being, been.* No other has more than eight. It alone has a separate form—*am*—for the 1st pers. sing. pres. and for the sing. of the past tense —*was.* It is the only verb that has a form—*wert*—found only in the subjunctive, of which hereafter.

The substantive verb, as it is called, is derived from three separate origins. *Be, being, been,* are from Sansk. *bhu,* to grow, if indeed *bhu,* the earth, be not still earlier. From this fertile source sprang the Greek *phuo,* to grow, and *phuton,* a plant ; the Latin *fui,* I have been ; German *bauen,* to build and to inhabit, *bauer,* a farmer ; Icelandic *bua,* to build, to dwell and to till the ground ; and English words so diverse as *physic, husband, neighbor, bower, boorish,* and *by-law.* From the Sansk. root *as,* to which some assign the primary sense to breathe, and others, to dwell, come *am,*

art, are, is. Was, wast, etc., are from the Sansk. *vas*, to dwell. The *r* is in all cases due to the common transformation of *s*.

The auxilary is used to form the passive side of transitive verbs, by being placed before their past participles.

ACTIVE	PASSIVE
I love	I *am* loved
we saw	we *were* seen
you will meet	you will *be* met
he has paid	he has *been* paid
they have heard	they had *been* heard.

The simple tenses of this verb are used with infinitives to form a kind of future. " He *is to sail*." " They *were to arrive*." It is thus used also with the infinitive forms of itself. " There *is to be* an auction." " There *was to have been* a wedding." " He *is to be* captain." It is only the simple tenses that are so used.

CHAPTER VII.

THE CONJUGATION OF VERBS.

By means of internal changes, appropriate terminations, auxiliary verbs, particles, and even change of position, verbs are enabled to represent actions under a great variety of conditions. The orderly presentation of these modifications is called *conjugation.* The word signifies joining or yoking together, and is more especially applicable to the joining of verbs with the pronouns that often accompany them.

I	is joined with am			
thou	"	"	"	art .
he	"	"	"	is
we	"	"	"	are

but the term is made to include many other combinations. When one repeats the whole body of such combinations for any particular verb, he is said to *conjugate* it.

The kinds of distinction made in conjugating are five.

1. The subject or person spoken of may be represented either as acting or as acted upon.

<div align="center">George loves.   George is loved.</div>

In the former the verb is said to be *active ;* in the latter *passive.* The not very apt term *voice* is used to express the distinction, and the one form is said to be in the *active voice* and the other in the *passive voice.*

2. A verb may be so used as to express an assertion outright, a question, a supposition a command, an entreaty, or even in so general a way as to present no such particular aspect. Distinctions of this kind are called *moods* or *modes.*

3. An action may be represented as going on now, as performed some time ago, or expected hereafter. Such distinctions of time are called *tenses.* The word is from the Old French *tens,* a degradation of the Lat. *tempus,* time.

4. The action may be represented as that of the speaker, of the person spoken to, or of any one else. The one who speaks is called the *first person,* the one addressed is the *second person,* and the *third person* may be all the world besides. This is the distinction of *person.*

5. But several persons may be spoken of together, many may be addressed at once, and although usually only one speaks, he may be so associated with others as to be merely their mouthpiece. He may speak for or about any number of whom he is one. Herein is the distinction of *number,* the numbers we have to do with being two, the *singular* and the *plural.*

A verb then, in addition to its essential meaning, which distinguishes it from other verbs, needs to express the circumstances of *Voice, Mood, Tense, Person,* and *Number.* Three of these present no difficulty, but grammarians have disagreed, and are likely to disagree, about the numbers and characters of the *moods* and *tenses.* Any one may make an analysis of them satisfactory to himself, but no one has succeeded yet in satisfying every one else. We may begin with the easiest and consider together Person and Number, as they are inseparably connected.

PERSON AND NUMBER.

To any people having personal pronouns it would readily occur to join them in some way with the verb, and say, for example, *I love, thou love, he love, we love,* etc. It would do just as well to put the pronoun after the verb and say, *love I, love thou, love he, love we.* Now, however the pronoun be placed, it and the verb are liable to become so united in conversation as to be pronounced like one word—witness, *I'm, you're, we'll*—and it is certain that if the pronoun be placed last, it is apt to be clipped and obscured in hurried

speech till little or nothing of it may be left. And as it is well known that compound words often preserve their parts better than those parts are preserved singly, it may happen in the course of ages that the independent pronouns in use are no longer identifiable with the fragments attached to verbs. Nay, people speaking a language every day may not recognize the fragments as having any meaning, and when they wish to be quite explicit, saying, *thou love-st*, *he love-th*, do in effect say, *thou love-thou*, *he love-he*. The nature of these suffixed pronominal relics was first learned from Hebrew, in which they have been better preserved than in the Aryan languages. But it is supposed that in the latter, far away in the prehistoric ages, there were three pronouns, *ma*, *sa*, *ta* corresponding to *I* or *me*, *thou* and *he*.[1] They have not survived in those forms, but many scattered facts would be united and made consistent by the supposition. As suffixes to verbs and modified into *mi*, *si*, *ti*, they are common in Sanscrit and not unknown in Greek[2]; yet in both languages they are unlike the separate pronouns. A plural *ma* + *sa*, or *mi* + *si*, *I and thou*, that is *we*, might be formed. In point of fact it is formed in the oldest Sanskrit in the compromise form of *ma-si*. In like manner an ending *ta-si*, *he* and *thou*, that is *ye*, is said to have existed once, but what is really formed now is *-thas* for the dual number, and *-tha* for the plural. Another ending, *-anti*, equivalent to *they*, is well known, but of uncertain origin. If we join these endings, by the help of a connecting vowel, to the simplest form of a verb, we shall have a small part of a Sanskrit conjugation. Let *vad* = speak, then:

vad-ā-mi	I speak
vad-a-si	thou speakest
vad-a-ti	he speaks
vad-ā-ma-si [3]	we speak
vad-a-tha	ye speak
vad-anti	they speak

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[1] Whitney: "Language and the Study of Language," 266, 267.

[2] Kühner's Greek Grammar. Verbs in μι.

[3] In later Sanskrit it is *mas* or *mah*.

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There is a set of secondary terminations, somewhat further pared down, employed in some of the moods and tenses. Thus the imperfect prefixes *a*, as an augment and suffixes the shorter endings

a-vad-a-m	I spoke
a-vad-a-s	thou spokest
a-vad-a-t	he spoke
a-vad-ā-ma	we spoke
a-vad-a-ta	ye spoke
a-vad-an	they spoke.

The Latin scholar will recognize here the close resemblance to terminations with which he is familiar:

leg-a-m	leg-ā-mus
leg-a-s	leg-ā-tis
leg-a-t	leg-ant.

Old High German preserved the family likeness fairly well but a process of obliteration has been everywhere going on. We may take the word *find* and exhibit the personal endings of Old High German, Old Saxon and Anglo-Saxon:

		O. H. G.	O. S.	A.-S.
SING.	1st pers.	find-u	find-u	find-e
	2d pers.	find-i-s	find-i-s	find-e-st
	3d pers.	find-i-t	find-i-d	find-e-th
PLUR.	1st pers.	find-ā-mes	find-a-d	find-a-th
	2d pers.	find-a-t	find-a-d	find-a-th
	3d pers.	find-ant	find-a-d	find-a-th

Six terminations have now been reduced to four, almost to three, there being only a difference of connecting vowel between *findeth* and *findath;* and that will not last long. The termination *-st* may appear as a novelty, but, although not common, it occurs in the Gothic of the fourth century. Its origin is conjectural. The Teutonic settlers in the British Islands no doubt had marked differences of dialect from the first, which have not yet disappeared. If we select then the twelfth century, when materials are tolerably abundant, we shall find among the mixed population of Angles, Danes, and Northmen north of the Humber, in-

cluding the lowlands of Scotland, a marked simplicity in their vowel and inflectional systems. They made no distinction of person or number in their verbs, adding *es* throughout in the present tense and nothing in the past. In the south of England the present tense was conjugated :

Ich find-e	we find-e-th
thu find-e-st	ye find-e-th
he find-e-th	hi find-e-th

The intermediate district between the Humber and the Thames differed somewhat from both ; and even its east and west portions differed from each other. These last are known to the students of English dialects as the East-Midland and the West-Midland. The former conjugated the singular after the southern model, the latter almost like the northern, while they agreed in ending the plural in *-en* throughout. We may place the three local conjugations side by side, thus:

	NORTHERN	MIDLAND	SOUTHERN
1ST PERS. SING.	find-e-s	find-e	find-e
2D PERS. SING.	find-e-s	find-e-s (or st)	find-e-st
3D PERS. SING.	find-e-s	find-e-s (or th)	find-e-th
ALL PERS. PLU.	find-e-s	find-en	find-e-th

The plural termination *-en* began to encroach on the others before the middle of the fourteenth century, was the prevailing form for a hundred years or so, and then gradually disappeared, leaving the bare verb. It is said that it may still be heard in Lancashire. Spenser has it when it suits his rhythm ; but then Spenser was not only a poet, but one very fond of very old words. The termination of the 2d pers. sing., whenever used, is that of the south—*st*—to this day. There are four words, however—*art, wert, wilt, shalt*,—in which only *t* is added. The northern *-es*, generally shortened to *-s*, is retained for the 3d pers. sing. ; but now and then, on fit occasion, we may have recourse to the southern *-eth*. Indeed, the conflict between these two little endings may be said to have lasted six hundred years. Professor Whitney says that "*s* as ending of the third

person of the verb is rare in Chaucer, and quite unknown a little earlier." [1] He possibly means that it was known long before Chaucer's time, but had temporarily disappeared ; yet that is not the most natural construction to put upon his words. Dr. Morris, in the introduction to his critical edition of Chaucer, says : "The singular in *-es* or *-is* is not sanctioned by the best manuscripts. It is, however, the ordinary inflection of the Verb in all Northern dialects." The following examples from among many will show the use of the verbal termination *s*, with or without a connecting vowel, before the time of Chaucer, A.D. 1340:

> "Upsteigh til heven, *sittes* on right hand
> Of God Fadir alle mightand."
>
> > "Creed" of 1240.

> "Hwat is that lict in ure dene !
> Ris up Grim, and loke wat it *menes*."
>
> > "Havelok the Dane," 1300.

> "Lauerd, this is a mikel hete,
> It *greues* vs it is sua grete."
>
> > "Cursor Mundi," 1320.

> "Sain Jerom *telles* that fiften
> Ferle takeninges sal be sen
> Befor the day of dom."
>
> > "Homilies in Verse," 1330.

> "For vnnethes es a child born fully
> That it ne *bygynnes* to goule and cry ;
> And by that cry men may knaw than
> Whether it is man or woman.
> For if it be a man, it *says* 'a, a,'
> That the first letter es of the nam
> Of our forme-fader Adam.
> And if the child a woman be,
> When it es born, it *says* 'e, e.'
> E is the first letter and the hede
> Of the name Eue that bygan our dede." [2]
>
> > ROBERT ROLLE, 1340.

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[1] "Language and the Study of Language," 93.
[2] Morris : "Specimens of Early English," vol. ii.

Two things contributed to gain currency for the northern termination—intercourse with nations, especially the French, who are without the sound of *th* and the requirements of versification. The termination *-th* adds a syllable not added by *s*, to all verbs except *do, have, say,* and those that end with a sibilant ; and it is a convenience to be able at will to use a shorter form. Hence the ending *-s* is much more frequent in poetry than in prose of the sixteenth and seventeeth centuries. In the first part of Raleigh's "History," written between 1603 and 1612, of 200 verbs (that is, verbs that might take the ending *-th* or *-s*) only three end in *-s*, and those in a poetical quotation. The author adopted *-s* himself before the end of his work. The "Meditationes Historicae " of Philip Camerarius were translated into English by John Molle and printed in London in 1621. Of 200 verbs in the first part 185 end in *-th*, and 15 in *-s*. Of these 15, 9 are found in the few verses of poetry quoted. A like sample from Shakespeare's " Merchant of Venice " yields 57 in *-th* and 143 in *-s*. What is still more conclusive for the influence of poetry in the matter, I find in a sample from Spenser's " Fairie Queene " (A.D. 1590) 86 ending in *-th* and 114 in *-s ;* and of the 86, 54 are either *doth* or *hath,* in which *th* does not add a syllable. The graver class of English writers were slow to accept *-s*, even in the seventeenth century. It is rare in Bacon and excluded altogether from the Bible. Sir Thomas Browne's " Pseudoxia," A.D. 1658, has 159 verbs ending in *-th* to 41 in *-s*.

The present arrangement of personal endings is :

PRESENT TENSE.

I call	we call
thou call-est	you call
he call-s (or -eth)	they call

PAST TENSE.

I called	we called
thou called-est	you called
he called	they called.

As *-est* and *-eth* are scarcely used except in solemn poetry, devotional exercises, and burlesque, for the general business of life our verbs add but one personal ending, -s, with a connecting vowel *e* when necessary. This remote and unrecognizable descendant of the primitive *ta* or *ti* is limited to the present tense, third person, singular, and is not of the slightest use even there. It is well to know just how much, or if you choose, how little, of personality is left.

The termination -est of the 2d pers. sing. is sometimes omitted from the past tense in poetry.

> " That morning, thou that *slumbered* not before
> Nor *slept*, great Ocean ! *laid* thy waves to rest,
> And *hushed* thy mighty minstrelsy.   No breath
> Thy deep composure stirred, no fin, no oar,
> Like beauty newly dead, so calm, so still.
> So lovely, thou, beneath the light that fell
> From angel-chariots sentinelled on high,
> *Reposed* and *listened*, and *saw* thy living change,
> Thy dead arise."
>
> <div align="right">POLLOCK's " Course of Time."</div>

THE TENSES OF VERBS.

Actions involve time as a condition, and the particular time it is often important to show. One way of doing this, when applicable, is always effective, and that is to give the day, hour, and minute. When that can be done the form of the verb is of no importance. " I *see* at this moment "; " I *see* on the fourteenth of last June at 2 h. 13 m. P.M. "; " I *see* without spectacles during these twenty years," are alike unmistakable, if such were the usage ; and there would be no need to say : " I *see*," " I *saw*," " I *have seen*." Or, like the Chinese, we might have an unchangeable verb, and an assortment of adverbs meaning something like *long ago, last year, last month, yesterday, now, to-morrow, by and by, hereafter*, etc., which might be enlarged to any desired extent. These expedients are precise, especially the first, but rather unwieldy ; and so language has generally provided some

short easy way of indicating the time of an action relatively to some other action, or to some point understood. When we say " I *see*," and " I *saw*"; the former refers the act of seeing to the time of speaking, the latter refers it to some earlier time. But unless we call in aid some other words that is all the distinction of time that our English verb admits of. I *see* and I *saw* is the whole extent. But if additional words be used the distinctions of time may become infinite in number and variety. This holds true of change of form in words, whether called declension, conjugation, or anything else. The inflections are never sufficient, and have to be supplemented by auxiliary words. The auxiliary words are sufficient to do without the inflections altogether, but they are lengthy. Inflections are a short-hand method of doing a few easy things.

Now the distinctions of time that various peoples have woven into the texture of their languages may be very unlike, and curiously unlike, what most persons would expect. Ninety-nine in a hundred, who would think of the matter at all, would think it too obvious to admit of any difference of opinion—that time is either past, present, or future—there can be no other. Of course the past and future can be further subdivided if needful. But consider for a moment what is meant by the present. Is it this year? Part of the year is past and part future : how much of it is present? Or is it this day? Part of that too is past and part future ; and so of this hour or minute. As there is not an inch of the earth's surface that is not either north or south of the equator, so all time is either past or future. The present becomes a mathematical point or line, without breadth ; having only position, and that an ever shifting one. Moreover, it will be seen hereafter that our Teutonic ancestors did not impress a threefold division of time upon their language.

Besides representing an action as taking place before, after, or during some other action, several further circumstances are also noted. It may be regarded as completed or as still going on, as instantaneous or extending over a long

time.   Again, an action may be ended once for all, or
repeated at intervals.   We thus have a case of permutations
and combinations that may amount to a large aggregate num-
ber.   Accordingly, grammarians are far from agreeing upon
the number of tenses recognizable in the English language.
Harris, one of the most learned and philosophical of them,
reckoned twelve.   He first divided all action, or rather all
time, into present, past, and future ; next, each of these divi-
sions had a beginning, middle, and end, making nine subdi-
visions.   The primary and secondary divisions made twelve.
The first, or main division was into present, past, and future
aorists

PRESENT	I write	scribo
PAST	I wrote	scripsi
FUTURE	I shall write	scribam

Each one was then divided into beginning, continuing, and
finishing the action.

I was going to write	scripturus eram
I was writing	scribebam
I had written	scripseram
I am going to write	scripturus sum
I am writing	scribo, scribens sum
I have written	scripsi
I shall be beginning to write	scripturus ero
I shall be writing	scribam, scribens ero
I shall have written	scripsero

Here was a table laid out for the absolute divisions of time
without reference to the expressions that any given lan-
guage might have in use.   If English,[1] Dutch, and Chinese
could not fill all the spaces, they might leave them empty.
A somewhat inferior arrangement of these twelve tenses
is given in a little book called " Outlines of English Gram-
mar," by C. P. Mason, Fellow of University College, London,
which reached its tenth edition in 1883.   Others again, like

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[1] " Hermes ; or, A Philosophical Inquiry Concerning Universal Grammar,"
by James Harris, Esq.   London, 1751.

Lowth, Dalton, and Cobbett, still thinking of the meta-physical division of time rather than the facts of language, make three—past, present, and future. Among those who view the matter from the philological side, Dr. Latham and Prof. Whitney admit only two real tenses, the present and past, as we have separate and single terms for them—*see* and *saw*, *write* and *wrote*, *smile* and *smiled*. It is evident that whatever disagreement there is relates only to the meaning of the terms used, the one party intending an *a priori* divi-sion of the time of actions, the other having in view expres-sions of common English speech. A third division might be made by enumerating the expressions that might be readily met with distinguishing the time of actions, includ-ing their commencement, continuance, termination, fre-quency, and repetition. In that way considerably more than twenty tenses might be counted up; but there is no precise limit to them, and every one has an equal right to enumerate as many as he pleases. But far the greater number of persons have reckoned them at six. For doing this they have had the poorest of reasons—that there are six in Latin. If we had been nursed on Greek for the last thousand years, we should undoubtedly have had seven; if Hebrew had been the language of the Church and the schools, we should now have only two. For those six tenses the Latin has six simple expressions, while we have only two. Placing them in the order of time, they are as follows:

PLUPERFECT	scripseram	I had written
PERFECT	scripsi	I wrote
IMPERFECT	scribebam	I kept writing
PRESENT	scribo	I write
FUTURE-PERFECT	scripsero	I shall have written
FUTURE	scribam	I shall write

On this basis far the greater number have reckoned six tenses in English, with the above names, or nearly the same, In arranging them the grammarian usually places the pres-ent first, then works backward to the pluperfect, next jumps from the far away past to the future, and ends with the

future-perfect. This scheme has been so long and familiarly known, and is so nearly equal in merit to any other yet proposed, that little is to be gained by a change. Of course it is obvious that only two of these tenses can be expressed in a single word, which may be taken to be native and primeval. All the others may be regarded as later and artificial combinations. Of these six then, real or supposed, I shall offer a few remarks.

PRESENT.—The ancestors of the Slavonic and Teutonic nations seem to have had from the earliest times that we know of only two distinct and developed tenses, corresponding to the English, I *write* and I *wrote*. These have been reckoned as *Present* and *Past*. None of them have a corresponding form for the future. In time the Slavonic race developed a future for the verb to *be*, by means of which futures for the other verbs were formed, somewhat like, *will be writing ;* consisting, however, of only two words. By the aid of auxiliaries still preserved as separate words many other temporal distinctions have from time to time been added.

It is interesting to observe that the important and highly developed Shemitic languages, as Arabic and Hebrew, have only two tenses, commonly called the *Past* and the *Future* with no *Present*. All Shemitic scholars are aware that the terms do not fit well. Caspari says :

"The temporal forms of Arabic are two, with in a general way the distinction, that the first indicates a completed, the second an uncompleted action. * * * The names Preterit and Future, by which they are usually distinguished, are given up, as not corresponding accurately with their import."[1]

But is not this the case also with the European languages ? The point of separation in both cases seems to me to be not one of time, but the distinction between a thing done, and one not yet done,—between what is finished and what is unfinished. Finished action or work is wholly in the past ; what is unfinished is, in whole or in part future.

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[1] Arabic Grammar, book ii.

Confining ourselves now to our own language, the distinction is best preserved in our two participles. If a house is *built*, the work is ended. So long as we are *building* a house, part of the work is past and part future, only the point of separation between the two being present. But when of two expressions one is wholly appropriated to the past, the other must serve for both present and future. So from the earliest times known our northern ancestors had but a single form for both. Mere futurity is almost invariably thus expressed by Ulfilas. Such too was the rule in Anglo-Saxon, although a rule gradually relaxed. The address of the angel to Mary (Luke i., 31) translated from the A.S. Gospels would read thus :

"Truly now thou *conceivest*, and *bearest* a son and *namest* his name Healer. He *is* great, and called the son of the Highest ; and the Lord God *giveth* him the seat of his father David. And he *reigneth* in Jacob's house forever, and of his kingdom there *is* no end."

The present is, and always has been one means for expressing the future.

> "Alle other wommen I *forsake*,
> And to an elf queen I me *take*,
> By dale and eek by doune."
> > CHAUCER : "C. T.," 15,201.

> "I *drinke* the aire before and *returne*
> Or ere your pulse twice beate."
> > SHAKESP. : "Tempest," v., 1.

> "Wring the black drop from your heart,
> And to-morrow *unites* us no more to part
> > *　*　*　*　*　*　*　*
> to-morrow we *give* to the slaughter and flame
> The sons and the shrines of the Christian name."
> > BYRON : "Siege of Corinth."

"'It was lucky for you, young man,' said Antony Vander Heyden, that you happened to be knocked overboard to-day, as to-morrow morning we *start* early on our return."
> WASHINGTON IRVING.

The present is more especially used in suppositions with such words as *whoever, whenever, when, until.*

" Eat ye every one of his own vine, and every one of his fig-tree, and drink ye every one the waters of his own cistern ; until I *come* and *take* you away to a land like your own."

<div align="right">ISAIAH xxxvi., 16.</div>

In such cases an interpolated *shall* would be stiff and cumbrous.

" Blessed *are* ye when men shall revile you and persecute you, and say all manner of evil against you falsely."

<div align="right">MATT. v., 11.</div>

" We shall be obliged to hold our judgments suspended until the general relations of the north-eastern Asiatic languages *are* better settled."—PROF. WHITNEY : " Language," etc.

" Every person specified * * * in the following section, who has been since the fourth day of May, eighteen hundred sixty-one, or who *is* hereafter disabled."

" If any person embraced within the provisions of sections * * * has died since the fourth day of March, * * * or hereafter *dies*."—" U. S. Revised Statutes," 4,692, 4,702.

There are reckoned three forms of the present tense.

<div align="center">I *write*   I *do write*   I *am writing*</div>

No particular term is needed to describe the first, which is regarded as the original or normal form. The second is called the emphatic, the third the progressive or continuous. The second—with *do*—is used to reiterate or enforce a statement, especially when doubted or disputed. It is also necessary in interrogative and negative sentences—" *Did* you see the fire ? " " I *did* see it"—for we have abandoned the much neater expressions : Saw you the fire ? and I saw it not. *Do* is not used with other auxiliaries nor generally with the verb to *be*. We may say : " I *did have* an umbrella," but not, " I *did be* there." The difference between the other two forms may be illustrated thus :

<div align="center">John *plays* the fiddle   George *is playing* the fiddle</div>

The first can play, and has been known at sundry times to entertain himself and friends in that way, but has not drawn a bow these six months. The other is playing at this moment; listen to him! The simple expression, in most instances, is not really a present in signification, but represents a long-continued habit—continued in the past and expected in the future. No one says: "I *build a house*," or "I *write an article* for a magazine;" for these are not continuous habits; but one may say: "I *build houses*," or "I *am* just now *writing an article*." This distinction is confined chiefly to verbs that express some kind of activity, employment, or habit, and does not apply to those that represent perceptions or sensations. I *see* a column of smoke rising, *hear* a steam whistle, *feel* chilly. I *am listening* to the music, but *hear* the alarm bell.

PAST or PRETERIT.—This is the only other tense expressible by a single word—"The sun *rose*"; "The *ship sailed*"; "We all *waited*." Like the present, it has three forms— "The ship *sailed*, was *sailing*, or *did sail*."—not differing in respect of time. Several names have been applied to this tense, no one of which is perfectly satisfactory. It might be called simply the past, but that is not thought sufficiently distinctive, as there are two other past tenses. At one time it was common to speak of it as the *imperfect;* because it did not in itself contain a reference to any other event, or to any particular time. But that name was found objectionable because in use in the Greek and Latin grammars to denote actions at once *prolonged* and *past*. Those languages would translate by the imperfect—"He wrote six months"; but not, "He wrote a poem." But the English tense—whatever we may call it—does not maintain this distinction. If, however, we wish to make prominent the continuity of action, we employ the compound form. He was writing, continued writing, etc. The prefix *preter* or *præter* (Latin *præter*, past, beyond) was sometimes applied to all the past tenses, which were then called preterimperfect, preterperfect, preterpluperfect; but for all rational purposes, the prefix was unnecessary, and has been

generally abandoned.   Finally the term *preterit* (Latin *præ-teritus*, gone by) has been very generally applied to the tense under consideration, not only in English, but in most of the languages of Europe.   The word has a feeble and foreign sound, and literally means no more than *past*, but it is widely recognized and understood.   It is also unambiguous, being employed solely as a grammatical term, for it would be insufferably pedantic to speak of the preterit week or preterit joys.   Greek grammar is familiar with a tense called the *aorist*, corresponding precisely to our simplest past, and like it used in narrating past events.   *Aorist*, then, would have been the fittest term to adopt; but that word has never obtained currency among us for the reason that our pattern and schoolmistress was not Greek but Latin. The most appropriate name would be the *narrative* or *historical tense*.   Opening at a venture Hume's " History of England," I find of 200 consecutive verbs, 180 of this tense and 20 of the pluperfect.   The reader can now have his choice of names.

" I *wrote* a book " expresses action past and ended ; " I *wrote six months* " is past, prolonged, and ended—that is, my labor on it is ended ; " I *was writing* " expresses action continuous, past, but unfinished.   All the tenses except the present have these three distinctions.

PERFECT.—What is called the *perfect tense* in English is always formed by the aid of the auxiliary *have*.   We have already seen that *have* primarily signifies possession, but that, in becoming an auxiliary, it passes insensibly into combinations in which possession is not thought of.   The first departure was undoubtedly a sentence like this :

I have trained horses,

which is ambiguous.   If *trained* be associated with *horses*, it is an adjective, and *have*, standing alone, retains its original sense of possession.   But if it be joined with *have*, the two form one verb in the perfect tense.   Introduce the word *six*, and there is no longer ambiguity.   The word *trained* must

be either before or after the *six*, which can only belong to
the noun. There are then the two distinct alternatives :

> I have six trained horses ;
> I have trained six horses.

This tense no more expresses a completed or finished
action than any other, if we include the two expressions:

> The river *has risen*, and the river *has been rising*.

Completion or continuance depends on the participle em-
ployed. Yet, although the past participle generally denotes
completed action, it is sometimes used to denote what is
still going on. " I *have lived* here twenty years " is precisely
equivalent to " I *have been living* here twenty years." I *have
been* an " Odd Fellow ten years," " I *have suffered* from
headache all my life " are past and present, with a prospect
of futurity.

There is but one permanent characteristic of the perfect
tense. While it speaks of the *past* it is in some way con-
nected with the *present*. " I *have hired* a horse." The
implication is that I still *have* the animal—have a hired
horse. *Have* here retains with us a trace of its original
present signification. This perfect connected with the
present may reach back to an illimitable past. " Matter
has existed from eternity " is good in grammar, however it
may be in philosophy. In general the subject or actor must
still exist, also the object or thing acted upon ; and the time,
if named, must always include the present. We do not say
of a deceased person that he *has done* this or that, but that
he *did*. Still to this there are exceptions. Of one lately
dead we sometimes say that he *has left* his family or affairs
in such or such a condition, and, for a longer period, that he
has left us his example. Of one who died leaving writings
or literary compositions we use the perfect tense, or even
the present, without regard to lapse of time. Homer *has
described* the descent of Odysseus into the infernal regions,
and *exposes* the demagogue in the character of Thersites.

By a kind of poetic figure we endow the author with perpetual life ; "and by it he being dead yet speaketh." [1]

"A—— B—— has built a mill" is said only while both builder and mill remain.　But strangely enough we may say that he *has built* twenty mills, though the greater part of them may have perished, provided they be so scattered in time as to form a kind of habit or business of life.　The series of structures may not yet have come to an end.

If the time be named, it must include the present.　It may be of any length—this century, this year, this week, to-day, but never last week or an hour ago.　Foreigners are slow to learn this distinction, and are apt to speak of what *has happened* yesterday or last week.　Even native writers of great merit sometimes fall into this solecism.

"I make no doubt they *have figured* about these apartments in *days long past,* when they *have set* off the charms of some peerless family beauty."　　　　Irving : "Bracebridge Hall."

A kind of perfect tense, formed of the past participle of intransitive verbs with the verb *to be*, was formerly common, especially about the beginning of the last century.　To the perfect was naturally added a pluperfect of the same type.

"I *am* in blood
Stept in so farre, that should I wade no more,
Returning were as tedious as go ore."
　　　　　　Shakesp. : "Macbeth," iii., iv.

"They *were got* about two miles beyond Barnet."
　　　　　　Fielding : "Tom Jones," 12, 14.

"The court *was sat.*"—Addison : *Spectator.*
"The horsemen *are returned.*"—*Id.*

This use of the verb *to be* is much less common now, and, except with those who affect an antiquated style, is limited to such words as *come, gone, flown, fled, risen, fallen*, that express change of place or condition.　When we say "The column *is fallen*" we do not think of its recent fall, but of its present prostration.　For this reason we say "Much rain *has*

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[1] Hebrews xi., 4.

fallen," but not " Much rain *is fallen*," for as soon as fallen it ceases to be rain. In short, the participle in such connection is used adjectively, and not as part of a verb. This is made clear when both forms of expression come together.

> " Ye *have come* too late—but ye *are come !* "
>
> COLERIDGE : " Piccolomini," i., 1.

This is equivalent to saying :

> " You have come too late—still you *are* here."

If we take " The boy *is grown* " for a perfect tense, we must accept " The boy *was grown*," as a pluperfect. In that case what tenses are, " The boy *has been grown*," and " The boy *had been grown* " ? Such expressions are found.

> " Amelia and her companions returned * * * laden with trinkets as if they *had been come* from a fair."
>
> FIELDING : " Amelia," vi., 1.

If in the last example but one we substitute *large* for *grown* the matter will become quite simple.

The perfect tense of all transitive verbs is to be formed with *have*, and all others *may* be so formed. Except in the passive of transitive verbs, which we have not yet reached, *be* should be used only in representing a condition, not an act.

PLUPERFECT.—The word is intended to signify *more than perfect*, but as *perfect* in grammar does not mean completed, so *pluperfect* does not mean more than completed. Indeed in value and usage there is no relation between the two, except that in the one *have* retains its present reference, and in the other *had* is past. The two never come together. The *pluperfect* expresses an action or event not only past, but prior to some other event also past ; but the latter is represented by the preterit, not by the perfect.

> " I *had heard* that before you *came* "—not " before you *have come*."
>
> " Jacob Bunting, so *was* this gentleman called, *had been* for

many years in the King's service, in which he *had risen* to the rank of corporal, and *had saved* and *pinched* together a small independence, upon which he now *rented* his cottage and *enjoyed* his leisure."

<div align="right">Bulwer : "Eugene Aram," i., 1.</div>

There are, as of all the tenses, the two forms, "*I had written*," and "*I had been writing*," with the usual difference between the two participles.

Future.—It has been already observed that our language never had at any known period a single word for the future, and that Gothic and Anglo-Saxon habitually employed the *present* in speaking of things to come. Yet both those languages would on rare occasions, in order to show how the future event was to be brought about, combine an auxiliary with an infinitive, just as we do. Those auxiliaries were oftenest *will* and *shall*, of which the first expressed choice, voluntary determination, the second some external controlling power or influence. These are the means commonly used by us to form future tenses. The difference between *will* and *shall*, so far as I have been able to discern, has been given in treating of the auxiliaries; but the subject spreads out into ramifications so slender that the distinction becomes scarcely perceptible, and is not consistently maintained even by very careful writers. We saw that for centuries *shall* was used almost to the exclusion of *will*, except in expressing a mental resolution ; but that for three or four hundred years *will* has been coming more and more into use. Grammarians are apt to speak of this somewhat as a zealous clergyman would of the neglect of the Sabbath ; but in the interest of simplicity and intelligibility I am pleased to hear people say that things *will*, not that they *shall* be done. Nearly all who claim to be authorities would give the future tense of the verb *to write* substantially in the following form :

I shall write	We shall write
Thou wilt write	You will write
He will write	They will write.

But this formula is scarcely ever adhered to throughout. Except in prayer and solemn poetry, *you will* takes the place of *thou wilt*. No reason but of the flimsiest kind can be given to justify the retention of *I shall* along with *you will*. And even our most conservative pedagogues will allow us to say " We will " when we are very sure of anything. Hence *I will* is looked on as a more positive assurance than *I shall*. The strangest anomaly of all is the rule that in making an assertion we are to say " You *will*," but in asking a question, " *Shall* you ? " The reason assigned is as strange as the rule—namely, that we should shape the question in imitation of the answer expected.[1] I am not aware that a similar rule or reason is applied to anything else in the world but the word *shall*. At page 392 I have suggested a different origin for the anomaly, yet cannot pretend to know the reasons which govern each one in his choice of words.

Several other phrases that serve the purpose of a future tense have been adopted from time to time. The oldest of these, found already in the Gothic in the form of *munan*, to think, remember, have a mind to, mean to, was not uncommon in early English, forming a future, like will or shall,

> " It is no boyte mercy to crave,
> For if I do I *mon* none have."
> > " Townley Mysteries."

This word passed out of use in English, or became merged in the verb to mean. It survives in Scotland, but as early as the times of Barbour and Gawin Douglas had taken the meaning of must.

> " And sen I *maun* zour erran rin
> Sai sair against my will ;
> I 'se mak a vow and keep it trow,
> It shall be done for ill."
> > " Ballad of Gil Morrice."

> " This may do—*maun* do—Sir, wie them wha
> . *Maun* please the great folk for a wamefou."

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[1] Whitney, " Essentials of English Grammar," p. 120.

Another very old expression is formed by combining the verb *to be* with an infinitive. We find such in Anglo-Saxon :

> " Sende thone the thu *to sendene eart*,"
> (Send him whom thou *art to send*.)
>
> Exod. iv., 13.

> " Se the *to cumenne is* æfter me væs beforan me."
> (He that *is to come* after me was before me.)
>
> John i., 15.

This is still good English, and we may expect any day to hear that " there *is to be* a great wedding, and we all *are to be* invited, and the Bishop *is to officiate*," and a great many other things *are to be*.

" We *are going to build* a new church." A phrase of this kind is now the most common expression for the immediate future. " We *shall build* " is quite indefinite as to time, but the other form promises prompt, or quite early, action. According to Kington Oliphant it first appeared in its present form in the " Revelations of the Monk of Evesham," about 1470,[1] and so has been in use a little over four hundred years. Phrases very similar are still older, and no doubt took their origin from an actual going with intent to do something. They seem to have come from the French, who have the two corresponding expressions,

> Je *vais ecrire* une lettre
> (I go to write a letter)

and

> Je *viens d'ecrire* une lettre
> (I come from writing a letter).

That is, I have just written one. We have not yet adopted this last, nor quite naturalized the excellent Hibernianism : " I 'll be afther writing."

" I have to write " is generally, but not necessarily, future. In point of time it is like the original tense, that was both present and future. It also embodies the idea of necessity

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[1] " New English," ii., **322.**

expressed by *must*. Lastly, there is the present tense used as a future :

I will write	I will be writing
I shall write	I shall be writing
I am to write	I am to be writing
I am going to write	I am going to be writing
I have to write	I have to be writing

How many future tenses are here? one? or two? or ten? Reader, count for yourself. There are certainly ten ways of expressing future action, all differing in form and slightly in effect, except that between " I *will* " and " I *shall* " there is no difference in value. But do they form ten tenses? or half the number? or what number? If we call them ten and invent ten names for them, we shall not understand our language the better, nor use it any better. There are but two elements of difference—difference of form and difference of signification or application. But then two questions arise—how much difference in either is required to make a grammatical distinction? and what are we to do when difference of form is united with identity of application, or identity of form with diversity of application? The older grammarians attached most importance to the aggregate value of whole phrases ; the latter dwell more on the history and form of single words. But consistency is not common with either—is probably impossible. To implore and to command—" forgive us our trespasses," and " forward march ! "—represent attitudes of the speaker as opposite as the poles, yet both verbs are said to be *imperative*, which means commanding. How different is it to ask a question and to make an assertion ; yet that difference is rarely made a grammatical distinction. The imperative and the simpler form of the infinitive are always alike, yet grammarians make two different modes of *sing* in the following sentence : " Please *sing* us that song I have often heard you *sing*." Some go so far as to maintain that the last is not a verb at all but a noun. Indeed the rules of English grammar are not a consistent body of doctrine framed during the six days

of creation, and unchanged ever since, but a compromising and inconsistent patchwork. It may well be doubted if any two could state them alike beyond the merest outlines, except in so far as they copied. It is a curious fact that children of tender years have so often been taught, as their life-guidance, a mass of stuff that they could not comprehend, and on which the learned could not agree.

FUTURE-PERFECT.—The future-perfect represents a future action preceding some other future action or event. It was no doubt applied at first to actions expected to be completed or ended before a certain time, but when it is made up with the continuing participle in *-ing*, as

By the end of June he *will have been studying* German six months,

the termination of the action is not implied. The simplest form of this tense is like the following:

The sun *will have set* before we reach home.

"Before this time to-morrow I *shall have gained* a peerage or Westminster Abbey."—SOUTHEY: "Life of Nelson."

A sentence containing a future-perfect tense, when fully expressed, consists of two parts. There is the principal or direct part of the sentence, and a defining clause indicating the time. In the example above, "The sun will have set" is the main or direct statement; "before we reach home," the defining clause. The future-perfect should rarely, if ever, be used in the latter, and may often be omitted in the former. It is just as well to say:

The sun *will set* before we reach home. The defining clause may not contain a verb, in which case there is no question about the tense in that part.

We *shall* then *have walked* five miles.

Here the defining clause is reduced to the single word *then*.

The future-perfect is a cumbrous expression, to be avoided whenever possible, which can be done in several ways.

First. We may use the present tense:

"which may yet be established * * * when this comparison *shall have been made* with sufficient knowledge."

<div align="right">WHITNEY : "Language," etc.</div>

"We shall be obliged to hold our judgments suspended until the general relations of the north-eastern Asiatic languages *are* better *settled*."—*Id.*

In my judgment the latter example is much to be preferred.

"Until this transfer *is effected*, a guard of one officer and ten enlisted men will be left at the post."

<div align="right">Hd. Qrs., Dept. of Dakota, April 8, 1891.</div>

Second. The perfect tense may be used:

"The system of records * * * will be commenced January, 1, 1890. When an error or mistake *is discovered*. * * * After the system *has gone* into operation the inspector of records in the performance of his duty, will report whenever he *ascertains*," etc.—"Order of the War Depart., Nov. 2, 1889."

Third. We may use the future, as in example above:

"The sun will set" etc.

"I will not drink of the fruit of the vine, until the kingdom of God *shall come*."—LUKE xxii., 18.

Fourth. Sometimes, but rarely, we find the preterit:

"And to every male citizen, whether refugee or freedman as aforesaid, there shall be assigned not more than forty acres of such land, and the person to whom it *was* so assigned shall be protected in the use and enjoyment of the land."

<div align="right">"U. S. Statutes," 15, 508.</div>

The following short example illustrates various ways of representing the same future event. It is the last part of John xiii., 38 in successive versions: Gothic, Anglo-Saxon, Wycliffe, Tyndale, and the authorized version, with which the new revision is identical.

"Amen, amen, qitha thus, thei hana ni *hrukeith* unte thu mik *afaikis* kunnan thrim sintham."

(Transl.) Verily, verily, I say unto thee, the cock *croweth* not until thou *deniest* knowing me three times.

"Sóth ic the secge, ne *cræweth* se cocc, ær thú *with-secgst* me thriwa."

(Transl.) In sooth I say to thee, the cock *croweth* not ere thou *deniest* me thries.

"Treuli, treuli, I seie to thee, the koc *schall* not *crowe* till thou *schalt denye* me thries."

"Verely, verely, I saye vnto thee, the cock *shall* not *crowe*, till thou *have denyed* me thryse."

"Verily, verily, I say unto thee, The cock *shall* not *crow* till thou *hast denied* me thrice."

As both the perfect and the future are relatively late in the Teutonic family of languages, we may well believe that the future-perfect is the youngest of all the tenses. Yet it is found as early as the beginning of the thirteenth century in line 151 of the "Ormulum."

> "& ȝiff theȝȝ all forwerrthenn itt,
> Itt turrnethth hemm till sinne ;
> & I *shall hafenn addledd* me
> The Laferrd Cristess are."
> (And if they all reject it,
> It turneth to them for sin ;
> And I *shall have earned* me
> The Lord Christ's wrath.)

MOODS.

I have met with no satisfactory definition of *mood* or *mode* in grammar, and am unable to give one. But before attempting even an approximate account of the thing it may be well to determine the name we shall call it by. The word that has been most commonly and constantly used, especially in England is *mood*, while late American writers give the preference to *mode*. This seems to come from a desire to distinguish it from the quite different word *mood*, a state of the mind, with which it has no connection. The grammatical term is derived from the Latin word *modus*, measure or manner, from which we have many words— *mode, moderate, modest, accommodate*, and others. It occurs

in both forms, *mood* and *mode*, and as a grammatical term is quite as technical and special as *tense*. In the form *mode* the word is employed in logic to denote certain differences among propositions, which is one reason for calling the grammatical term *mood*.

The several moods are different ways in which the speaker regards the action of which he speaks, as related to himself. That will not make a definition, for it may be true of other distinctions. Still it is true so far as it goes. Take first the distinction of number; second the distinction of person, heretofore explained; third, the distinction of tense or time; fourth, the distinction of active and passive—of acting and being acted upon,—then all other variations in the form and construction of our verbs are distinctions of *mood*. The speaker may regard the action as a fact within his knowledge.

<div align="center">The ship *has sailed.*</div>

He may regard it as a thing unknown to him, but which he desires to know:

<div align="center">*Has* the ship *sailed ?*</div>

It may be uncertain and a condition on which something else depends:

<div align="center">*If* the ship *have sailed.*</div>

It may be uncertain depending on another uncertainty:

<div align="center">*If* the wind *be* fair, the ship *may sail.*</div>

It may be a thing wished for:

<div align="center">O that the ship *would sail.*</div>

The speaker may command the action:

<div align="center">*Sail* the ship.</div>

He may treat it as an adjective or quality:

<div align="center">He preferred a *sailing* ship to a steamer ;</div>

or as an entity or thing:

<div align="center">Contrary winds delayed the *sailing* of the ship.</div>

Or he may strip the action of all these and show it in primitive nakedness:

<div align="center">A freshening breeze soon made the ship *sail.*</div>

These may not be generally called *moods*, but they illustrate the kind of distinctions to which the term is applicable. There is no precise limit to their number. One authority very justly says : " As the whole order of the variation of words in the conjugation of a verb is merely arbitrary, those who invent them may arrange them into what order they please and call them by what names they may think most proper. But, however they may vary the names or external arrangement, this does not affect the things themselves." That is, such examples as those above given exist in our language and are beyond individual control ; but any one may classify them as he pleases. The same writer suggests as names of moods : *Declarative* or *Indicative*, the *Potential*, the *Elective*, the *Determinative*, the *Compulsive*, the *Obligative*, the *Subjunctive*, the *Optative*, the *Imperative*, the *Requisitive*, the *Precative*, the *Interrogative*, and the *Vocative ;* [1] and perhaps ingenuity could double even that number. I am not aware that any one has seriously worked out a grammar with anything like so many moods. For practical purposes I shall confine myself to the number now acknowledged by the most learned expositors of the English language. Those are the *Indicative*, the *Subjunctive*, the *Imperative*, the *Infinitive*, and *Participle*, admitting at the same time that both the number and the names are quite arbitrary and might easily have been very different.

.INDICATIVE.—This includes all simple direct assertions: " The sun *shines* "; " The day *was* warm " ; " They *marched* all night." The presence of the negative *not* makes no grammatical difference anywhere, beyond requiring the use of *do* with an infinitive form in all cases except with the verbs to *be*, to *have*, and the auxiliaries. " The sun *did not shine* "; " The day *was not* warm " ; " They *did not march* all night." But this change of arrangement is not held to alter mood, tense, person, or number. Under the indicative are included direct questions, which in like manner require the auxiliary *do*—" *Does* the sun *shine* ? " Observe that, in assertions, the subject or agent is placed first, the verb next,

[1] Encyclopædia Britannica, 2d ed., article " Grammar."

but that in questions the order is reversed. "*The day is warm.*" "*Is the day* warm?" But when an auxiliary is used, that alone is placed before the subject. This is one reason why some of the most profound grammarians hold the auxiliary in such case to be the real verb; another is that it alone is inflected for person, number, mood, and tense. There are two ways of regarding a complex expression. It may be taken collectively as a whole, or word by word. Language here finds a parallel in algebra, where the complex expression $\frac{1}{2}\sqrt{\left(\frac{b}{a}-\frac{d}{c}\right)^2+4\frac{bd}{ac}}$ may be taken and handled as a unit, or regard may be had to the value of each single character. The first method is preferable for some purposes, the second for others.

The indicative is used not only when the speaker expresses his own convictions, but also when he represents the thoughts and words of others, whether correct or incorrect. "Who do men say that the Son of man *is?*" * * * "But who say ye that I *am?*" [1]

A supposition given as the ground of some other proposition takes an indicative when the supposition is regarded as a fact and not a matter of doubt.

> "If thou *accountedst* it shame, lay it on me."
> SHAKESP.: "Taming of the Shrew," iv., 3.

"If there *is* a class who, in contempt of its follies and disgust at its corruptions, *have* contracted towards Religion a repugnance which *makes* them overlook the fundamental verity contained in it; so too, is there a class offended to such a degree by the destructive criticisms men of science make on the religious tenets they regard as essential, that they have acquired a strong prejudice against Science in general."
> HERBERT SPENCER: "First Principles," Chapter i.

The above examples are introduced by the dubitative word *if*, but suppositions may be introduced by many other words, such as *unless, though, whether, whoever, suppose.*

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[1] Matt. xvi., 13–16, Revised Version.

"Shall we say then that *whether* it *consists* of an infinitely divisible element or of ultimate units incapable of further division, its parts are everywhere in actual contact?"

<div align="right">SPENCER's "First Principles," Chap. iii.</div>

The doctrine that suppositions take the indicative only when admitted as facts is more applicable to the language as it was than as it now is; for this mood is a growing and extending one, not limited now to certainties, but used in saying many things that were formerly expressed otherwise.

"If it *is* the first cause, the conclusion is reached. If it *is* not the first cause, then by implication there must be a cause behind it; which thus becomes the real cause of the effect."

<div align="right">SPENCER's "First Principles," Chap. ii.</div>

The writer does not take these two opposite suppositions to be both true, but both in doubt; and had he lived a century earlier would probably have written *be* instead of *is*.

In regard to forms, the indicative can scarcely be said to have any determined by the mood; certainly none unless it be in the anomalous verb *to be*. Its variations are determined by person, number, and tense; not by mood; and of these variations it preserves by far the largest remains. Of every verb—always excepting the verb *to be*—there is one simplest form, as, for example, *go*. This might be called the *ground form*, but it is found alike in all moods, not including the participle, unless changed for person, number, or tense.

SUBJUNCTIVE.—Statements, assertions, predications, as they are variously called, are not all put forth as positive facts; but many of them are uttered hesitatingly as being suppositions, conditioned, or conditional. From the earliest ages that we know of certain forms of the verb have been assigned to these timid hesitating utterances. But as the hesitancy is of all degrees, and due to a great variety of causes, it has been found difficult or impossible to keep these dubitative forms of the verb clearly distinguished in form and application. In Sanskrit they are in a state of great confusion; in Greek it is doubtful whether the difference between subjunctive and optative be one of mood or of tense; Latin

has but one of these doubtful divisions, but the student knows that it covers a wide field, whose boundaries are hard to trace. In English it is the central difficulty of the language—not the less difficult that only vestiges of it remain. It is often impossible to tell at present whether a verb in a given case be indicative or subjunctive. It rarely has a separate or special form of its own. That this was not so in the earlier ages of the language will appear on comparing the Gothic, Anglo-Saxon, and English of the verb *find*.

PRESENT INDICATIVE

1 PERS. SING.		finth-a	find-e	find
2 " "		finth-is	find-est	find-est
3 " "		finth-ith	find-eth	find-s
1 " PLU.		finth-am	find-ath	find
2 " "		finth-ith	find-ath	find
3 " '		finth-and	find-ath	find

PRETERIT INDICATIVE.

1 PERS. SING.		fanth	fand	found
2 " "		fanst	fand-e	found-est
3 " "		fanth	fand	found
1 " PLU.		fanth-um	fand	found
2 " "		fanth-uth	fund-e	found
3 " "		fanth-un	fand	found

PRESENT SUBJUNCTIVE.

1 PERS. SING.	finth-au	
2 " "	finth-ais	find-e
3 " "	finth-ai	
1 " PLU.	finth-aima	
2 " "	finth-aith	find-en
3 " "	finth-aina	

(find-e and find-en grouped as find)

PRETERIT SUBJUNCTIVE.

1 PER. SING.	funth-jau	
2 " "	funth-eis	funde
3 " "	funth-i	
1 " PLU.	funth-eima	
2 " "	funth-eith	fund-en
3 " "	funth-eina	

(funde and fund-en grouped as found)

The reader will not fail to notice the lengthening of the subjunctive vowels in Gothic, a feature common to that language, Greek, and Sanskrit. On this peculiarity Professor Ernst Curtius remarks:

" The lengthening of the sound between the root and the personal ending naturally and meaningly distinguishes the hesitating and conditional statement from the unconditional." [1]

It will also be seen by the Anglo-Saxon column that in course of five or six hundred years the six original forms had become reduced to two ; and that in another equal period there remained in English only one. Moreover, in the perterit tense that one is derived from the plural of the past indicative, never from the singular. In English, with one exception, the preterit subjunctive is identical with the preterit indicative. But in that exceptional instance, in which there are separate forms for singular and plural in the past indicative, the past subjunctive adopts the plural. We say : *I was, he was, we were, they were,* but *if I were, if he were, if they were.* The second person singular is exceptional and peculiar, and offers the sole example in the language of a form found only in the subjunctive. Indic. *thou wast,* subj. *if thou wert,* which also is allied to the plurals.

In point of form the subjunctive is the perfection of simplicity ; the intricacy is all in using it. The first peculiarity that I shall mention is a shifting—*verschiebung* as the Germans call it—of the tenses. The present is not so much a present as a future ; what has been called the preterit is present in effect ; and what is pluperfect in form is simply past or preterit in its application. In the following illustration let the words, yesterday, etc., show the real time.

Before yesterday	Yesterday	To-day	To-morrow
Ind. It had rained	It rained	It rains	It will rain
Sub.	If it had rained	If it rained	If it rain

These expressions may be further expanded.

If it had rained yesterday, there would be less dust now.
If it rained now we should get wet.
If it rain to-morrow, we will stay indoors.

[1] " History of Greece," Chap. I.

It is not necessary to say: "If it should rain"; for, "If it rain," serves the purpose quite as well; and it would be impossible to say whether the longer expression were indicative or subjunctive. Expressions like: "If he shall," "If it shall," are admissible, and often met with; but I cannot think of a case where they are necessary. On the other hand, "If he will" does serve a useful purpose, as: "We will give him an equal share in the venture, *if he will* accept it." But in such case *will* retains its sense of the volition— "*if he be willing* to accept it." Then turning the sentence and stretching the analogy, we still retain the *will*, saying; "We will give him an equal share with ourselves, *if that will* please him." Stretching the analogy still farther and beyond the limit of intelligent volition, we go on to say such things as this: "Immerse these eggs in melted paraffine, and see *if that will* preserve them." In fact we employ the word wherever there is a desirable purpose of doubtful attainment. We cannot be sure in such cases whether *will* is indicative or subjunctive.

I have said that in the subjunctive the tense that is present in form is generally future in its reference, but even the apparently past but really present tense is often shifted so far that its reference is future. We may inquire of one going out in a boat: "What would you do if a storm *arose ?* "

> "To turn the rein *were* sin and shame,
>   To fight *were* deadly peril ;
> What would you do now, Roland Cheyne,
>   Were ye Glenallan's Earl?"
>
> > SCOTT : "The Antiquary," Chap. 40.

It would be more in accordance with modern usage to say in the above samples; "*should arise* " and "*would be* " ; but such a change would not alter mood, tense, or sense. It would be merely substituting a compound verbal expression for a simple one. In complex verbal expressions it is only the auxiliary that is varied to distinguish mood, tense, person, or number. Of these *have* and *be* are followed by the participle ; the others take the infinitive.

> I *will sing*, thou *didst sing*, they *might sing*.

I *am* surprised ; thou *mightest have been* surprised ; they *will be* surprised.

This circumstance goes to confirm the view of those who hold that, so far as grammar goes, the auxiliary is, in these cases, the real verb.   It is also inconsistent with the existence of a separate mood that used to be called the *potential ;* that is the mood which expressed *possibilities.*   It was made by the aid of several auxiliaries—*may, can,* and sometimes *must, will,* and *shall.*   It was never claimed that " I *shall write* " belonged to this mood.   That was called future indicative ; but " I *should write* " was so claimed.   In a pretentious grammar now before me that is called the past tense of the potential mode ; but it is not a past tense, in fact, and never relates to past time.

" If I *had* pen, ink, and paper, I *should write* now."

Had is here the past subjunctive of *have, should* is the same of *shall,* but, as already shown, past subjunctives refer to the present or the future.   *May* was held to be the typical sign of the potential mood, but *might* is the past subjunctive of · *may.*   If, then, " I *may write* ", were present potential, " I *might write* " would be the subjunctive mood of the potential mood, which I suppose no one claims.

The field occupied by the subjunctive is so large and irregular that it is difficult to define its limits or designate its several portions.   The problem is complicated by the fact that such occupancy is only a kind of tenancy in common, there are so many cases in which some other mood might be put in its place.   In the examples which are now to follow I shall give under each subdivision those that contain a subjunctive, and then *per contra* others of the same character, except that a different mood is used.

The subjunctive is used in expressing suppositions and results depending on supposed conditions.   A conditional sentence may be roughly defined as a sentence whereof one half is a condition on which the other half depends.   Take this as a typical example :

"*If* Mr. Serious, the clergyman, calls, say I am gone to the great meeting at Exeter Hall."—BULWER : "Money," 3, 2.

The call by Mr. Serious is the condition on which the answer depends. If he call, he is to be answered as directed ; if he call not, there can be no answer. Such a supposition, while still retaining the same words, may take three different forms grammatically, thus : If it *rains*, If it *rain*, If it *rained* (or should rain). The first is indicative present, and admits the supposition as correct. The second is subjunctive present, with usually a future reference, and indicates a mental attitude of unbiassed uncertainty. The third is preterit subjunctive, but never referring to past time, and means that the supposition is untenable. The words might indeed be preterit indicative. That is only to be determined by the sense of the context. These three kinds of suppositions may be further illustrated by adding to each, in brackets, the remainder of a suitable sentence.

If it *rains* (or is raining) [as you say it is, we had better stay in].

If it *rain* [to-morrow, which we have no means of knowing, it will be bad for the meeting in the grove].

If it *rained* (or were raining) [the dust would not be flying, as you see it is].

The second is very generally followed by a future in the apodosis, and the third by the same mood and tense which is in the protasis.

Again I may remind the reader that writers and speakers have been unable or unwilling to adhere to any precise rule on the subject.

"It is one of the best bonds, bothe of chastity and obedience in the wife, if she *think* her husband wise, which she will never do *if* she *find* him jealous."—BACON : "Essay" viii.

<center>
"she deserts thee not *if* thou
Dismiss not her, when most thou needst her nigh."
</center>

<div align="right">"Paradise Lost," 8, 563.</div>

29

> " But *if* no faithless action *stain*
>   Thy love and constant word,
> I 'll make thee famous by my pen,
>   And glorious by my sword."
>
> MARQUIS OF MONTROSE.

> " *If* solitude *succeed* to grief,
>   Release from pain is slight relief."
>
> BYRON : "Giaour."

> " *If* it *were done*, when 't is done then *'t were* well
> It *were done* quickly."—SHAKESP.: " Macbeth," i, 7.

> " *If* it *were* so,
> There now *would be* no Venice."
>
> BYRON : " The Two Foscari."

" *Were* matter thus absolutely solid, it *would be* what it is not—absolutely incompressible."

> SPENCER : " First Principles," Chap. iii.

And, generally written *an'*, and having the value of *if*, was quite common in Middle English.

> " Now well *were* I an it so *were*."
>
> " Townley Mysteries."

Hence it was said :

> " If *if's* and *an's were* pots and pans,
> There *'d* be no need of tinkers."

It is now confined to poetry and some provincial dialects.

> "*An 't were* not for thy hoary beard,
> Such hand as Marmion's *had* not *spared*
> To cleave the Douglas dead."
>
> SCOTT : " Marmion," Canto 6.

If is often omitted, especially in poetry, before *have*, *be*, and the auxiliaries.   The verb is then placed before its subject.

> " *were I* quiet earth,
> That *were* no evil."
>
> BYRON : " Cain."

> "Society, friendship, and love,
>   Divinely bestowed upon man ;
> O, *had I* the wings of a dove,
>   How soon *would* I *taste* you again ! "
>
> <div align="right">COWPER : " Selkirk."</div>

> "And *should* my youth, as youth is apt, I know,
>   Some harshness *show*,
> All vain asperities, I, day by day,
>   *Would wear* away."
>
> <div align="right">SOUTHEY : " Holly Tree."</div>

Although the most common, *if* is not the only word used to introduce a supposition. There are many others, among which are, *although, unless, except, provided, admit, grant, suppose, so, whether*. Many of these may also take the conjunction *that* after them. Sometimes there is no special formula. The choice between indicative and subjunctive depends essentially on the question whether we conceive ourselve to be dealing with a fact or with a supposed possibility.

> "*Though* he *heap* up silver as the clay, and *prepare* raiment as the dust." <div align="right">JOB xxvii., 16.</div>

> " And oft *though* Wisdom *wake*, Suspicion sleeps
>   At Wisdom's gate."
>
> <div align="right">" Paradise Lost," iii., 686.</div>

> "And he said, *Whether* they *be* come out for peace take them alive ; or *whether* they *be* come out for war, take them alive."
>
> <div align="right">1 KINGS xx., 18.</div>

> " *Whether* he *spin* poor couplets into plays,
>   Or *damn* the dead with purgatorial praise,
>   His style in youth or age is still the same."
>
> <div align="right">BYRON : " English Bards."</div>

> "*Whether* this *be* or *be* not implied."
>
> <div align="right">J. S. MILL : " Logic," Chap. 8.</div>

> "The soul which hath touched any such * * * shall not eat of the holy things, *unless* he *wash* his flesh with water."
>
> <div align="right">LEVIT. xxii., 6.</div>

"The events   *   *   *   must be very imperfectly understood *unless* the plot of the preceding acts *be* well understood."

MACAULAY : "Hist. of Eng.," Chap. 1.

"*Except* thou *take* away the blind and the lame, thou shalt not come in hither."   2 SAMUEL v., 6.

"And this will I venture my poor gentleman-like carcase to perform, *provided* there *be* no treason practised upon us."

BEN JONSON : "Every Man in his Hum.," iv., 5.

"*Suppose 't were* Portius, *could* you blame my choice?"

ADDISON : "Cato," i., 6.

"Or *suppose* Bishop Philpotts *requested* it of him as a favor."

LEIGH HUNT : "Table Talk."

"Perhaps it *had been* better to stand by mere Prussian and German merit, native to the soil."

CARLYLE : "Fred'k the Great."

"*So* I *were* out of prison and *kept* Sheepe,
I *should be* as merry as the day is long."

SHAKESP.: "King John," iv., 2.

"Why (Cosine) *were* thou Regent of the world,
It *were* a shame to let this land by lease."

SHAKESP.: "Richard II.," ii., 2.

"*Be* it scroll or *be* it book,
Into it, knight, thou must not look."

SCOTT.

But *per contra.*

"*If* thou more *murmur'st*, I will rend an Oake
And peg thee in his knotty entrailes."

SHAKESP. : "Tempest," i., 2.

"And *if* thou *loiterest* longer, all will fall away."

COLERIDGE : "Piccol.," i., 10.

"Oh ! *if* your tears *are given* to care,
If real woe *disturbs* your peace,
Come to my bosom."   THOMAS MOORE.

"I suppose you *would aim* at him best of all *if* he *was* out of sight.'   SHERIDAN : "Rivals," v., 2.

"Dr. Marshall Hall   *   *   *   remarked that *if* the foot of a frog *was pinched*, the animal *withdrew* the limb."

<div align="right">*London Quarterly*, Jany., 1855.</div>

"The business of the pension office *would be* seriously impeded, even if the health of the clerks *was* not impaired."

<div align="right">"Report of Postmaster General, Nov. 27, 1889."</div>

"*Except* thou *hadst hasted* and *come* to meet me, surely there *had been* no man left to Nabal by the morning light."

<div align="right">1 Sam. xxv., 34.</div>

"*Unless* thou *hadst spoken*, surely then in the morning the people *had gone* up every one from following his brother."

<div align="right">2 Sam. ii., 27.</div>

> "*Thogh* with their high wrongs I *am strook* to the quick,
> Yet, with my nobler reason, gainst my furie,
> Do I take part."

<div align="right">Shakesp.: "Tempest," v., 1.</div>

> "*Tho'* no Exchecquer it *commands*, *'t is* wealth,
> And tho' it *wears* no ribband, *'t is* renown."

<div align="right">Young : "Night Thoughts," vi., 337.</div>

> "Alike in ignorance, his reason such,
> *Whether* he *thinks* too little or too much."

<div align="right">Pope : "Essay on Man," ii., 11.</div>

> "Whether thy muse most lamentably *tells*
> What merry sounds proceed from Oxford bells,
> Or, still in bells delighting, *finds* a friend
> In every chime that jingles from Ostend."

<div align="right">Byron : "English Bards."</div>

"The mere delight in combining ideas suffices them ; provided the deductions *are* logical, they seem almost indifferent to their truth."

<div align="right">G. Lewes.[1]</div>

Indicative and subjunctive may be found in the same sentence.

"Whether it *be* owing to such poetical associations   *   * . *   or whether there *is*, as it were, a sympathetic revival."

<div align="right">Irving : "Bracebridge Hall."</div>

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[1] Quoted from Mätzner.

The subjunctive is found with indefinite pronouns and adverbs of time, place, and manner—*whoever*, *whatever*, *wherever*, *whenever*, *however*, etc.—when there is an element of uncertainty or conjecture in the clause.

> " If thou pardon whosoever *pray*,
>   More sinnes for this forgiueness prosper may."
>   SHAKESP.: " Richard II.," v., 3.

" But he that troubleth you shall bear his judgment, *whosoever* he *be*."—GAL. v., 10.

> " Drede ay God *where so* thou *be*."
>   " Townley Mysteries."

" He hath always 3 wifes with him, *where* that *ever* he *be*."
                    SIR JOHN MAUNDEVILLE.

> "*Howe'er* the world *go*, I 'll make sure for one."
>   MARLOWE : " Jew of Malta," i., 1.

> "*Whatsoever* plague, *whatsoever* sickness there *be*."
>   2 KINGS viii., 37.

Closely related to these examples are indefinite designations of time, after which the subjunctive was formerly used much more than it is now.

> " Now quiet Soule, depart *when* Heauen *please*."
>   SHAKESP.: 1 " Henry VI.," iii., 2.

" Why, at any time *when* it *please* you, I shall be ready to discourse to you all I know."
                    BEN JONSON : " Every Man in his Humour."

"*before* the cock *crow*, thou shalt deny me thrice."—MATT. xxvi., 34.

> "*Ere* thou *goe*, give up thy Staffe."
>   SHAKESP.: 2 " Henry VI.," ii., 3.

> " I saw, alas ! some dread event impend,
>   *Ere* to the main this morning sun *descend*."
>   POPE : " Rape of the Lock," i.

> " What billows, what gales is she fated to prove,
>   *Ere* she *sleep* in the lee of the land that I love ! "
>   TOM MOORE.

" The tree will wither long *before* it *fall.*"

<div style="text-align:right">BYRON : " Childe Harold," iii., 32.</div>

Per contra.

"Therefore thou art inexcusable, O man, *whosoever* thou *art* that judgest."—ROMANS ii., 1.

" The Lord thy God is with thee *whithersoever* thou *goest.*"

<div style="text-align:right">JOSHUA i., 9.</div>

" *Who ere helps* thee, 't is thou that must help me."

<div style="text-align:right">SHAKESP. : 1 " Henry VI.," i., 2.</div>

" *Who euer wins*, on that side shall I lose."

<div style="text-align:right">SHAKESP. : " King John," ii., 1.</div>

" Finally, brethren, *whatsoever* things *are* true, *whatsoever* things *are* honest, *whatsoever* things *are* pure, *whatsoever* things *are* lovely, *whatsoever* things *are* of good report * * * think on these things."—PHIL. iv., 8.

A considerable number of adjectival expressions, like it is *good, well, better, fitting, desirable enough, hard, sad,* take after the conjunction *that*, a subjunctive.

" It is *good* for a man *that* he *bear* the yoke in his youth."

<div style="text-align:right">LAM. iii., 27.</div>

This could have been as well expressed :

" It is *good* for a man *to bear* the yoke in his youth,"

which is a much more common form of expression. The subjunctive here takes the place of an infinitive. The last half of the sentence might be regarded collectively as a substantive ; and the whole might take this form :

<div style="text-align:center">*Bearing the yoke in his youth* is good for a man.</div>

Hence this use of the subjunctive might be said to be as a substitute for substantive clauses.

" it is *better* that thou *succour* us out of the city."

<div style="text-align:right">2 SAM. xviii., 3.</div>

" is it *fit* this souldier *keepe* his oath ? "

<div style="text-align:right">SHAKESP. : " Henry V.," iv., 7.</div>

> " Therefore 't is *meet* Achilles *meet* not Hector."
> > SHAKESP. : " Troyl. and Cressida."

> " In such a time as this it is not *meet*
> That every nice offence *should meet* his Comment."
> > " Julius Cæsar," iv., 2.

> " 'T is *better* that the Enemie *seeke* vs."
> > *Id.*, iv., 3.

> " 'T is *necessary* that *be looked* into."
> > MARLOWE : " Jew of Malta," i., 2.

The subjunctive is largely used to express indirectly the effect of causing or preventing. Here is an example of the direct way of expressing it. " And he straitly *charged* them *to tell* no man."—Mark v., 43 ; and here an example of the indirect : " I *charge* you * * * *that* ye *stir* not up nor awake my love till he please."—Canticles ii., 7. The words of causing and preventing are many and various, including among others : *cause, command, provide, see, take care, beseech, entreat, exhort, forbid ;* to which may be added any words of hindering or fearing followed by *lest*. In the expressions now under consideration the verb is usually followed by *that* or *lest*, but *that* is sometimes omitted for sake of brevity.

> " he spake and *commanded that they should heat* the furnace."
> > DANIEL iii., 19.

> " He *commandeth* * * * *that* they *return* from iniquity."
> > JOB xxxvi., 10.

> " *Beware that* thou *pass* not such a place."
> > 2 KINGS ii., 9.

> " *Beware lest* Hezekiah *persuade* you."—ISAIAH xxxvi., 18.

> " Then *give me leave, that* I *may turne* the key,
> *That* no one *enter*, till my tale be done."
> > SHAKESP. : " Richard II.," iv., 3.

The subjunctive is used to express very earnest wish or desire :

> " O that I *were* as in months past, as in the days when God preserved me."—JOB xxix., 3.

"In the morning thou shalt say, Would God it *were* even ! and
in the even thou shalt say, Would God it *were* morning !"

<div align="right">DEUT. xxviii., 67.</div>

"Oh, that I *were* a Mockerie King of Snow,
    Standing before the Sunne of Bullingbrooke,
    To melt my selfe away in Water-drops."

<div align="right">SHAKESP. : "Richard II.," iv., 1.</div>

"Would thou *wert* cleane enough
    To spit upon."

<div align="right">SHAKESP. : "Timon of Athens."</div>

Per contra.

"I *wish* from the bottom of my heart, this unnatural struggle
was over."—COOPER : "Spy," 1.

The subjunctive mood is becoming less used than for-
merly, and may in time pass away entirely, like so much of
the inflectional system that once belonged to the language.
As an illustration of the change that is going on, I observe
that the recent revisors of the New Testament have turned
23 subjunctives into indicatives in the Epistle to the Romans
alone, omitting the considerable number not easily distin-
guished.

IMPERATIVE.—The imperative is so named from its fre-
quent use in direct commands.   But, as the form of expres-
sion is the same, the name is extended to requests and
prayers, even the most humble—"*Forgive* me, I implore."
As to its form, it is in English, merely the ground-form of
the verb.   Hence Dr. Latham, Dr. Morris, and others main-
tain that it is not properly a mood, as it has no peculiar
form to itself.   The imperative addressed to a single person
is very generally, but not universally, the shortest and
simplest form that the verb can assume.   The Latin impera-
tives, *i*, *es*, *dic*, *fac*, *fer*, are familiar examples.   Although
reduced to its lowest terms in modern English, the impera-
tive had once a goodly array of endings for the first, second,
and third persons, singular, dual, and plural numbers; and
it furnishes one of the best examples of the gradual dis-
appearance of inflections.

		SANSKRIT	GREEK	LATIN	FRENCH	GOTHIC	SAXON	ENGLISH
Sing.	1	vad-āni						
	2	vad-a	λέγ-ε	leg-e	parl-e	qith	secg-e	
	3	vad-a-tu	λεγ-έ-τω	leg-i-to				
Dual	1	vad-āva						say
	2	vad-a-tam	λέγ-ε-τον			qith-aits		
	3	vad-a-tām	λεγ-έ-τωιν					
Plur.	1	vad-āma			parl-ons	qith-am		
	2	vad-a-ta	λέγ-ε-τε	leg-i-te	parl-ez	qith-ith	secg-ath	
	3	vad-antu	λεγ-όν-τωιν	leg-unto				

The plural form of the imperative, ending in *-ath*, *-eth*, or *ith*—for the vowel was quite unstable—continued down to within a dozen years of the discovery of America.

> " *Ne taketh* of my word no displeasaunce,
>   *Thinketh* that ye ben set in governynges
>   Of lordes' doughtres   *   *   *
>   *Kepeth* wel tho that ye undertake.
>   *   *   *   *   *
>   And *taketh* keep of that that I schal sayn."
>   CHAUCER : " Tale of the Doctor of Phisik."

As inflections gradually disappeared, so far as clearness of expression is concerned, their places were effactually filled by the auxiliary *let* and constant recourse to pronouns. The former supplied all that was peculiar in the imperative mood ; the latter distinguished person and number. There was no loss of intelligibility, but there was a loss of brevity, and consequently of force. We now use *let* with the first and third persons of both numbers. " *Let* me *die* the death of the righteous," said the eastern seer.

> " *Let* my boy bishop *fret* his fill."
>   SCOTT : " Marmion."

We have already seen that *let* originally meant permit, a meaning which it often has yet in various degrees. Its reduction from an independent verb to a mere sign of a mood began in Anglo-Saxon ; but it was used as an auxiliary

sparingly before the fifteenth century. Considered by itself, and apart from the verb that follows it, the auxiliary *let* is imperative.

In the once familiar words, " Thy kingdom *come*," of what mood is *come?* That is a question I cannot answer ; but I can adduce a few facts that may contribute to a better understanding of it.

First.—Authorities are not agreed. Most writers on English Grammar, who have noticed the point at all, hold that verbs so situated are imperative ; but the most learned think otherwise. Mätzner regards them as subjunctive ; Professor Whitney calls them *optative subjunctives.*[1]

Second.—As naming is not intended to change their form, position, or force, for the practical purpose of speaking and writing good English, it is not of the slightest importance what they are called.

Third.—They do not result from dropping *may*, still less from an elision of *let*. In the particular instance given, we might, indeed, say : " *May* thy kingdom come " ; or, " *Let* thy kingdom come " ; but it will be shown presently that such expressions do not originate in that way. Moreover, in many instances such an explanation would be inadmissible, thus :

" ' *Submit* we then to force,' said Clare."
<div align="right">SCOTT : " Marmion," vi., 32.</div>

This is not an apocopated substitute for " *May* submit we," still less for " *Let* submit we " ; and there are hundreds of such examples to be found.

Owing to the great scarcity of verbal forms in English, the simple ground-form of the verb is extensively used. It is the form alike of the subjunctive, imperative, infinitive, and in part of the indicative. The form, therefore, decides nothing, but all agree substantially that in the phrases under consideration the verb is either subjunctive or imperative. But in the earlier ages of the language there were forms that

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[1] " Essentials of English Grammar," page 233.

could be distinguished. Anglo-Saxon had two forms of the imperative, as we have seen, one for the singular and one for the plural; but both were limited to the second person. We can suppose that these, for want of others, might have been extended to the first and third persons; but were they? The subjunctive had also separate forms for the singular and the plural. In the singular the two moods were often alike, and therefore ambiguous; in the plural they were always unlike. Now, in the class of phrases in question the verb always agreed with forms of the subjunctive known to exist; they never agreed with known imperative forms where the two moods differed. So far, then, as they were distinguishable they were subjunctive. Shortened, indistinguishable forms, however, were often used; for the old language was written with great irregularity. A common substitute for the first person plural imperative was *uton, utan, utun*, which must be construed as a plural subjunctive. It was used precisely as we now use "*let us,*" and was followed by an infinitive, such as *gan, wyrcan, seglian—let us go, make, sail*, etc. The third person plural was the subjunctive ending in *-in, -en*, or *-on*. The following examples will show how the places of the imperatives of the first and third persons were supplied in the earlier ages, and also that the general use of *let* is comparatively modern. It is not necessary to introduce the Gothic, which also employed the subjunctive as a substitute for the imperative, even when there was no perceptible need. The examples are from the Anglo-Saxon Gospels, followed by the versions of Wycliffe and Tyndale and the authorized version.

> *Uton wyrcan* hér threo earthung-stowa,
> *Make we* here thre tabernaclis,
> *Let vs make* iij tabernacles,
> *Let us make* three tabernacles.—MARK ix., 5.

> *Uton faran* to Bethleem,
> *Passe we* ouer til to Bedleem,
> *Let vs goo* even vnto Bethleem,
> *Let us* now *go* even unto Bethlehem.—LUKE ii., 15.

Fleon thonne to múntum tha the in Iudea-lande synt,
Thanne thei that be in Judee, *fle* to mounteynes,
Then *let them* whych be in Jury, *flye* into the mountaynes,
Then *let them* which be in Judea *flee* into the mountains.

<div align="right">MATT. xxiv., 16.</div>

> *hig hlyston* him,
> *heere thei* hem,
> *lett them heare* them,
> *let them hear* them.—LUKE xvi., 29.

> *Sý he* on rode *dhangen*,
> *Be he crucified*,
> *Lett* him be crucified,
> *Let* him be crucified.—MATT. xxvii., 21.

The subjunctive was even used for the second person imperative.

> *Nellon ge vesan* svylce leáse liceteras.
> Be not, as the hypocrites.—MATT. vi., 16.
> " Ne *sweregen ge*."   (Swear ye not.)—Laws of King Alfred.

The same mode of expression continued while the old terminations were becoming more and more indistinct, survived all distinctions of form, and may be found in the poetry of the present century.

> *Sceawie we* thes uncothe mæn ur ʒefon.
> *Look we* at these strange men, our foes.

<div align="right">Old Eng. Homily, A.D. 1150.</div>

> " Nu *fusen we* hom to ;
>   & stærcliche heom *leggen* on ;
>   & *wræken* wunderliche
>   ure cun & ure riche,
>   & *wreken* thene muchele scome."

> " Now *go we* for them ;
>   And stoutly them *lay* on ;
>   And wondrously *avenge*
>   Our kin and our kingdom,
>   And *avenge* the mickle shame."

<div align="right">LAYAMON, 1205.</div>

"Ne *lipne* no *wif* to hire were ; ne were to his wyue.
Beo vor him seolue vych *mon*, the hwile he beoth alyue."
(*Trust* no *wife* to her man, nor man unto his wife.
Be each *man* for himself, the while he is alive.)

<div align="right">"A Moral Ode," 1250.</div>

"*He* that is Lord fortune *be* thy steré."

<div align="right">CHAUCER : "Man of Lawes Tale."</div>

"*Laud we* the Gods   *   *   *
Publish we this Peace
To all our Subjects.   *Set we* forward."

<div align="right">SHAKESP.: "Cymbeline," v., 5.</div>

" No *man eat* fruit of thee hereafter for ever."

<div align="right">MARK xi., 14.</div>

" and now *be* the *welkin split* with vivats."

<div align="right">CARLYLE : " French Revolution," viii., 12.</div>

But while it is evident enough that the verb in such ex-
pressions was originally subjunctive, and is not a remnant
left by dropping *may* or *let*, it is not equally clear that it is
still subjunctive. There are who adhere to various modifi-
cations of the doctrine that words never change. Horne
Tooke held that such little words as *and, but, lest, since,
though, yet*, were originally verbs, and still are verbs. Dr.
Latham inclines to call *him, them*, and *whom* dative cases,
because they once were such,[1] while he admits that in
present use the case is generally what is called accusative
or objective. But few will go such lengths. The form is
too simple and common to distinguish the mood ; and the
construction is precisely that of an imperative, if we had one
applicable to the first and third persons. Probably most
persons who give the point a thought believe that they are
using imperatives, and intend to do so by extending them
beyond their earlier limits, a thing that in one way or other
is done with words every day. If an ardent orator exclaims,
" Perish the thought ! " intending to use an imperative
mood, may it not be imperative ? The sum of the matter

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[1] " English Language," p. 290.

is that the origin is subjunctive, the construction imperative the form indistinguishable, the name unimportant.

INFINITIVE.—In point of form the *infinitive* is the simple, unchanged root-form of the verb. The term "*infinitive mood*" only denotes the particular relation of the verb to the other words in the sentence. It is called *infinitive* when it follows an auxiliary (except *ought*)—*bid, make, need*—and verbs of perception, like *see, hear, feel*—they may *come*, they made him *promise*, they bade him *run*, you need not *fear*, we saw the moon *rise*, heard the owls *hoot*, and felt the night winds *blow*. We may be allowed for the present to call this the *primary infinitive*. When preceded by the little word *to* we may in like manner call it the *secondary infinitive*. Neither of them has any connection with infinity. The primary infinitive was once much more extensively used than now. The number of words that it may follow is decreasing. Formerly it might be found after *beg, begin, behoove, boot, charge, cause, command, deign, desire, forbid, force, go, intend, lie, entreat, persuade, pray, set, teach,* and *wish.* A few words are in the transition state—*dare, need, please*—and are followed sometimes by the primary and sometimes by the secondary infinitive. Naturally the primitive is used oftener in poetry than in prose.

Philologists are much inclined to call the infinitive a verbal noun, not so much because it is now a noun—which it is only exceptionally—as because they hold that it was once a noun —"lang syne Lord kens how lang." It has been found that Sanskrit in its earlier stages had about a dozen ways of forming words expressing the action of verbs, but having in some of their relations the effect of nouns. In course of time only one of them survived, ending in *-tu* or *-tum*, and corresponding to the Latin *supines* with the same terminations. Nouns expressing the actions of verbs were formed in a variety of ways in Greek and Latin, several of which have come over into English, often in a mutilated form. Thus we have from Greek anatom-*y*, analy-*sis*, baptis*m*, apha-*sia*, cycloped-*ia*, poe-*sy;* from Latin fav-*or*, cens-*us*, comple-*tion*, conjec-*ture*, experi-*ment*. But such words are nouns and nothing else,

either in the original languages or in English.   Latin had,
indeed, two real hybrids, half noun and half verb ; and it
will be seen presently that we have words of this mixed
character.   The Greek and Latin infinitives were employed
as nouns only exceptionally, as we sometimes speak of the
ups and *downs*, the *whereabouts*, the *why*, and the sweet *by
and by*.   There are no considerable classes of constant verbal
nouns native to English.   There are a very few scattered
ones, like *birth*, *stealth*, *speech*, which are exclusively nouns,
and perform no duty as verbs.   This may be made clearer
by comparing *believe* and *belief :*

Some still *believe* in witchcraft, but we do not share their
belief.

The former is wholly a verb, the latter a noun, and neither
can be used in place of the other.   Yet there might be words
partly both—nouns on the left side and verbs on the right.
Are infinitives of that class?   Nouns have certain grammati-
cal characteristics.   They may be limited by preceding ad-
jectives or pronouns, affected by prepositions or transitive
verbs, or they may take the plural form.   None of this is
true of infinitives, but all applies to a class of verbal nouns
ending in *-ing*, presently to be considered.   Contrast *earn*,
or *to earn*, with *earning*.

" They live upon the scanty *earnings* of the shop."

We do not make a plural of *earn*, or *to earn*, nor place before
it either of the three words that immediately precede *earn-
ings*.   There is only one preposition, *to*, that can precede an
infinitive.   It is then either abortive and undeveloped, or
almost entirely atrophied on one side, while its activity on
the other, the verbal side, is unimpaired :

" They were unable *to conceal him*."

If, notwithstanding these marked differences between the
infinitive and all other nouns, any one still chooses to call it
a noun, there is probably no court that will grant an injunc-
tion to restrain him.   Infinitives are indeed used as nouns,
but only exceptionally, and as almost any other words might

be. The primary is the rarest, and is now confined to poetry, and following such words as *rather, better, best :*

> " Better *dwell* in the midst of alarms
> Than *reign* in this horrible place."
>
> <div align="right">COWPER.</div>

The secondary infinitive used as a noun is more common :

> " For to me *to live* is Christ, and *to die* is gain. * * * Nevertheless *to abide* in the flesh is more needful for you."
>
> <div align="right">PHIL. i., 21.</div>

> " *To dye, to sleepe,*
> *To sleepe,* perchance *to Dreame :* I there 's the rub."
>
> <div align="right">SHAKESP. : " Hamlet."</div>

Of this infinitive with *to* Professor Earle says :

" here we perceive that an opportunity offers itself to explain philologically one of the most peculiar of the phenomena of the English language. That which we call the English infinitive verb, such as *to live, to die,* is quite a modern thing, and is characteristic of English as opposed to Saxon. The question, in presence of such a new phenomenon, is naturally raised—Whence this form of the infinitive verb ? We did not borrow it, for it is not French nor Latin ; we did not inherit it, for it is not Saxon. How did it rise, and what gave occasion to it ? "

These remarks are not applied, or applicable, to cases in which *to* is still significant and equivalent to *unto, for, for the purpose of*, etc. Such a form of expression is common to Latin and the languages derived from it, and to all the Teutonic tongues. The transition, which appears to Professor Earle so remarkable, to phrases in which *to* is a mere dumb sign, as in the words of Saint Paul and of Hamlet quoted above, seems to me easy and natural—only a single illustration of that extension of words and phrases which is going on all the time. It seems too to have been begun at a very early period. At least one example can be found in the scanty remains of Gothic literature. The sons of Zebedee had asked Jesus to promise them the foremost positions in

the expected new kingdom.   The conclusion of his reply, as
rendered by Ulfilas, was :

" Ith thata *du sitan* af taihswon meinai uiththau af hleidumein
nist mein *du giban.*"

(But that *to sit* on my right hand or on my left is not mine *to
give.*)   MARK X., 40.

In the fourth century, then, *to sit* could be used so com-
pletely as a noun in the nominative case that it might take
the pronoun *that* before it, a greater liberty than English
admits of now.   This may have been due to Greek influence.
This secondary infinitive was well preserved in the Norse or
Icelandic.   The following passage is from the so-called Elder
Edda (Hāvamál 152), date uncertain :

> " That kann ek it niunda,
> ef mik nauthr um stendr.
> *at biarga* fari mínu á floti."
> (This ninth thing I know,
> When dangers surround me,
> *To keep* my course safely at sea.[1])

Two more examples, taken from Egils Saga (thirteenth
century), may suffice [2] :

> " Var that sithr hans *at rísa* árdegiss."
> (It was his habit *to rise* early.)   Page 4.

" That thotti födur meinum sigr, *at deyia* í konúngdómi med
sæmd."

(*To die* a king, with honor, seemed to my father a victory.)
                                                              Page 8.

If, then, a source for the secondary infinitive be wanted,
we may naturally look to the Scandinavian settlements in
the north and east of England.

In the Teutonic tongues the infinitives originally ended
in *-an.*   In the Gothic this was invariable.   In A.-S. it often
took the form *-on,* and it had a vestige of inflection as a

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[1] Saemundar Edda.   Paderborn, 1876.
[2] Egils Saga.   Havniæ, MDCCCIX.

noun—a dative singular ending in *-nne*, always preceded by *to*.

> " Ac hwi férde ge *to seonne ?* "
> (But what went ye *to see ?*)
> <div align="right">LUKE vii., 25.</div>

This might be otherwise expressed : *for the purpose of seeing*.

> "manega wítegan and ríhtwíse gewilnudon tha thing *to geseonne* the ge gesoth."
>
> (many prophets and righteous men have desired *to see* those things that ye see.) <div align="right">MATT. xiii., 17.</div>

> " Hit is sceame *to tellane*, ac hit thuhte him nán sceame *to donne*."
>
> (It is a shame *to tell*, but it seemed no shame to him *to do*.)
> <div align="right">*Peterborough Chronicle.*</div>

The secondary infinitive is here equal to *in* and a verbal noun—*in telling*, *in doing*. In the case of Peter Pindar's razors, which were good to sell, not to cut, the usefulness was for selling and not for cutting. There is no doubt that the *to* was once significant, and meant what we now usually express by *to* or *for ;* but that meaning gradually faded out, so that now it seldom has any that is appreciable. It has become a mere earmark of the infinitive mood, and another preposition is sometimes placed before it as if itself were none.

> " But what went ye out *for* to see ? "
> <div align="right">MATT. xi., 8.</div>

The terminations *-an*, *-on*, *-enn*, *-enne*, began to be clipped off so early as the twelfth century, the sliding scale being *sing-an*, *sing-en*, *sing-e*, *sing*. The old endings may be said to have fairly disappeared by the middle of the fifteenth century, to be only rarely seen again in the affected archaism of poetry.

> " No longer can she now her shrieks command ;
> And hardly she forbears, through awful fear,
> To *rushen* forth, and with presumptuous hand,
> To stay harsh justice in his mid career."
> <div align="right">SHENSTONE : " Schoolmistress."</div>

PARTICIPLES.—In the infinitive mood the verb is shaded off into a noun; in the participle it becomes an adjective. We have two participles in English, but could find use for several more. Greek has ten or more, which are among the beauties of that wonderful language. We supply the defect in part by such composite phrases as *having written, having been written, being on the point of writing, having been intending to write, for the purpose of writing, with the intention of writing.*

Our first participle always ends in -*ing;* the second generally ending in -*en* or -*ed*, takes the various forms exhibited on pages 353–367. The two are contrasted in three ways. The first relates to the present, the second to the past; the first is active, the second passive; the first expresses what is going on and unfinished, the second what is ended. It is common to call them the *present participle* and the *past participle.*

In most of the Aryan languages the present participle originally ended in -*nt* or -*nd*, often somewhat disguised by additional terminations indicating number, gender, and case. In this respect early English was no exception.

> "they ben shapen into briddes,
> Swimm*end* upon the wawe amiddes,
> And whon she sigh her lord liv*end*,
> In likeness of a bird swimm*end*."
>
> GOWER: "Ceix and Alcaeon."

The termination -*nd* in time gave place to -*ng*, one of the most considerable grammatical changes in our language since the Norman Conquest. This took place from 1200 to 1400; the successive steps were -*ande* or -*ende*, -*inde*, -*inge*, -*ing*. Chaucer used both forms; oftenest -*ing*. The change came from the South, and the old form survived long in Scotland.

> "With dowbyll clethyng frome the cald,
> Eit*and* and drynk*and* quhen thay wald."
>
> SIR DAVID LINDESAY.

Before offering any explanation of this change, I wish to call attention to four grammatically different uses of the

verbals ending in *-ing*. In *running* water and *singing* birds they are adjectives, as such are placed before the nouns which they accompany, and they express no action. In "The birds are *singing*, the stars are *shining*," they are true participles, expressing actions as verbs, but holding the place of adjectives in the sentence quite as much as if we should say : " The birds are *beautiful;* the stars are *bright*." Again, in the expressions, " philosophical *writings*, a hall for *dancing*," we have nouns which admit of the plural form. Lastly, there is a usage more difficult to classify.

He escaped *by breaking* a window.

The true participle is a hybrid between a verb and adjective, but this is half a verb and half a noun. Like a noun it takes a preposition—*by*— before it ; or may take a possessive pronoun, and, like a verb, it is followed by the object—*a window*. It is Janus-faced, a noun on the one side and a verb on the other. Such a word is called in Latin Grammar a *gerund*. It differs from a verbal noun in taking an object after it. The preposition before it is not a constant or essential characteristic.

He escaped by *the opening of* a window.

Here *opening* is only a verbal noun. It may be preceded by the article or a pronoun, and it takes no object after it. Its place may be taken by a word that makes no pretence to being a verb, when there happens to be one suitable.

> " I waive the quantum o' the sin,
>   The hazard of *concealing*."
>   BURNS.

Nothing but the requirements of rhyme prevents *concealment* from doing quite as well.

Of these four tolerably distinct uses of the so-called participle the first two present no difficulty. The other two were not originally participles ; the only question is whether they had one or two separate origins. To go no farther back, the Anglo-Saxon had a class of nouns derived from verbs and ending in *-ung* less frequently *-ing*. A few of

them have reached our time almost unchanged, such as *cleansing, earning, fasting, fostering, fighting, greeting, learning.* In time the endings of all that survived of them were reduced to *-ing,* and it became the practice to form one from every verb as occasion required. We have here one source of verbals in *-ing* employed as nouns. We have also seen that the infinitive, ending in *-an, -enne, -en* was sometimes used as a noun ; yet, if it were from a transitive verb, it was still a verb on one side.

" and me nam rapes and caste in to him *for to draʒen him* ut of thisse putte. Ah his licome wes se swithe feble, thet he ne mihte itholie the herdness of the rapes, tha sende me clathes ut of thes Kinges huse *for to bi-winden the rapes.*"

(And they took ropes and threw them in to him *for to draw him* out of this pit. But his body was so very feeble that he could not bear the hardness of the ropes ; then they sent cloths out of the King's house *for to bewind the ropes.*)

<div align="right">" Old English Homily," A.D. 1200.</div>

This again shows how a gerundial use might have arisen. There were thus the verbal noun ending in *-ing,* and the infinitive in *-en,* which might easily be mistaken for each other. We hear the two sounds assimilated every day. Professor Earle says that in the fifteenth century the terminations *-yn* and *-yng* were often interchanged ; and he cites a passage from the preface to Caxton's " Game of Chess," A.D. 1474 :

" Beseeching of them that this litel werke shal see here or rede to haue me for excused for the rude & symple *makyng* and *reducyn* into our englisshe."

The victory at last remained with *-ing,* an evidence of care like that of the worthy, capt*ing* Griff*ing* who brings chick*ings* to Bost*ing.*

The participle had begun to adopt the *-ing* as early as Layamon, about 1204 ; and so it comes to pass that in our time we have three classes of words originally distinct, melted into one. It is not always possible now to say to which group a given word is most nearly related. The difficulty is not lessened by the circumstance that experts are

not agreed. Some of the combinations, a few examples of which here follow, are curious, and their analysis is more difficult and uncertain than important.

There was a large sum of money *owing* to him.

"how shall I reconcile your temper with *having* made so strange a choice?"

<div align="right">Colley Cibber : " Careless Husband."</div>

Kington Oliphant cites from the " Lives of the Norths " :

"he feared the *being made* infamous " ;

and from Miss Burney's " Cecilia " he quotes :

" there was no *avoiding asking him.*"

" the whig party were in possession of *bestowing* all places both of the state and of literature."

<div align="right">Hume : " Hist of Eng.," i., ix.</div>

These examples, I think, are all of a gerundial character, but, as they stand, are not good models for imitation.

The second participle, called indifferently the past participle and the passive participle, has pretty well escaped entangling combinations except in forming the compound tenses, which have been considered already, page 353. It may be used as an adjective—*hewn* timber, *ploughed* land, *printed* documents,—or as a pure participle—the field is *ploughed*. Out of its use as an adjective have grown a swarm of imitations—*left-handed, blue-eyed, quick-witted, weak-kneed, four-wheeled*,—which some treat as participles from verbs that never existed. I regard them as rather strained imitations of such words as *saddled, booted, gowned, crowned, plumed*, that is, furnished with saddle, boots, gown, etc. This participle is never a noun except as any adjective may occasionally be used as such. If we say, " the *afflicted*," " the *vanquished*," we still oftener speak of the *old* and the *young*, the *rich* and the *poor*.

Participles are used to form clauses that are but loosely hung on the main thread of our discourse.

" Not long after the Spanish general, *conceiving that his royal captive was sufficiently humbled*, expressed his willingness that he should return, if he inclined, to his own palace."—Prescott.

These attendant clauses are sometimes still further detached.

"And *supper being ended, the devil having put* it into the heart of Judas Iscariot, Simon's son, to betray him * * * he riseth from supper."   John xiii., 2.

When the subject of the participle is thus entirely different from the main subject or actor in the sentence, the participial clause is sometimes called *the case absolute*. These participial clauses appear to be imitations of the Latin, in which they are very common.

THE PASSIVE VOICE.

Thus far I have treated only of the active side of verbs; but when the action takes effect upon any person or thing there is a passive side and the order of statement may be reversed. If the Indian *kills* a deer, then also a deer *is killed* by the Indian. The passive voice consists of some form of the verb *to be* placed before the passive participle. The verb admits of all the variation of which it is anywhere susceptible, but the participle remains always unchanged. Take every form of the verb *to be* and place after it a passive participle and you have a complete conjugation of the passive voice.

We have not participles enough, and are put to very awkward shifts for want of them. The passive participle represents everything as done and finished. It admits of no degrees and no progress. We can say that the house *is built*, which means that it is up at least, and approximately finished; but we have no corresponding expression to show that it is in progress. To meet this want there have been two kinds of make-shifts. The most persistent of these has been the verbal noun ending in *-ing*, preceded by *on* or *in* (ultimately the same word), by *a*, an abbreviation of them, or even with these suppressed.

"Forty and six years was this temple *in building*."
                                                                 John ii., 20.

"the longsuffering of God waited in the days of Noah while the ark was *a building*." 1 PETER iii., 20.

"and therefore sent Critheis to Smyrna, which was then *building*." Encycl. Britan., 2d edition. "Homer."

Of these three the first is practically out of use, the second is rarely met with now, while the third is not uncommon. They all have the same radical defect. They do not distinguish between active and passive, between subject and object, between the actor and the thing acted upon. It was probably the consciousness of this ambiguity that gave rise to the expressions of which "The house *was being built*," is a type. According to Mr. Kington Oliphant this form of expression came into common use about 1770, although he cites two examples more than 300 years older.[1] How many examples escaped notice we cannot say, but so much is clear, that the expression has been in the language more than 400 years. Many worthy persons, whose tastes were formed long ago, have protested against the supposed novelty in a style that is more forcible than their reasoning. The most eminent is Cardinal Newman, who in a letter, published with his permission by Professor Earle, says: "I know nothing of the history of the language, and I cannot tell whether all this will stand, but this I do know that, rationally or irrationally, I have an undying, never-dying hatred to '*is being*,' whatever arguments are brought in its favor. At the same time I fully grant that it is so convenient in the present state of the language that I will not pledge myself I have never been guilty of using it."[2] Richard Grant White of New York has written at greater length, but to about the same effect. Now I do not agree with Cardinal Newman as to the convenience of the expression: "The house *is being built*." It seems to me quite inconvenient, inelegant, clumsy, and one that would be used only by a person who could think of no other to suit his purpose. Indeed, it admits of greater awkwardness than I have ever seen represented. If we say, "*is being*

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[1] "Old and Middle English," 337. "New English," vol. i., 273.
[2] Earle's "Philology of the English Tongue," 583.

built," we may also say, " *has been being built*, or even, " The house *being being built*, the family went away for the summer." Any one who will invent a better phrase will deserve public gratitude. Yet, bad as it is, it serves the purpose. It shows that the house is in progress, and that it is not the builder but the thing to be built. Let us now consider the alternatives offered. Lieut. Chas. C. Rogers, U. S. Navy, reporting on the progress of the Panama Canal in 1887, wrote, " a bridge *is* now *building* across the valley." It is not a mere quibble to object that it was the workmen who were *building*, and not the bridge. The meaning would no doubt be understood in this particular case, but hundreds might lead to the widest misapprehension. Ruskin in his " Pre-Raphaelitism " says:

> " the fishwomen *were being blown* about."

This is unmistakable ; but had he said :

> " the fishwomen were *blowing* about,"

we should be at liberty to understand that they were exercising their own wind-powers rather than that they were the sport of the elements. So, if one should say that " Mrs. Jenkins *was scolding*," we should naturally suppose her the actor on the scene, and not the victim of lingual castigation. Or again, if one should rush into a village exclaiming :

" Help, good friends, for God's sake help ! the Cardinal *is robbing* on the other side of the river,"

I doubt not that in such a case even Cardinal Newman would rather be represented as *being robbed*.

If the *a*, that is now generally omitted, be restored, the case is not thereby materially mended. The difference between active and passive is not distinguished. In the Gospel of John we read that in the darkest days of Christianity,

> " Simon Peter saith unto them, I go *a fishing*."

Paraphrased into the language of modern times, that would be :

" It is all over with us now, and, as for me, I am going back to work at the old trade."

And in a compilation that is generally very pure English we read of a

> " Little Baby Bunting,
> Whose daddy went *a hunting*,
> To catch a rabbit for its skin,
> To wrap the Baby Bunting in."

Whatever the difference in dignity, both the despondent apostle and the parent of Bunting intended to catch and not to be caught. But the rabbit was a party in interest, albeit a passive one ; and when it left its lair in the morning, it too went *a hunting*. Moreover, the sound is often a sufficient objection.

> " Billy Patterson is *a assaulting* in the street,"

is both ambiguous and cacophonous. The same twofold objection would lie against *in*.

> That matter is *in inquiring into.*

Where several words intervene between *is* and *being* the substitution of the older expressions would often be very inelegant as well as ambiguous.

The boys *were* in a row the whole length of the hall *examining*.

In short, expressions like "*is being built*," serve the purpose completely ; the others are often still more inelegant, and never fully serve the purpose.

English, having no original reflexive pronoun, has no middle voice. Still, by a number of contrivances, we can attain that end substantially. We can use the pronouns *myself*, *yourself*, etc., after transitive verbs : " I *hurt myself*," " You *deceive yourself*," " He *built himself* a house." More subtle and liable to escape notice is the formation of a kind of middle voice by using *get* as an auxiliary : "I *got* up," " He *got* tired," " They *got* married," " He *got* elected."

CHAPTER VIII.

ADVERBS, PREPOSITIONS, AND CONJUNCTIONS.

THE remaining parts of speech are much less subject to grammatical requirements than those already considered. Most adverbs admit of a change of form to express degree : " He ran *fast* and *faster*." Very many reach a similar result by the help of *more* and *most*, while a considerable number are invariable, and none of them require a change of form in other words. Prepositions are themselves unchangeable, but necessitate a change of case, so far as that is possible, in nouns and pronouns that follow them. Conjunctions neither undergo nor cause change.

These three parts of speech are so shaded into each other that it is sometimes difficult to say in a given instance to which class a word belongs ; and still oftener the same word is used in one or the other way as occasion may require. The class of adverbs is large ; the two others very small.

ADVERBS.

The term *adverb* means *added to a verb*, as the most frequent use is to describe the manner, intensity, or circumstances of the action represented by the verb. But, as usually happens, from that starting-point it spreads till it reaches the adjective as well. I have expressed the belief that the foundation of language is the names of things, that is, of whatever we can think of, but things have their qualities and activities, and if names or nouns be the primary formation, adjectives and verbs are a secondary deposit. And continuing the geological figure, we may call adverbs a tertiary stratum, and represent the arrangement thus :

> ADVERBS   ADVERBS
> ADJECTIVES   VERBS
>   NOUNS.

There is even a fourth layer of adverbs superimposed upon these.

Adverbs are so heterogeneous and derived from so many sources that it has sometimes been said that all words tend to become adverbs. The class is the final resting-place of waifs and strays—the depository of the odds and ends of language. But on entering this class words lose more or less of their individuality and significance. Sometimes they are used without any meaning; oftener they give a mere shade or piquancy to the sentence; and he who would write well should use them sparingly. We read that:

" *There* was a man in the land of Uz, whose name was Job."

The first word is required by the habit of the languge, but adds nothing to the statement. So we may hear one say:

" *Well, now then*, what are you going to do about it?"

It would be a good exercise of acuteness to tell the force of each of the first three words.

An approximate—but only approximate—definition of adverbs would be that they are words accompanying verbs, adjectives, or even other adverbs, and expressing place, time, number, order of succession, manner, or degree—*here, then, twice, thirdly, unawares, very*. But although this may include some 99 per cent. of adverbs, there are others that, like *yea* and *amen*, defy classification; for words refused admittance anywhere else are usually taken in among the adverbs.

Adverbs may be variously classified upon a variety of principles that have no relation to each other. They may be divided, as above, according to signification; or they may be divided with reference to their derivation; or into those that do and those that do not admit of a difference of degree; or again into simple, compound, and adverbial phrases not yet condensed into single words. The same word may belong

to two or more classes; and may be at one time an adverb, at another a preposition, a conjunction, or something else.

Although it is nearly certain that every existing adverb is a modification or a derivative of some other word, yet a few have held their present places so long that the student of English may, for his purposes, call them primitive or original. They are:

aft	forth	off	so
after	in	oft, or often	soon
as	less	on	too
ere	lief	out	up
erst	not	over	well
ever	now	seldom	yet

When a word is by turns adverb and preposition, sometimes with a slight difference of form, as *of* and *off*, *to* and *too*, it is sometimes impossible, and never important, to determine which part it played first. A large number are derived in various ways from nouns—a few without any change, as *east*, *west*, *north*, *south*, *home*, *while*, *yesterday*. The greatest part of those derived from nouns are formed by prefixing *a*, which stands for an original *on*, reduced first to *in*, and then to *a*. The present meaning of the prefix is *on*, *to*, or *towards*. Many are made from other parts of speech by imitation. About 120 adverbs formed in this manner are still available for use, and an almost equal number have become obsolete. Of those remaining *aboard*, *adrift*, *afloat*, *afoot*, *aground*, *alive*, *aloft*, *ashore*, *aside*, *asleep*, *astern*, *awry*, are familiar examples.

In several the prefix *a* has not the same origin or force. It is from *off* and *of* in

adown [1]	afresh	anew	anight s
afar	akin	anigh	a'clock, or o'clock

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[1] In adown *a* is off and *down* or *dune* is a hill.　"Dale and down" for valley and hill is common in old ballads.

> "The lady sat on castil wa',
> 　Beheld baith dale and doun,
> And there she saw Gill Morice' head
> 　Cum trailing to the toun."

In a few it is the French *a* from Latin *ad*.

> *alamode,*   *alamort,*   *apart.*

The *a* in *alike* and *aware* is a phonetic degradation of A.-S. prefix *ge*—without any precise meaning—so common in early English and in German.

Along, in the direction of the length, contains a relic of the A.-S. *and* = out, forth, away.[1] End-*long* is a better preserved form of the same.

Amuck, Malayan, is probably understood by most readers as two words, the article *a* and an Eastern word, *muck;* but it is a single adjective—frenzied, furious—used adverbially.

A few are formed with the prefix *be*—originally the same as *by*.

bechance	before	beforehand
behind	below	beneath
besides	betimes	between

Several adverbs originated as genitive cases of nouns, pronouns, or adjective pronouns. None of these now remain in general use and entirely unaltered except *needs*.

> "They must *needs* be borne, because they cannot go."
> <div align="right">JEREMIAH x., 5.</div>

Several genitive cases, like *days*, for of the day, in the day time ; *nights*, at night, in the night time, have gone out of use.

> " Heo wolden feden thone king, *daies* and *nihtes*."
> (They were willing to feed the king day and night.)
> <div align="right">LAYAMON.</div>

The following are either derivatives or imitations of genitives :

always	forwards	outwards	twice
anights	hence	since	unawares
backwards	nowadays	sometimes	upwards
besides	noways	thence	whence
betimes	once	thrice	
eftsoons	onwards	towards	

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[1] A different word from the old preposition *along* = owing to.

We have scarcely a trace left of a class of feminine genitives that ended in *-linga*, *-lunga*, *darkling*, *flatling*, *headlong*, *sidelong*. Like other old words, they have been best preserved in Scotland. Burns has two, to which he adds the genitive *s*, in " Halloween."

> " Rab *stowlins* pried her bonnie mou
> Fu' cozie in the neuk for 't."

> " An *darklins* graipit for the bauks,
> And in the blue clew throws then."

Of old dative cases in *-um* or *-om* we have at least one in good use—*seldom*—from an adjective *seld*, rare. *Whilom* is nearly obsolete.

Adverbs are also formed by prefixing various prepositions to nouns.

aboveboard	indeed	perforce
abovedeck	instead	perhaps
aforetime	overhead	to-day
alongshore	overland	together
alongside	peradventure	to-morrow
beforehand	perchance	to-night

Much the greatest number of adverbs are formed from adjectives by adding *-ly*—A.-S. *-lice*—like *brave-ly*, *cool-ly*, *earnest-ly*. If the adjective already end in *-ly*—*costly*, *deadly*, *carly*, *goodly*, *holy*, *jolly*, *lordly*, *silly*, a second *-ly* is not added.

A considerable number of adjectives may be used adverbially without change. With some it is left optional to add or omit *-ly*. We my say : " He spoke very *loud*," or, " He spoke very *loudly*." We add *-ly* more regularly than our ancestors did a few centuries ago. Naturally the poets omit it oftener than prose writers, partly from the requirements of verse, and partly through their fondness for antiquated style. The following are examples of adjectives oftenest employed adverbially without change :

aghast	fain	little	naked	crooked
better	fast	less	parallel	sheer
best	full	least	plump	zigzag
clean	hollow	long	straight	low
empty				

A few of those that frequently omit *-ly* have a somewhat different meaning when it is added.

clear	full	open	wrong
dark	high	short	quite is another form
deep	late	still	for quit
fair	near	wild	

Many adjectives expressing native country, source, material, shape, and essential character, do not admit of being used adverbially in any way. *Swedish, fossil, carbonaceous, metallic, alkaline, sandy, fibrous, oval, triangular, meteoric, stellar.*

Adverbs are also formed from pronouns. There is a tolerably regular series from the same radical sources that give us *he, that, this,* and *who.*

he		here	hither	hence		
that	then	there	thither	thence	the[1]	
this						thus
who	when	where	whither	whence	why	how

From a part of these still other adverbs are developed, such as *henceforth, thereat, thenceforward, however, whereupon.*

Some adjective pronouns are employed without change as adverbs—*all, any, either, neither, some, whether, yonder.*

Others again are combined with almost any kind of words to form adverbs—*almost, alone, already, also, altogether, always, anyhow, anyway, anywhere, anywhither, anywise, everywhere, otherwise, sometimes, somewhere.*

From the numeral *one* we have *alone, anon, once, only;* from other numerals, *twice, thrice, secondly, thirdly,* etc.

Quite a number of adverbs are formed by adding *ward,* expressive of direction, to nouns, adverbs or prepositions.

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[1] In the phrase: "The more the merrier." A.-S. thy, an instrumental case singular of the pronoun.

"For thy appease your griefe and heavie plight."

SPENSER, "Fairie Queene," ii., 1, 14.

Sometimes *s* is added in imitation of a genitive case:

afterward-s	hellward	northward	toward-s
backward-s	hitherward	onward-s	upward-s
downward-s	homeward-s	outward	westward
eastward	inward	seaward	whitherward
forward-s	landward	southward	
heavenward	leeward	thitherward	

Alias, alibi, *impromptu,* *tandem,* are Latin adverbs used sometimes as adverbs and sometimes as nouns.

Apart and *very* come from the Latin, through the medium of French. The *a* is a reduction of the Latin *ad.*

Askance has a long history, from an old Teutonic word meaning *slanting,* through Italian and French to English, picking up on its way the prefix *a,* originally Latin *ad,* too.

Along, A.-S. *andlong;* the *and* meaning upto, unto, against. *Endlong* is a different form of the same word. The *long* in *headlong* and *sidelong* is a different word and identical with *ling* in *darkling,* and has nothing to do with length.

"and loo ! in a greet bire al the droue went *heedlynge* in to the see."

WYCLIFFE : transl. MATT. viii. 32.

Blindfold may be regarded as a past participle, with corrupt pronunciation, of an old *blindfell,* to fell or strike blind.   "Ancren Riwle," A.D. 1210.

Helter-skelter, *higglety-pigglety, hurly-burly, hurry-skurry, zig-zag,* although some of them are now old and widespread, are such words as people make out of nothing on the instant.

Hodge-podge, or *hotchpot,* is traced to old French *pot* and *hocher,* to shake or stir. In such impromptu creations the second half is a mere repetition of the first, with usually a change of the first consonant or vowel.

Pell-mell : Old French *pelle melle ;* mixed with a shovel.

Piece-meal—the first part French, the last A.-S., both meaning piece. The sense of the compound is piece by piece. *Meal* is the relic of a Saxon dative case—*mælum—*

that has lost the dative termination. It was formerly joined to other words than *piece*. Chaucer has *stoundemele*, hour after hour, and *flockmel*, flock after flock ; and Shakespeare :

> "O that I had her heere, to tear her *Limb-meale*."
> > "Cymbeline," II., 4.

Topsy-turvy is an old word of doubtful origin.
Upside-down was formerly *up-so-down*.

> "and sodenly the kinge thoughte the whele torned *vp-soo-doune*."
> > "Morte Darthur," A.D. 1469.

> "wher sche ligteth not a lanterne, and turneth *vpsodoun* the hous, and seketh diligently, til sche fynde."
> > WYCLIFFE : Luke xv., 8.

> "and he turnyde *vpsadoun* the bordis of chaungeris, and the chaiers of men sellynge culueris."—*Id. :* Matt. xxi., 12.

Evermore, nevermore, everywhere else, inasmuch, nevertheless, nowadays, outright, contrariwise, are examples of compound adverbs. Indeed, if we have regard to signification and not form, any combination of words, however long, expressing time, manner, or degree, may be regarded as an adverbial phrase. The words in the following parentheses have the effect of adverbs :

> And (when) we moved (at the captain's beck),
> We moved (like men in sleep).

The root of the negative is the letter *n* followed by a short vowel to make it pronounceable. Sanskrit and Gypsy, *na ;* Gothic, O. H. G., Welsh, Irish, Gaelic, *ni ;* Latin, French, M. H. G., Russian, A.-S., *ne*. The English *no*, as a direct negative, is the modern form of A.-S. *nà* (*à* becoming regularly *o*), formed by prefixing the negative *n* to *à*, ever, the equivalent of the modern *aye*. In all the earlier forms of English it was very common to indicate negation by prefixing this *n*, especially to verbs :

> "*N*es hit *n*àwiht longe."
> (It is not no whit long.)
> > LAYAMON.

"*N*as *n*euere swich another as is she."
(Was not never such another as is she.)

CHAUCER : " Man of Lawes Tale."

We still have a few words, mostly adverbs, formed in that way—*neither, never, nay, n-one, nor.* *No*, meaning not any, is an abbreviation of *n-one*, analogous to the Latin *non*, formed in the same manner :

" Give *none* offense, neither to the Jews nor to the Gentiles."

I COR. x., 32.

Not is an abbreviation of *nought* or *naught*, A.-S., *nâwiht* —no whit. The simple negatives combine again with other words to form complex negatives—*nevertheless, notwithstanding*, etc.

Nay is an equivalent for *no*, made with the Norse *ei* or *ey* (pronounced *aye*), allied to the Greek *ảsí*, ever. Formerly there was a slight difference of usage between the two. *Nay* was common, *no* emphatic. *No* was also the answer when the question contained a negative :

Is it raining ?   Nay.
Is it not raining ?   No.

Sir Thomas More berated Tyndale with coarse malignity for not observing this useless distinction, and in doing so made a blunder himself.

A somewhat similar distinction was observed between *yea* and *yes*. The former was a simple affirmative, the latter an emphatic declaration, often further reinforced by an oath. It has been conjectured that *yes* is shortened from A.-S. *gea sy*—yea, so be it. Although *no* as a direct negative occurs thirty-two times in the Bible, *yes* has not been admitted. *Yea* and *nay* are nearly obsolete, and only met with in the parliamentary expression to vote by *yeas* and *nays ;* but even in that case the voter does not say *yea* or *nay*, but *aye* or *no*.

Yes, no, and *amen* are usually classed among adverbs because there is nowhere else to put them ; but they are in effect sentences abridged.

PREPOSITIONS.

If our purpose were to give a learner his first idea of a preposition, we might say that it is a word which expresses the relation of one thing to another in respect of place or position.　We might go on to illustrate by saying:

" The house stands *upon* rising ground.　There is a lawn *before* the door, a veranda *along* one side of the house, *behind* it an apple orchard bending *under* the weight of its ruddy fruit.　*Below* the orchard the river flows *between* rocky banks, and *beyond* it rises a steep woody hill.　A little *up* the stream there is a bridge *across* it, so high that boats can pass *beneath* it."

We might next explain, what is so very common, that a device found to serve well for one purpose is apt to be applied to many others.　So many other relations besides those of place are expressed by prepositions.　Thus there are relations of time—*before* noon ; *between* dawn and sunrise ; *during* the eclipse ; *after* the Revolution.　*Before* frost, *before* rain, *after* taking the oath, are but slight modifications of the same.　Prepositions also express cause, instrumentality, manner, and purpose.

> The house was struck *by* lightning,
> It was all *through* love of fame,
> They fled *for* fear of discovery,
> The letter was sealed *with* wax,
> She prayed *with* zeal and fervor,
> They were working *for* an education.

Prepositions thus take a variety of secondary meanings. *Through* has not the same signification in :

> I was walking *through* a wood,　　　and
> They betrayed him *through* envy.

So one may walk *with* a lady, *with* difficulty, *with* a limp, *with* a cane, *with* a sprained ankle.

A few prepositions may be regarded as original :

at	for	over	up
by	from	through	with
ere	in or on	under	

but by far the greater number are derivatives or compounds. Some are formed by prefixing *a*, as explained under adverbs, —*about, above, against, along, among, around, athwart.* Still more are made with *be*, a reduced form of *by*,—*before, behind, below, beneath, beside, besides, between, betwixt, beyond.*

Prepositions, whether consisting of single words, or compounds like the above, are mostly native, but a few of Latin origin are to be met with—*per*, as so much *per* ton ; *versus ; sine*, or its French derivative *sans ; plus, minus.*

Phrases made up of several words, of which the last is usually a preposition, often have constructively the effect of prepositions—*because of, with reference to, in consequence of.* To the formation of these there is no limit.

Simple prepositions are also united into compounds— *into, upon, within.*

A number of words used as prepositions are verbs, usually in the form of participles, but a few have taken that of imperatives—*during, pending, passing, regarding, respecting, touching, notwithstanding, save, except.*

A few of the prepositions have peculiarities of formation or use that will justify short remarks.

A, in the expression " ten cents *a* peck," is no doubt generally regarded as an article ; and perhaps so it is, for doubtless the speaker generally intends an article. But it was not so originally. It was the same as the *a* in *a-foot, a-shore*, and represented *on*. The *n* was retained before a vowel, of which there is a relic in the old scriptural word *anon.* In " ten cents *a* peck " there is not an omission of a preposition, but in " ten cents *for* a peck " there is an interpolation of *for*.

"Thrywa *on* gear."	Thrice *a* year.
" An halpenny *on* day."	A halfpenny *a* day.[1]

After—*af-ter*, is a comparative of *af* = *of*.

But—*be-utan*—on the outside, without,—is adverb, preposition, and conjunction ; but in modern speech the uses

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[1] Morris, "Outlines of English Accidence," page 195.

are so inextricably mixed that it is often impossible to distinguish the two latter. In older writers it is found as a preposition with the sense of *without*.

> " *But* meat or drinke she dressed her to lie.
> In a darke corner of the hous alone."
> > CHAUCER : "Troylus and Criseide."

Mr. Horne Tooke has collected thirty-four passages from Gawin Douglas in which *but*, with this prepositional meaning, occurs alongside of the conjunction *but*. Allan Ramsay says :

> "I 'd tak my Katie *but* a gown,
> Barefooted in her little coatie."

The adverbial force of *but* is *only*, and is an outgrowth of the conjunction with a negative before it.

> " If they kill us, we shall *but* die."
> > 2 KINGS vii., 4.

More fully : " we shall *not but* die "—that is, " we shall not (fare any worse) but we shall die." Most frequently it is a conjunction ; and when it has the force of a preposition it is equal to *except ;* but the uncertainty of how much has been left out, and consequently what part of speech it is, may account for its rarely taking an objective case after it.

> " He seide vnto tham alle that purueied suld it be
> That in alle the lond suld be no kyng *bot he*."
> > ROBERT OF GLOUCESTER.

> " Away went Gilpin, who *but he ?* "
> > COWPER.

By.—The primary meaning in Saxon and English is *along side of*, whence it widens out to express accompaniment, active agency, and many other shades of signification. The " Century Dictionary " enumerates nineteen. In Gothic, it had signified *about, concerning*. This meaning it also had in Anglo-Saxon :

"he rehte him of Moyse and of eallum háligum gewritum, the *be him* awritene wæron."

(He told them from Moses and from all the Scriptures what had been written *about him.*)

LUKE xxiv., 27.

"Thou hast spoken evil words *by* the queen."

FOX.

It then glided into the sense of *against*—something bad about one—of which we have a curious instance in 1 Cor. iv., 4:

"For I know nothing *by* myself, yet am I not thereby justified."

The revised version has: "I know nothing *against* myself."

Another peculiar expression is to do well or ill *by* a person, instead of to or for. This does not seem to be a good usage.

During.—*Dure* was formerly equivalent to the present *endure*—to last or continue. The gradual transformation of such a word into a preposition may be better seen in the similar word *pending:* 1 "while the trial *is pending*"; 2, the case absolute form, "the trial pending"; then, 3 "pending the trial."

Like, originally an adjective, is not generally reckoned a preposition, but it has all the effect of one, and is followed by *me, us, him, them,* etc. So long as our language had cases, *like* was followed by the dative; and when they disappeared *to* was sometimes inserted to supply the supposed want of a case ending. But *to* is no more necessary, and hardly more common after *like,* than after *give* or *tell.*

Near, another adjective generally used as an adverb or a preposition. It is really a comparative of *neah,* from which we have the modern *nigh.*

Nigh and *near* are used both with and without the unnecessary *to.*

Of, so far as its form is concerned, is but little changed from the Gothic *af,* and not at all from A.-S. *of,* the primary meaning of which was from, off from, away from. We retain the original sense only in speaking of the material *of* or *from*

which anything is made, or the source *from* which it comes. As equivalent to *by*, expressing agency, it is common in the Bible, but no longer in use.

> " All their works they do to be seen *of* men."
> <div align="right">MATT. xxiii., 5.</div>

Speaking of its present range of use, Professor Earle says :

> " Probably it occurs as often as all the other prepositions put together. It is a characteristic feature of the stage of the language which we call by distinction English, as opposed to Saxon. And this character, like so many characters really distinctive of the modern language, is French. Nine times out of ten that *of* is used in English, it represents the French *de*. It is the French preposition in a Saxon mask * * * The common and current *of*, which is so profusely sprinkled over every page, is French in its inward essence. Numerous as are the places in which this preposition now occurs, it is less rife than it was. In the fifteenth and sixteenth centuries the language teemed with it. It recurred and re-recurred to satiety. This Frenchism is now much abated." [1]

The following examples from Shakespeare will illustrate these " Frenchisms ":

> " I go *of* message from the queen to France."
> " I like not *of* this flight of Edwards."
> " I am your husband if you like *of* me."
> " Sight may distinguish *of* colours."

Since.—The Saxons had an adverb and preposition *sith*, meaning *after, since,* which managed to steal down the ages into the English Bible :

> " *sith* thou hast not hated blood, even blood shall pursue thee."

This *sith* was sometimes followed by a dative case of the demonstrative pronoun, making *sith tham*. This became reduced in time to *siththen*, or *sithen*. To this again was added an *s*, in imitation of a genitive case—*sithens*. Next

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[1] " Philology of the English Tongue," 523.

th was dropped out and the remainder appeared as *sins* or *sens*. *Since* followed as a mere change of spelling to keep the word from being pronounced *sinz*.

Till is the Scandinavian for *to*, and therefore naturally belongs to the Northumbrian dialect and to Scotland. Barbour and Sir David Lyndesay use *to* and *till* interchangeably. The former has " *to* win and *till* occupy," and—

> " He ran on feet always hym by,
> *Till* he *in-till* the wod wes gane.
> Than said he *till* hym-self allane."

The latter in describing the last Judgment makes the angel proclaim :

> " Ryse, dede folk, cum *to* Jugement."

Then

> " The one *to* plesour salbe led."
> " The one *tyll* euerlastyng glore."

The two words have still the same meaning, but not the same extent of application. *Till* is restricted to duration of time. One may walk *till* noon, but not *till* town.

Towards was sometimes divided into two parts and a word placed between. This kind of infixation is extremely common in some North American dialects, as the Dacotah, but is rare in English. There are several instances in the Bible, as—

> "the exceeding greatness of his power *to us-ward*."
>
> EPHES. i., 19.

Unto and *until* are doubled prepositions. *Un* for Gothic and old Saxon *und*, is not found in A.-S. in either form, yet found its way into English. The meaning is *to*, so that *unto* = *to to*.

With. There were two prepositions in A.-S. and early English, *mid*, with and *with*, against,

> " Se the nys *mid* me, he is ongen me."
> (He that is n't with me, he is against me.)
>
> MATT. xii., 30.

"Nu leofemen for godes liefe witeth eow *with* thes deofles."
Now, dear men, for God's love, guard yourselves *against* these
devils. " Old English Homily."

Mid is entirely out of use as a separate word, remaining only
as a prefix in *midwife.* The distinction between the two
words is well shown in a passage of the " Saxon Chronicle ":

" And him come to-gænes Willelm eorl of Albamar the the king
hadde beteht Euorwic & to other æuez men *mid* faen men and
fuhten *wid* him & flemden the king æt the Standard."
(And William Earl of Albemarle, to whom the king had entrust-
ed York, and two other loyal men came against him *with* a few
men, and fought *against* him and put the king to flight at the
Standard.)

With has now usurped the whole duty of *mid* and lost
most of its own. It has its original meaning as a prefix in
*with*hold and *with*stand, and in such expressions as to fight,
strive, quarrel, or go to law *with.*

If English nouns had distinctions of case those that follow
prepositions would be in the objective, as they are indeed
held to be by most authorities. It must be admitted, how-
ever, that the objective is precisely like the nominative. The
effect of the preposition is only seen when it is followed by
a personal, interrogative, or relative pronoun,—before *me,*
after *us,* for *him,* from *them,* with *whom.*

CONJUNCTIONS.

A conjunction is a word that conjoins or connects. Con-
junctions so often connect sentences, or what may readily be
developed into sentences, that it has sometimes been held
that they invariably have that office. Mr. Harris, the author
of " Hermes," and Dr. Latham are probably the most emi-
nent advocates of that view. The latter says, " there are
always two propositions where there is one conjunction "[1];
but the statement, I think, requires limitation. But be that
as it may, they unite into a continuous whole what would

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[1] " English Language," chap. 26.

otherwise be scattered shreds of discourse, not only connecting the parts but showing their relation to each other; that some ideas agree with and support each other; that some are opposites; that one is to another as cause or effect; that they are really consistent, though apparently inconsistent; or they carry with them many other implications.

Conjunctions unite two or more distinct sentences into one, as in the following quotations in which all the parts are fully expressed.

"No doubt but ye are the people, *and* wisdom shall die with you."—JOB xii., 2.

"The wind comes from the desert, *but* there is no sound in thy leaves."—OSSIAN.

"*Though* the fields of our battles were dark and silent, our fame is in the four gray stones."—*Id.*

"The time of the event was accurately ascertained, *and* the family hung in trembling suspense, *as* the minister of heaven cast the horoscope of the infant."

PRESCOTT : "Conq. of Mex.," i., 4.

Here, although everything is expressed in full, one member of a sentence repeats nothing contained in another. But where the simpler conjunctions are used there is generally something common to two or more members, which is expressed only in one.

"Houses are built to live in, *and* not to look on."

BACON : "Essay," 45.

If the second member were fully expressed it would be

"houses are not built to look on."

Thus what is identical in the two members is suppressed in one of them. Nearly the whole is sometimes suppressed on account of identity, there being only one little word different.

The ship was driven to *and* fro.

This, if expanded into two propositions, would be:

The ship was driven to and (the ship was driven) fro.

When the subject or object is two individuals, acting or acted upon together and united by *and*, the sentence cannot always be decomposed into two propositions without completely recasting it.

" This dog *and* man at first were friends."

If this were developed into :

This dog at first were friends,

and

This man at first were friends,

it would be very like nonsense. The same might be said of—

She mixed wine *and* oil together.
The mother *and* daughter embraced each other.

It is evident then that *and* does not always connect separate propositions.

Much may be said without conjunctions ; and primitive peoples employ few. If we used none, our discourse would be like a dry-stone wall, without mortar to cement the pieces. Such is the style of the poems attributed to Ossian.

"I stood in the darkness of my strength. Toscar drew his sword at my side. The foe came on like a whirlwind. The mingled sound of death arose. Man took man ; shield met shield ; steel mixed its beams with steel ; darts hiss through air ; swords on broken bucklers bound. Like the sound of an aged grove when a thousand ghosts break the trees by night, such was the din of arms. But Uthal fell beneath my sword ; the sons of Berathon fled." [1]

There are only three words that the English student need regard as primitive and exclusively conjunctions. The remainder have been adopted or modified from other known parts of speech, especially pronouns, prepositions, and adverbs. From pronouns, we have *either, neither, or, nor, hence, however, than, that, then, therefore, wherefore, whence, whereas, whether, why.* Many words are sometimes pronouns or adverbs, and sometimes conjunctions ; and it is not

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[1] Perhaps not quite accurate, quoted from memory after fifty years.

always possible to tell in a given instance which they are. The general test of a conjunction is that it unites two propositions or phrases without being a part of either.

> We called (*but*) there was no answer.

The propositions are complete in themselves, and *but* adds nothing to either ; but it shows a relation between the two— a relation we may say of disappointment. The conjunction is not necessarily placed between the related propositions.

> (*Although*) we called, there was no answer.

A conjunction differs from a relative pronoun or adverb, which also connects propositions, in this that the relative belongs to one of the propositions, and the conjunction does not.

> This is Mr. A. B. *who* is the secretary of our society.
> This is Mr. A. B. (*and*) *he* is the secretary of our society.

Some conjunctions are apt to go in pairs, the principal of which are

as—as	as—so	both—and
if—then	either—or	neither—nor
whether—or	though—yet	

One member of the pair can generally be dispensed with. It is a question, fortunately not an important one, whether one of these pairs is one conjunction or two. We have seen that adverbial and prepositional phrases may be made up of two or more words, and the same is true of conjunctions. We have such compound expressions as, *and yet*, *if however*, *as soon as*, *inasmuch as*, *now therefore*, *on the other hand*. Of however many words such an expression may consist, it performs the work of a single conjunction, and so does one of the pairs under consideration.

Grammarians have often divided conjunctions into a number of classes, according to the relations which they express or imply,—Copulatives, Disjunctives, Concessives, Continuatives, Illatives, etc., which classification seems to me to serve no useful purpose. A conjunction not only

connects but indicates the character of the connection. It expresses a relation ; and to tell what that relation is pertains to lexicography rather than to grammar.

I will now remark briefly on a few of the conjunctions, in regard either to their formation or use.

Also, originally and literally *all so,* just so, exactly so, in the very same manner. Compare the Saxon and common version of Matt. xxi., 30 :

> " Tha cwæth he *eal swa* to tham óthrum."
> (And he came to the second and said *likewise.*)

It is used to tack on something additional, the main statement having gone before.

Although—all though—does not differ in meaning from *though,* one of our most primitive conjunctions. It admits the foregoing proposition, but prepares to deny the consequences expected to follow. It is often followed by *still* or *yet* as a correlative.

> " *Although* the fig-tree shall not blossom, neither shall fruit be in the vines, * * * *yet* I will rejoice in the Lord."—HAB. iii., 17.

And joins only things that are grammatically alike and equivalent. It unites nouns, including their substitutes, pronouns, or adjectives, verbs, adverbs, or prepositions, but it does not unite members of these different classes. Moreover it is the only conjunction that unites parts which cannot be construed as separate propositions.

Because is *by cause,* and the earlier and fuller expression was *by the cause that*

> " And *by the cause that* they sholde ryse
> Eerly for to seen the grete fight
> Vn to her reste wenten they at night."
> > CHAUCER : " Knight's Tale."

But.—The origin of this word as a preposition has been already shown. As a conjunction it introduces something

opposite to, or at least different from, what has been said. But here is a distinction between opposition and difference. The Greeks expressed the former by ἀλλὰ and the latter by δε; and the barbarian Goths had five words for all of which we have only *but*.

Eke is scarcely used as a conjunction, and, like several others, never goes alone in prose, but follows *and:*

> "And when he rood men might his bridel heere
> Gyngle in a whistlyng wynd so cleere,
> And *eek* as lowde as doth the chapel belle."
>> CHAUCER: "Prolog. to C. T."

> "A train-band captain *eke* was he,
> Of famous London town."
>> COWPER : "John Gilpin."

The conjunction is the same word as the verb *eke*, which is but little used, and oftenest in such expressions as to *eke* out a scanty meal. In Scotland they *eke* garments, pieces of cloth, and broken threads.

Except is shortened from *excepting*.

> "It was a fine April morning, *excepting* that it had snowed hard the night before."—SCOTT : "Black Dwarf," chap. i.

This is in turn a mere translation of the native English, *out-taking*, or *out-taken*, which first occurs in the "Cursor Mundi" about 1290.

> "And ye, my mooder, my souerayn plesance
> Ouer alle thing, *out-taken* crist on lofte."
>> CHAUCER : "Man of Lawes Tale."

Save succeeded to the place of out-take :

> "Thei ben fulle resonable   *   *   *   *saf that* thei worschipen an ox for here god."   MANDEVILLE.

Like all or most prepositions adopted as conjunctions, *except* was originally and properly followed by *that*. It was formerly much used as a conjunction :

> "Slack not thy riding *except* I bid thee."
>
> > 2 KINGS iv., 24.

It is so used sixty-six times in the Bible, and *unless* only eight times. At present the prevailing, and I think better, practice is to use *unless* exclusively as a conjunction and *except* as a preposition.

For is the same word as the preposition *for*. It is an abbreviation originating in A.-S. "*for tham the*," meaning for the reason that. The *that* continued long to be used:

> "and so death passed upon all men *for that* all have sinned."
>
> > ROM. v., 12.

> "Famed Beauclerc called, *for that* he loved
> The minstrel, and his lay approved."

If.—Horne Tooke's plausible conjecture that this word—formerly sometimes written *gif*—is the imperative of *give*, proves to be ill founded, as the Gothic, Old High German, Old Saxon, and Icelandic are without *g*, and the primary meaning of the word is not to give but to doubt,—Icel. *if*, uncertainty, *efa*, to doubt. Moreover the *g* can be accounted for. The Gothic equivalent was *iba* or *ibai*, but to this was sometimes prefixed *yah*, and, making *yabai*, and if; not that it was written with *y* but rather with *j*. Passing into Old Frisian and Anglo-Saxon the word took the form *jef* or *gef*, *g* alternating between the sounds of our *g* and *y*. *If* introduces a proposition as more or less doubtful, connected with another in such wise that if the first holds good, so does the second; if the first fail, the second will fail with it.

Now, as an adverb = at this time; and as a conjunction retains something of the same meaning. We employ it when we have cleared our ground, stated our premises, and are ready to bring forward our conclusion, or make an important advance in a continuous argument. Joseph, after briefly reciting certain facts, sums up:

> "So *now* it was not you that sent me hither, but God."
>
> > GEN. xlv., 7.

and the eloquent author of the Epistle to the Hebrews pre-
pares to conclude a long argument by saying:

"*Now*, of the things that have been spoken this is the sum."

A presidential proclamation is prefaced by a statement
headed by the word, "Whereas," and prepares for real busi-
ness with, "*Now therefore*." *Now* is also employed in de-
bate to show that an opponent has omitted an important
point.

"In Matt. xxiii., 35, we have the following passage   *   *   * :
'That upon you may come all the righteous blood shed upon the
carth, from the blood of righteous Abel unto the blood of Zacharias,
son of Barachias, whom ye slew between the temple and the altar.'
Now two Zachariases are recorded in history as having been thus
slain."   GREGG : "Creed of Christendom," chap. 8.

Lest is not a shortening of *least*, but is in part from *less*.
It is an abbreviation of A.-S. "*thy læs the*,"—the less for this
reason that—in which *thy* is the instrumental case of the
demonstrative pronoun = for this = for this reason—and
the a relative pronoun :

"Ic hine ondræde *the læs the* he cume and ofsleá thas mothra
mid heora cildum."
(I dread him *lest* he come and slay the mother with her children.)
               GEN. xxxii., 11.

The first part of the expression was early dropped, leaving
læs the, which gradually shrunk to *les the, leste, lest.*

"Hii habbeth of oure londe al thane north ende, and we beoth
adrad sore *leste* he habbe nou more."
(He has of our land all the north end, and we be sore adread
lest he now have more.)   LAYAMON.

Or is an abbreviation of *other ; nor* is the same with the
negative *n* prefixed.
Since like *as, inasmuch as, whereas, because, for,* introdu-
ces a reason for some act or belief. Like other conjunctions
originally prepositions it was formerly followed by *that.*

" How else ! *since that* the heart's unbiassed instinct
Impelled me to the daring deed."

<div align="right">COLERIDGE : " Piccol." iv., 4.</div>

Still and *yet* as adverbs express continuance of time, often
conveying a hint that the time is felt to be rather long.   As
conjunctions they are introduced in showing that arguments,
actions, good or bad, successes, or failures have failed to
produce the effect expected, and that some person or thing
continues unchanged.   You may some time present a topic
dear to your heart, with the demonstrative clearness of
Euclid, and as much eloquence as you can work in, and then
be answered somewhat in this style :

" I admit that you have stated your side of the case very
forcibly ; and if there were no other considerations it would
look quite plausible.   I don't pretend to argue the subject just
now ; *still* I cannot but believe that," etc., etc., etc.

And that is all you get for your pains.

Than and *then* are variations of the same word.   The
first is the most primitive in form, the second in signification.
Shakespeare and earlier writers make no consistent distinc-
tion between the two.   *Than* is used in comparing two
things or classes ; and we are to remember that the com-
parative degree is dual, referring only to two.   Hence if we
say " gold is heavier " and go no farther, we do in effect say
that of two things gold is the heavier.   We may afterwards
add, " *then* silver," or " *than* silver."   *Then* is employed in
drawing a sudden conclusion from something said or done.

Bru.   " You are my true and honorable Wife,
As deere to me as are the ruddy droppes
That visit my sad heart."
Por.   " If this were true, *then* should I know this secret."

<div align="right">SHAKESP. : " Julius Cæsar," act ii.</div>

An example vastly inferior in dignity, but more apposite, is
afforded by the *very* simple lines :

> " ' What is your fortune, my pretty maid ? '
> ' My face is my fortune, Sir,' she said.
> ' *Then*, I 'll not have you, my pretty maid.' "

That, originally a demonstrative pronoun, not only became one of the most common of conjunctions, but helped to make many others. Prepositions—*after, before, besides, since, till, notwithstanding*—became conjunctions by being set before *that*, and retaining their places when it had disappeared.

" Now *after that* men han visited the holy places, thanne will thei turnen toward Jerusalem." MANDEVILLE.

In like manner *that* was formerly placed and is now omitted, after *if, because, lest, though, while*, and other words that never were prepositions.

One of Horne Tooke's acutest conjectures has reference to the use of *that* as a conjunction.

" B.— * * * Has the *Conjunction* THAT, any the smallest correspondence or similarity of signification with THAT, the *Article* or *Pronoun ?*

" H.—In my opinion the word THAT (call it as you please, either Article or Pronoun, or Conjunction) retains always one and the same signification. Unnoticed abbreviation in construction and difference of position have caused this appearance of fluctuation ; and misled the grammarians of all languages, both ancient and modern, for in all they make the same mistake. Pray, answer me a question. Is it not strange and improper that we should, without any reason or necessity, employ in English the same word for two different meanings and purposes?

" B.—I think it wrong : and I see no reason for it, but many reasons against it.

" H.—Well ! Then is it not more strange that this same impropriety, in this same case, should run through ALL languages ? And that they should ALL use an *Article* without any reason, unnecessarily, and improperly, for this same *Conjunction* with which it has, as you say, no correspondence nor similarity of signification ?

" * * * Examine any languages you please and see whether

they also, as well as the English, have not a supposed *Conjunction* which they employ as we do *that ;* and which is the same word as their supposed *Article* or *Pronoun.* Does not this look as if there was some reason for employing the *Article* in this manner ?

" B.—The appearances, I own, are strongly in favour of your opinion. But how shall we find out what that connection is ?

" H.—Suppose we examine some instances ; and, still keeping the same signification of the sentences, try whether we cannot, by a resolution of their construction, discover what we want.

" Example.—' I wish you to believe THAT I would not wilfully hurt a fly.'

" Resolution.—' I would not wilfully hurt a fly ; I wish you to believe that [assertion].' "

This view has the powerful support of Bopp, so far as the German language is concerned ; but both writers have neglected to give any actual examples illustrating the transformation of the second of the above forms into the first.

It is an interesting fact that many languages form this conjunction from a pronoun ; but then pronouns are a fruitful source of adverbs and conjunctions generally. This adoption is not confined to the Aryan languages, but is found also in Hebrew, and, according to Gesenius, in Aramaic and Ethiopic. Hebrew has two relative (not demonstrative) pronouns—*chi* and *asher*—which also do duty for the conjunction *that*. The Hebrew scholar scarcely needs to be reminded of the oft-repeated formula :

<p style="text-align:center">" vaiiare Elohím *chi* tob."
(And God saw *that* [it was] good.)</p>

For the similar use of *asher* we may instance 2 Sam. xi., 20:

<p style="text-align:center">" y'da'ṭem eth *asher* yoru meal hakhomah."
(Ye know *that* they shoot from the wall.)</p>

To show the use of this conjunction by a single example from several Aryan languages I select the Greek, Latin, Gothic, Anglo-Saxon, English, Russian, and German versions of the first part of Matt. v., 17:

Μὴ νομίσητε ὅτι ἦλθον καταλῦσαι τὸν νόμον
Ne existimate me venisse *ut* dissolvam legem.
Ne hugyaith *ei* qemyau gatairan witoth.
Nelle ge wénan *thæt* ic come towurpan tha ǽ.
Think not *that* I am come to destroy the law.
Ne dumaite *chto* Ya prished parushit zakon.
  Ihr sollt nicht wähnen, *dass* ich gekommen bin das Gesetz * * * aufzulösen.

  Still, the dictum that the pronoun corresponding to the English *that* becomes a conjunction in ALL. is stated too broadly. In the first place it fails entirely in Arabic, Irish, and Magyar, and probably in many other languages equally unknown to Mr. Horne Tooke and the present writer. In the second place the conjunction is not from the demonstrative but from the relative pronoun.
  There were in Sanskrit three pronouns which, divested of all irregularities and reduced to their simplest terms, were interrog. *ka*, demonst. *ta*, and relat. *ya ;* or adding a letter that was an almost invariable part, *kad, tad,* and *yad.* Now of the relative *yad* only doubtful traces are left in any Western branch of the great Aryan family, and never as a pronoun. Relatives had to be borrowed. The Latin, the Slavonic, and, it is asserted on good authority, the Lithuanian used the interrogative as a relative ; the Teutonic branch alone preferred the demonstrative, but at a comparatively late date adopted the interrogative also. Hence it is that we can say : " the man *that* laughs," and " the man *who* laughs " ; but the latter is not older than the Reformation. But the Teutonic tongues had yet another relative, an indeclinable particle, perhaps remotely derived from a demonstrative. In Gothic it was *ei*, which we have seen used as a conjunction. It was generally connected with its antecedent—*ik-ei*, I who, *thu-ei*, thou who, *thata-ei*, that which. Now this *thata-ei*, usually shortened to *thatei*, was the common Gothic conjunction = *that.* Icelandic had two such particles, ancient *es*, modern *er*, and *sem*, both of which were relatives and conjunctions. Anglo-Saxon had also two inde-

clinable relatives, *as* and *the* (see page 328).   This particular
as is probably akin to the particle *ei*, and *es* or *er* just cited—
a relative pronoun turned relative conjunction.   *The* was no
doubt originally a demonstrative pronoun, but known to us
as an indeclinable relative :

"Wrecce men sturven of hungear, sume ieden on ælmes *the*
waren sum wile rice men."
(Wretched men starved of hunger, some went to beggary *who*
some time were rich men.)   " Saxon Chronicle."

We also find it as a conjunction :

" Mid almyhtyes godes luue, vte we vs werie,
  With theos wrecche worldes luue, *the* heo vs ne derye." [1]
  (With Almighty God's love, let us guard ourselves
  Against this wretched world's love, *that* it harm us not.)

Next we find this particle connected with the true demon-
strative, which for sake of distinction I shall here render *this*
—*for tham the, vith tham the, ær tham the, æfter tham the.*[2]
These phrases may be rendered : for this, *that*—i. e., for this
reason, *that ;* contrary to this, *that*.   One step farther and
we find this relative *the* and the neuter singular of the
demonstrative, *that*, mistaken for each other—*for thy thæt,
thurh thæt thæt*.   In some such way, through ignorance and
carelessness, *that* came to take the place of the indeclinable
relative and conjunction.

How this relative pronoun became a conjunction at first I
do not know ; but a possible manner of transition may be
made more conceivable by an example or two from other
languages, where the relative occurs, as an adverb = *how*, or
as a conjunction = *that*.

" Docebat etiam   *   *   *   *ut* omni tempore totius Galliæ
principatum Ædui tenuissent."

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[1] Morris's " Specimens of Early English," i., 216.
[2] Mätzner's " Englische Grammatik," iii., 427.

(He also explained * * * *how* (or *that*) the Ædluans had always held the leadership of all Gaul.)

CÆSAR: "Bel. Gal.," i., 43.

" v'atta higgadta haiiom eth *asher*-asithah itti tobah."
(And thou hast showed this day *how that* thou hast dealt well with me.) 1 SAM. xxiv., 18.

Unless was formerly written *onles* or *onlesse*—that is, *on less.* Horne Took says that Tyndale was one of the first to write this word with *u* and that the great importance and merit of his works gave currency to the corruption. The meaning seems to be, " *on a less* condition " " on easier terms," the event referred to will not take place. The phrase requires *than* to complete it.

" But that may not be *upon lesse than* wee now falle toward hevene fro the erthe." MANDEVILLE.

The *on* was sometimes omitted

" I xal him down dynge
    Lesse than he at my byddynge
    Be buxom to min honde."
            " Townley Mysteries," A.D. 1430.

" Gif he
    Commyttis any tresoun, suld he not de ;
    Less than his prince of grete humanite
    Perdoun his fault for his long trew service ? "
            GAWIN DOUGLAS.

Than was changed to *that.*

" I xal forfare, ffor to grete synnys that I have do,
    Less that my lord God sumdel spare."
            " Townley Mysteries."

Lastly, as in so many other cases, *that* was omitted.

Why, originally the instrumental case of *who,* as a conjunction begins a reply. If the answer be not ready at hand, it expresses doubt and hesitation ; oftener it expresses indignant surprise.

> " *Why*, in that elder day, to be a Roman
> Was greater than a King."
>
> <div align="right">MISS MITFORD.</div>

Many years ago, during the excitement over the capture and return of the slave Burns, Theodore Parker in one of his addresses, burst forth indignantly with :

" *Why*, his countrymen were bishops of Hippo and Carthage."

CHAPTER IX.

SYNTAX.

ALL agree that the second important part of grammar is SYNTAX. The word means literally placing together in order. The Greek *Syntaxis* was primarily a military term, and related to the placing of men and different bodies of troops preparatory to a battle. But when the term is transferred to the marshalling of words, that part which relates to placing them is in a great measure lost sight of. The reason is easily understood when we reflect that our grammar is an inheritance from the Greeks and Romans whose words were as mutable as Proteus, and assumed as many disguises. The question with them was not where to place their words, but what forms to give them. And although the forms of English words are few and seldom mistakable, and their relations to each other determined largely by position, grammarians have almost entirely ignored these facts, and under the head of Syntax have treated of the forms and not the placing of the words.

The difference between Greek and Latin on the one side and English on the other, how imperious were the demands of form with them, and how important position is to us, will be seen by a single example :

> Hic venator juvenis illum ursum nigrum occidit.
> This young hunter killed that black bear.

There are seven words in each version, and to change the form of one in the Latin or the position of any but one in the English would alter or impair the sense. The Latin words might be arranged 5,040 different ways, while the

English would admit of only one change. We might say, "The hunter young," but every one would recognize that as belonging rather to the style of poetry than of plain prose. A greater freedom of arrangement then is practised by the poet than by the prose-writer. It is a part of what is called poetic license, and has no other limit than the necessity of being intelligible, which limit is perhaps sometimes passed. But he who speaks or writes English prose must pursue a straight and narrow path compared with one whose words may assume a thousand forms, or be arranged in a thousand different ways. Still we may find that there are compensating advantages, and that the principles of our language forbid our doing only those things that would be of no advantage.

Of that part of syntax that prescribes the forms that words shall bear in certain connections, much is necessarily taught under the head of Etymology in exhibiting the forms themselves. Nearly all that I have deemed proper to say on that subject has been already said. Much of the remainder that is usually presented as syntax consists merely of names and definitions for various arrangements of words, which no one is much the wiser for knowing. What remains to be said on what are called "Concord and Government" will be introduced when required in the general discussion on the selection and placing of words. It is hoped that the young and ingenious reader will find interest and advantage in following a line of thought somewhat different from that of the common text-books.

No one will question the importance of selecting appropriate words ; but the equal importance of arrangement will be seen by dislocating the words of a sentence, thus :

"Whoever makes not this one kind of easy argument to deceive the physical elements of some back sciences should learn more the use of intending to be sent."—"Mill's Logic."

Whatever might be done if the language were Latin, it is doubtful if any one could restore sense to a long English sentence thus dismembered. But be the language what it

may, it is clear that such dismemberment adds to the difficulty of understanding.

There is only one fundamental principle governing the location of words, which is, that words which limit, explain, or complement each other should be placed near together. It is equally applicable to all languages, but not equally imperative. It is not strictly followed by any that I am acquainted with. Suppose we had occasion to speak of an " opening rose," but instead of placing the two words together, we should interpose thirty or forty other words, relating to various matters, it would then require considerable mental effort to disentangle the idea of an " opening rose." Now this kind of displacement is of frequent occurrence.

> " *Inventas* aut qui vitam excoluere per *artes*."
> Æneid vi., 663.

The first and last words are more closely connected in expressing the import of the line than any others in it.
Again, in the line of Propertius :

> " Nec levis in verbis est medicina meis."

levis belongs with *medicina*, and *verbis* with *meis*. Of two closely connected words it may matter little which comes first or last ; but it helps the understanding greatly to find them together. I have before me a sentence from an English author who has had a wide popularity for more than a century ; and in that sentence a verb and its immediate object are separated by ninety-four words. A private pension act of the Fifty-first Congress directs the Secretary of the Interior " to place on the pension roll, at the rate of fifteen dollars per month,　*　*　*　subject to the provisions and limitations of the pension laws." In good composition nothing more than a comma would intervene between "month" and "subject"; but in reality there are eighty-two words. The Germans have probably carried to a greater degree of perfection than any other people the art of putting asunder things nearly related. They will not only separate words closely connected, but, like the American

Indians, they will cut a word in two, and put a long discussion between the parts.

"*He* (1) had several older brothers ; and *was*, (2) since the possessions of the family an inheritance for the oldest formed, and he himself sorely against the custom and the tradition of his race, through great learning-fondness and a decided inclination to a quiet contemplative life devoted, *for the diplomatic service* (4) through the persuasion of his mother, a beautiful, gentle, sickly lady, who in the solitude of the ancestral castle of Tissow the most brilliant gifts with which she upon a far grander theatre had shine can, unused or almost unused, go-to-waste let must *destined become* (3)."

The thread of the story runs through the italicized passages in the order of the numbers. The labor of sifting out the essential atoms and putting them together is as real to the German as it would be to us, although long use has made him less conscious of it.

There are three peculiar words in our language, *yes*, *no*, and *amen*. Each of them is a symbol that stands for a sentence, and is incapable of combining with other words to form one. They are holophrasts, and not parts of speech in the same sense as other words are.

With the exception of these three, no other word expresses a complete meaning when standing alone. A verb used imperatively—*come*, *halt*—comes the nearest to it ; but there must be some one to " come " or " halt " ; and, if the command were given in full, a noun or pronoun would accompany the verb. A sufficient number of words put together to express a complete meaning make a sentence. Our speech and writing are made up of sentences. Of these there are several kinds. They may be divided into classes in various ways on a variety of different principles. One obvious way of dividing them is into Declarative, Interrogative, and Imperative.

" Ireland is an island," makes a statement as of a fact.

" When will the moon be full?" asks a question.

" Open the window," gives a command.

The last two forms might indeed be dispensed with, and we might say :

> I desire to know when the moon will be full.
> I desire you to open the window.

thus making all sentences declarative, as by far the greater part are. It is with them that we shall be chiefly occupied.

Every complete sentence contains at least two elements. One of the simplest possible sentences is,

> Bears hibernate.

Something is mentioned—"bears"—and something is told about them—that they "hibernate"; and these two elements are indispensable. The first is called the *subject*—the thing spoken about; the second is called the *predicate*—the thing declared or said. The subject is generally a noun, but it may be a pronoun, or indeed it may be any word or set of words that can be used as a noun for the occasion. The predicate, limited to a single word, is always a verb, expressing an action or condition limited to the subject and not affecting any other person or thing. Of such verbs *fall*, *sit*, *sleep*, *walk*, *laugh*, *sneeze* are examples. But the greater number of verbs express actions affecting some second person or thing—*catch*, *hold*, *lift*, *make*, *fasten*, etc. What is thus acted upon is called the *object*. A third class of verbs do not express an action exercised upon anything, and yet require to be supplemented by some other words in order to make sense. Verbs that in any way signify to *be*, *become*, *seem* or *be called* are of this class, and grammarians are pleased to call them by the awful title of "Verbs of Incomplete Predication." In such cases the verb is called a *copula*—a mere coupling, or connecting link; and the supplementary words are regarded as the predicate, or thing asserted. Judged, then, by the part they play in sentences, verbs are of three kinds—first, those that tell their own story; second, those that express an action upon something; and third, those that connect somewhat in the manner of the algebraic signs $=\ <$.

The verb can be recognized by its meaning, whatever its grammatical form, or however it may be placed ; but the subject and object may be mistaken for each other. To obviate this, a method that has prevailed very widely, is to attach to one or both certain prefixes or suffixes that would distinguish them wherever they might be placed. In practice this method had the serious drawback that it was seldom carried out thoroughly, and a multitude of words were left indistinguishable. Moreover, in a very long sentence, as we have seen, words might be separated far from their partners, and the reader or hearer would have to retain them in mind and keep on the outlook for other words to fit them. We have almost wholly abandoned that method, retaining it only in the case of a few pronouns. We rely upon the position of the words, the normal order being Subject, Verb, Object. This order is sometimes departed from in legal documents, poetry, and the Bible, all formed upon archaic patterns.

> " God and his son except,
> Created thing naught feared he." —MILTON.

Where words are few and simple any order agreed upon and understood serves perfectly well ; but in long and intricate sentences the order of arrangement may become important. Is there any natural principle determining the best order? Herbert Spencer, in an essay on the philosophy of style, lays down two leading principles. The first is that the best arrangement is that which requires the least effort on the part of the reader or hearer in order to understand and appreciate it. This principle is beyond dispute, but it does not go very far. The second, which is more questionable, is that details and circumstances should precede the essential words. The philosophical author seems to think that when the word *horse*, for example, is seen or heard, there is formed in the mind a picture of the animal, complete in every way, of a certain age, size, color, and attitude, grazing, standing in a stable, or otherwise employed. When any of these circumstances are afterwards given, the chances are largely that

the preconceived picture turns out to be incorrect, and has to be erased, as it were, and a new one formed. This process has to be repeated as each new feature is added, and the successive corrections involve mental labor. It is argued that if the details were given first no picture would be formed until the mind was in possession of all the materials. To all this I am unable to assent. I am not conscious of forming, on hearing names, mental images that require such continued erasure or alteration. For ought that I can see, they may be but faint and colorless outlines that are rendered more distinct and definite by each successive touch. On the other hand, to gather up and carry forward a multitude of details without knowing what is to be done with them involves considerable mental effort. Let us suppose a sentence like the following, which is one of the simplest of the kind :

"All the dismal winter night, through the dark and dripping woods, while the north wind sobbed and moaned, shaking the icicles from the leafless branches, and in mournful chorus howled the wolves and whooped the owls from their hiding in the hollow trees, tramped and floundered, fell and rose, ever pressing toward the Pontic Sea, the cold and hungry, ragged, footsore, fugitive Jew."

Sentences constructed in this manner might be well calculated to excite attention at first, to see what was coming ; but weariness would soon overcome curiosity ; and, if persisted in, they would be resented as a rhetorical trick. Indeed, Mr. Spencer, with characteristic candor admits that in very long sentences such would be the effect. But then a principle or rule is of little value if it fails where most needed.

But, whatever may be theoretically best, the rule of precedence in English is as stated :

Subject   Verb   Object

or at least the first two. But few sentences are confined to two or three words. These may become centres of

development to be expanded in an indefinite number of ways. In treating of them, we may begin with the subject, and much that is to be said of it applies equally to the object.

The subject may be either a noun or a pronoun, and it is always in the nominative case when it admits of such a distinction, which, however, is only shown in a few pronouns.

There may be several subjects, not merely a multitude of individuals represented by a single word, and therefore grammatically single, but two or more nouns or pronouns. We may say not only, "Children love play," but also, "Boys and girls love play."

"Then went up Moses and Aaron and Nadab and Abihu and seventy of the elders of Israel."

The other members of the sentence may be equally composite.

A noun, whether subject or object, may be accompanied by an adjective, or by other words serving the same purpose. Instead of the unqualified statement, "Boys throw stones," we may say, "Bad boys throw stones." When an adjective is thus put directly along with a noun, it is said by grammarians to be used *attributively*. If placed alone at the other end of the sentence, after a verb of being, seeming, or becoming—the boys are bad—it would be the predicate, or be used *predicatively*. In the first case the quality is tacitly assumed; in the second, expressly declared. The normal place of the adjective is before the noun in English, but after it in the languages of the Latin stock. In some imitations of Latin and French, and often in poetry, it is placed after the noun. A noun may have several adjectives attached to it, in which case the one that is most essential, permanent, and inherent is placed nearest.

A poor old man came to the door.

His age is a more permanent, essential, characteristic than his poverty. But if he were "a poor old colored man," his color would stick to him closer than either age or penury.

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Professor McGuffey, of Virginia, used to illustrate this point by the difference between " an old cocked hat " and " a cocked old hat." The first was from the day of its making a hat of the special kind known as a cocked hat, which had become old. The other was an old hat of any kind, that through accident or rough usage had been knocked into a cocked hat. It is upon the same principle that adjective pronouns—*a, an, the, this, some, any, several,*—being applicable always and to everything, are placed farther from the noun than any real adjective.

A curious instance of misplacement is afforded by a private act of the Fifty-first Congress, which alleges that Milo Miner had " four only sons." It is not uncommon to have *only four* sons, but the circumstance of having a number of *only* sons perhaps merited preservation in permanent form as a part of the law of the land.

A great number of words may be used as either nouns, adjectives, or verbs. Participles especially partake of the adjective character, and the same is true of the possessive case of nouns. The *dignity of a senator* is the same as *senatorial dignity*. A long series of words may be used adjectively before a single noun. An act of Congress, dated August 18, 1890, specifies

" one light rapid fire, rapid twist six-pounder breech-loading field gun."

Here are ten words, placed as adjectives before the word "*gun*," and three of them are nouns, while " twist " is ambiguous, but probably a noun. Obviously some of these words belong together in pairs, as " rapid-fire," " rapid-twist," " breech-loading," " field-gun "; so that the ideas to be expressed are less than the number of words. But on the other hand any adjective may be preceded by an adverb, or even by more than one.

A very well informed man told the story.

In languages where the adjectives admit of full inflection they are required to agree with the nouns to which they be-

long in number, gender, and case; but in English there are
only two words that admit of such distinction—namely, *this*
and *that*, which have the plurals *these* and *those*. Adjectives
may be further limited or defined by being connected with
nouns or equivalent expressions by means of prepositions—
suitable for building, *unfit for severe service*, *unable to walk*.
While any number of single adjectives may be placed before
the noun which they qualify, these adjective phrases are put
after it. We do not say: "An unable to walk man," but
"A man unable to walk." Similar qualifying expressions
may be introduced in any part of a sentence after either a
noun, an adjective, or a verb—*a man with a basket and a
fishing-rod. The Indian rode without saddle or bridle.* In
either case the qualifying phrase is put after the word
qualified.

Thus far I have spoken only of adjective expressions
closely and immediately connected with the subject or ob-
ject; but there are others thrown in parenthetically in the
manner of passing remarks, and usually pointed off by
commas.

"Yet man, *ignorant of the constitution of the dust upon which he
treads*, has ventured to speculate on the nature of God."

"His spirit, *mean in adversity, violent and inhuman in prosperity*,
sank under the load of public abhorrence."

Words and phrases thus loosely connected with subject or
object, are said to be in *apposition*, with it, which means
placed near, not joined to it. Either nouns, adjectives, or
adjective phrases may stand in apposition with the subject
or the object, and may either precede or follow, or be placed
at some distance while other words intervene.

"Now therefore I, *Benjamin Harrison, President of the United
States of America*, do issue this my proclamation."

The subject of the sentence is "I."

"*Stretching far away at their feet*, were seen noble forests of
oak, sycamore, and cedar."

"Who is this that cometh out of the wilderness like pillars of smoke, *perfumed with myrrh and frankincense, with all powders of the merchant ?*"

"A garden enclosed is my sister, *my spouse ; a spring shut up, a fountain sealed.*"

In this last passage from Canticles the natural order of subject, copula, and predicate would be :

"My sister, *my spouse*, is a garden enclosed, *a spring shut up, a fountain sealed.*"

The very next sentence unfolds an exuberance of explanatory terms in apposition :

"Thy plants are an orchard of pomegranates, with pleasant fruits ; camphire with spikenard, spikenard and saffron ; calamus and cinnamon, with all trees of frankincense ; myrrh and aloes, with all the chief spices."

One example more will show how far appositive phrases may be extended.

> "Herculean strength and a stentorian voice,
> Of wit a fund, of words a countless choice ;
> In learning rather various than profound,
> In truth intrepid, in religion sound ;
> A trembling form and a distorted sight,
> Yet firm in judgment, and of genius bright :
> Deep tinged with melancholy's blackest shade,
> And, though prepared to die, of death afraid ;
> To more than merited his kindness kind,
> And, though of manners rough, yet friendly mind ;
> Such Johnson was, of whom with justice vain,
> O when shall England see his like again ? "

When the subject is a pronoun it does not take adjectives directly, or attributatively, but may have adjectives or adjective phrases in apposition.

Thus far none of the explanatory words or phrases considered have contained verbs ; but there may be illustrative clauses containing both subject and verb, thus having with-

in themselves the essentials of sentences. There may thus be subordinate sentences contained in or attached to principal sentences. They may be attached to subject, verb, or object, but always by means of conjunctions, or pronominal or adverbial relatives—words closely related in character.

" The events *which I propose to relate* form only a single act of a great and eventful drama."

" *While the German princes who reigned at Paris, Toledo, Arles, and Ravenna, listened with reverence to the instructions of bishops, adored the relics of martyrs, and took part eagerly in disputes touching the Nicene theology,* the rulers of Wessex and Mercia were still performing savage rites in the temples of Thor and Woden."

"The Church has many times been compared to the ark *of which we read in the Book of Genesis.*"

There are even such subordinate sentences enclosing others still more subordinate.

"We read in our Saxon chronicles of tyrants, *who (when at the height of greatness,) were smitten with remorse * * * and who sought to atone for their offences by cruel penances and incessant prayers.*"

The dependent sentence may thus be much longer than the principal one.

While the grammatical subject is usually a single word—noun or pronoun—the logical subject, that which we are called upon to think of, is the aggregate represented by that noun or pronoun together with all the adjectives, adjective phrases, and dependent sentences attached thereto. The same may be said of the object. The verb may in like manner be expanded so as to include logically all the circumstances of time, manner, cause, and purpose. Thus the whole sentence, however long, crystallizes around the three points of Subject, Verb, and Predicate, or Object.

While the central point of the subject or object is generally a noun or pronoun; yet it sometimes takes the form of a phrase, clause, or dependent sentence.

> "That I have tane away this old man's Daughter,
>   It is most true."

The first line is here the real subject.

He found that during his absence a pack of ragamuffins had entered and robbed his garden, and broken down his fruit-trees, vines, and flowers.

In this example "He" is the subject, "found" the verb, and all the rest object.

As in the above quotation from "Othello," the little pronoun "*it*" is often made to figure as the grammatical subject; "*It* is most true." But "*it*" in this case can stand for nothing but the previous line, which has no need of such a representative. This *it* belongs to the habit of the language, but really performs no more duty than *he* in such a sentence as:

>   The watchman *he* fell asleep.

Nearly all that has been said of the subject of a sentence applies equally to the predicate after a verb of being, or the object after a transitive verb: yet there are some points of difference.

Where case can be distinguished verbs of being, becoming, seeming, etc., take the same case before and after them; transitive verbs require the objective. Instances of deviation will be noticed when we come to treat of the syntax of pronouns. The noun or pronoun which is the nucleus of the object is placed as near as possible to the beginning, so as to be in close proximity to the verb on which it depends. We may say:

Descended from an old baronial family who had lived on the ancestral estate three hundred years, Sir Thomas was elected, etc.

But we may not say:

They elected, descended from an old baronial family who had lived on the ancestral estate three hundred years, Sir Thomas.

This latter construction is common in German, only that an article, *an* or *the*, would be placed before "descended."

The superfluous " it " has no place in the object. The equally superfluous " there " is also excluded.

There is great scarcity of water in Wyoming.
They found great scarcity of water in Wyoming.

A reason for the use of these redundant particles can be conjectured. The verb *to be* has nearly the effect of the sign of quality =, and like it requires a term on each side. Let us substitute the sign. I = very cold. There = about 500 men. These are complete equations, so far as mere form goes, but, = very cold ; = about 500 men, show their incompleteness too plainly.

Besides the direct object of a verb there may often be an indirect one, viz., the person to, for, or on behalf of whom an action is performed.

A—— B—— is building *me* a house.

He is not building *me ;* he is building a house; but the house is *for* me. The *to* or *for* often placed before the indirect object belongs to the class of "modern improvements," not really necessary, but occasioned by the disappearance of case-endings. When we were able to distinguish cases such indirect object was in the dative. The distinction is still sufficiently shown by position, as the indirect object without a preposition is placed before the direct.

Sing me a song ; not, Sing a song me.

But if a preposition is used the order is reversed.

Send it to him ; not, Send to him it.

A few verbs have the appearance of having two direct objects. We may take *teach* as an example. One may teach *boys*, or he may teach *Latin*. So then when he teaches *boys Latin*, which is the direct and which the indirect object? That may be determined by position. We teach *boys Latin*, but never *Latin boys*. In reality the word is used in two different senses. In the sentence : " We

teach boys," teach = *instruct;* it has not that value in the
sentence: " We teach Latin."   The words *pay* and *forgive*
may be disposed of in the same manner.   Ask is somewhat
different, as we do not ask *to* or *for*, but *of* or *from* a person
and *for* a thing.   The indirect object here never was a
dative; and the Saxon verb governed two accusatives.

> " ne nán ne dorste of tham dæge, hyne nán thing máre ácsian."
> (nor no one durst not from that day ask him no thing more.)
>   MATT. xxii., 46.

In usage *ask* is now assimilated to the others just con-
sidered.   We may easily determine which is the direct
object by trying the collocation: " I asked a question him."
The indirect object need not necessarily be a person.

Verbs are modified by adverbs, hence all expressions and
clauses that limit, define, or describe the actions represented
by verbs have an adverbial character, especially those that
express cause, purpose, time, manner, or instrumentality.
The placing of adverbial expressions is a subject of great
extent and of considerable importance and difficulty.   Only
an outline can be given here.

Beginning with the simplest class, intransitive verbs quali-
fied by simple adverbs, we find that, while adjectives regu-
larly precede nouns, adverbs generally follow verbs.

run away	fall off	turn round
sit down	climb up	cry out
run aground	draw out	keep aloof
go ahead	fall behind	sit up

In these and similar expressions the adverb is to be placed
after the verb and nowhere else.   They have become almost
an integral part of the verb.   There are no unquestionable
adverbs, except those derived from the interrogative pro-
noun, that are imperatively required to be placed before
verbs.   A very few adverbs of time, or that express difficulty,
generally come before the verb when it consists of a single
word :

> *Almost, erst, ever, never, hardly, rarely, scarcely, seldom.*

But when the verbal expression is composite, they may, and generally do, follow the auxiliary ; and it is to be remembered that, grammatically, the auxiliary is the verb.

When the verb is present or preterit active—that is, consists of a single word, there are a number of adverbs that never precede it. The following are a few examples :

Apart, asleep, astray, aloud, lengthwise, late, near, nigh, pitapat straight, together, upside down.

The negative *not* has the peculiarity of always following an auxiliary or the verb to *be*, or to *have*.

Such adverbs of time as *long ago, now, then, often, sometimes yesterday, to-morrow, by and by*, are homeless wanderers, having no fixed place in the sentence.

By far the greatest number of adverbs in the language are formed from adjectives by adding *ly*, and express the manner of doing something. Their proper place, which, it must be admitted, is not very well assured, is after the verb, or at least after an auxiliary. To place them before the verb would often be perfectly barbarous.

He well acts	He unintelligibly speaks
They insolently behaved	He too long stayed
They wastefully live	He fashionably dresses.

I conclude then that the normal place of the adverb is after the verb. Of course there are exceptions, and we are not to expect consistency ; but such is according to the genius and fundamental analogies of the language.

There are two places in a sentence where adverbs are not appropriate. One is between a transitive verb and its object. If the object be a noun, adverbs expressing the direction of motion, and forming almost a part of the verb, may be placed either before or after such noun.

He cut *down* the tree ; or, He cut the tree *down*.
He called *back* the boy ; or, He called the boy *back*.

When, however, a preposition precedes the noun object, an adverb or adverbial phrase may come between that and the

verb. But when the object is a pronoun, no adverb is allowed between it and the verb:

> They sent him *away*; not They sent *away* him.

The other unsuitable place is between an infinitive and *to* preceding. In modern English *to* has become so closely associated with the verb as to be considered a part of it. If you ask any one whether there is any verb corresponding to the noun collision, he will probably tell you that there is, and that it is *to collide*. That is the usual way of mentioning any verb. So closely have they become united that I can think of no justification for putting them asunder. I have met with but few instances of the separation in books; but within a few years newspapers, magazines, speeches—all documents of the day and hour—abound with expressions somewhat like the following:

> They were expected to *immediately* return.
> He promised to *to-morrow* call and settle.
> The trade was expected to *immensely* increase.

A passage with this grammatical feature occurs in one of Miss Burney's novels written about the time of the American revolution, and " Childe Harold " has at least one; but then the arrangement of words in poetry is privileged.

> "To sit on rocks, to muse o'er flood and fell,
>   To *slowly* trace the forest's shady scene."

So they are to be found in the writings of Herbert Spencer, and probably in some other works with which I am not familiar; but happily they are still rare in books of any literary merit. The following are genuine and recent:

" For the champion of a great cause [Parnell] to *repeatedly and with deliberation* place himself in a position rendering certain his removal," etc.

" The great reduction in recent years in the price of copper * * * led to such a general extension of the uses of that metal, as to *finally not only* absorb any surplus stock, but also," etc.

"a proper care for human life should inspire every member of Congress with a determination to, *as soon as possible*, remedy the condition of affairs now existing."

It is very curious to observe how rapidly such a fashion will overspread the world in the manner of a rinderpest or a potato-blight. A votary of the fashion, with more ambition than judgment, gets the following imitation put into print:

"There has been some mortality among the cattle * * * due to *principally* overcrowded ranges."

Leaving adverbial expressions consisting of single words and turning to clauses of some length, there is one that deserves particular attention. It is sometimes called the *Case Absolute*, but might more properly be called the *Absolute Clause*. It introduces something that has no expressed connection with the rest of the sentence; but a relation of time, cause, or occasion is left to be understood.

Mrs. Fauntleroy having paid the fine and costs, Simpkins was released.

The relation is one of cause.

The gate being open, the cattle entered and destroyed the corn.

Here the relation is one of occasion or opportunity.

The essential parts of the clause are a subject different from that of the principal sentence, accompanied by a participle instead of a verb. Where there are sufficient distinctions of case the subject and participle are in some one of the so-called oblique cases. In Sanskrit it was the locative, employed with the sense of *at*, *during*, or *upon*. In Greek, the case absolute was the genitive; in Latin, where it was extremely common, it was the ablative; in Anglo-Saxon, the dative; in English it is the nominative or common case, there being no other choice except the possessive.

It would be practically impossible, and useless even if practicable, to name, describe, explain, and justify every form of expression employed to set forth all the circum-

stances of time, place, cause, manner, instrumentality, and effect. We have seen that when a sentence consists of only two or three words, they must be placed in a certain order, and that when single words are added to these there are appropriate places for them. But when the additional matter amounts to long clauses and even sentences, the arrangement of such material is left very much to the judgment and taste of the writer. We have merely found that there are two places, at least according to my judgment, from which they are generally to be excluded. The essential words of the sentence preserve their relative places. By marking them in italics we can show where the secondary matter is distributed or accumulated. It may precede or follow them, be interposed between them, or spread around them.

"Now in the fifteenth year of the reign of Tiberias Cæsar, Pontius Pilate being governor of Judea, and Herod being tetrarch of Galilee, and his brother Philip tetrarch of Iturea and of the region of Trachonitis, and Lysanias the tetrarch of Abilene, Annas and Caiaphas being the high priests, *the word* of God *came to John* the son of Zacharias in the wilderness."

"The *Bishops edified all* who approached them by the firmness and cheerfulness with which they endured confinement, by the modesty and meekness with which they received the applause and blessings of the whole nation, and by the loyal attachment which they professed for the persecutor who sought their destruction."

"Even *Powell*, whose character for honesty stood high, *had borne* a *part* in some proceedings which it is impossible to defend."

A good deal is often placed between the auxiliary and participle in a compound tense.

"*He had*, in the great case of Sir Edward Hales, with some hesitation, it is true, and after some delay, *concurred* with the *majority* of the bench."

I do not think, however, that this is the best arrangement possible.

If there be one leading principle above all others to be seen in the structure of English sentences, it is that of keeping the essential words, or at the very least two of them,

near together, so that their relations to each other may be seen in an instant, without waiting for the end of a long discourse. It is true that the outlying circumstances are in danger of not receiving full attention, but then they are less important, sometimes not important at all. Alike in accenting our words and framing our sentences, our instinct is to make sure of the main point, even at the sacrifice of some of the accessories. But this practical bent of the language has been interfered with by the Latin training of the schools. The Latin sentence, like the Latin pronunciation, rested on principles different from ours. The simplest of Latin sentences were constructed somewhat like the following from Livy :

"*Carthaginienses* eo anno *argentum* in stipendium impositum primum *advexerunt.*"

"*Consul*, per Charopum Epiroten certior factus, quos saltus cum exercitu insedisset rex, et ipse, quum Corcyræ hibernasset, vere primo in continentem transvectus, ad hostem ducere *pergit.*"

Latin preserved the integrity of its sentences, by placing the principal words at the extremities, reminding us of structures that have both sides faced with solid masonry, and the space between filled up with earth and rubble. Sentences constructed on this principle would be laborious to follow, but in classic Latin they were generally short. The sentences of Sallust, the most rhetorical of all the Roman writers, average only twenty-eight words. We are not to understand that all Latin sentences are precisely like those above, or that all English sentences ought to follow a definite model, thus producing a sameness that would be tiresome. The variety is alike endless in both languages ; but the leading characteristics can be detected under nearly all disguises.

The maxim that no sentence should end in small or unimportant words is doubtless an outgrowth of Latin teaching, and its general application to English is impossible. It has contributed, however, to the bad habit of crowding one phrase or clause inside of another, to which is

due in turn most of the ambiguity and bad composition we meet with.

Arrangement is more important than concord or government. We rarely misunderstand any one because of violation of common rules of grammar. If the proper words be chosen and properly placed, a wrong number, gender, or case will seldom be a fatal defect. If an Indian says:

> "Me see white man shoot injun yesday,"

his meaning is as unmistakable as if clothed in the choicest language of the schools. But the adverb of time is the only word that can be moved from its place without impairing or destroying the sense. I do not claim that strange or uncouth forms should be encouraged, but only that some offences against correct speech are more heinous than others. We meet every day with sentences that are either ambiguous, nonsensical, or ungraceful solely because their words are misplaced. There was once said to be in the old Columbian Museum in Boston a bottle partly filled with wine and bearing this inscription:

> "This is the wine that Green drank and the bottle that was executed for highway robbery."

Such an inscription is not beyond the bounds of possibility, or even of probability. There is little more than a displacement of the words, "and the bottle." So I have read of a Dutch village of 500 houses on the Hudson or the Mohawk containing 2,000 inhabitants, all with their gable ends turned towards the street. It is frankly admitted that these two examples, although found in print, may have gained something by re-editing; the following are taken at first hand, but their respective and respectable authors may not be ambitious to have their names made public:

> "The five young ministers of the Reformed Presbyterian church, who had been on trial before Pittsburg presbytery * * * were yesterday suspended and prohibited from exercising their ministerial office until they repent by a vote of twenty-five to forty."

Repenting by a vote of twenty-five to forty is an odd kind of penitence; possibly it would be more sincere if they should repent by a vote of forty to twenty-five.

"Mr. Struble said that * * * he rose to speak on the question of public buildings as represented by the unfinished calendar of the House, upon which were thirty-five bills passed by the committee of the whole on May 29, no one of which had been permitted to be considered by the Speaker of the House."

It may be a pity if the Speaker be not permitted to consider bills; but how would it be if the bills had not "been permitted by the Speaker of the House to be considered." The latter is what was intended.

"Two police saw Collins take money from the bar. Upon searching him they found coins marked for the purpose of detecting the thief in his pocket."

A dangerous man was Collins if he carried a thief in his pocket.

"Dr. Ramon de la Sota, a Spanish physician who has given much attention to the subject, states that he is frequently called upon to treat Spanish ladies, who do not themselves smoke for irritation of the throat."

The report fails to state what these ladies do smoke for.

"It is the business of the physiologists to trace *our* sensations to *their* material organs, not *ours*."

The italics are not in the original. But if I were to go on I might be tempted to expose grammatical "wickedness in high places," and so may as well stop here.

Adverbial clauses expressive of time and place have no special position, but may be put wherever they will least obstruct the other parts of the sentence. It is very common to place them either at the beginning or the end. Adjective clauses describing the subject or the object should be placed near those terms; and clauses defining the action of the verb are very often placed after the object, especially if it has no following of its own.

He wrote ten letters within the space of a single week, and with his right arm in a sling.

It would not be:

He wrote within a single week, and with his right arm in a sling, ten letters.

The adverbial clauses might be placed at the beginning, or one at each extremity. But this is only a hint of a general principle, and not a rule that will hold good in all cases. Indeed there are few such.

Relative clauses should follow as closely as possible the words which are the antecedents; otherwise it may be uncertain what they relate to.

On the steamer yesterday I met with Judge Crocker, the father of our friend George Crocker, who married Mabel Evans, the owner of the cutlery works on Silver Creek, who was going to Boston to visit a sick sister.

This sentence leaves it uncertain who was going to Boston, or which of the three persons named owned the cutlery works. The construction favors Mrs. Crocker, who was probably neither the proprietor nor the visitor in the case. The principle of placing the relative next to its antecedent, sometimes comes in the way of the placing of an adverbial clause after the object.

They hired Warren, who had worked in the factory fifteen years, for $70 a month.

The meaning is that they hired Warren for $70 a month, he having worked in the factory fifteen years. In writing, punctuation sheds a feeble and wavering light on the meaning, but for the spoken language even that guidance is wanting.

The difficulty of making a lucid, unambiguous arrangement is a real one, and may be illustrated in this manner. Let A, one of the essential elements of a sentence, require to be modified by the three clauses, b, c, d. If they could be arranged thus $A \underset{d}{\overset{b}{\underset{}{\longleftarrow}}} c$ all would be easy. But as we can-

not say three things at once, we are compelled to take them one at a time, $\underline{A}\,\underline{b}\,\underline{c}\,\underline{d}$; and the danger is that *d* may appear to apply, not to *A*, but to *b* or *c*.

The misplacing of *only* is a frequent source of ambiguity. In careful writing the word limited is preceded by *only* or followed by *alone*. While this is the general distinction it is not always adhered to.

> "She was accounted inferior to the Queen *only* in dignity."
>
> PRESCOTT.

That is, she was inferior in no other respect. Either *only* ought to follow "inferior" or be replaced by *alone*. Professor Earle quotes from Clarendon's History :

> "He was a man of few words except in hunting and hawking, in which he *only* knew how to behave himself."

and suggests that "modern usage would require the *he* and the *only* to change places. I do not see how that would mend the matter; for if "only he knew how to behave himself," it follows that no one else did; whereas the meaning of the noble author no doubt was that "it was *only* in hunting and hawking that he knew how to behave himself."

There is no patent method of escaping this difficulty; but time, care, judgment and good taste will surmount it; and in the next chapter I purpose to offer a few practical suggestions on this and other points.

Thus far we have considered only affirmative sentences, those that assert that something is or was or will be. A few words may now be said about those that contain a negation. A negative character may be given to any kind of sentence. The common negative in the present stage of the language is *not*, a shortened form of *nought* or *naught*. The negation resides in the letter *n*, and is present equally in *no, nor, never neither*, and the compounds of *no*. *No*, as an adjective pronoun, is the negative of *o=one;* and bears the same relation to *none* that *my* does to *mine*. In virtue of its adjective quality its place is before a noun. *Not*, being an adverb, naturally follows a verb.

" Go *not* into the way of the Gentiles, and into any city of the Samaritans, enter ye *not*."　　　　　　　　　　MATT. x., 5.

The departure from this form of expression has not improved the language.　At present *not* follows only the auxiliaries and the verbs *be* and *have*.　Where there is no natural necessity for any auxiliary, *do* is used *pro forma* to precede *not*.　One of the evidences that *let* is not yet fully converted into an auxiliary is its relation to this negative. We no longer say : " *Let not*," but feel required to say : " *Do not let*."

When applied to any other part of speech than a verb not infinitive *not* has priority of position.

Not having provided myself with a pass, I was refused admittance.

He bought a copy of Marlowe, second-hand, but *not* soiled or worn.

It may be said then that *not* follows a finite verb to which it applies, but precedes anything else.　But the association of *not* with other parts of speech is often a mere artificial arrangement of words, while it logically follows the verb.

> *Not* justice, but mercy, is the prayer of mortals,

may as well be written :

> The prayer of mortals *is not* justice, but mercy.

The poets sometimes indulge in strange dislocations :

> " For *not* to have been dipped in Lethe's lake
> Could save the son of Thetis from to die."

Not belongs between " could " and " save " ; " to have been dipped " = immersion, and " to die " = death.

Among our inheritances from the Latin is the doctrine that two negatives make an affirmative.　It is not self-evident that reiterated denial amounts to affirmation or that refusal oft repeated is consent.　Such a grammatical canon was unknown to the Greeks, and is not recognized by the

Spaniards. It is modern in English, and entirely due to Latin and French influences. Our Saxon and early English ancestors were profusely liberal in their use of negatives.

> " They can *not* seen in that *non* auntagé
> *Ne* in *non* other way saue mareagé."
>   CHAUCER : " Man of Lawes Tale."

> " He is fre of hors that *n*er *n*ade *n*on."
>   " Proverbs of Hending."

"*nas* tid *ne* tyme *ni ne* wurth that god *ne* send gode mænn his folc forte ʒelathie to his rice."

(There has not been tide nor time, nor will not be that God sendeth not good men for to bid his folk to his kingdom.)

>   " Old English Homily."

> " By innocence I sweare and by my youth,
> I have one heart, one bosome, and one truth,
> And that *no* woman has, *nor never none*
> Shall mistris be of it saue I alone."
>   SHAKESP.: " Twelfe Night," iii., 1.

This redundant negation began to disappear from careful prose about the end of the fifteenth century, and the process of pruning is not yet quite complete.

The Latin doctrine of the negative was that it not merely negatived a proposition, but reversed it. It was like the military movement of about-face, which, when repeated, led to the point of starting. It resembled the continued multiplication of a negative quantity, in which all the odd terms are negative and all the even ones positive. Hence the small boy's frequent plea :

> I *did n't* do *nuthin* to *nobody,*

is negative as intended.

Many words contain a negation in themselves—*un*just, *in*sincere, *dis*obedient, child*less*, *naked*, *empty*. When one of these words is used with a separate negative, it amounts to a double negation. Not unsuccessful = successful. But, when between an idea and its opposite there is a consider-

able range of intermediate degrees, the negation of one term is not the affirmation of the opposite. *The bottle is not empty*, is not equivalent to *The bottle is full.* So to say that it is not improbable is by no means the same as to say that it is probable, as the chances may be equal. Double negatives of this kind are much used as a sort of guarded, half-way affirmations. Hence the dictum that two negatives make an affirmative requires to be taken with some grains of allowance.

There is a case of repetition of the negative the propriety of which has never been decided. There are only opinions for and against it.

"He shall not cry, nor lift up, nor cause his voice to be heard in the street." ISAIAH xlii., 2.

Some now think that the sentence would be improved by having only one negative, and substituting *or* for each *nor*. Similar sentences may be found in which the first negative is *no, never,* or *neither.* The above sentence from Isaiah has been influenced by the phraseology of the Hebrew original, of which it is a very close and faithful translation—the negative being there repeated,—and by a doctrine of the English verb different from that which is now beginning to appear. On the question whether *or* or *nor* be preferable in such sentence the following points may be presented.

1. In the earlier ages of the language when negatives were thrown around as if they cost nothing, *nor* would unquestionably have had the preference.

2. At present it would be useless to cite examples or authorities, as plenty could be found on each side.

3. The meaning is the same either way.

He has *not* eaten *nor* slept since Friday at noon.
He has *not* eaten *or* slept since Friday at noon.

These two lines state the same fact, and in ways equally unmistakable. The only question is whether or not there is a superfluous negative in the first.

4. In signification and effect, *nor* is not equivalent to *or* +
not, but to *and* + *not*. It does not introduce an alternative
but an addition. " He has not eaten nor drunk " does not
mean " He has not eaten, *or* he has *not* drunk, but " He has
not eaten, and he has not drunk.

5. Not is generally placed immediately after a verb to
which it applies—in modern English oftenest an auxiliary.
Its influence is co-extensive with that of the verb which it
affects, governs, or controls, and within that domain there is
no need of another negative. It is only necessary to ascer-
tain the limits to which the force of the verb extends.

I *cannot nor* will consent to the proposal.

Here *can* does not control *will*, and therefore a second
negative is necessary. *Cannot or will* would be ambiguous
or unmeaning.

I have said that the above example from Isaiah has been
influenced by the wording of the Hebrew. Now we may
take one in which *or* is employed instead of *nor*.

"Thou shalt *not* make unto thee any graven image, *or* any
likeness of anything that is in heaven above, *or* in the earth
beneath, *or* in the waters under the earth."

For this difference two reasons can be assigned, first, that
the negative is not repeated in the Hebrew, and second, that
the whole, as far as the word *anything* is governed by the
verb *make*, which is controlled by *not*. Yet we are not to
expect such a distinction to be consistently observed. Let
us take as another example Matthew x., 9.

" Provide *neither* gold, *nor* silver, *nor* brass in your purses ; *nor*
scrip for your journey, *neither* two coats, *neither* shoes, *nor* yet
staves."

Here the negative is repeated, although, according to the
principle I have stated, it is not necessary, as " provide "
governs to the last word. The negative is repeated in the
Greek original. Admirable then as the English Bible is, it

is influenced somewhat by foreign idiom in its use of the vernacular.

In the following sentences *nor* or some equivalent word is necessary.

"Blame *not* thy clime, *nor* chide the distant sun."
"If she sent to a hundred lawyers, *not* one *nor* all of them could alter the law."

> "My hair is gray, but *not* with years,
> *Nor* grew it white in a single night."

In the following *nor* is not required, for the reason that the verb to which the first negative applies covers the whole sentence.

"Call *not* thy friends, *nor* thy brethren, *neither* thy kinsmen, *nor* thy rich neighbors."

> "I am *not* ugly *nor* old,
> *Nor* a villanous scold."

When *not* applies to any other word than a verb, it in like manner affects that particular word as far as its action or influence extends.

No, *neither*, *never* are equivalent to *not any*, *not either*, *not ever*. The separation or union of the parts does not affect the force or extent of the negation.

> "Heav'n whose high walls fear *no* assault *or* siege,
> *Or* ambush from the deep." MILTON.

No = not any ; hence fear *no* = fear not any.

> "With *no* great love for learning *or* the learn'd."
> BYRON : "Don Juan."

"There was *no* manifestation of disgust *or* pity, *or* indignation *or* sorrow." DICKENS.

"I *never* saw her *either* read a book *or* occupy herself with needlework." MARRYAT : "Peter Simple."

"And *never* more saw I *or* horse or rider."
 COLERIDGE : "Piccolomini."

"I have *neither* age, person *or* character, to found dislike on."
 SHERIDAN : "Rivals."

> " Often had William of Deloraine
>   Rode through the battle's bloody plain,
>   And trampled down the warriors slain,
>   And *neither* known remorse *or* awe."

<div align="right">SCOTT.</div>

Neither is oftener than any of the others followed by *nor*, so that many seem to think that it has a peculiar and prescriptive right to a negative attendant ; but really it has, if possible, less claim than any of the others. *Neither* = not either = not any one of the two. It negatives two things considered one at a time. The supposed necessary bond between *neither* and *nor* depends upon contrasting them with the correlation *either* * * * *or*, a false proportion : Neither : nor :: either : or.

We have *not* found *either* peace *or* plenty in this unhappy Ireland

is precisely the same as,

> We have found *neither* peace *or* plenty, etc.

The latter seems strange because it is unusual.

Neither is often made to alternate with *nor* in the Bible, merely to give variety of expression.

The employment of *nor* in the place of *neither*—

> " Nor in sheet nor in shroud we wound him,"

is probably due to a mistaken idea that they are only two forms of the same word.

There is a kind of double negative, not uncommon, which seems often unnecessary, if not silly.

There is *no* telling what he might *not* do. A more practical question would seem to be, " What he might do."

All sentences thus far considered have affirmed or denied, but others remain which make no assertion. They are direct questions and direct commands, or interrogative and imperative sentences, of which only a few words need be said.

Interrogative sentences, considered grammatically, are naturally divisible into two classes. The first aim direct at the central point of the fact under inquiry—the verb by which that fact can be stated.

Have you *written* a letter to the Governor?

The answer is expected to be equally short and direct, and, if affirmative, to take very nearly one of three forms. " I *have written* to him," " I *have*," or " Yes." If the answer be negative, *not* is placed after " have," or " *No* " is substituted for " Yes."

The verb, being the point in question, is regularly the first and interrogative word, but in the composite tenses it is only the auxiliary that is placed first, and the rest of the verbal expression may be at some distance.

Have you ever, in all your intercourse with the world, *found* a man perfectly contented with his lot?

The simple verbs take *do* as a formal auxiliary, for in the present state of the language *have* and *be* are the only single verbs that ask questions.

The second class of interrogatories never bring the main fact in question, but only some circumstance. Referring to the first example above, the fact of writing would be taken for granted; but it might be asked, " Who wrote? What or to whom, when, where, how or why did you write? " These interrogative words, consisting of the interrogative pronoun and its derived adverbs, are placed first in the sentence. Questions of this class do not admit of the general and direct answer *yes* or *no*, but only of a special answer going to the particular point of the inquiry.

Instead of asking a question of any kind, one may sometimes effect the same purpose by expressing a desire for information.

I should like to know if you have written to the Governor.

But a substitute of this kind is not really an interrogatory.

An imperative sentence is a direct command. As such it must be addressed to some one present, or who can be reached by voice, letter, or other direct means. It would be no better than a repetition to say that the subject of the verb is the second person—that is, the person addressed.

" Repine not at *thy* lot."

The form of the verb is the shortest and simplest that can be used. In point of fact, it is like the infinitive, but only for the reason that that too is reduced to its lowest terms. In languages that admit of such apocopation the imperative is shorter than the infinitive. It is without variation for person, number, or tense.

The subject of an imperative verb is seldom expressed, but when it is it follows the verb :

> " When I rear my hand *do you* the same."
>> SHAKESPEARE : " Tempest," ii., 1.

When a noun is placed before the verb it is as an exclamation or a call to ensure attention.

> " Tigress, begone ! "
>> ADDISON : " Rosamond."

Expressions like : " The Lord forgive you," have been considered, page 458.

Something like imperatives of the first and third persons are obtained by the help of *let*.

> " *Let us stand* by each other."

" He trusted in the Lord that he would deliver him, *let him deliver* him." PSA. xxii., 8.

In point of form it is a command to some ideal second person to *permit* something to be done, and sometimes is such command :

> Stop the car and *let* me get out.

Very often it is a mere exhortation, or wish, and unfortunately the words do not show the distinction. It was otherwise when fashion sanctioned " Go we " for " Let us go," and " Come they " for " Let them come." Our language is now very largely dependent upon auxiliary words ; but in many cases, and notably in negative, interrogative, and imperative sentences it has been weakened by an excessive use of them.

There are two substitutes for an imperative mood. The first of these is by the use of shall.

> " Thou *shalt* not *make* unto thee any graven image."

Two things show that *shalt* is not imperative. It is preceded
by its nominative *thou*, and has the personal ending -*t*. It is
therefore indicative, and makes an assertion. *Shall* expresses
not duty or obligation, but authority. To say that you
shall do this or that is not saying that you ought, but that
you are required by an authority able and willing to enforce
its behests. Grammatically *shall* cannot be made into an
imperative, or an infinitive either.

The effect of an imperative may also be attained in a mild
way by expressing a desire that the thing required be done.

MISCELLANEOUS POINTS OF SYNTAX.

Dr. Latham observes that the only adjective that governs
a case is the word *like*. *Like* is not an ellipsis for *like to*,
the *to* being a modern innovation, a part of the general ten-
dency to use a multitude of auxiliary words. *Like* governs
a dative case in most languages that have one ; and earlier
English was no exception.

> "Sothlice *hwam* telle ic thas cneorysse *gelice* ? "
> (Truly *whom* call I this generation like ?)
> <div align="right">MATT. xi., 16.</div>

> " Ther nas no kniȝt *him ilik*."—" King Horn."

But *worth* also governs a case.

> "There's bucks and raes on Bilhope braes,
>   There's herd in Shortwood Shaw ;
> But a lily-white doe in the garden goes ;
>   She's fairly *worth them* a' "
> <div align="right">" Bride of Lammermoor."</div>

I have long held that *like*, when it expresses a direct rela-
tion, is a preposition ; and I find that now I am supported
by the authority of Professor Earle and the great Dictionary
of the Philological Society. But if *like* be sometimes a
preposition, so also is *worth*.

What is generally regarded as grammar concerns chiefly
pronouns and verbs. As the personal pronouns have pre-

served the distinctions of number, gender, and case, they have to agree with the nouns which they represent in number and gender, so far as they are capable of distinguishing the latter ; verbs of which they are the subjects must agree with them in number ; and when they are the objects of verbs or follow prepositions they are required to be in the objective case.

What is called the ethical dative, which is neither subject nor object, is now rare. When it has any meaning it is equivalent to the modern phrase : " for my sake," " to oblige me," etc. When, in " Henry VI.," Duke Humphrey says,

> "leape *me* over this stoole and runne away."

his meaning might be thus expressed :

> Oblige me by leaping over this stool and running away.

The reflexive pronoun being a comparatively modern formation, the simple personal pronoun is often used in its place by old authors and by poets.

"I made *me* great works ; I builded *me* houses ; I planted *me* vineyards ; I made *me* gardens." Eccl. ii., 4.

> " He sate *him* down at a pillar's base,
> And pass'd his hand athwart his face."
> Byron.

The combinations with *self* are extremely confused. In the first place they are made to serve two purposes that have no connection or resemblance. They are emphatic, and they are reflexive. In the two following sentences *himself* performs entirely different offices."

" But he *himself* went a day's journey into the wilderness."
" He that is swift of foot shall not deliver *himself*."

In the second place part of them are formed with objective cases of the personal pronouns, part with possessives, and a part (*herself* and *itself*) are uncertain. Moreover it is not always clear whether they are nouns or pronouns. Now a noun is of the third person, unless directly addressed, or in apposition with a pronoun of the first or second person.

There is then a chance that *myself* may be of the third person, and accordingly Dr. Latham says :

"When *myself* or *thyself* stands alone, the verb is in the third person—*myself is* (not am) *weak, thyself is* (not art) *weak.*

But that is at variance with authoritative usage.

"And that *thyself shalt* now sen." [1]

"Richard Cœur de Lion."

"So shall thy judgment be ; *thyself hast* decided it."

1 KINGS xx., 40.

"by examining of whom *thyself mayest* take knowledge of these things."—ACTS xxiv., 8.

"*Myself am* Naples."—SHAKESP. : "Tempest," i., 2.

"Which way I fly is hell ; *myself am* hell."

MILTON : "P. L.," iv., 75.

The pronouns *this, that,* and *yonder* once pointed out objects different in place or differently related to the speaker or the person spoken to.

This dog (of mine), *that* horse (of yours), *yonder* tower (on the hill).

But *yonder* has almost gone out of use, except as an adverb of place, and *that* has to perform double duty. *This* and *that* are, or rather have been, also used of things not before the eyes, but before the mind. Two things having been named a moment before, we may refer to them as *this* and *that.* All argument to determine which shall be called this and which that was cut short by the rule of Latin grammar, which applied *this* to the one last named and *that* to the other

"Behold ! if fortune, or a mistress, frowns,
Some plunge in business, others shave their crowns.
To ease the soul of one oppressive weight,
This quits an empire, *that* embroils a state."—POPE.

The words were also used without reference to things specifically named, but with the general sense of " one or the other " :

[1] Quoted by Mätzner.

" As when two scales are charged with doubtful loads,
　From side to side the trembling balance nods ;
　　*　　　*　　　*　　　*　　　*　　　*

　Till poised aloft, the resting beam suspends
　　Each equal weight, nor *this*, nor *that*, descends."
　　　　　　　　　　　　　　　　Pope's " Iliad."

When the things contrasted were quite evident, this kind of antithesis was very neat and effective ; but if clumsily handled a hearer might be left at a loss to know which was *this* and which was *that*. It is perhaps for some such reason that this use of the demonstratives, once so common, has been almost abandoned. We now employ *the former* and *the latter* for a similar purpose ; but, when not liable to mistake, they lack the terseness of *this* and *that*, and when there is any doubt as to their application they are in no respect better than the shorter words. Boswell relates of Dr. Johnson that he avoided the use of " the former " and " the latter," because they put people to the trouble of tracing backwards to find what they refer to.

It might well seem that there could be no excuse for not knowing when to use the singular and when the plural of *this* and *that*, but experience proves that it is possible to err even here, and that the subject is really not so simple as it seems. But few nouns that include a plural number under a singular term admit of *these* or *those*. We might say :

　　The company were invited.
　　The mob were breaking into the jail.

but it would not be admissible to say : " these company," " these class," " those mob," " those army." Yet such examples are to be found :

　　" When you and *those* poore *number* saued with you
　　　Hung on our driuing boate."
　　　　　　　　Shakesp. : " Twelfe Night," ii., 2.

　　" *These kind* of sufferings."—Bp. Sherlock.

This last is the most common form of the error. Yet there are a few, a very few, singular nouns that may be preceded

by *these* or *those*.   We may safely reckon on *people, gentry, cavalry, infantry, cattle, poultry, vermin*. I do not think that we can include the *aristocracy, nobility, clergy, society, yeomanry, peasantry, artillery, militia,* nor do I think that any well defined distinction exists.

The personal pronominal forms that express possession are, at the present day, so far as syntax is concerned, divisible into two classes, of shorter and longer forms :

my	mine	his	his
our	ours	her	hers
thy	thine	its	its
your	yours	their	theirs

His and *its* are the same for both.   Now the shorter are always employed with nouns, the longer without.   In the present state of the language the former are adjectives, the latter are not.   They are therefore possessive cases of the personal pronouns.   Neither alone are equal to the possessive cases of nouns, with which they may be thus compared :

This is Mrs. Ashton's carriage.   This is *her* carriage.
It is Mrs. Ashton's.   It is *hers*.

The possessive of the noun may be used with or without a noun following, which can only be done by the two pronominal forms supplementing each other.

What is called the double possessive is found both in nouns and pronouns.

He was riding a horse *of* the Doctor's.

The explanation that has been usually given is that this means a horse of (from or out of) the Doctor's horses.   This is seen more clearly in the Spanish :

" Un pintor célebre ofrecía un cuadro de los suyos."

Whether such an explanation be good or not, the double genitive is a well-established form of expression, and is sometimes convenient to distinguish between a picture of my friend and a picture of my friend's.

Each and *every* express plurality under a singular form, and both require singular verbs. They equally represent aggregates, considered one by one. *Each* marks the separation into units more distinctly than *every* does. Either may be followed by *one* or by a noun ; but *every* cannot go alone :

> "Sweare his thought ouer
> By *each particular.* Starre in Heaven."
> <div style="text-align:right">SHAKESP. : "Winters Tale," i., 2.</div>

"The prayers of priests and people were *every* moment interrupted by their sobs. CARLYLE : "Fr. Revol.," I., i., 1.

Each and *every*, although singular, are, sometimes, associated with plural nouns or pronouns, either needlessly or to indicate that the units are thought of one by one :

> "Good husbands, let us *every one* go home."
> <div style="text-align:right">SHAKESP.: "Merry Wives," v., 5.</div>
> "Kind uncle, woe *were we each one,*
> If harm should hap to Brother John."
> <div style="text-align:right">SCOTT : "Marmion," i., 22.</div>

"They suspect each other" is equivalent to *they each suspect the other.* Taken any way the expression is anomalous, and makes no intelligible distinction between subject and object. Omit *they*, and *each suspects the other* is plain enough.

Either and *both* are dual in signification, but while *both* means *the two, either* is only *one of the two :*

> You may have *either* sister, but not *both.*

Either being confined to two, "Either he or his father or his brother" would be incorrect ; so also is "either one of the ten." *Either* is incorrectly but not unfrequently used for *each :*

> "The chief officers of *either* army were present."
> <div style="text-align:right">THACKERAY : "Henry Esmond," ii., 4.</div>

"In the midst of the street of it, and on *either* side of the river, was there the tree of life." REV. xxii., 2.

Some and *any* apply equally to any number. They have this curious distinction that *some* is affirmative, *any* interrogative or negative :

I *never* had *any* talent for music ; do you think that my daughter has *any?* Yes, she certainly has *some.*

The interrogative and relative pronouns, which are to a great extent the same words, are especially liable to become the victims of misunderstanding. To say

> *Whom* did you say you saw at the ball?

is correct, but,

> *Whom* did you say was at the ball?

is incorrect. In the first question *whom* is the object of *saw,* in the second it is the subject of *was.* In neither case does it depend upon *say,* although that is the word that occasions the confusion.

> " *Whom* do men say that I, the Son of man, am ? "
> > MATT. xvi., 14.

Of course the Revised Version has *Who,* but in other respects I do not think the passage improved. This confusion of cases is very common, in unstudied speech more common than correct discrimination. So foreign to our habits of thought is the idea of case, except the possessive, that although only four words in the language have any, we habitually blunder about them :

" *Who* can he take after?" " *Who* the devil is he talking to ? "
> SHERIDAN : " Rivals."

> " How ? thy wife ?
> I Sir : *whom* I thanke heauen is an honest woman."
> > SHAKESP.: " Measure for Measure," ii., 1.

The presence of the conjunction *than* helps to confuse the mind as to the case of the relative. Very many persons would see nothing incorrect in

> He is five years older than *me ;*

yet *than* has no effect upon case, and the real meaning is

> He is five years older than *I am.*

This confusion of case is especially frequent :

> "Belial came last, than *whom* a spirit more lewd
> Fell not from heaven."
> <div align="right">MILTON : "Paradise Lost," i., 491.</div>
>
> " Accepted Howard, than *whom* knight
> Was never dubbed more bold in fight."

This confusion is most frequent when the relative and antecedent are of different cases, and one of them is suppressed. The other is then left to perform the part of both, and cannot be in two cases at once. *What* is the only word that can be both subject and object.

> *He whom* I accuse has entered

is complete ; but if either " *he* " or " *whom* " were omitted the hiatus would lead to confusion.

> " *Him* I accuse
> The City Ports by this hath entered."
> <div align="right">SHAKESP. : " Coriolanus," v., 5.</div>
>
> " Better to leaue vndone, then by our deed
> Acquire too high a Fame, when *him* we serues away."
> <div align="right">" Antony and Cleopatra," iii., 1.</div>
>
> " Edward * * * at length drew a pocket pistol, and threaten·
> ing to shoot *whomsoever* dared to stop him."
> <div align="right">SCOTT : " Waverley," xxx.</div>

" The original papers, together with the scarlet letter itself * * * are still in my possession, and shall be freely exhibited to *whomsoever*, induced by the great interest of the narrative, may desire a sight of them."—HAWTHORNE.

When two words in a sentence, alike capable of being antecedent, are followed by a relative, it should refer to the second. In

> The father of the boys of *whom* we were speaking,

35

whom is to be understood as relating to *boys ;* but if one of the nouns cannot correctly be the antecedent, the relative is to be understood as referring to the other.

> The father of these boys, *who was* drowned last year.

Here the antecedent must be *father*.

When one or more nouns and a personal pronoun, meaning the same person, come together, the pronoun is the leading word, and determines the number, gender, and person.

" I, Benjamin Harrison, President of the United States, *do* issue this *my* proclamation."

" *Thou* James of Douglas *wert* the man."

But when two nouns or pronouns stand as subject and predicate, a relative following agrees with the last.

It was an orphan *girl who* had gathered them with *her* own hands.

King, Lords, and Commons *are* a *form* of Government *which is believed* by the English people to be the best suited to their present wants.

" I am the man that *hath* seen affliction by the rod of his wrath."—LAM. iii., 1.

The errors and mistakes connected with the use of the pronouns probably outnumber all others in the language ; and for this two reasons may be at least conjectured. The simplest is that they alone trouble us with their cases. The other and deeper reason is connected with their great irregularity. Both are, I think, due to their being little words with no tangible or permanent meanings of their own, expressing only ever-changing relations, flitting, flickering about, applicable to everything by turns, and constantly liable to have their old forms and meanings forgotten and intermixed. Innumerable examples might be furnished of the confusion that prevails in the use of pronouns, but I shall instance only one in addition to those already given. It is one to which writers and speakers of all grades have

been prone for three hundred years, and more, from Bishop Latimer to Mr. Gladstone :

" This is, perhaps, the truth *of all others*, most harmoniously re-echoed by every philosopher of every school."
<div align="right">SIR WILLIAM HAMILTON.</div>

Sir Walter Raleigh furnishes a quaint form of this solecism, when he says that Richard III. was the most heartless tyrant " *of all that forewent him.*" If long and wide usage and illustrious names can legitimize an absurdity, this must be very nearly standard English. Still it is not universal.

A verb agrees with its subject or nominative in number and person so far as it is capable of distinguishing these ; but that is really to a very small extent. For most practical purposes a verb has but two forms, and as often only one. The present tense has one form for the third person singular and one for all other purposes ; the past tense is alike throughout. All singular pronouns and singular nouns, even when they represent numbers acting together as unities, are followed by singular verbs. When the subject is plural so also is the verb. Several nominatives united by *and* or shown in any other way to join alike in the action of the verb require a plural.

The teacher *and* his wife and three children *were* crossing the field.

There is here a grammatical equality and community in the action, which is wanting in

The teacher, *with* his wife and three children *was* crossing the field.

This latter is equivalent to

The teacher was crossing the field *with* his wife and three children.

That was the manner of his crossing. The other persons were only an accompaniment.

When several persons are designated with the understanding that only one is to act, but it is left undetermined which one, the verb is singular.

John or James or Thomas or Mary *is* sure to be at home.

If the alternate subjects be all singular or all plural, the number of the verb obviously must agree : but if one be singular and another plural, the verb cannot agree with both.

> The strikers or the company *has* (or have) to give way.

As a matter of convenience, and to make an end of strife, it is tacitly accepted that the verb shall agree with the last ; and it looks least incongruous when that is the plural.

A verb, not imperative or infinitive, is always of the third person unless its nominative be a pronoun of the first or second person. In a dependent sentence whose subject is a relative, that relative, and consequently its verb, should agree with the antecedent in number and person.

> I who *stand* here saw those things ;

not

> I who *stands*.

When several nominatives differing in person are united under one verb, the first preference is given to the first person, the next to the second. *We* is any aggregate that includes the speaker, *you* is any that excludes the speaker but includes the person spoken to.

When two or more nominatives to be taken as alternatives differ in person or number, the verb should agree with the one nearest to it. This is a point on which authorities do not agree. Of these two sentences :

> They or I *am* in error,
> They or I *are* in error,

some prefer the one and some the other. The following considerations are in favor of the first. Either sentence is elliptical, being in full :

> They are in error, or I am in error.

Supplying the necessary words the two will read,

> They are or I am in error.
> They, or I am, are in error.

The second absurdly thrusts "*I am*" between *They* and its verb. All such sentences are extremely awkward, and had better be avoided altogether. We are under no obligation to write inelegantly, merely to show our preference for one barbarism over another. The presence of *either* would make no difference, as it would merely supplement *or*.

A verb, transitive or intransitive, is often followed by a word of kindred meaning, as its real or apparent object. To *tell a tale*, to *sing* a *song*, to *run* a *race*, to *throw* a *throw*, to *play plays*, to *live* a virtuous *life*, to *die* a violent *death*, to *smile* a ghastly *smile*, are examples. Such expressions might be so arranged in a series that while in the first the noun would be unquestionably the object of the verb, in the last no action on the object is thought of. When Balaam prayed :

> "Let me die the death of the righteous,"

he could not have supposed that his dying would have any effect upon the "death of the righteous." He merely desired that he might die as righteous men die. The words "the death of the righteous," in form the object of the verb, are in signification an adverbial clause, expressive of manner and not substance.

There are yet others of the same form in which the noun is still farther from being the object of the verb.

> "I sit a queen, and am no widow."—REV. xviii., 7.

Queen cannot be the object of *sit*. The meaning bears no analogy to that of sitting a spirited horse. *Queen* is really in apposition with *I*, and would be nominative if we had such a separate case. It is so in the Greek and in the Latin version of Beza. A more lucid rendering would be

> I sit *as* a queen ;

and we might amend in the same manner all sentences like

> He walked forth a free man.

The so-called substantive verb—*to be*—has the same case before and after it. To this there are apparent exceptions:

These books are John's.

The sentence is elliptical, and if filled up would be either :

These books are John's books, or, These are John's books.

Is that you, John ?   Yes, it is me.

If this be correct, it is still contrary to general analogy, and sets all rule and reason at defiance.   It is very common but not yet quite classical English.

All passive verbs in English are made with the help of the verb to be, and take the same case after as before them :

He was elected governor.   They were appointed commissioners.

As nouns have no distinctive case except the possessive, the fact is not of much practical importance, but it helps to illustrate the construction of the infinitive.

The infinitive is used in four different ways :

a. It follows the auxiliaries and a few other verbs incorrectly employed in the same manner.

b. It follows a number of verbs and adjectives that present a probability of something.   *Seem, hope, fear, promise, threaten, able, willing,* and *apt* are examples :

She seemed to recover.   He promised to pay.

c. Many verbs in English, and still more in other languages, expressing the action of the senses, of power or intelligence, are followed by an infinitive expressing the action of another person.   The word representing the second person (or thing,) at once the object of the first verb and the subject of the second, is in the objective case, if there be any such case distinguishable :

" Then Esther *bade them return* Mordecai this answer."

" If thou *puttest me to use* the carnal weapon it will be worse for you."

" He   *   *   *   led the way to the pavilion, loudly *ordering the banquet to be spread.*"

" *Imagine this to be* the palace of your pleasure."

" I hope he *takes me to be* flesh and blood."

Several infinitives may follow each other :

She *persuaded him to pretend to agree to do* as they required.

The verb preceding the infinitive may be passive. The subject of the infinitive then becomes nominative.

> *They bade* me stand up. I *was bidden* stand up.

If *they* were retained, it would be transformed into *by them :*

> "Some *were heard to curse* the shrine
> Where others knelt to pray."

d. The infinitive is used, but not very frequently, as a verbal noun :

> "If all the yeare were playing holidaies,
> *To sport* would be as tedious as *to worke.*"
> > SHAKESP. : 1 "Henry IV.," i., 2.

CHAPTER X.

SUGGESTIONS TO YOUNG WRITERS.

It is with more than usual diffidence that I add a closing chapter for the benefit of young and inexperienced writers, giving some words of counsel beyond the mere details of grammar. What follows is not intended to instruct those who are already accomplished and elegant writers. Nor is it intended to teach any one how to become an eminent and successful author in any department of literature; the purpose is the more modest one of helping the unskilful to tell a plain matter in a plain and effective way. There are a great number of persons who sometime in their lives, and perhaps often, have occasion to write something of sufficient importance to be worth writing well; and it is to these that I address myself. For sake of brevity the principles and illustrations will be put in the form of direct address to the reader.

I. The idea which the reader has of the writer, or the hearer's opinion of the speaker, is of the first importance. If the speaker or writer be thought insincere, or to be hypocritically urging his own interest, his words are vain. There is somewhere in the economy of the human mind a kind of cut-off, capable, when called into action, of excluding all impressions. When that valve is closed cherubic wisdom could not find an entrance. Though your eloquence drop as the rain it will run off as from the back of a tortoise. Valuable above all the arts of rhetoric will be a general belief that you are too upright to deceive and too careful and clear-headed to be deceived—that in all probability what you have to say is true, and truth worth listening to. Such a

reputation cannot be acquired and maintained without deserving it.

II. It is well to know the subject you are to write about, and know it thoroughly. There is a great advantage in knowing more of a subject than any one else does ; and that is often possible enough if it be a small one and somewhat personal to yourself. But when a large field is to be covered information must be collected ; and that is often a work of great labor. A laborious German author has said that he has sometimes condensed into a parenthetic clause the results of a month's search. Still such labor is generally well bestowed. Spare no pains to get at the facts, and make sure that they are facts. It is humiliating, and may be disastrous, to find in the crisis for which you are preparing that your facts turn out to be fictions. In collecting facts that are beyond your own knowledge, and not of public notoriety, write each one down plainly on a slip of paper, carefully adding the source (book, page, etc.) from which it was obtained. All slips bearing upon the same point should be put together into an envelope, also plainly marked. Such envelopes can be arranged alphabetically. If this plan be well carried out, all the information you can ever collect may be arranged so that you can lay your hand in a minute upon all that you have on any required point.

Every subject touches upon the boundaries of many others, and it is often necessary to reconnoitre the borders of these adjacent territories. Hence the importance of wide and general knowledge having its central point in the business in which you are especially interested. A clergyman who was a diligent student once said to me that he kept one foot of his compasses on the Bible, and with the other swept over everything within reasonable distance.

Patiently hear, diligently seek for, and judge with judicial fairness every adverse fact and argument, so that you may not be disarmed by sudden objections. In doing this you will probably find that upon subjects in which the public are not actively interested their ideas are very crude and imperfect, and that in reference to others in which they take an

active part many of the arguments, assertions, and catch-words that pass from mouth to mouth on both sides, and are borne about by every wind that blows, are without value. Dr. Franklin had a way of applying one of the principal methods of algebra to social and political questions. He arranged on opposite sides all the facts and arguments for and against any proposition, and then proceeded to cancel all that seemed to be worthless or to balance each other ; and he formed his judgment upon the remainder. If the subject to be treated involves a succession of dates, labor will be saved by arranging these on a separate slip. When you are ready to write, the necessary memorandums can be picked out and arranged in the order in which they are to be used. It will be a great advantage in writing to have all the material either ready in your mind or conveniently placed before you.

III. Having collected the necessary material, and weeded out all that is irrelevant, the next point is to consider well the bearing of each fact upon the others and upon the propo-sition which you wish to establish. In doing this it is best to be thoroughly honest with yourself. In giving your facts to the public you may perhaps choose to present them in a sort of dress parade—each one of course a real soldier and not a dummy in clothes—but for your own purposes it is better to view them in the undress of the arena with-out a tag of ornament on them. You will thus come to have a distinct bird's-eye view of the subject as a whole.

In order to write effectively you must write clearly ; and for that clear thinking is indispensable. An artist, an archi-tect, or machinist has his whole subject so clear in his mental view as to see at once the effect that would follow a change in any of the parts. I have seen a chess-player lie down upon a sofa with his face to the wall and play against one a little less expert, and win the game without once seeing the board from beginning to end. He must have maintained throughout a mental picture showing the position of every piece, and seen the effect of every move, and the perfect accuracy of his conceptions was proved by the result. This

is an ideal of clear thinking on a special subject, but an ideal to be aspired towards in all. I feel shy of a doctrine that is unthinkable,—of an action that cannot be mentally represented. It will be a useful exercise to practise upon the various questions that may arise, not only finding answers to them, but tracing with all possible accuracy the steps by which results are brought about, and the principles on which they depend. I give four questions in illustration, which are at your service until better occur to you.

1. If the money in a country amount to \$10 per capita, and in ten years steadily advance till it reach \$20, and then in other ten years recede to \$10, it will pass twice over the ratio of \$15. What will be the difference in effect upon public prosperity and feeling between the ascending and the descending ratio of \$15 ?

2. Gresham, in the reign of Elizabeth, showed that bad money drives out good ; and now it is found that the European rat drives out the Australian rat ; do the two phenomena depend on the same principle ?

3. Why is there a limit to the size of animals ?

4. Illustrate the principle of the syllogism to the eye by a diagram.

Here is the fittest place to point out a useful distinction between a question of fact and one of propriety or expediency. A question of fact is comparatively simple. An assertion put forth as an existing fact is true, or it is not true, or it differs from the truth by a measurable quantity. If it is true that J. Wilkes Booth assassinated President Lincoln, there is nothing in the universe of the least validity to disprove it. But a question of advisability has generally two good sides. It depends upon the effects of a proposed action ; but those effects are multifarious, some favorable and others unfavorable, and few of them definitely ascertainable. A tariff or currency question is an equation involving an indefinite number of unknown quantities. Hence it is best to give priority to the ascertainment of facts, partly because it is comparatively simple and partly because the facts may help to determine the expediency;

but no considerations of expediency—of profit or loss—can make or unmake a fact.

IV. Having mastered a subject in its details and as a whole it is next to be considered in what order you will present it.   There is generally some one preferable to all others. If much depend upon dates, a chronological order will probably be best.   But this is only a single exemplification of a broader principle that when one thing is necessary to the understanding of another the explanatory one should come first.   The reason is that it is useless to present what the reader is not prepared to understand.   You must divine as best you can what he already knows and thinks, begin at that point and lead him on step by step.   If an unbridged gap intervene your words will be wasted.   It is better to go back a little and recapitulate briefly and clearly what most people know already than run the risk of losing connection. Many a fine discourse has been as water spilt on the sand because it connected with nothing in the mind of the hearer. I once heard Professor Pierce of Harvard deliver a public lecture in which he repeatedly alluded in a passing careless way to the great advantages derived from the method of *polars*, just as if every one were perfectly familiar with it ; whereas it is not likely that one in ten had ever heard of polars before. Hence in addressing a mixed audience it is better to aim a little below the average intelligence, occasionally adding something to satisfy the better class of minds.   We are sometimes vexed by worthy people who out of extreme politeness assume that we know everything already, and that it is only necessary to allude delicately to a point here and there by way of refreshing our memories.

The essential kernel of a book, a review, or newspaper article can often be stated in a single sentence, of which all the rest is only evidence and amplification.   The reader should never be left at a loss to know what that essential point is.   But we often read articles or hear addresses every sentence of which, taken alone, is passably good, while we are sadly puzzled to know what the whole is about.   Such want of point is a fatal defect.

In unfolding a subject step by step it will naturally and without any special effort fall into a succession of short divisions called paragraphs, each one of which will be seen to present a consideration, argument, or little group of closely connected facts easily distinguished from those of any other similar division. The paragraph is a great feature in modern authorship, and is in the interest of that clearness and distinctness so much prized by an active practical people. The most valuable facts lose their force if they get mixed up criss-cross-wise.

V. The language or choice of words to be employed is of very great importance. Habitual reading of the best books and associating with the best accessible company will without any particular effort on your part supply a stock of words sufficient for most purposes. One who aspires higher may go through a large dictionary and mark unfamiliar words that seem likely to be valuable acquisitions, and afterwards go over, or even copy out, the words marked. Idiomatic expressions can be got from people who live far from cities, old books, and the by-ways of literature.

Words should be appropriate to the subject, and, as far as possible, familiar to the persons addressed. Every considerable field of human endeavor has its own vocabulary, and if you know a subject well you know its appropriate terms, yet many of these are to be addressed only to experts. In relating to sailors your experience at sea use nautical phrases liberally, but not in telling the same thing to farmers. Do not address long Latin words to children or wheel-barrow men, and never shoot over the heads of an auditory, making a noise in the air and hitting nothing. Generally speaking it is not well to use two words where one is enough, or a long word where a short one will serve the purpose. Yet one long word may be preferable to several short ones. A succession of monosyllables is not elegant, and we tire of a threadbare diction as readily as of one overloaded with ornament. If *phosphomolybdic* be the one word that expresses your meaning, that is the one to use, no matter for its length. Let all your words be English, sound reliable English, and

nothing but English; and when you speak of a spade call it by its name, and when you mean *hyperæsthesia*, say so.

A good deal has been said of late years about writing and speaking vigorous Anglo-Saxon, sometimes, perhaps, by persons who would not know Anglo-Saxon if they saw it. The clamor—for it sometimes amounts to that—is of the nature of a reaction against a style that long ago grew to be an abuse. But a reaction against anything extreme is itself apt to be an extreme. In the second chapter of this work I have spoken of the several sources of English, and of the limited capabilities of any of the elements alone. Not only do we speak a mixed language, but almost every sentence is mixed; and we cannot speak without using words drawn from several sources. Our language is like a river formed by the confluence of four main streams and many subsidiary rills. The first is the Anglo-Saxon element, most of which is alike familiar to all, and without which scarcely a sentence can be uttered; yet it has not words for a fourth part of the ideas of the nineteenth century. It is more especially the property of the unlearned. The second is the stream of classical words introduced through the medium of the French before A.D. 1500. Wherever necessary, they have been so far modified in spelling, pronunciation, or meaning, as to become a harmonious part of the language. They have never percolated downward to any great extent below the intelligent industrious classes. Thirdly, there is the direct Latin contribution connected with the revival of learning in Europe, and dating roughly from 1500 to 1800. During the latter two thirds of that period a Latin diction so completely dominated literature as to provoke a reaction. The words being pronounced according to English analogies offer no offence to the ear. They are more especially the property of literary persons. Lastly, there are the Greek terms appropriated by science, which have increased with amazing rapidity since the middle of last century. The greater part of them are known only to scientific specialists. Whoever knows any one of the four parts as enumerated is presumably familiar with those that precede. All are equally proper in their places.

It often happens that we have words of kindred meaning from two or three different sources, thus:

SAXON	FRENCH	LATIN
begin	commence	initiate [1]
care	anxiety	solicitude
deal	traffic	negotiate
earn	deserve	merit
feud	enmity	hostility
greedy	covetous	mercenary
harm	damage	detriment
ill-timed	unseasonable	inopportune
kernel	core	nucleus
lessen	diminish	extenuate
mirth	drollery	jocularity
needy	poor	indigent
open	frank	ingenuous
plight	condition	predicament
quicken	revive	reanimate
scold	blame	abjurgate
twit	reproach	reprehend

These triple lines, where they exist unbroken, afford a valuable and much needed variety of expression; but in a majority of instances there are not more than two, or even one. Still, this is not the only source of variety. We sometimes find several words nearly synonymous where two of these lines are wanting.

Adjacent, adjoining, contiguous, conterminous.
Translucent, transparent, transpicuous, diaphanous.

When the reign of Latinity was at its highest, it was not uncommon to meet with sentences in which every significant word was in some way derived from that language.

"A *citizen* of *Ancyra* had *prepared* for his own *use* a *purple garment;* and this *indiscreet action*, which, under the *reign* of *Constantius*, would have been *considered* a *capital offense*, was *reported* to *Julian* by the *officious importunity* of a *private enemy*."

GIBBON.

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[1] American "inaugurate."

This was the diction of the schools, and was sometimes far outdone. In this country those who received what was thought a careful education fifty or sixty years ago were taught to employ, both in speaking and writing, as many and as long words of Latin origin as it was possible to crowd together. Their speech was full of euphemisms like these:

Instead of *drunkard*, say, a gentleman who habitually indulges in the immoderate use of alcoholic stimulants.

Scold : a lady who permits herself to employ vituperative language, or to apply epithets.

Pot : a domestic utensil adapted to culinary uses. And Dr. Johnson's idea of a *network* was " anything *reticulated* or *decussated* at *equal distances* with *interstices* between the *intersections*."

Many worthy people became seemingly incapable of speaking in any other way. It is not to be wondered at that a reaction and demand for Anglo-Saxon set in, or that it was sometimes extreme and misjudged. So completely had Latinity overmastered all minds that those who were most anxious for Anglo-Saxon knew no Saxon words in which to ask for it. The following sentence is not without a touch of unintentional humor on that account.

" But the *coinage* of *anglicised* words of *Latin origin* is still too *abundant*, and either overload the *language* by their *superfluity* or *enfeeble* it by *dilution*, and by *distinctions* without *differences*."

It is, however, of no practical importance from what source our words are derived, so long as they are well understood and their sound is in harmony with the general tone and cadence of the language.

VI. Sentences should be neither so short as to appear abrupt and jerky, so long as to tire the reader, or so intricate that he will lose his way in their windings. They are too various to admit of rules; but in every sentence a distinct and clear idea should be clearly expressed. These requirements are best appreciated when they have been neglected. Here are two faulty sentences from the *North American Review*, on which it is scarcely necessary to make any comment.

"The final proof of song or personality is a sort of matured, accreted, superb, evoluted, almost divine, impalpable diffuseness and atmosphere or invisible magnetism, dissolving and embracing all, and not any special achievement of passion, pride, metrical form, epigram, plot, thought, or what is called beauty."—November, 1890.

"Even if man was all that he might be, woman would still have wanted a profession, because a cause appeals to latent chivalry, and because the sense of personality has been weakened by the slow growth of causes."—February, 1891.

Neither of these would be made any clearer by giving the context.

Before the year 1500 English had become a well developed, lucid, pleasant medium of communication. I give in illustration a few sentences from Caxton's "History of Troy," date of 1471, merely modernizing some of the spelling, as that is not a point of importance here.

"Then prayed the Greeks that they might set the horse of brass within the temple of Pallas, for the restitution of the Palladium, to the end that the goddess Pallas might be to them agreeable in their return. And as the king Priam answered not thereto, Æneas and Antenor said to him that it should be well done, and that it should be honor to the city; howbeit the king Priam accorded it with evil will. Then the Greeks received the gold and silver and the wheat that was promised to them, and sent and put it into their ships. After these things they went all in manner of procession and in devotion with their priests, and began with strength of cords to draw the horse of brass into the city. And for as much as by the gate it might not enter into the city, it was so great, therefore they brake the wall of the city in length and height in such wise as it entered within the town; and the Trojans received it with great joy."

It was this style slightly modified that was employed for the successive translations of the Bible from Tyndale to King James, which deserve more than Chaucer to be called "the well of English undefiled." It is toward this early type that the last half of the nineteenth century is now re-

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turning. An exact imitation is no longer possible or desirable; but its straightforward clearness is an admirable corrective of turgidity, bombast, and obscurity.

Those who make and manipulate laws have a superstition that whatever they have to say must all be said in one sentence, however many pages it may fill. It is also felt that all contingencies and misconceptions must be guarded against by provisos, repetitions, and explanations. Hence legal documents are wordy, wearisome, and obscure, and in short the worst of all human compositions. To illustrate this labyrinthic character of legal language, I quote about one third of a sentence describing the boundaries of Rock Creek Park at Washington. It would not be any clearer if the other two thirds were added. If any one can understand it I bow to his superior intelligence.

" The initial point begins on the north of the Blagden Mills road at a point where it is intersected by the west line of 16th street extended ; thence it runs north, following the line of 16th street extended until intersected by a line running from east to west, which line will cut off from the northeastern part of the park, as mapped out on the first trial map and included between the straight lines of the said trial maps, as many acres as the present boundary lines will include in the projection beyond the west of the straight lines in said trial map."

Latin had already been the language of law and diplomacy for many generations before the beginning of that ascendancy which it attained in the sixteenth and seventeenth centuries. Legal Latin then infected the Latin of the schools with its own endless wordiness and trivial provisos, and in time infected English prose, just as the same causes have made the literary language of Germany what it now is. The writings of some of the great lights of English literature are not much more lively reading than a deed in entail or an indictment for manslaughter. Milton wrote sentences of three or four hundred words, and I venture to introduce one of the more moderate here as an example to be avoided :

" And for the usual method of teaching arts, I deem it to be an old errour of universities, not yet well recovered from the scholastic grossness of barbarous ages, that instead of beginning with arts most easy, (and those be such as are most obvious to the sense,) they present their young immatriculated novices at first coming with the most intellective abstractions of logic and metaphysics ; so that they having but newly left those grammatic flats and shallows where they stuck unreasonably to learn a few words with lamentable construction, and now on the sudden transported under another climate to be tossed and turmoiled with their unballasted wits in fathomless and unquiet depths of controversy, do for the most part grow into hatred and contempt of learning, mocked and deluded all this while with ragged notions and babblements, while they expected worthy and delightful knowledge ; till poverty or youthful years call them importunately their several ways, and hasten them with the sway of friends either to an ambitious and mercenary, or ignorantly zealous divinity ; some allured to the trade of law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity, which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions, and flowing fees ; others betake them to state affairs, with souls so unprincipled in virtue and true generous breeding, that flattery and courtships and tyrannous aphorisms appear to them the highest points of wisdom ; instilling their barren hearts with conscientious slavery ; if, as I rather think, it be not feigned."—" Of Education."

In vol. ii. of Milton's prose works, edited by Symmons, may be found at page 339, in certain articles of agreement, the beginning of a sentence of 910 words, covering two whole pages and part of two others. Milton, although a conspicuous example of this style, was no exception.

The combination of law and Latin was thus developing a language of the learned, not in sympathy with the body of the people or fit for any of the purposes of active life. Fortunately it was not permitted to continue as a literary standard. It was first effectively met by the pioneers of the newspaper press. The journalist does not sit in a well stocked library meditating theses for the entertainment of scholars. He has to write on the spur of the moment, often

without preparation or revision, about the events and the questions of the day in a way to interest and inform the body of the people. His excellences and his shortcomings grow out of those conditions. Hence it is in no small degree due to such literary hacks as L'Estrange and Defoe, and their imitators, that there is now in English a literature that can be read and a people who are pleased to read it.

The long sentence with its endless convolutions was the first to give way, and people were content for more than a century to accept Latin and its derivatives in any quantity, if only put up in small packages, but latterly there has been an increasing demand for short and simple native words. In words and in sentences it is safe now to use a good deal of freedom, being careful only to avoid all extremes on the one hand and on the other a tiresome monotony.

VII. An idiom is a figure of speech become so familiar by long use, that it is no longer regarded as a figure, but as a literal truth. Yet it is like any figure in this, that if its words be taken in their primary literal meaning it is either untrue or nonsense.

> He fell in with a batch of old salts spinning yarns.
> "One half the prayers with Jove acceptance find,
>   The other half he whistles down the wind."

The boundary between idiom and slang has never been established, or between either and metaphor. They are slang when too low or coarse. To be an idiom an expression must be perfectly established and understood. It should be shorter than any literal equivalent, and is then apt and forcible.

> *Idiomatic.* The fire has gone out.
> *Literal.* The process of combustion has ceased.

One who attempted to avoid idioms would be insufferably stiff and tedious.

While idioms should be so old as to be familiar to everybody, metaphors and similes are best when perfectly new. They are not only entirely proper but they may be an

admirable help when they are apt, fit well in the connection
in which they are placed and occur naturally in your way of
thinking of your subject.   They are not to be hunted down
and dragged in by force.

Anecdotes, if well managed, are of great use in oral ad-
dresses, but have little value in writing. It is not because they
are idle and empty-headed that stump orators indulge so much
in stories.   In reading a book you may lay it aside when
tired and resume it again at leisure, but a speech must be
heard through at a sitting.   If it be an intellectual pem-
mican of fact and argument, the mind soon tires in the
effort to take in and digest materials so solid : and a little fun
thrown in here and there gives a needful rest, and acts like a
recess for a school of children.   You of course understand
that stories and figures of speech are embellishments that
serve only for relief or amusement, and that no amount of
them can prove anything.

VIII. Some things are to be avoided with conscientious
care.   Among them are all slang and low, coarse or unclean
expressions, all puns, playing upon the sound of words, and
paltering in a double sense.   As Artemus Ward said, they
are not funny ; they edify no one and please no one who
has any claim to be pleased.   Avoid also all those phrases
that are continually starting up like weeds and are in every-
body's mouth, enjoying a nine days' popularity. Quotations
of apt phrases and lines of poetry should be admitted spar-
ingly.   As a rule employ no French or other foreign words.
To many good people they are unintelligible or unpronounce-
able ; and unless your knowledge be very accurate there is
a chance of their being incorrect.   They are in bad taste and
wholly out of tune; and moreover the chances are a thou-
sand to one that there are words enough in English to tell
more than you know.   Do not clothe little thoughts in big
words.   The effect is less disagreeable when the words seem
unequal to the weight of sense they have to bear.   Do not
"inaugurate" a new style of shearing your "phenomenal"
poodle.   Moreover, great things may be said simply. When
very young I read these words in a book that was then old :

" And he that sat upon the throne said, Behold I make all things new."

A fifth-grade newspaper would now express it thus :

And the occupant of the celestial divan announced his determination of immediately inaugurating an essentially novel *régime.*

Two words, " inaugurate " and " régime," would be indispensable.   If the Anglo-Saxon reformers sometimes let their zeal carry them a little too far, what a debt of gratitude is due them for raising a protest against such verbiage !

Another thing to be avoided is unnecessary arithmetical figures.   In the present age there is a craze for statistics, even if they point nowhere.   There is a popular saying that figures do not lie ; but those who are better informed are aware that they are mercenary troops that fight with equal readiness on either side of any dispute.   The possible combinations of numbers are infinite, and some of them may be made to seem to favor any proposition whatever.   Hence a cautious man will always distrust your figures except the few that he knows already, and those he need not be told.   You will sometimes see a public man stand up in a crowded hall and read page after page of exports and imports of the past twenty years, and the guessed values of farms, buildings, and live stock in 44 States, of all of which not a grain sticks in the memory of any one.   The audience sit wearily thinking of something else, and go away with a tired feeling of having heard of something vacant and vast.   The figures may or may not be misleading ; they are certain not to be remembered.

In writing it is sometimes necessary to introduce numerical statements ; but then they should be few and presented with all possible clearness.   If your point be to prove the rapid growth of Porkopolis, it will be sufficient to show that the number of pigs killed there has steadily risen in ten years from 53 to 53,000,000 ; you can then afford to dispense with the statistics of beer and several other things.

Nouns and verbs are the bones and muscles of language, that give it form and strength.   Adjectives should be employed sparingly and with discretion.   Adjectives that describe —*sandy, calcareous, white, liquid, circular, fibrous,*—are of course to be used wherever necessary ; but it is better not to be profuse with those that are intended merely to depreciate or to raise admiration.   They give an inflated appearance, and are a great source of weakness.   The same is true of adverbs derived from adjectives.   So, too, pronouns need to be handled with great care.   They are a lazy makeshift contrivance to save the labor of naming things.   The greatest source of ambiguity and uncertainty in common conversation is the continual repetition of *he, she, it, they, this, that, the other,* when people will not take the trouble to name what they are talking about.   The following is a sentence from a sermon preached by Archbishop Tillotson before the king and queen :

"Men look with an evil eye upon the good that is in others, and think that their reputation obscures them, and that their commendable qualities do stand in their light ; and therefore they do what they can to cast a cloud over them, that the bright shining of their virtues may not scorch them."

Even ill-sounding words and combinations are objectionable.   They can be detected by reading aloud carefully and distinctly ; and the faculty of detecting faults will improve by use.   Whatever sounds badly is not well written.   Some words like *deprecatory, peremptorily, speculativeness,* are cacophonous however they may be placed; but a much commoner fault is the recurrence of similar sounds that do not well go together—*because the laws cause, some come from home, a single glass, he ran on in an unintelligible harangue.* *Roofless* is well enough, but *shingleless* would be bad ; *skillless* and *tailless* are not much better, and there is altogether too much sibillation in *successlessness.*   In general it is not desirable to have the same word occur twice in a sentence, or end two successive short sentences.   It is even worth while to take some little pains to have a word ending with a

vowel followed by one beginning with a consonant, and to have consonants followed by vowels.

IX. The naturalist Buffon is credited with saying that the style is the man, the plain English of which seems to be that every one has a way of expressing his thoughts as distinctive of the individual as his voice or features. While it should be the constant aim to correct all errors and remedy all defects, no effort should be made to form a style by imitation. The habitual and appreciative reading of good authors will influence your style without your thinking of it. Having a stock of words acquired by reading and having mastered your subject as a whole and in its details, tell your story in your own words and in your own way without any thought about style or fine writing. If time be allowed you, lay aside your manuscript until you have in a manner forgotten it and can see it with something like the eyes of a stranger. Then go over it carefully, strike out every word that can be spared, change every word and every sentence that can be changed for the better, and leave the rest unaltered.

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THE END.