American School Series

A PRACTICAL GRAMMAR OF THE ENGLISH LANGUAGE

BY NOBLE BUTLER

REVISED EDITION

SICKELS N.Y. PIERSON

LOUISVILLE, KY.
JOHN P. MORTON AND COMPANY.

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A

PRACTICAL GRAMMAR

OF THE

English Language.

BY NOBLE BUTLER.

In language and in literature nothing can save us from ceaseless revolution but a frequent recourse to the primitive authorities and the recognized canons of highest perfection.—*George P. Marsh.*

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PREFACE.

About a third of a century has passed since "Butler's Practical Grammar" was first published. It was received with the greatest favor, and the author is gratified to know that it has kept up its reputation. The work contained several new ideas, some of which have been generally adopted, others making their way slowly. New names, names expressive of their character, were given to the tenses, and almost every grammar since published has adopted these names. The author has seen it stated that these names had been previously given in some work; but he had never seen any such work. At any rate the names had not been presented in such a way as to secure the adoption of them.

Before the publication of this work grammarians were puzzling themselves about such expressions as "To become a grammarian requires study," "I have heard of his being a good scholar." The subject was explained by showing that infinitives are modified in the same way that finite verbs are modified, and that when finite verbs are followed by the nominative the infinitive is followed by the nominative, the same principle applying to participles and participial nouns, or gerunds. (See p. 181 of this edition.)

One of the new ideas advanced was about the nature of the "compound relative" *what*. The common misconception of the character of this word seems most strange. If the word has no antecedent expressed or understood, it is not a relative according to the definitions given by those who call it "compound" or "double." If *what* is nothing but an equivalent for *the thing which*, to call it an antecedent would be as correct as to call it a relative. Indeed the name *antecedent* would be more appropriate than the name *relative;* for, as without a noun there would be no adjective, so without an antecedent there would be no relative, a relative proposition being of the nature of an adjective. In Webster's Dictionary *compound* is thus defined: "Composed of elements, ingredients, or parts, as, a *compound* word;" and this definition is illustrated by a quotation from Watts, "Compound substances are made up of two or more simple substances." In the same work *what* is called a "compound relative." Of what "elements, ingredients, or parts" is *what* composed? It is as simple a word as *it*. (See p. 53.) Since writing the note at the foot of page 54 the author has met with a

late work by the Rev. Richard Morris, LL. D., President of the Philological Society, London, author of "Historical Outlines of English Accidence" and other philological works of great reputation. In this work Dr. Morris says, "*What* is used when the antecedent is omitted. . . . Do not call *what* a compound pronoun." Dr. M. seems to have come to the new idea gradually.*

The doctrine advanced in this work that the verb is *always* the grammatical predicate, the verb *be* taking its place with other verbs, was opposed to the teachings of all the logicians and grammarians, and it was used as an objection to the book. Carlyle says, "It is singular how long the rotten will hold together, provided you do not handle it roughly." It is also singular how long a false doctrine will hold its place, provided no one disputes it. But the true doctrine is beginning to assert itself. Since writing the note beginning page 147 the author has observed a note that he had overlooked in the "English Grammar by C. P. Mason, Fellow of University College, London." In this note the true doctrine is asserted. Mr. Mason maintains that when we say, "The earth is a globe," what we assert about the earth is not *a globe*, but *being a globe*, a truth that will be evident to every one who will exercise common sense, which is supposed to be given to every human being, though in some the quantity may be like the sides of a circle, "infinitely small."

In this grammar the subject is much simplified by representing pronouns as being simply nouns, denoting objects and not standing for words, having their own meaning just as other nouns have their own meaning, and parsed just as other nouns are parsed. (See note, p. 48, and "Examples for Parsing," p. 58.)

Dr. Webster has led many grammarians astray by teaching that *mine*, *thine*, *his*, *ours*, *yours*, *hers* and *theirs* are not in the possessive case, but in the nominative or the objective, and that they represent both the possessor and the thing possessed. One writer goes so far that he makes *hers* of the neuter gender when the name of the thing possessed is neuter.† Webster's doctrine is now abandoned in Webster's Diction-

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*In "Butler's Practical and Critical Grammar" there is a note on the pronoun *one*, in which the suggestion is made that *one* is not derived from the French *on*, and that *on* itself is not derived from the Latin *homo*, man, but from the numeral *un*, one. For this suggestion the author has been taken to task by some philologists. He is gratified to find himself supported by so eminent a philologist as Dr. Morris, who says, "The indefinite *one*, as in *one says*, is sometimes, but wrongly, derived from the French *on*, Lat. *homo*. It is merely the use of the numeral *one* for the older *man*, *men*, or *me*."—*Historical Outlines*, p. 143.

†"'That book is *hers*, not *yours*.' First method. *Hers* is a pronoun: (why?) possessive; it represents both the possessor and the thing possessed; its antecedent is *book*; neuter gender, third person, singular number, to agree with its antecedent."—*Harvey's Eng. Grammar*, p. 56. Here the feminine part of *hers* is entirely ignored. If hers stands for *her book*, it should be said to be of the *feminine-neuter* gender and *possessive-nominative* case.

ary: "Of the two forms of the possessive, *your* and *yours*, the first is used when attributive and followed by the noun to which it belongs; as, *your* hand, *your* book; the second when attributive, but having the noun understood; as, my hand and *yours;* and also when predicative; as, this hat is *yours*."

Many difficulties have been removed by regarding noun-propositions as units construed like nouns. Those who examine the subject will be surprised at the light thrown by this simple idea upon many constructions considered difficult. For instance, *notwithstanding*, which in other grammars is regarded as sometimes a preposition and sometimes a conjunction, is shown to be two words, the adverb *not* and the participle *withstanding*, the participle being sometimes used with a noun and sometimes with a noun-proposition; as, "Notwithstanding his losses (his losses not withstanding, not preventing), he is rich;" "Notwithstanding that he has had losses (that he has had losses not withstanding), he is rich." The noun-proposition *that he has had losses* is used as a noun in the nominative absolute with the participle *withstanding*. (See pp. 125, 184, 185. For *that* see p. 238.) Many other constructions are explained in a similar way. A noun-proposition may be used as the subject of a verb, the predicate-nominative, the object of a transitive verb, the object of a preposition, a noun in apposition, or a noun in the nominative absolute; as,

"*That he is of age* is known;"
"The truth is *that he is of age;*"
"I know *that he is of age;*"
"He can not do so before *that he is of age;*"
"The truth *that he is of age;*"
"*That he is of age* being known."

Many constructions regarded as difficult are easily explained by taking *but*, "*bout* in early English and modern northern English,"* as a contraction of *be out*. (See p. 127 † and Rule I, Remark 6.) From regarding *but* as a preposition some have condemned such classical expressions as "none but he." (See note, p. 178.) It is impossible for

*E. A. Abbott, D. D., head master of the City of London School. Shakespearian Grammar, p. 81. Dr. Abbott, illustrating the use of *but*, quotes the two following passages: "It was full of scorpyones and cocadrilles *out takene* in the foresaid monethes," "All that y have y grant the, *out take* my wife," and says, "The two latter passages illustrate the difficulty of determining whether *but* is used as a passive participle with nominative absolute or as an active participle with the objective case." It seems clear that *take* in the latter passage is in the imperative mood—"All that I have I grant thee, take thou out my wife [from the number of things I grant thee]."

†Mrs. Hemans is represented, p. 127, as having written "whence all but *him* had fled;" but on looking at the passage as it is in her works we find that she wrote "all but *he*." Some one that did not understand the construction with *but* "corrected" the passage.

any one that regards *but* and *that* as conjunctions to explain such a passage as this: "But that he is so truthful, I could not believe the story." The explanation is easy when we take the noun-proposition *that he is so truthful* as the subject of *be*—be out that he is so truthful, that he is so truthful be out.

Shall and *will* and *should* and *would* are treated in such a way that those who attend to the cautions need never use *will* for *shall* or *would* for *should*.

The author has endeavored to make each definition clear and accurate, expressing exactly the intended idea, not merely something approaching it more or less nearly. What are given in some works as definitions are often so loose that they are no definitions. "A verb is a word which signifies to be, to do, or to suffer" is a definition of the infinitive mood, and a very poor definition of that. "A verb is a word which expresses being, action, or state" does not distinguish verbs from abstract nouns. *Existence* expresses being; *destruction* expresses action; *happiness* expresses state. The very thing that constitutes the verb is disregarded. "A transitive verb requires an object to complete its meaning; as, 'The hunter killed a bear.'" The object does not complete the meaning of the *verb*, for the verb expresses its own meaning completely. "The hunter killed." The verb *killed* does not require an object to complete *its* meaning; we know from the verb that something has been deprived of life, and the addition of *bear* to the sentence is no addition to the meaning of *killed*. Besides, if this definition were correct, it would apply to the active voice only. The definition, "A transitive verb is a verb that expresses an action exerted directly upon some object," applies to the passive voice as well as to the active, and it does not represent the object as completing the meaning of the verb.

Some writers follow the practice of huddling together two or more words and treating them as one word, notwithstanding that each word has its own distinct meaning. For instance, *less useful* and *least useful* are represented as simple adjectives, and the comparative and superlative degrees are defined so as to include all such forms. In this work each word is treated as a word.

Most of the common errors committed by writers are mentioned, from such abominations as "Come to me *days* and read and go home *nights*" to the insertion of the preposition *of* between the adjective *all* and its noun, as in "All of his men were taken prisoners." Whenever a writer inserts *of* between *all* and its noun he shows that he is not a classical writer.

CONTENTS.

SYNTAX.

ENGLISH GRAMMAR.

ENGLISH GRAMMAR treats of the principles of the English language. These principles relate,

1. To the written characters of the language;
2. To its pronunciation;
3. To the classification of its words;
4. To the construction of its sentences;
5. To its versification.

The first division is called ORTHOGRAPHY; the second, ORTHOEPY; the third, ETYMOLOGY; the fourth, SYNTAX; and the fifth, PROSODY.

Note.—These principles are derived from the usage of the best writers and speakers.

ORTHOGRAPHY.

ORTHOGRAPHY treats of the letters and their combination in syllables and words.

LETTERS.

A LETTER is a character used to represent a sound of the human voice formed by the organs of speech.

There are twenty-six letters in the English alphabet.

CLASSES OF LETTERS.

Letters are divided into *vowels* and *consonants*.

A VOWEL is a letter which itself may form a syllable.

Of what does English grammar treat?
To what do these principles relate?
What are the names of the divisions of English grammar?
From what are the principles of grammar derived?

Of what does orthography treat?
What is a letter?
How many letters in the English alphabet?
Into what two classes are letters divided?
What is a vowel?

A CONSONANT is a letter which is always joined with a vowel.

A, e, i, o, u, are vowels; *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, z,* are consonants.

W and *y* are consonants when they are immediately followed by a vowel-sound in the same syllable; as in *want, twine, what, youth, yellow.*

Note.—Though *h* in *what* is placed after *w*, it is sounded before it.

In other cases *w* and *y* are vowels; as in *now, sawing, sky, type, holy, eye.*

Note.—In the word *eye y* is followed by a vowel, but the vowel is not sounded.

EXERCISES.

Tell in which of the following words *w* and *y* are consonants and in which they are vowels:

Water, wet, winter, young, yet, yonder, boy, joy, glory, sowing, sawing, new, newly, eye, scythe, brow, cow, when, whip, which, paw, enjoying, swine, try, swim.

CLASSES OF CONSONANTS.

The consonants are divided into *mutes* and *semivowels.*

A SEMIVOWEL is a consonant whose sound may be prolonged; as, *s, f.*

A MUTE is a consonant whose sound can not be prolonged; as, *p, t.*

The mutes are *b, p, d, t, k, q, c hard,* and *g hard.*

Note.—*C* is *hard* when it has the sound of *k*, as in *cat;* and *soft* when it has the sound of *s*, as in *city. G* is *hard* when it is sounded as in *gun;* and *soft* when it has the sound of *j*, as in *gentle.*

The semivowels are *f, h, j, l, m, n, r, s, v, z, c soft,* and *g soft.*

X is a double consonant, equivalent to *ks.*

L, m, n, r, are sometimes called *liquids,* because their sounds flow readily into union with other sounds; as in *blame, dray.*

Remarks.—The vowels represent *sounds,* the consonants *modifications* of sound made by the lips, tongue, palate, etc. The *mutes* close the organs, so that no sound

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What is a consonant?
Name the vowels. The consonants.
When are *w* and *y* consonants?
Into what two classes are consonants divided?
What is a semivowel? A mute?
What consonants are mutes?
What consonants are semivowels?
What is said of *x*?
Which of the semivowels are called liquids?
Why are they called liquids?

can be emitted while the organs are in that position; the *pure* mutes (*p*, *k*, *t*, *q*, and *c hard*) entirely, and the others nearly so. The *semivowels* admit the passage of sound through the mouth or the nose. Some of the sounds represented by the semivowels (as, for instance, *v* and *z*,) are almost as pure sounds as those represented by the vowels.

DIPHTHONGS.

Two vowels in immediate succession in the same syllable form a DIPHTHONG; as, *ou* in *found*.

A *proper* diphthong is one in which both vowels are sounded; as, *oi* in *voice*.

An *improper* diphthong is one in which only one of the vowels is sounded; as, *ea* in *beat*.

TRIPHTHONGS.

Three vowels in immediate succession in the same syllable form a TRIPHTHONG; as, *eau* in *beau*.

Remark.—There is no such thing as a proper triphthong, or one in which the vowels are all sounded. When *buoy* is pronounced *buoy*, as it is sometimes pronounced, *u* becomes a consonant.

SYLLABLES AND WORDS.

A SYLLABLE is a letter or a combination of letters uttered with a single impulse of the voice. Thus in *amen*, *a* constitutes one syllable and *men* another.

A WORD is a syllable or combination of syllables used as the sign of some idea.

A word of one syllable is called a *monosyllable*, a word of two syllables a *dissyllable;* of three syllables a *trisyllable;* of four or more syllables a *polysyllable*.

EXERCISES.

Tell which of the following words are monosyllables, which dissyllables, etc.:

Twenty, man, happy, unity, school, safety, book, baker, ambiguity, magnanimous, monosyllable, dissyllable, trisyllable, tough, crucifix.

A *primitive* word is one which is not derived from another word in the language; as, *man*, *holy*, *love*.

What is a diphthong?
What is a proper diphthong? An improper diphthong?
What is a triphthong?
What is a syllable? What is a word?
What is a word of one syllable called? Of two syllables? Of three syllables?
What is a primitive word?

A *derivative* word is one which is derived from another word in the language; as, *manly*, *holiness*, *loving*.

A *compound* word is one which is composed of two or more words; as, *schoolmaster*, *laughter-loving*.

A *simple* word is one which is not compounded; as, *word*, *man*, *day*.

Remarks.—1. Compound words in common use have their component parts united and are written as single words; as, *inkstand*.

2. Other compound words have a hyphen between the component parts; as, *cloud-compelling*.

SPELLING.

This art is to be learned from dictionaries and spelling-books and from observation in reading. Assistance may be derived from the following

GENERAL RULES FOR SPELLING.

RULE I.

Monosyllables which end in *f*, *l*, or *s* preceded by a single vowel double the final consonant; as, *staff*, *mill*, *pass*.

Exceptions.—Of, if, as, is, has, was, yes, his, this, us, thus, gas, pus.

EXERCISES.

Correct the errors in the following words:

Mil, mis, gues, bles, spel, wal, tal, staf, stif, muf, puf, gros, las, til.
Iff, iss, hass, yess, thiss, gass.

RULE II.

Words ending in any other consonant than *f*, *l*, or *s* do not double the final letter; as, *war*, *drug*.

Exceptions.—Add, odd, ebb, inn, err, purr, butt, buzz, egg.

EXERCISES.

Correct the errors in the following:

Rapp, whenn, gunn, bragg, tarr, batt, sinn, onn, forr, tubb.
Ad, eb, od, eg, buz.

What is a derivative word?
What is a compound word?
What is a simple word?
How are compound words in common use written?
How are other compounds written?
What is the first general rule for spelling? What are the exceptions?
What is the second general rule? What exceptions?

RULE III.

Monosyllables and words accented on the last syllable which end with a single consonant preceded by a single vowel double that consonant on receiving a termination beginning with a vowel.

Thus *blot, blotting,* not *bloting; allot, allotting,* not *alloting; shut, shutting,* not *shuting; drop, dropped,* not *droped; quit, quitting,* not *quiting.*

Note.—In *quit*, *t* is preceded by *u* and *i*, but the *u* has the consonant sound of *w*.

Remarks.—1. There are four conditions to be regarded in this doubling:

(1). The word must be a monosyllable or a word accented on the last syllable.

(2). The word must end in a single consonant.

(3). The consonant must be preceded by a single vowel.

(4). The termination must begin with a vowel.

Thus the word *differ* does not come under the rule, because it is not a monosyllable, nor accented on the last syllable; consequently we write *differing, differed,* etc., with one *r*.

The word *defend* is accented on the last syllable; but it does not come under the rule, because it ends with two consonants, *n d;* consequently we write *defending,* not *defendding.*

The word *soil* is a monosyllable, and the word *recoil* is accented on the last syllable, and each of them ends with a single consonant; but they do not come under the rule, because the consonant is preceded by a *diphthong*, and not by a single vowel; consequently we write *boiling, recoiling,* with one *l*.

The word *allotment* is spelled with one *t*, because the termination *ment* does not begin with a vowel.

2. The reason for doubling the consonant is that the short sound of the vowel may be retained in the derivative. Thus, *bloting* would be pronounced like *bloating*, with the long sound of *o*. In such words as *differing, defending, boiling, allotment,* the proper sound is retained without doubling.

3. If the derivative removes the accent to another syllable, the consonant is not doubled. Thus, *refer* is accented on the last syllable, *fer;* but in *reference* the accent is removed from *fer* to another syllable, and the word is written with one *r* before the termination *ence*.

4. In many words ending in *l* the *l* is generally doubled, though the accent is not on the last syllable; as in *traveller, modelling, pencilled.* So the derivatives of *bias, worship,* and *kidnap,* double *s* and *p;* as in *biassing, worshipped, kidnapper.* But Webster and some others spell such words with the consonants single, as *traveler, biased, worshiping.*

5. *X* is not doubled, because it is a double consonant. Thus, *vexing,* not *vexxing.*

EXERCISES.

Correct the errors in the following:

Spot, spoted; allot, alloted; annul, annuled; refer, refering; permit, permited; overset, overseting; beg, begar; dig, diging; begin, beginer; run, runer.

What is the third general rule? When is the last consonant doubled? | When is it improper to double the last consonant?

Boil, boilling; differ, differrence; proceed, proceedding; defeat, defeatted; embroil, embroilling; bigot, bigotted; general, generallize; deep, deepper.

RULE IV.

Words ending in *ll*, to avoid trebling a letter, reject one *l* when *less* or *ly* is added; as, *skill, skilless; chill, chilly.*

Remarks.—1. Words ending in any other double letter retain the letter double before these terminations; as, *odd, oddly; careless, carelessly.*

2. Some authorities say that one *l* is rejected when *full* or *ness* is added; as, *skill, skilfull; chill, chilness.* But Webster and some others retain double *ll*, and write *skillfull, chillness.*

EXERCISES.

Correct the errors in the following:

Dull, dullly; hill, hillly; full, fullly; skill, skillless.

Stiff, stifly; peerless, peerlesly; harmless, harmlesly.

RULE V.

Final *e* is omitted before terminations beginning with a vowel; as, *save, saving; force, forcible; blame, blamable.*

EXCEPTIONS.—Words ending in *ce* or *ge* retain *e* before *able* and *ous*, to preserve the soft sound of *c* and *g*; as, *peace, peaceable; change, changeable; outrage, outrageous.*

Remarks.—1. Words ending in *oe* or *ee* do not drop *e*. Thus, *hoe, hoeing; shoe, shoeing: agree, agreeing;* except before *e*, as in *shoer, seer.*

2. *Dyeing* from *dye* retains *e*, to distinguish it from *dying* from *die*. *Swingeing* from *swinge, tingeing* from *tinge, singeing* from *singe* retain *e*, to distinguish them from *swinging* from *swing, tinging* from *ting*, and *singing* from *sing*.

EXERCISES.

Correct the errors in the following:

Slave, slaveish; convince, convinceing; change, changeing; please, pleaseing; excuse, excuseable; leave, leaveing; ride, rideing; blue, blueish.

Charge, chargable; service, servicable; change, changable; singe, singing.

RULE VI.

Final *e* is retained before terminations beginning with a consonant; as, *close, closely; abate, abatement.*

What is the fourth general rule?
What is said about words ending in any other double letter?
What is said of words ending in *oe* and *ee*?
Is one *l* dropped when *full* or *ness* is added to words ending in *ll*?
What is the fifth rule? What exceptions? What is the sixth rule?

EXCEPTIONS.—*Duly, truly, awful* drop *e*. *Argument*, from the Latin *argumentum*, is not an exception.

When the *e* is preceded by *dg* some drop and others retain *e;* as, *abridge, abridgment*, or *abridgement*. The *e* is usually dropped in *judgment*.

EXERCISES.

Correct the errors in the following:

Sincere, sincerly; sedate, sedatness; advance, advancment; cease, ceasless; love, lovly; waste, wastful; arrange, arrangment.

Judge, judgement; lodge, lodgement; acknowledge, acknowledgement.

RULE VII.

Words ending in *y* preceded by a consonant change *y* into *i* when a termination is added; *fly, flies; merry, merrier, merriest, merriment.*

EXCEPTION.—Before *ing* *y* is retained that *i* may not be doubled; as, *carry, carrying.*

Remarks.—1. Words ending in *ie*, after dropping *e* before *ing*, change *i* into *y* for the same reason; as, *die, dying.*

2. Some write *dryness, dryly; shyness, shyly; slyness, slyly.*

3. Words ending in *y* preceded by a vowel retain the *y;* as, *play, playing; valley, valleys.*

4. Some write *gaily* and *gaiety*, but the regular forms *gayly* and *gayety* are preferred.

EXERCISES.

Correct the errors in the following:

Happy, happyer; mercy, mercyful; spy, spyes; carry, carryed; vary, varyance; deny, denyed; lady, ladyes.

Tarry, tarriing; deny, deniing; fancy, fanciing.

Stay, staiing; dismay, dismaied; valley, vallies; chimney, chimnies; day, daies.

RULE VIII.

Some words ending in *ll* drop one *l* in composition; as, *full, handful; all, always.*

Remark.—Some writers improperly drop one *l* in such words as *foretell, enroll, recall.*

What exceptions to the sixth rule? What is said about *e* when preceded by *dg* in *abridgement?* In *judgment?* What is the seventh rule? What exceptions to this rule? | What is said of words ending in *y* preceded by a vowel? What is the eighth rule? What remark about such words as *foretell?* etc.

EXERCISES.

Correct the errors in the following:

Carefull, wellcome, usefull, allways, hurtfull, allready.

Fulfil, miscal, waterfal, sandhil.

PROMISCUOUS EXERCISES.

Some of the words in the following exercises are to be corrected according to the preceding rules; others are intended to exercise the pupil in consulting the dictionary.

Vicees are two often called follys.

How doo you spel *recieve* and *beleive?*

Til and *untill* have the same meaning.

Neglect no oportunity of dooing good.

All our comforts procede from the Father of goodnes.

A dutyful child will be loveed by awl.

We are frequently benefitted by what we have dreadded.

We should make a propper use of the tallents commited to us.

Picturs that resemble flowers smel onely of paint.

Irreconcileable animosity is allways blameable.

To reason with the angry iss like whisperring to the deaf.

An obliging and humble disposition is totally unconnected with a servil and cringeing humor.

With all thy geting, get understanding.

A man may have a verry good judgement without being possessed of tallent.

Abridgements of history are in most respects useles.

He went with the sybil through the labirinth.

I intend to send a coppy of this to show his hypocricy.

He was preparing to seperate himself from his companions.

They conceded that this was superceded by the other.

She was thrown into the greatest extacy by this news.

Note.—The rules for punctuation, for the use of capital letters, etc., will be given hereafter.

ORTHOEPY.

ORTHOEPY treats of the right *pronunciation* of words. This is to be learned from dictionaries and spelling-books, and from the practice of cultivated speakers.

Of what does orthoepy treat?

ETYMOLOGY.

INTRODUCTORY EXERCISES.

In connected discourse we give the name of some person, place, or other thing, and then we say something about the person, place, or other thing; as, "John plays."

Here we give the name of a person, and then we tell what he does.

EXERCISES.

Tell who or what is spoken of in the following exercises, and what is said about him, her, or it:

William plays. Thomas runs. Mary skips. James reads. Anna sings. Boys play. Girls sew. Fire burns. Birds sing. Dogs bark. Horses neigh. Children play. Clara laughs. Edith coughs.

The word representing what is spoken of is called the *subject*, and the word expressing what is said about that which is spoken of is called the *predicate*.

The subject and the predicate together form a *proposition*.

EXERCISES.

Name the subjects and predicates in the following exercises:

John plays. William plays. Thomas runs. Mary skips. James reads. Anna sings. Dogs bark. Peter whistles. Theodore shoots. Horses gallop. Cows low. Rivers flow. Plants grow.

The subject is a *noun;* the predicate is a *verb.*

EXERCISES.

Name the nouns and the verbs in the following exercises:

John plays. William reads. Birds sing. Thomas walks. Mary runs. Winds roar. Rain falls. Cows drink. Crows caw. Grass grows. Snow melts. Fire burns. Rats gnaw. Squirrels jump.

Verbs having the sign *to* are said to be in the *infinitive mood;* as, *to play, to run, to jump, to sing, to dance.*

What is given in connected discourse?
What word is called the subject?
What word is called the predicate?
What do the subject and predicate form?
What is the subject?
What is the predicate?
What word is the sign of the infinitive mood?

Verbs not in the infinitive mood are called *finite verbs;* as, *plays, runs, jumps, sings, dances.*

A word may be used with the noun to describe or point out the object; as, "*Good* boys study;" "*The* boy studies."

Here we use the word *good* to describe the boys that study, and the word *the* to point out some particular boy.

EXERCISES.

Name the words that describe or point out the objects:

Active boys play. Industrious girls sew. Bad dogs bite. Merry boys whistle. The river flows. The tree grows. Strong men plow. Loud winds roar. Bad boys quarrel. Old trees fall. Thirsty cows drink. The girl sings. The bright stars twinkle. The little birds chirp. The lovely spring appears.

Those words that describe or point out the objects are called *adjectives.*

EXERCISES.

Name the adjectives:

Active boys. Industrious girls. Bright days. Dry grass. Sour apples. Sweet pears. Ugly birds. That man. Beautiful weather. Fine ladies. Red flowers. Wicked women. Useful employments. Happy children. Instructive books. Kind teachers. Black cloth. Red feathers. White gloves. Golden hair. Blue eyes. Long arms. This woman. That large cage.

Words may be used with verbs to denote manner, time, place, and they are said to modify the verbs; as, "William plays *well;*" "Joshua *often* plays;" "Edward plays *here.*"

EXERCISES.

Name the words that modify verbs:

Anna sings sweetly. That river flows gently. Those plants grow rapidly. Those boys study diligently. James reads beautifully. The girl behaved badly. The day ended happily. Jane acted wisely. Mary lives there. I live here. She studies now. William never fails. He came late.

The modifying words are called *adverbs.*

How may a word be used with a noun? What are such words called?

How may words be used with verbs? What are such words called?

EXERCISES.

Name the adverbs in the following:

That dog barks continually. The rain fell softly. George spoke kindly. The wind roared furiously. The lamb bleated piteously. That child eats greedily. The man worked faithfully. Timothy writes badly. Cora comes early.

A word may be used to show some kind of relation between things; as, "The river runs *under* the bridge;" "He sits *on* a chair."

Under shows a relation between the *bridge* and the *running; on* shows a relation between the *chair* and the *sitting.*

About, above, across, against, at, before, behind, by, down, from, in, into, of, on, over, past, round, till, to, under, up, with, are some of the principal words of this class.

EXERCISES.

Point out the words that show relations:

The cat runs about the house. Virginia walked across the meadow. Moses fell into the pond. Edith walked before Cora. Matilda stepped over the brook. The rabbit ran round the house. Jane went with Mary. Minnie ran from Alice. Clara ran down the hill.

Words of this kind are called *prepositions.*

EXERCISES.

Name the prepositions:

Thomas walks behind Alfred. Henry went to Memphis. Ada walked to New Albany. The girl ran past the house. The boat went up the river. Arthur lay on the grass. The squirrel came down the tree. Julia looked at the glass. The horse ran against the fence. He waited till night. John is sitting under a tree.

Some words are used to connect words; as, "John *and* James play;" "Mary laughs *and* sings."

In the first sentence *and* connects the two subjects *John* and *James;* in the second sentence *and* connects the two predicates *laughs* and *sings.*

For what purpose are words of the next class used? What are such words called?

For what purpose are words of the next class used? What are such words called?

Words of this class sometimes connect propositions; as, "John plays, *and* Mary sings;" "John plays, *but* Mary sings."

In the first sentence *and* connects the two propositions "John plays" and "Mary sings;" in the second sentence *but* connects the two propositions.

And, or, nor, but, yet, if, lest, as, because, for, though, unless, are some of the principal words of this class.

EXERCISES.

Point out the words that connect words or propositions:

Mary and Jane walk. Thomas and Theodore study. James or Edward went. The boys played, and the girls studied. Henry rides, though Ida walks. Harriet waits, because Horace wishes.

These connecting words are called *conjunctions.*

EXERCISES.

Name the conjunctions:

Jane and Irene sang. The birds sang, and the dogs barked. The dogs barked because the birds sang. The dogs bark if the birds sing. Jonathan and William ran. Joshua ran, but Josiah walked. Benjamin rode, though Charles walked.

Words are sometimes thrown in as mere exclamations; as, "*Alas!* she is gone."

O, ah, alas, pshaw, tush, ho, huzza, hurrah, bravo, fie, are words of this class.

EXERCISES.

Point out the words of exclamation:

Hurrah! we have a holiday. Pshaw! Who said so? Ho! come here. Alas! the beautiful city perished. Bravo! You spoke well.

These words are called *interjections.*

EXERCISES.

Name the interjections:

Fie! John, do not behave so. Huzza! he is coming. We expected to see him; but, ah! he never came. Pshaw! that is nonsense. Ho! cowards, are you afraid?

What besides do these words connect? | How are words of the next class used?
What are these connecting words called? | What are such words called?

ETYMOLOGY treats of the classification and properties of words.

Words are divided into *eight* classes, called PARTS OF SPEECH.

These parts of speech are called *Noun, Adjective, Pronoun, Verb, Preposition, Adverb, Conjunction,* and *Interjection.*

Note.—Articles are adjectives. Pronouns are really nouns. (See p. 48.)

NOUNS.

A NOUN is the name of an object; as, *John, horse, whiteness.*

Remarks.—1. The word *noun* is derived from the Latin word *nomen,* which means *name.*

2. The mind may consider even *nonentity,* or the *absence* of a thing, as a positive idea; as, *non-existence, nought, nullity, nothing.*

EXERCISES.

Name the nouns among the following words. There are twelve in each division:

1. John is a boy. James met a beggar. The man and his horse are out in the rain. Thomas threw a snowball. George went to Cincinnati in a steamboat.

2. That tree is high. The cat scratched the dog. The sun gives light. The fixed stars are supposed to be suns. Fishes swim in the sea. The snail does not move quite so fast as the eagle or hawk.

3. A big stick. The long rope. Soft, silky hair. Clean hands and shining faces. Frosty weather makes red noses. The cat ran off with a piece of meat in her mouth. Sharp claws.

4. The horse runs swiftly. The swiftness of the deer is wonderful. A virtuous man is loved. Virtue is lovely. The night is dark. Darkness is gloomy. John has torn the cover, leaves, and back of his book.

5. These are beautiful flowers. The beauty of the plants in the garden. A brilliant light. The brilliancy of the color. Iron is hard. The hardness of stone. Howard was a good man.

6. Cicero was an orator. Love is stronger than death. Lead is heavy. Flour is made of wheat. Falsehood is base. Wisdom is more precious than jewels. The stars were created by God.

7. The busy bee gathers honey from flowers. In the spring, the trees put out leaves. In the winter, snow falls, and water freezes. Walnuts have hard shells and sweet kernels.

Of what does etymology treat?
Into how many classes are words divided?
What are the parts of speech called?
What is a noun?
From what is the word *noun* derived?

Note.—When two or more words are employed to designate one individual, they are considered as *one* name or noun; as, *Robinson Crusoe, Oliver Cromwell.*

8. George Washington was the first president, and was succeeded by John Adams. Daniel Boone was one of the first explorers of the western country. Napoleon Bonaparte was a great general. Louis Philippe is the name of a former king of France.

CLASSES OF NOUNS.

Nouns are divided into two classes, *proper* and *common.*

A PROPER NOUN is the name of an individual object; as, *John, Vesuvius.*

A COMMON NOUN is a name which may be applied to each one of several objects forming a class; as, *boy, mountain.*

Note.—*Vesuvius* is the name of an individual mountain; but *mountain* is a name belonging to each one of a whole class of objects. These objects are classed together and have the same name on account of having certain properties in common.

Remarks.—1. The same proper name is often applied to each of several individuals, but not because they have certain properties in common and form a class. Thus, several persons are called *John*, but these individuals do not form a class.

2. Proper names are sometimes used to designate a class and then become common nouns; as, "*The twelve Cæsars.*" Here twelve individuals are *classed together*, because they have the same name, at least, in common.

3. A proper name becomes a common noun when it is employed to denote character. Thus we say of a great and good general, "He is a *Washington*," or, "The *Washington* of his country."

4. A common noun employed to denote an individual object becomes a proper noun; as, "The *Falls of Niagara.*"

5. Proper nouns always begin with capital letters, even when they are used as common nouns.

A common noun which designates two or more objects considered as one collection or body is called a *collective* noun; as, *pair, flock, army, multitude.*

Note.—The word *army* denotes a great many individuals, but they are considered as forming a *single body.*

EXERCISES.

1. Name the proper and common nouns in the following:

The Ohio is a beautiful river. Frankfort is the capital of the state of Kentucky, but Louisville is the largest town. Henry has a dog

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Into what classes are nouns divided?
What is a proper noun?
What is a common noun?
When do proper nouns become common?
When do common nouns become proper?
When the same proper name belongs to each of several individuals why is it not a common noun?
How do proper nouns always begin?
What is a collective noun?

named Fido. George went down to New Orleans on the steamboat Grey Eagle.

The Ben Sherrod was burned on the Mississippi, and many lives were lost. The Falls of Niagara are between Lake Erie and Lake Ontario. The Andes are lofty mountains. The battle of Waterloo occurred in June. William Henry Harrison died on the third day of April.

2. Mention three proper nouns; three common.

3. Put a proper noun in each of the following blanks:

.... behaves well. .... knows her lesson. I saw .... killed .... He knows .... and .... went to town. .... and .... are good girls. .... can jump farther than .... is a large city. .... is a great country. The .... is a beautiful river. The steamboat .... arrived at .... to-day.

4. Put a common noun in each of the following blanks:

I saw my .... to-day. .... are larger than .... Those are delicious .... My .... is better than yours. Your .... is worth more than my .... This is a red .... She has a new .... He has written a .... The sun rising above the .... had gilded the .... of the ....

5. Put a proper noun in place of the common nouns in the following:

A man is larger than a boy. A liar is as bad as a thief. A drunkard injures himself. A horse can run fast. I saw a girl. The bird sings sweetly. A dog barks.

6. Put a collective noun in each of the following blank spaces:

That is a large .... Alexander defeated the .... of Darius. The .... agreed in their verdict. A large .... of cattle. A small .... of birds. The .... was dismissed. Follow not the .... to do evil.

An ABSTRACT NOUN is the name of a *quality* or of *action* or *being*, or of a *mode* of action or being; as, *whiteness, goodness, haste, confusion, action, existence.*

Remarks.—1. Abstract nouns are so called because they are the names of qualities, etc., *abstracted* or considered apart from the objects to which they belong. Thus, *honesty* is considered as a quality existing without connection with any particular person; as, "*Honesty* is the best policy." So *destruction* is considered apart from any destroyer.

2. Abstract nouns are usually classed among common nouns, though not very properly. An abstract noun does not denote a *class* of objects. The word *honesty*,

What is an abstract noun? | Why are abstract nouns so called?

for example, denotes a quality which is found in many individuals, but it is always the same quality; but the word *boy*, when applied to Thomas, does not mean the same individual that it does when applied to John. Abstract nouns, when used as such, have no plural, and do not admit of *a* or *an* or *one* before them, as every noun does which denotes a class. In these respects abstract resemble proper nouns.

3. The same word may be either an abstract or a common noun, according to the meaning attached to it. Thus, when we say, "Virtue is lovely," we use the word *virtue* as the name of a single quality and it is an abstract noun; but when we speak of the *virtues* of charity, of justice, of temperance, etc., the word is applied to a class and is a common noun.

SUBSTANTIAL NOUNS are such as denote the *substance* of which objects are composed. Such are the names of metals, grains, etc.; as, *iron, gold, wheat, snow, fire.*

Note.—Nouns of this kind are sometimes called *quantitive* nouns, because they are the names of objects that increase or decrease in quantity, not in number.

Remarks.—1. These, as well as abstract nouns, are usually classed with common nouns. But they do not, strictly speaking, denote *classes* of objects. Like abstract nouns, they have no plural and do not admit *a* or *an* or *one* before them.

2. Substantial, as well as abstract nouns, may become common nouns by varying the sense. Thus, when we say, "Snow is white," we use *snow* as a *substantial* noun; but when we say, "A snow fell last night," we mean a *body* of snow, and use the word as a common noun. The words *cottons, grasses*, etc., are often used instead of *kinds* of grass, etc.; these words are in such cases used as common nouns.

To nouns belong *number, gender, case*, and *person.*

NUMBER.

NUMBER is a property of nouns denoting whether one object is meant or more than one.

There are two numbers, the *singular* and the *plural.*

The SINGULAR NUMBER denotes *one* object; as, *chair, tree.*

The PLURAL NUMBER denotes *more than one;* as, *chairs, trees, tables.*

EXERCISES.

Tell the number of each of the following nouns:

Book, knife, pens, chairs, table, candle, hats, bonnet, handkerchief, feet, hands, eye, ears, children, ox, mice, geese, teeth, oxen, leaves, wife, wives, women, men.

What are substantial nouns?
How are they usually classed?
How may they become common nouns?
What belong to nouns?

What is number?
How many numbers?
What does the singular number denote?
What does the plural number denote?

FORMATION OF THE PLURAL.

The regular mode of forming the plural is by adding *s* to the singular; as, *book, books; page, pages.*

When the singular ends with a sound which can not unite with *s* then *es* is added; as, *church, churches; box, boxes; kiss, kisses; brush, brushes.*

Nouns ending in *o* preceded by a consonant generally add *es;* as, *negro, negroes; wo, woes; hero, heroes.*

EXCEPTION.—*Two* has *twos*, because *o* has the sound of *oo.* Most persons write *cantos, juntos*, etc. It would be better to have uniformity.

Other nouns in *o* add *s* only; as, *folio, folios.*

Nouns ending in *y* preceded by a consonant change *y* into *ie*, and add *s;* as, *lady, ladies; fly, flies.*

Other nouns in *y* do not change the *y;* as, *day, days; valley, valleys.*

Proper nouns do not change the *y* when they are used in the plural; as, *the Henrys.*

The following nouns change *f* and *fe* into *ve* and add *s: Leaf, calf, self, half, beef, loaf, sheaf, shelf, wolf, wharf, thief, elf, wife, knife, life.* Thus, *leaves, calves, knives*, etc.

Staff makes *staffs* or *staves.* The compounds of *staff* are regular; as, *flag-staff, flag-staffs. Wharf* has *wharfs* or *wharves.*

Other nouns in *f* and *fe* are regular: *Fife, fifes; grief, griefs.*

The following nouns form the plural more irregularly:

Child,	children;	Louse,	lice;	Goose,	geese;
Man,	men;	Die,	dice;	Mouse,	mice;
Woman,	women;	Tooth,	teeth;	Penny,	pence.
Ox,	oxen;	Foot,	feet;		

Kine was formerly the plural of *cow.*

Brother has, besides the regular plural, *brethren*, which is now used only in the solemn style.

Die when it means a *stamp* has a regular plural.

We use *pence* when referring merely to the *value*, and *pennies* when referring to the *number* of coins. Thus six *pence* may be all in one coin; but six *pennies* are six separate coins.

Some nouns are alike in both numbers; as, *deer, sheep, swine, vermin, means, odds, news.*

What is the regular mode of forming the plural? When is *es* added?
How do nouns in *o* form the plural?
How do nouns in *y* form the plural?
How do nouns in *f* and *fe* form the plural?
What is the plural of *child*, etc.?
What is said of *kine?*
What is said of *brother?* Of *die?*
What is said of *pence* and *pennies?*
Name the nouns which are alike in both numbers.

When *people* signifies a *community* or *body* of persons it is a collective noun in the singular number, and has sometimes, though rarely, a plural; as, "Many *peoples* and nations and tongues and kings."—*Rev.* x, 11. When it signifies *persons* it is plural; as, "*Many people* were present."

The words *alms*, *amends*, *riches*, *wages*, and *pains* (in the sense of laborious effort) are sometimes construed as singular, but more frequently as plural.

Bellows is by some considered as plural, like *tongs*, *scissors*, etc.; as, "To make a good orator of a *pair* of bellows."—*Tatler*, *No.* 70. By others it is considered both singular and plural.

Summons and *gallows* are singular and have in the plural *summonses* and *gallowses*.

Fish has a regular plural; as, "Two small *fishes*;" but *fish* is often used as plural; as, "We are to blame for eating these *fish*." *Trout*, *salmon*, etc., are both singular and plural.

Such names of sciences as *mathematics*, *ethics*, *optics*, *pneumatics*, *acoustics*, *metaphysics*, *politics*, *hydrostatics*, though originally plural, are now generally construed as singular; as, "Ethics *is* the science of the laws which govern our actions as moral agents."—*Sir W. Hamilton.* "Mathematics *has* not a foot to stand on which is not purely metaphysical."—*De Quincey.*

Horse and *foot* when they denote bodies of soldiers are plural; as, "The army consisted of five hundred *horse* and five thousand *foot*."

Sail when it denotes a collection of ships is plural; as, "The fleet consisted of forty *sail*."

Cannon and *shot* are sometimes used as plural.

Yoke is sometimes plural; as, "Five hundred *yoke* of oxen."—*Bible.*

Most *compounds* form their plural regularly, by adding *s* to the singular; as, *handful*, *handfuls*; *maid-servant*, *maid-servants*; *outpouring*, *outpourings*.

But sometimes the *noun* of the compound, when it comes first, is treated as if not coalescing with the other parts, and the *s* is added to the simple noun, and not to the end of the compound word; as, *father-in-law*, *fathers-in-law*; *court-martial*, *courts-martial*; *knight-errant*, *knights-errant*.

Man-servant changes both the simple words; as, *men-servants*. So, *women-servants*, *Knights Templars*.

What is said of *people*? Of *alms* and *amends*? Of *bellows*, etc.?
What is said of *gallows*? Of *fish*? Of *mathematics*, *ethics*, etc.?
What is said of *horse* and *foot*? Of *sail*? Of *cannon* and *shot*? Of *yoke*?
How do compounds form the plural?
What is said of *man-servant*?

Proper names take the plural form when two or more persons of the same name are classed together; as, "*The Mortons.*" So, when a title (*Miss, Mr.*, etc.) is prefixed; as, "*The Miss Mortons;*" "*The Mr. Andersons.*" "*The Miss Flamboroughs.*"—*Goldsmith.* "*The Miss Hornecks.*"—*Washington Irving.* "*The Miss Berrys.*"—*Sydney Smith.* "*The Miss Browns.*"—*Maria Edgeworth.* "*The Miss Germains.*"—*Macaulay.* "*The Miss Cramptons,* or to quote the authority of the inscription on the garden-gate of Minerva House, Hammersmith, the Misses Crampton."—*Dickens.* The title in such cases may be considered as an adjective; thus, the word *Miss* comprehends the ideas expressed by the adjectives *unmarried* and *female;* or, the title and the name may be considered as forming a compound name.

If the persons are spoken of individually, the *title* takes the plural form; as, "*Misses Julia and Maria Morton;*" "*Messrs. George and Thomas Anderson.*"

Note.—*Messrs.* is an abbreviation of the word *Messieurs,* plural of the French word *Monsieur,* which corresponds to the English word *Mister.*

Several nouns derived from foreign languages retain the plural forms of the languages from which they are derived.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Animalculum,	animalcula.	Genus,	genera.
Antithesis,	antitheses.	Hiatus,	hiatus.
Apparatus,	apparatus.	Hippopotamus,	hippopotami.
Apex,	apices.	Hypothesis,	hypotheses.
Appendix,‡	appendices.	Ignis fatuus,	ignes fatui.
Arcanum,	arcana.	Lamina,	laminæ.
Automaton,	automata.	Magus,	magi.
Axis,	axes.	Medium,	media.
Basis,	bases.	Memorandum,‡	memoranda.
Beau,‡	beaux.	Metamorphosis,	metamorphoses.
Calx,	calces.	Monsieur,	messieurs.
Cherub,‡	cherubim.	Parenthesis,	parentheses.
Cicerone,	ciceroni.	Phenomenon,	phenomena.
Crisis,	crises.	Radius,	radii.
Criterion,‡	criteria.	Series,	series.
Datum,	data.	Seraph,‡	seraphim.
Desideratum,	desiderata.	Species,	species.
Diæresis,	diæresis.	Stamen,	stamina.

When do proper names take a plural form?
What takes place when a title is joined with a proper noun in the plural?
When does the title take the plural form?
What is said of some nouns derived from foreign languages?
What is the plural of *antithesis,* etc.?

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Effluvium, ...	effluvia.	Stimulus, ...	stimuli.
Ellipsis, ...	ellipses.	Stratum, ...	strata.
Emphasis, ...	emphases.	Superficies, . . .	superficies.
Encomium,‡ . . .	encomia.	Thesis, ...	theses.
Erratum, ...	errata.	Vertex, ...	vertices.
Focus, ...	foci.	Vortex, ...	vortices.
Formula,‡	formulæ.	Virtuoso, ...	virtuosi.

The words marked ‡ have also the plural in *s;* as, *appendixes, beaus, cherubs, criterions, encomiums, memorandums, seraphs.* Some writers give the plural *s* to other words in this list; as, *calxes, apparatuses, mediums, focuses, stamens.*

Genius, which is sometimes written *genie,* has *genii* when aerial spirits are meant; but *geniuses* when persons of genius are meant.

Index has *indices* when referring to algebraic quantities; but *indexes* when it signifies pointers, or tables of contents.

Instead of *animalculum* the English form *animalcule* is now generally used. The plural form *animalculæ* is sometimes improperly used.

To denote the plural of mere *characters, s* preceded by an apostrophe (') is added; as, *two a's; three 5's.*

Some words derived from foreign languages have no singular; as, *antipodes, credenda, literati, minutiæ.* So, *vertebrata, infusoria,* and some other scientific terms.

Abstract and *substantial* nouns, from the nature of their signification, have no plural. There are no such words as *honesties, hastes, golds, whitenesses.*

But where nouns which are usually abstract or substantial are used as common, they may have the plural form.

Such nouns as *scissors, lungs, tongs,* have no singular, because they denote objects which consist of *two parts.*

Some nouns are used in the plural number only; as, *annals, thanks, riches, clothes, mumps, measles, hysterics, oats, fireworks, ashes, victuals, eaves, nuptials, suds, entrails, orgies, tidings, obsequies.*

Molasses is a substantial noun and singular, like *honey.*

EXERCISES.

Tell the plural form of each of the following words:

Table, door, chair, step, window, stove, oven, shovel, star, sun, case, moon, plant, candlestick, monarch, farmer, face, place.

What is said about *genius?*
What is said about *index? Animalcule?*
How is the plural of mere characters formed?
Name some nouns having no singular.
What is said of *abstract* and *substantial* nouns?
What is said of such nouns as *scissors,* etc.?
What is said of *molasses,* etc.?

Box, fox, miss, wish, lash, lass, loss, inch, watch, atlas.

Volcano, hero, cargo, veto, calico, potato, buffalo, memento, mulatto, manifesto, octavo, motto.

Folio, bagnio, seraglio, punctilio, nuncio, bamboo, cuckoo, cameo.

Story, history, mystery, lady, baby, fancy, study, duty, cherry, sty, berry, theory, fury, ally, entry.

Day, play, chimney, alley, essay, ray, turkey, kidney, galley, valley.

Calf, self, beef, leaf, sheaf, shelf, life, grief, hoof, brief, roof, scarf.

Child, ox, man, woman, tooth, foot, goose, mouse, louse, die, penny.

Deer, sheep, swine, vermin, means, odds, news.

Handful, spoonful, cupful, sister-in-law, mother-in-law, commander-in-chief, court-martial.

Antithesis, apparatus, etc.

GENDER.

GENDER is a property of nouns founded on the distinction of sex.

There are four genders; the *masculine*, the *feminine*, the *common*, and the *neuter*.

Nouns which denote *males* are of the MASCULINE GENDER; as, *man*, *boy*, *lion*.

Nouns which denote *females* are of the FEMININE GENDER; as, *woman*, *girl*, *lioness*.

Nouns which are applied to living beings *without reference to sex* are of the COMMON GENDER; as, *parent*, *cousin*, *sheep*.

Nouns which denote things *without sex* are of the NEUTER GENDER; as, *tree*, *paper*, *book*.

Remarks.—1. Observe that the word *gender* does not mean *sex*. It is a grammatical term applied to the *names* of objects, while *sex* belongs to the *objects* themselves. There are only two sexes, but there are four distinctions of nouns arising from sex.

2. The word *neuter* means *neither*. The neuter gender includes the names of those objects that are *neither* male nor female, or, in other words, have *no sex*. The common gender includes those words that are *common* to both sexes, or, in other words, are applied *without reference to sex*.

3. As none but living beings have the distinction of sex, the names of inanimate objects are of course neuter.

What is gender?
How many genders?
What nouns are of the masculine gender?
What nouns are of the feminine gender?
What nouns are of the common gender?
What nouns are of the neuter gender?
Of what gender are inanimate objects?

4. For some classes of living beings we have terms which are applied to every individual in the class without reference to sex, that is, nouns of the common gender; and also terms denoting the males and females, that is, nouns of the masculine and feminine genders. Thus, *sheep* is of the common gender, *ram* of the masculine, and *ewe* of the feminine.

5. For other classes we have nouns of the common gender only; and when we wish to denote the males and females we join to the nouns of the common gender words that point out the sex of the objects. Thus, *sparrow* is of the common gender, and *cock-sparrow* denotes the male, and *hen-sparrow* the female.

6. For other classes we have no nouns of the common gender, but only those which denote the males and the females. Thus, *horse* is of the masculine, and *mare* of the feminine gender; but there is no name applied to every individual in the class without reference to sex.

In such cases, if we wish to denote the whole class, we either

(*a*) Use both the masculine and feminine nouns; as, "*Brothers* and *sisters* should love each other;" or,

(*b*) Employ a circumlocution; as, "*The children of the same parents* should love each other;" or,

(*c*) Use the term applied to that sex, whether male or female, to which the attention is most frequently directed, to include the whole class. Thus, when we say, "*Horses* are gramnivorous animals," we include *mares;* and when we say, "*Geese* are noisy," we include *ganders.*

EXAMPLES.

1. Of words which are applied to every individual in the class without reference to sex; the male and female being denoted by other words.

COMMON.	MASCULINE.	FEMININE.
Person,	man,	woman.
Child,	son,	daughter.
Parent,	father,	mother.
Fish,	milter,	spawner.
Bird *or* fowl,	cock,	hen.

COMMON.	MASCULINE.	FEMININE.
Sheep,	ram,	ewe.
Deer,	buck,	doe.
	stag,	hind.
	hart,	roe.
Hog,	boar,	sow.

2. Of names applied to every individual in the class; other words being connected with the name of the object to denote the sex.

COMMON.	MASCULINE.	FEMININE.
Relative,	male relative,	female relative.
Servant,	man-servant,	maid-servant.
Sparrow,	cock-sparrow,	hen-sparrow.
Goat,	he-goat,	she-goat.
Turkey,	turkey-cock,	turkey-hen.

3. Of different words applied to each of the sexes; no term common to both being in use.

What is said of such words as *sheep* and *sparrow*?
What is said of *horse, mare,* etc.?
Give some examples of words which are applied to every individual in the class, other words being connected with the name of the object to denote the sex.
Give some examples of different words applied to each of the sexes, no term common to both sexes being in use.

MASCULINE.	FEMININE.
Bachelor,	maid.
Beau,	belle.
Boy,	girl.
Bridegroom,	bride.
Brother,	sister.
Bull,	cow.
Bullock *or* steer,	heifer.
Drake,	duck.
Friar [monk],	nun.
Gander,	goose.
Horse,	mare.
Husband,	wife.
King,	queen.
Lad,	lass.
Lord,	lady.
Nephew,	niece.
Sir,	madam.
Sloven,	slut.
Uncle,	aunt.
Wizard,	witch.

To this class belong the following, in which the feminine noun is formed by adding a termination to the masculine, which in many instances undergoes some change. They are chiefly appellations derived from the offices and occupations of mankind.

The feminine termination *ess* is the regular English termination; the other feminine terminations belong to other languages.

MASCULINE.	FEMININE.
Abbot,	abbess.
Actor,	actress.
Adulterer,	adulteress.
Arbiter,	arbitress.
Baron,	baroness.
Benefactor,	benefactress.
Caterer,	cateress.
Chanter,	chantress.
Conductor,	conductress.
Count, Earl,	countess.
Dauphin,	dauphiness.
Deacon,	deaconess.
Duke,	duchess.
Elector,	electress.
Embassador *or* Ambassador,	embassadress.
Emperor,	empress.
Enchanter,	enchantress.
Giant,	giantess.
God,	goddess.
Governor,	governess.
Heir,	heiress.
Host,	hostess.
Master,	mistress.
Mayor,	mayoress.
Patron,	patroness.
Peer,	peeress.
Poet,	poetess.
Priest,	priestess.
Prince,	princess.
Prior,	prioress.
Prophet,	prophetess.
Protector,	protectress.
Shepherd,	shepherdess.
Songster,	songstress.
Sorcerer,	sorceress.
Tiger,	tigress.
Traitor,	traitoress *or* traitress.
Tutor,	tutoress *or* tutress.
Viscount,	viscountess.
Sultan,	sultaness *or* sultana
Czar,	czarina.
Don,	donna.
Infante *or* infant,	infanta.
Signor,	signora.
Administrator,	administratrix.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Hunter, ...	huntress.	Executor, ...	executrix.
Instructor, ...	instructress.	Testator, ...	testatrix.
Jew, ...	Jewess.	Hero, ...	heroine.
Lion, ...	lioness.	Landgrave, . . .	landgravine.
Marquis, ...	marchioness.	Margrave, ...	margravine.

To these add *widower*, *widow;* the masculine in this case being formed from the feminine.

Remarks.—1. When nouns of the common gender are used, we may often determine, from some circumstance or other, whether males or females are referred to; but not from the nouns themselves. So far as the nouns are concerned, sex is left entirely out of view. It will not do to say that the nouns are either masculine *and* feminine, or masculine *or* feminine. In such a sentence as this, "John visited his two cousins," we can not say that *cousins* is masculine, for both may be females; we can not say it is feminine, for both may be males; we can not say that *cousins* is masculine *and* feminine, for both cousins may be males, or both may be females; we can not say that the word is masculine *or* feminine, for one cousin may be a male and the other a female.

2. The sex of the lower animals is generally, and that of young children often, disregarded, the pronoun *it* being applied to them; as, "The dog seized the snake and killed *it;*" "They dosed the child with drugs till they killed *it.*"

3. Sometimes a whole species of the lower animals is regarded as male or as female, from the most prominent characteristics of the species as compared with those of the human race; as, "Go to the ant, thou sluggard; consider *her* ways and be wise." Here the ant is spoken of as female on account of its possessing the domestic and industrious habits which the writer supposes to belong to females of the human race.

4. Nouns denoting office, occupation, character, and other things of the kind are generally of the common gender, having no reference to sex. Thus *painter* means a *person* that paints, not a *male* person that paints, and there is no need of the word *paintress*. *Editor* means a *person* that edits, and there is no need of the word *editress*.

5. Though in reality no objects except animals have the distinction of sex, yet in *figurative* language inanimate objects are often regarded as distinguished by sex. Thus we say of the sun, "*He* is shining;" or of the moon, "*She* is beautiful."

6. When inanimate objects are represented as having sex the names of those which are distinguished for strength, power, or other qualities of the male sex are regarded as masculine; and the names of those distinguished for beauty, loveliness, or other feminine qualities are considered as feminine. Thus, the *sun, death, time, winter, war, anger,* are masculine; and the *moon, earth, nature, virtue, spring, peace, health,* are feminine.

7. A collective noun, when used properly as such, that is, when it denotes a *single collection* of objects regarded as one body, is neuter; as, "The *army* destroyed every thing in *its* course."

When nouns of the common gender are used can we determine whether males or females are referred to?
How do we speak of animals whose sex is unknown or unnecessary to be regarded?
Where inanimate objects are represented as having sex what nouns are of the masculine gender?
What nouns of this class are of the feminine gender?
Of what gender are collective nouns?

EXERCISES.

1. Name three nouns of the masculine gender. Three of the feminine gender. Three of the neuter gender.

2. Tell the gender of each of the following nouns:

Hero, countess, book, toy, ladies, paper, gold, women, lord, master, candle, scissors, lamp, fire, tongs, Jewess, priestess, goose, watch, clock, wisdom, whiteness, cousin, parent.

CASE.

CASE is that property of nouns which denotes their relation to other words.

There are three cases; the *nominative*, the *possessive*, and the *objective*.

NOMINATIVE CASE.

When a noun is the subject of a verb it is in the NOMINATIVE CASE; as, "*John* runs;" "The *dog* was killed."

Remarks.—1. The subject of a verb is that of which something is affirmed. It may usually be known by its forming the answer to the question made by putting *who* or *what* before the verb. Thus, if we ask, "*Who* runs?" the answer will be, "*John*;" if we ask, "*What* was killed?" the answer will be, "The *dog*." *John* and *dog*, then, are in the nominative case.

2. There are a great many different relations; but there are only three *forms*. Therefore the same form must sometimes be employed to express more than one relation. *Nominative* means naming, and when we merely name an object we put the name in the nominative or naming case. And every relation not expressed by one of the other cases is expressed by the nominative case. Thus the noun is in the nominative case when it is independent of any verb; as, "*Jane*, Mary has come."

EXERCISES.

1. Name the nouns in the nominative case. (The words in italics are verbs):

Peter *whistles*. Jane *sings*. Mary *sings* sweetly. Birds *fly* in the air. The horse *gallops*. Whales *swim* in the sea. Josephine *is* beautiful. Benjamin *went* to town. Charles *is* attentive. The traveler *killed* the robber. George *saw* a deer. The snake *bit* the dog. The elephant *is* large. The robber *was killed* by the traveler. Solomon *excels* Joseph.

2. Put a noun in the nominative case in each of the following blanks:

.... learns rapidly. .... saw the boy. .... is here. .... has read the book. .... deserves praise. .... go to school. .... went home.

What is case? How many cases?
When is a noun in the nominative case?
What is the subject of a verb?
How may it usually be known?
When is a noun said to be in the nominative case independent?

Possessive Case.

When a noun denotes the relation of *property* or *possession* it is in the Possessive Case; as, "*John's* hat."

The possessive case in the singular number is usually formed by adding *s* preceded by an apostrophe (') to the nominative; as, *William, William's; boy, boy's.*

When the nominative plural ends in *s* the possessive is formed by adding the apostrophe only; as, *boys, boys'.*

When plural nouns do not end in *s* they form their possessive by taking both the apostrophe and the *s;* as, "*Men's* hats."

Remark.—When the nominative singular and nominative plural are alike some place the apostrophe after the *s* in the possessive plural, to distinguish it from the possessive singular; as, *singular,* deer's; *plural,* deers'.

When the nominative ends with the sound of *s* or *z* the *s* of the possessive case is sometimes omitted, especially if the next word begins with the sound of *s* or *z;* as, *Archimedes'* screw; for *conscience'* sake; *Jesus'* name.

Remarks.—1. On this subject no definite rule can be given. If the addition of *s* would not produce a decidedly disagreeable sound, the regular form should be used; as, "*James's* stories;" "*Chambers's* Journal;" "The *witness's* oath."

2. It is often better to use the objective with *of;* as, "The works of Euripides." instead of "*Euripides's* works."

3. The ancient ending of the possessive case was *es* or *is;* as, "The *knightes* tale"—*Chaucer;* "My *fadris* house"—*Wicklif.* The apostrophe, which word literally means a *turning away,* marks the turning away or removal of the *e* or *i.*

In compound words the sign of the possessive case is placed at the end; as, "His *father-in-law's* horse;" "The *knight-errant's* adventure."

EXERCISES.

1. Name six nouns in the possessive case.

2. Write or spell the possessive case of each of the following words:

Man, boy, girl, women, men, boys, girls, John, James, Thomas, ox, beauty, master, mistress, councilman, alderman, aldermen, ladies.

Objective Case.

When a noun is the object of a transitive verb in the active voice or of a preposition it is in the Objective Case; as, "John struck *William;*" "Thomas jumped over the *log.*"

When is a noun in the possessive case?
How is the possessive case formed in the singular? How in the plural?
How is the possessive case plural formed when the nominative plural does not end in *s*?
When is the possessive singular formed by adding the apostrophe alone to the nominative?
Where is the sign of the possessive case placed in compound words?
When is a noun in the objective case?

Here *William* is the object of the verb *struck;* and *log* is the object of the preposition *over*.

Remarks.—1. The object may generally be known by its forming the answer to the question made by putting *whom* or *what* after the verb or preposition. Thus, "John struck *whom?*" Answer: *William.* "Thomas jumped over *what?*" Answer: The *log.*

2. The word *object* in the definition has not the same meaning that it has when we say, "A noun is the name of an object." It denotes that to which the action or relation is directed.

3. The noun is in the objective case when *me*, *us*, *him*, or *them* will make sense in its place.

EXERCISES.

1. Name the nouns in the objective case. (The transitive verbs are in capital letters, and the prepositions in italics):

The snake BIT the dog. The wolf BIT the horse. John THREW a stone. The musician BROKE his violin. Peter SAW his shadow. Boys LOVE sport. Mary THREW the book *into* the fire. Irene CRACKED a walnut *with* a hammer. George STRUCK a lamp-post *with* his fist. Edward went *from* Louisville *to* New Orleans. Birds fly in the air. Peter INVITED Theodore. Edmund SAW a rabbit. The frost INJURED the corn. Annie CUT an apple. The hurricane DESTROYED the building. The fox ran *through* the thicket. Julius ADMIRED the brightness *of* the sun. Rollo ran *up* the steps *into* the house, and fell *over* a chair *into* a tub *of* water. The horses DRAW the wagon.

2. Change the following nouns in the possessive case to nouns in the objective case preceded by *of:*

John's book. The sun's splendor. Beauty's power. The comet's tail. Slavery's chains. God's goodness. For neatness' sake.

PERSON.

PERSON is that property of nouns which denotes relation to the act of speaking.

Remarks.—1. Person is regarded in grammar because the form of the verb varies with the person of the subject; as, "I *walk*, thou *walkest*, he *walks*."

2. As *I* (plural *we*) is the only word that requires a verb of the first person, and *thou* (plural *you*) is the only word that requires a verb of the second person, it is not necessary to mention person in connection with any other words, except when the names of objects spoken of are the subjects of verbs.

A name applied by the speaker to himself is said to be of the *first* person; as, "*I* saw it;" "*I* make this proclamation;" "*We* are sinful."

How may the object generally be known? | When is a noun (pronoun) said to be of the first person?
Define person.

A name applied to the object addressed is said to be of the *second* person; as, "*Thou* hast given me life;" "*You* should obey your parents."

A noun denoting the object spoken of is of the *third* person; as, "*John* saw it;" "*Men* are sinful;" "*Theodore* gave me my knife."

Except pronouns, all words that are the subjects of verbs are of the third person.

EXERCISES.

Tell the person of each of the following nouns:

I run. Thou runnest. Henry runs. We run. You run. They run. I am here. Thou art here. Fire burns. Rain falls. The snow melts. He swims. She sings. I ran down the hill. We come now. I see the moon. You see the moon. We see the moon. The sun sets. The moon rises. Andrew sees the moon. I certify. John Thomson certifies. I come. He comes. Thou comest. Thou art a jewel. She is a jewel. He labors diligently. The squirrel ran up the tree. The boys went away. The girls remained. The deer sprang up. The dogs pursued.

Thou hast deceived me. When will you come? Where has the boy been? I am anxious to go. Thomas is anxious to stay. Harriet can not go. Thou hast spoken truly. We can live here happily. The boys have gone. Theodore did not come. We traveled rapidly.

DECLENSION.

DECLENSION is the regular arrangement of a noun according to its numbers and cases.

EXAMPLES.

1. BOY.		3. MAN.	
SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Nominative, boy;	boys;	*Nominative*, man;	men;
Possessive, . boy's;	boys';	*Possessive*, . man's;	men's;
Objective, . . boy.	boys.	*Objective*, . . man.	men.
2. LADY.		4. FOX.	
Nominative, lady;	ladies;	*Nominative*, fox;	foxes;
Possessive, . lady's;	ladies';	*Possessive*, . fox's;	foxes';
Objective, . . lady.	ladies.	*Objective*, . . fox.	foxes.

When is a noun (pronoun) said to be of the second person?
When of the third?

What is declension?
Decline *boy. Lady.*
Decline *man. Fox.*

PARSING.

To PARSE a word is to tell its properties and office.

EXERCISES.

Parse the nouns in the following exercises. (The words in italics are prepositions, and those in CAPITALS are transitive verbs):

Peter DROVE the horse *from* John's barn. Columbus DISCOVERED America. The house was consumed *by* fire. The rain DESTROYED the crop. Jonathan HAS a book. The elephant HAS tusks. The colt ran away *from* Joseph. Mary LOVES birds. The gardener CULTIVATES flowers. Rain is refreshing *to* the plants. The cow KICKED the dog. Thomas sits *above* Robert. DOT your i's and CROSS your t's. Coffee is spelled *with* two f's and *with* two e's.

MODEL.

"Peter drove the horse from John's barn."

Peter is a noun—the name of an object; proper noun—the name of an individual object; in the singular number—it denotes but one object; masculine gender—it denotes a male; third person—the name of an object spoken of; in the nominative case—the subject of the verb *drove*.

Rule.—The subject of a finite verb must be in the nominative case.

Horse is a noun, etc.; common noun—a name that may be applied to each one of several objects forming a class; singular number; masculine gender; in the objective case—the object of the transitive verb *drove*.

Rule.—The object of a transitive verb in the active voice must be in the objective case.

John's is a noun, etc.; in the possessive case—it denotes the relation of possession; it limits the meaning of the noun *barn*.

Rule.—A noun in the possessive case modifies another noun.

Barn is a noun, etc.; in the objective case—the object of the preposition *from*.

Rule.—The object of a preposition must be in the objective case.

Note.—It is not necessary to keep the pupil constantly repeating the definitions. When he becomes perfectly familiar with the subject, let him tell the gender, etc., without giving the reason.

"Coffee is spelled with two f's."

F's is a noun—the name of an object; common noun, etc.; plural number, etc.

What is parsing? | How do you parse a noun?

ADJECTIVES.

An ADJECTIVE is a word which qualifies or limits the application of a noun; as, "A *good* boy, a *sweet* apple, *one* book, *this* man."

Remark.—The word *adjective* signifies *adding* or *added;* and this part of speech is so called because it adds a quality or limitation to the meaning of a noun, or because it is added to a noun.

Note.—The word *adjective* is generally said to signify *added to;* but words ending in *ive* have usually an active sense. Thus, *destructive* signifies not *destroyed*, but *destroying; corrosive* signifies not *corroded*, but *corroding*.

CLASSES OF ADJECTIVES.

There are two classes of adjectives; *qualifying adjectives* and *limiting adjectives*.

A QUALIFYING ADJECTIVE expresses some *quality* which belongs to the object; as, "A *bad* road, a *ripe* nut, a *violent* storm."

Remarks.—1. Qualifying adjectives not only express qualities belonging to the object, but at the same time limit the application of the noun. Thus, the expression, "a *red* apple," does not apply to so many objects as the word *apple* does, since there are not so many red apples as there are apples. The more adjectives we add to a noun, the fewer objects we include. The expression, "a *sweet, mellow, red* apple," comprehends more qualities than "a red apple," but does not extend to so many objects.

2. This is what grammarians mean when they say that adjectives increase the *comprehension*, but decrease the *extension* of nouns. *Limiting* adjectives affect only the extension.

LIMITING ADJECTIVES do not express any quality belonging to the object, but merely limit the application of the noun; as, "*One* book," "the *first* man," "*that* thing," "*forty* thieves."

Those limiting adjectives which are used in counting and numbering are called *numeral adjectives;* as, *one, two, three*, etc.; *first, second, third*, etc.

Adjectives derived from proper names are sometimes called *proper adjectives;* as, *American*, from *America*.

Remarks.—1. The limiting adjectives, *each, every, either, neither, former, latter, some, other, any, one, all, such, none, this, that*, and the plural forms, *these, those*, are sometimes improperly called *adjective pronouns*.

What is an adjective?
What does the word *adjective* signify?
How many classes of adjectives?
What do qualifying adjectives express?
What is a limiting adjective?
What are numeral adjectives?
What are proper adjectives?
What limiting adjectives are sometimes called adjective pronouns?
Why are they so called?

2. The reason given for this is that they sometimes belong to nouns, like adjectives, and at other times *stand for* nouns, like pronouns. Thus, in this sentence, "*Each* man has his faults," *each* limits the meaning of the noun *man;* but if *man* is omitted, it is said that *each* stands for *man;* as, "Each has his faults."

3. But the omission of the noun can not change these adjectives to pronouns. Other adjectives might be called pronouns on the same grounds. Thus, *good* might be called a pronoun in this sentence, "The good may err," because *persons* is omitted.

4. The limiting adjective *what* is sometimes called an *interrogative pronoun*, when it is used in asking questions; as, "What man is that?"

5. *This* and *that* are the only adjectives which have a different form before plural nouns.

6. *None* is used for *no* when the noun is omitted; when *no* is used the noun is always expressed. Thus, "*No person* is so deaf as he that will not hear;" "*None* is so deaf as he that will not hear." *None*, in this case, should be parsed as belonging to *person* understood. This word was formerly used when the noun was expressed; "We shall have none end."—*Bacon*. *None* is used when the noun comes first; as, "Friend there was *none* to help him."

EXERCISES.

1. Join a qualifying adjective to each of the following nouns:

Table, chair, hat, cap, book, inkstand, pen, hand, hair, knife, watch, window, boy, girl, woman, man, bird, cow, horse, dog, cat, coat, shoe.

2. Join a limiting adjective to each of the following:

Pen, gun, bullets, box, watch, table, birds, men, hand, gate, foot, feather.

3. Join one qualifying and one limiting adjective to each of the following:

Apple, pear, peach, road, street, town, bottle, fire, broom, boxes, ball.

4. Join a noun to each of the following adjectives:

Good, bad, fair, one, this, that, what, benevolent, happy, rich, poor, weak-minded, loving, profitable, American, English, Scotch, Irish.

5. Which of the preceding are qualifying and which limiting adjectives?

6. What nouns do the adjectives in the following sentences qualify or limit?

You may take this book, and I will take that. Anne is a good, but Jane is a bad girl. What boy is that? Round O and crooked S.

Note.—Nouns become adjectives when used to qualify other nouns; as, "A *gold* cup;" "*Boston* crackers;" "the *fire* king;" "*Kentucky* girls."

7. Use the following nouns in such a way as to make them adjectives:

Silver, ocean, iron, mountain, corn, tin, rose, hemp, oak, cloth, coat, taper, leather, muslin, New York.

What adjective is sometimes called an interrogative pronoun?
What is said of the use of *none* and *no*?
What adjectives change their forms before plural nouns?
When do nouns become adjectives?

COMPARISON OF ADJECTIVES.

The COMPARISON OF AN ADJECTIVE is a statement of its different forms.

This is called comparison because the object of changing the forms is to express comparison.

There are three degrees of comparison; the *positive*, the *comparative*, and the *superlative*.

The POSITIVE DEGREE simply expresses the quality; as, "A *sweet* apple."

The COMPARATIVE DEGREE is the form employed when the quality is represented as belonging to one of two objects in a higher degree than to the other; as, "This apple is *sweeter* than that."

The SUPERLATIVE DEGREE is the form employed when the quality is represented as belonging to one of several objects in a higher degree than to any of the rest; as, "This apple is the *sweetest* of all." "The rose is the *fairest* of flowers."

Remarks.—1. The comparison may be made between *classes* of objects; as, "*These* apples are sweeter than *those*."

2. The positive degree implies comparison, though the comparison is not formally expressed. "Mr. Smith is a tall man" implies a comparison with other men; for Mr. Smith would not be called a tall man if he did not exceed in stature the generality of men.

3. The office of the comparative and superlative is not to express a higher degree of the quality than the positive; the latter may express a higher degree than either of the others. A rat is *not* a *large* animal, but it is *larger* than a mouse.

The degrees, though related in form, have no logical relation to each other. When we say, "Mr. Smith is a *tall* man," we compare Mr. Smith with men in general; when we say, "Mr. Smith is *taller* than Mr. Jones," we compare two men, and assert that the former has more of the quality than the latter has, without referring to the absolute *tall:* when we say, "Mr. Smith is the *tallest* of the three men," we compare Mr. Smith with two other men in the same way.

4. When the comparative is used, a comparison is made between the same quality, usually as it exists in different objects; but sometimes the comparison is made between two degrees of the quality in the *same* object at different times or in different circumstances; as, "He is *wiser* to-day than he was yesterday;" "He is *happier* at home than he is abroad."

5. Sometimes the comparison is made between the degree of the quality which really exists and that which is supposed or said to exist; as, "He is *wiser* than he is supposed to be."

What is comparison?
How many degrees?
Define the positive degree.

Define the comparative. The superlative.
What is the remark about the office of the comparative and superlative?

6. The comparison is sometimes made between two degrees of *different* qualities of the same object; as, "He is *more learned* than wise;" that is, "His learning is greater than his wisdom."

Formation of the Comparative and Superlative.

The comparative is regularly formed by adding *er*, and the superlative by adding *est*, to the positive; as,

POSITIVE.	COMPARATIVE.	SUPERLATIVE.	POSITIVE.	COMPARATIVE.	SUPERLATIVE.
Sweet,	. . sweeter,	. . sweetest.	Red,	. . . redder,	. . . reddest.
Wise,	. . wiser,	. . . wisest.	Dry,	. . . drier,	. . . . driest.

(See *General Rules for Spelling, iii, v,* and *vii.*)

The same meaning is expressed by prefixing the adverbs *more* and *most;* as, *sweet, more sweet, most sweet.*

This is the usual way when the adjectives consist of more than one syllable; as, *graceful, more graceful, most graceful.*

But words of two syllables, ending in *y*, or in *le* after a mute, or accented on the last syllable, may take the terminations *er* and *est;* as, *happy, happier, happiest; able, abler, ablest; polite, politer, politest.*

Some other adjectives of two syllables sometimes take *er* and *est;* as, *handsome, handsomer, handsomest; common, commoner, commonest.*

The following adjectives are compared in an irregular manner:

POSITIVE.	COMPARATIVE.	SUPERLATIVE.	POSITIVE.	COMPARATIVE.	SUPERLATIVE.
Good,	. . . better,	. . . best.	Much,	. . . more,	. . . . most.
Bad,	. . . . worse,	. . . worst.	Many,	. . . more,	. . . . most.
Evil *or* ill,	worse,	. . . worst.	Far,	. . . . farther,	. . farthest.
Little,	. . . less,	. . . . least.	(Fore,)	. . . further,	. . furthest.

Remarks.—1. *Lesser* is sometimes used as the comparative of *little;* as, "The Lesser Asia."

2. *Near* and *late* have, besides the regular forms of the superlative, *next* and *last.*

3. *Old* has, in addition to the regular comparative and superlative, *elder* and *eldest.* These are formed from *eld*, which is now obsolete.

4. The superlative is sometimes formed by adding *most* to the positive or comparative; as, *inmost* or *innermost; hindmost* or *hindermost; topmost.*

5. A slight degree of quality is expressed by suffixing *ish;* as, *sweet, sweetish.*

6. The adverbs *less* and *least* are sometimes used with the adjective, when the object is represented as having a lower degree of the quality than belongs to the object or objects with which it is compared; as, "This apple is *less* sweet than that."

When the comparative is used is the comparison always made between two degrees of the same quality in different objects?
How are the comparative and superlative regularly formed?
In what other way may the same change in meaning be expressed?
Compare *good, bad,* etc.
What is the usual way when adjectives consist of more than one syllable?
What adjectives of two syllables are compared by adding *er* and *est*?
Compare *near. Old.*
What is said of the superlative in *most*?
What is said of the termination *ish*?
When are *less* and *least* joined with the adjective?

7. The adverbs *more* and *most*, *less* and *least*, should not be parsed as part of the adjective. In *more beautiful*, for instance, *more* is an adverb modifying *beautiful*.

8. Most adjectives which denote qualities that can not exist in different degrees are not compared; as, *round, square, two-handed, almighty.*

9. But many adjectives which denote invariable qualities are by the best writers used in the comparative and the superlative, or what is equivalent to these forms; as, "The sight is the *most perfect* of all our senses."—*Addison.* By this is meant that the sight approaches nearer to perfection than any other sense does. Of the same kind are *just, upright, true, honest, complete, accurate, correct, regular, good, white, safe.*

10. The best writers and speakers in the language are in the habit of using such expressions as *more perfect.* It would be improper to say that one thing is perfect, and another more perfect than that; but when we say that one thing is more perfect than another we do not mean that either is perfect, but merely that one approaches nearer to perfection than the other.

EXERCISES.

1. Name the comparative and superlative of each of the following adjectives:

Red, rich, warm, hot, ample, happy, ripe, able, discreet, learned, good, high, just, near, little.

2. In what degree is each of the following adjectives?

Wisest, better, good, politest, happy, virtuous, greater, less, richest, apter, noble, noblest.

3. Correct the following:

Beautifuler, magnanimouser, blissfuler, agreeabler, amusingest, virtuousest.

ARTICLES.

The limiting adjectives *an* or *a* and *the* are sometimes called ARTICLES.

The is called the *definite*, and *an* or *a* the *indefinite* article.

When the definite article is used we refer to some *particular* object, or class of objects, either before spoken of or pointed out in some other way.

When the indefinite article is used we refer to *some one* of a class but to no particular one.

The word *book* is applied to each one of a whole class of objects; if I say, "Give me *a* book," I call for *any one* of these objects; if I say, "Give me *the* book," I ask for some *particular* book.

A is used before words beginning with consonant-sounds; *an* before those beginning with vowel-sounds; as, *a tree, an apple.*

What adjectives are not compared?
What is said of *more perfect*, etc.?
What words are called articles?
Which is the definite article?
Which is the indefinite article?
When is the definite article used?
When is the indefinite article used?
Before what words is *a* used? *An?*

Remark.—The indefinite article originally meant *one*. *An* was formerly employed much more frequently than it is now; *n* is not added to *a* to form *an*, but it is dropped from *an* to make *a*.

When the noun is omitted *one* is used instead of *an* or *a*, and *that* and *those* instead of *the;* as, "If this is a sin, that is *one*," that is, *a sin;* "The life of Howard was *that* of a philanthropist," that is, *the* life of a philanthropist.

In some words beginning with *h*, this letter is silent, and the first sound being a vowel-sound, *an* is used, not *a;* as, *an hour*.

Some words whose first letter is a vowel commence with a consonant-sound, and consequently *a*, not *an*, is used before them; as, *a university, a ewe, a eunuch, many a one. University, ewe*, and *eunuch* are pronounced as if they commenced with *y*, and *one* is pronounced *wun*.

An is used before words beginning with *h* not silent, if the accent is on the second syllable; as, *an heroic action, an historical romance.*

Remark.—The sound of *h* is weaker, that is, the breath is less forcibly emitted, when the word is accented on the second syllable than when the accent is on the first. The word *historical* seems almost to begin with a vowel-sound.

A word whose primary accent is on the third or fourth syllable has a secondary accent on the first, and *a* is used before such word if it begins with *h;* as, "*A* hypothetical case."

EXERCISES.

Correct whatever errors occur in the following:

A apple. An peach. An hand. An hireling. A hour. Many an one. An union. An European. An human being. A army. An heart. A honorable man. A article. A adjective. An yeoman. A umpire. An useful man. An unit. A historical account. An hero. An history. A heroic action. A Hibernian tale. An university. A herbarium. An union. A hereditary title. A heretical opinion. An unicorn. A hexameter. A hosanna. An Unitarian. An universal belief. An uniform appearance. An useless labor. An usurer.

The is used with nouns either in the singular or the plural number; as, *the book; the books.*

An or *a* is used with nouns in the singular number only. We can not say *a books*.

Remark.—*A* seems to belong to plural nouns in such expressions as the following: "*A dozen* apples;" "*A hundred* books;" "*A thousand* men;" "*A great many* men."

But *a* does not belong to *apples, books*, and *men* in the preceding examples, but to *dozen, hundred*, and *many*, which in such cases are collective nouns in the sin-

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Why is *an* used before *hour?*
Why is *a* used before *university?*
When is *an* used before words beginning with *h* not silent?
The is used with nouns of what number?
A or *an* is used with nouns of what number?

gular number. There is an ellipsis of the preposition *of*; thus, *a dozen of men, a hundred of men, a great many of men*, that is, a great company of men. Here the adjective *great*, as well as *a*, belongs to the noun *many*.

When *a* is used with numbers greater than thousands *of* must be expressed; as, *a million of men*. So, in some instances, with *a great many*; as, "A great many of those books are worthless;" "A great many of his followers deserted him."

That *hundred, thousand*, etc., are nouns is evident: they may be used in the plural number; as, "*Hundreds* of men were slain in that battle."

The word *many* is very often used by old English writers as a noun signifying *company, retinue*, etc. Thus, "And eke with him cometh his *meinie*" [many].—*Chaucer*. Spenser applies the word to *three* persons in the following passage: "This fair *many* were compeld at last." Shakespeare uses *a many* without *great*; thus,

> "For yet *a many* of your horsemen peer
> And gallop o'er the field."—*Henry V.*

Many is a noun in such expressions as the following: "The will of *the many* and their interests must very often differ."—*Burke*.

A is used with a plural noun when the adjective *few* intervenes; as, *a few books*.

Remark.—This construction probably had its origin in an ellipsis. *Ane few menye*, a *few menye* (that is, a small number or company), are expressions used by ancient authors. When *many* came to be generally used as an adjective opposed in meaning to *few*, the two words sounded harshly together, and *many* with the preposition following it was dropped. In this manner *a few many of the books* was changed to *a few books*.

An or *a* often comes between *many* and a singular noun; as,

> "When the merry bells ring round,
> And the jocund rebecks sound
> To *many a youth* and *many a maid*
> Dancing in the checkered shade."—*Milton*.

Note.—Horne Tooke considers *a* in such instances to be a corruption of *of*. Thus, *many of maids*, by corrupting the sound of *of*, as is frequently done, would become *many a maids*; and *a* being mistaken for the article, the noun would afterward be put in the singular.

This form may, however, have arisen from transposing *a many*, thus changing *a many* to *many a*; the noun following *a* would naturally be made singular.

PARSING EXERCISES.

(The words in italics are prepositions; those in large capitals are transitive verbs, and those in small capitals are intransitive verbs. *Than* is a conjunction.)

That boy RODE the vicious horse. A good man LOVES all men. Robert GOT some sour apples. William HAS five white marbles. Jonathan SHOT some fat birds.

Diligent boys RECEIVE praise. The rose IS the fairest *of* all flowers. This room IS warmer **than** that. John HAS the warmest room. The sun IS hotter **than** any fire IS. These apples ARE sweeter **than** those. Bayardo IS the swiftest horse *of* the three.

What is said of *a* with the adjective *few*? | Give number of noun following *many a*.

The bright sun SHINES. This day IS lovely. HEAR the roaring wind. The rude boy HURT the old man. The refreshing shower REVIVED the brown grass.

MODEL.

"*That boy rode the vicious horse.*"

That is a limiting adjective—it limits the application of a noun; it belongs to the noun *boy*.

Rule.—Adjectives belong to nouns expressed or understood.

Boy is a common noun, of the masculine gender, third person, singular number, in the nominative case—subject of the verb *rode*.

Rule.—The subject of a finite verb must be in the nominative case.

The is a limiting adjective—it limits the application of a noun; it belongs to the noun *horse*.

Rule.—Adjectives belong to nouns expressed or understood.

Vicious is a qualifying adjective—it expresses a quality belonging to an object; it belongs to the noun horse.

Rule.—Adjectives belong to nouns expressed or understood.

Horse is a noun, etc.; in the objective case—the object of the transitive verb *rode*.

Rule.—The object of a transitive verb in the active voice must be in the objective case.

"*The rose is the fairest of all flowers.*"

Fairest is a qualifying adjective—it expresses a quality which belongs to an object; in the superlative degree—the quality is represented as belonging to one of several objects in a higher degree than to any of the rest; positive, *fair*, comparative, *fairer*, superlative, *fairest;* it belongs to *flower* understood.

Rule.—Adjectives belong to nouns expressed or understood.

"*Robert got some sour apples.*"

Some is a limiting adjective—it limits the application of a noun; it belongs to the noun *apples*.

Rule.—Adjectives belong to nouns expressed or understood.

Sour is a qualifying adjective—it expresses a quality belonging to an object; it belongs to the noun *apples*.

Rule.—Adjectives belong to nouns expressed or understood.

"*Bayardo is the swiftest horse of the three.*"

Three is a limiting adjective—it limits the application of a noun; it belongs to the noun *horses* understood.

Rule.—Adjectives belong to nouns expressed or understood.

"This room is warmer than that."

Warmer is a qualifying adjective, etc.; in the comparative degree—the quality is represented as belonging to one of two objects in a higher degree than to the other, etc.; it belongs to the noun *room* understood.

Rule.—Adjectives belong to nouns expressed or understood.

PRONOUNS.

A PRONOUN is a relational noun.

The relation may be relation to the act of speaking or relation to the idea expressed by some other word.

"I see you." Here *I* is a noun denoting the relation which the doer of the act has to the speaking; it denotes that the person that sees is *speaking*. *You* denotes the relation which the object acted upon has to the person spoken to; it denotes that the person seen is *spoken to*.

"I see him." Here *him* denotes that the object acted upon is *spoken of*.

"The man who met us." Here *who* denotes a relation to the idea expressed by *man*.

Note.—It is strange how an error may pass from age to age and be without question received as an elementary truth, though only a little thought may be sufficient to detect the error. In the former editions of this work the author presented that view of the pronoun which had been impressed on his mind in childhood and confirmed by every work he had seen that mentioned the subject. It is surprising that some of his own "remarks" did not lead him to a correct idea of the pronoun. In those "remarks" he says, "To avoid the repetition of nouns is not the only office of pronouns. *I* is a word used by the person speaking to designate himself, but *does not stand for his name* or imply any previous mention of himself. So *thou* or *you* is used to designate the person addressed, and is used *whether we know the name of the person or not*."

Mulligan says, "The pronouns, on the contrary, are only the *representatives* of *nouns*, not the direct *signs of things*."—*Grammatical Structure of the English Language*, p. 33. This expresses in the clearest manner the common idea of the pronoun. Any person who can divest himself of his preconceived notion will require only a short examination to see that this doctrine is incorrect.

An old man finding a rude boy on one of his apple-trees says, "I see you." He does not know the name of the boy, and the boy does not know the name of the man; and yet the boy perfectly understands that *I* denotes a *person speaking*. This idea *I* denotes as clearly as any other noun in the language denotes an idea. The word has nothing to do with the name; it has no reference whatever to the name. If the old man had no name, he would have been just as well understood. Similar remarks might be made concerning *you* as denoting the person *spoken to*. *You* expresses this relation and has no reference whatever to any other noun. It expresses the intended idea as completely as any other noun expresses the intended idea. In a dark night a man hears a voice cry from a pit, "Help me out,"

What is a pronoun? What relations may pronouns express?

and he immediately knows that there is a *person* in the pit. What has conveyed this idea? The word *me*. The hearer does not stop to ask what *word* this *me* represents. He knows that if he helps any thing out of the pit, it is a *person*, not the representative of a *word*. When Shylock says, "Shylock is my name," he does not mean "Shylock is Shylock's name," but he means "Shylock is the name of the person speaking to you." *My* has nothing to do with the name; the same word would have been used if some one had said, "Shylock is not my name."

The personal pronouns of the third person are also the "direct signs of *things*," not the "representatives of *nouns*." In this sentence, "He that runs may read," the idea is expressed as independently as it would be expressed by "The person that runs may read." *He* no more stands for another word than *person* stands for another word. When Lear on seeing Kent in the stocks exclaims, "Death on my state! wherefore should *he* sit here?" he expresses the idea as completely as if he had said, "Wherefore should *this man* sit here?" "He that gathereth in summer is wise." We may substitute *the person* for *he*, and is it not as correct to say that *the person* represents *he* as that *he* represents *the person*? "They say that house is haunted." If we substitute *people* for *they*, is *people* a *pro-pronoun*?

It may be shown that even when an object has been previously mentioned the pronoun refers not to the *word*, but to the *object* itself. "You should not have scolded James; he did not deserve it." Here *he* does not denote the word *James;* it denotes the person himself. "You should not have scolded James; the boy did not deserve it." The context shows that *the boy* denotes James. As used in these two sentences *the boy* and *he* are synonymous. They each denote the *person*, not the *word*. In the former sentence *he* is employed, not because of any grammatical dependence upon the word *James*, but because the *sense* demands *he*, and *she* or *it* would make nonsense. A speaker would avoid saying, "You should not have scolded James; *she* did not deserve it," for the same reason that he would avoid saying, "You should not have scolded James; *the girl* did not deserve it."

CLASSES OF PRONOUNS.

Pronouns may be divided into four classes; *personal*, *relative*, *interrogative*, and *indefinite*.

Personal Pronouns.

The pronouns *I*, *thou*, *he*, *she*, and *it*, in their various cases and numbers are called Personal Pronouns; because *I* is always of the first person, *thou* of the second, and *he*, *she*, and *it* of the third. They are thus declined:

	First Person.		Second Person.	
	singular.	plural.	singular.	plural.
Nom.	I;	we;	thou;	ye *or* you;
Poss.	my *or* mine;	our *or* ours;	thy *or* thine;	your *or* yours;
Obj.	me.	us.	thee.	you.

Into how many classes are pronouns divided? Name them.

What words are called personal pronouns? Why are they so called? Decline *I*. *Thou*.

THIRD PERSON—*Masculine.*		THIRD PERSON—*Feminine.*	
SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Nom. he;	they;	*Nom.* she;	they;
Poss. his;	their *or* theirs;	*Poss.* her *or* hers;	their *or* theirs;
Obj. him.	them.	*Obj.* her.	them.

THIRD PERSON—*Neuter.*

SINGULAR.	PLURAL.
Nominative, it;	*Nominative,* they;
Possessive, . its;	*Possessive,* . their *or* theirs;
Objective, . . it.	*Objective,* . . them.

Remarks.—1. Where there are two forms of the possessive case one of them is used when the name of the thing possessed is expressed, the other when it is omitted. Thus, "That is *your* book, but this is *mine;*" "This is *my* book, but that is *yours.*"

2. *Mine* and *thine* were formerly used before a *vowel* or silent *h;* as, "Blot out all *mine iniquities.*" They are still so used in the solemn style.

3. These words, *mine, thine, hers, ours, yours, theirs,* are by some said to stand both for the name of the possessor and of the thing possessed. This is not correct. The name of the thing possessed is *omitted,* because it has been previously expressed. The nature of the pronoun may be understood by putting a noun in its place. Thus, "This is my book, but that is John's." It would be as correct to say that *John's* in this sentence stands for both *John's* and *book,* as to say that *yours* in the preceding paragraph stands for both *your* and *book.*

4. In the *third person* there is a different pronoun for each gender in the singular number; but in the *first* and *second* the same pronouns are used, whatever may be the gender. The sex of the *speaker* and the *person addressed* is supposed to be known from their being present and from other circumstances.

5. Originally *thou* was the only pronoun used in addressing a single person; but from flattery or politeness *you* began to be used in such cases, and it has now entirely usurped the place of *thou* except in the solemn style. The Friends, or Quakers, still use *thou* in common discourse.

COMPOUND PERSONAL PRONOUNS.

COMPOUND PERSONAL PRONOUNS are pronouns formed by adding *self,* plural *selves,* to the simple personal pronouns.

The compound personal pronouns are *myself, ourself, ourselves; thyself, yourself, yourselves; himself, herself, itself, themselves.*

These pronouns are used for the sake of emphasis or distinction; or to show that an effect is reflected, or thrown back, upon its cause; as, "He *himself* did it;" "He hurt *himself;*" "He is unjust to *himself.*"

They have no possessive case, and the objective is the same as the nominative.

Decline *he—she—it.*
How are the two forms of the possessive case used?
Why is there no distinct form for each gender in pronouns of the first and second persons?
What are compound personal pronouns?
Name them.
How are they used?
How many cases have they?

Remarks.—1. *Self* is supposed to have been originally an adjective. It was joined by the Anglo-Saxons to nouns and pronouns in every case. Thus they said what would be equivalent to *Iself, myself, meself;* except that *self* had a particular termination for each case, as other adjectives had. The old English writers use it as an adjective; thus, Chaucer says, "The *self* day," that is, the *same* day; and Shakespeare says, "One *self* king." It afterward came to be used as a noun; as, "Oft whip her dainty *self*."—*Spenser.*

2. When an adjective comes between the pronoun and *self*, the possessive case of the noun is used; as, *his own self.*

3. When the plural form of the first and second persons is used for the singular, *self* remains in the singular; as, "John, you injure *yourself*." "*Ourself* will swiftness to your nerves impart."—*Pope.*

4. These pronouns are seldom used in the nominative case, except when annexed to simple pronouns.

Relative Pronouns.

A **Relative Pronoun** is a pronoun that makes a close connection of its proposition with a preceding noun; as, "The boy *who* studies will learn;" "He spoke to Horace, *who* answered rudely;" "Do not accuse James, *who* is absent."

The proposition *who studies* is closely connected with *boy*, showing what kind of boy is meant; in the proposition *who answered rudely*, *who* marks a close connection with the noun *Horace*, being equivalent to the conjunction *and* and *he;* in the proposition *who is absent*, *who* is equivalent to the conjunction *because* or *since* and *he.*

The preceding noun is called the *antecedent*, which word means *going before.*

Who is applied to persons; as, "This is the man who came;" "She who is amiable will be loved."

Which is applied to the lower animals and inanimate things; as, "This is the ox which destroyed the corn;" "This is the tree which bears the best fruit."

That is applied to any thing to which either *who* or *which* may be applied; "This is the man that came;" "She that is amiable will be loved;" "This is the ox that destroyed the corn;" "This is the tree that bears the best fruit."

What is applied to things, and is used only when the antecedent is omitted; as, "He got what he wanted," that is, the thing which he wanted.

What is a relative pronoun? | To what is *who* applied? *Which? That?*
What words are called relative pronouns? | How is *what* used?

That is a relative when *who*, *which*, or *whom* may be substituted for it.

Thus, "He *that* studies will learn;" "Every thing *that* has life is an animal;" "This is the man *that* I saw." *Who* may be substituted for *that* in the first example, *which* in the second, and *whom* in the third.

What and *that* are used only in the nominative and objective cases. They have no possessive.

Who and *which* are thus declined:

	SINGULAR.	PLURAL.		SINGULAR.	PLURAL.
Nominative,	who;	who;	*Nominative*,	which;	which;
Possessive,	whose;	whose;	*Possessive*,	whose;	whose;
Objective,	whom.	whom.	*Objective*,	which.	which.

Note.—Instead of the possessive case of *whose*, the objective with the preposition *of* is very frequently used. Instead of "A religion *whose* origin is divine," we may say, "A religion the origin *of which* is divine;" though this form of expression is often very awkward.

EXERCISES.

1. In which of the following sentences is *that* a relative?

He that acts wisely deserves praise. It is said that Solomon was a wise man. I know that man. They that are whole need not a physician, but they that are sick. Bless them that curse you. This is the house that Jack built. That tree is decaying. He says that that tree is decaying.

2. Name the relatives and antecedents in the following sentences:

A king who is just makes his people happy. This is the man whom we met. This is the man that we met. All are pleased with children that behave well. This is the tiger that broke from his cage. This is a beautiful dog that you have. The books which I gave him are for you. God, by whose kindness we live, whom we worship, who created all things, is eternal. Alexander, who conquered the world, was conquered by his passions. This is the dog that bit the cat that caught the rat that ate the malt that lay in the house that Jack built. He that does not make happy deserves not to be happy. He who steals my purse steals trash. The person who does no good does harm.

ANTECEDENT OMITTED.

The antecedent is sometimes omitted; as, "Who steals my purse steals trash;" that is, *he* who, or the *person* who.

When is *that* a relative?
In what cases are *what* and *that* used?
Decline the relative pronouns.
Is the antecedent always expressed?

EXERCISES.

Tell the antecedents to the following relatives:

Who does no good does harm. Whom the Lord loveth he chasteneth. There are who put their trust in riches. Who worship God shall find him.

"And who but wishes to invert the laws
Of order sins against the Eternal Cause."

The relative *what* is never used except when the antecedent is omitted; *which* is used when it is expressed. In other words, if we express the antecedent we use *which*, and if we do not express the antecedent, we use *what;* as, "I saw the *thing which* I wished to see;" "I saw *what* I wished to see."

When persons are referred to the same pronoun is employed whether the antecedent is expressed or omitted. Compare these expressions:

1. I saw the *person whom* I wished to see;
2. I saw (. . . . . .) *whom* I wished to see.
1. I saw the *thing which* I wished to see;
2. I saw (. . . . .) *what* I wished to see.

Thus we perceive that the relative *what* is merely a form used when the antecedent is omitted.

Note.—The relative *what* is generally said to be "a compound relative pronoun, including both the antecedent and the relative, and equivalent to *that which* or *the thing which.*" The word *compound* signifies "composed of two or more words," and is inapplicable to a simple word like *what.* Though this word should be admitted to be *equivalent* to two or more words, it is not *composed* of two or more words, as *inkstand* is. *What* is nothing more than a relative pronoun, and includes nothing else.

Compare these two sentences: "I saw *whom* I wanted to see;" "I saw *what* I wanted to see."

If *what* in the latter is equivalent to *that which*, or *the thing which*, *whom* in the former is equivalent to *him whom*, or *the person whom;* and *who* in this sentence, "Who steals my purse steals trash," is equivalent to *he who*, or *the man who.* And, on the same principle, when the *relative* is omitted the antecedent should be represented as equivalent to the relative and the antecedent. Thus, "I saw the man I wanted to see." Here *man* should be represented as equivalent to *man whom.*

The cause of the error in respect to *what* is that the antecedent is never expressed with it. When the antecedent to *who* is omitted no difficulty is felt, because we may supply the antecedent without changing the pronoun. But as the word *what* does not allow the antecedent to be expressed before it, we are apt to suppose that it has no antecedent implied. Those who take this view seem not to be aware that, if *what* has no antecedent expressed or implied, it does not come under their definition of a relative pronoun.

If *what* is not a simple relative used when the antecedent is omitted, it follows that the antecedent may be omitted when persons are spoken of, but never when

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What relative is never used except when the antecedent is omitted?

When the antecedent is expressed what relative is used instead of *what?*

things are referred to. "I saw the thing which I wished to see." Here we can not omit the antecedent *thing* and say, "I saw which I wished to see." Such a sentence as this would seem sufficient to show the nature of *what*. Whenever we omit the antecedent we at once put *what* in the place of *which*.

The relative *that* was formerly used in many cases where we use *what*, that is, with the antecedent omitted. A few examples of this will help us to ascertain the nature of *what*.

"We speak *that* we do know."—*Eng. Bible.* "I am *that* I am."—*Ib.* "Eschewe *that* wicked is."—*Gower.* "Is it possible he should know what he is, and be *that* he is."—*Shakespeare.* "Gathe† the scquel by *that* went before."—*Ib.*

"Who had him seen imagine mote thereby
That whylome hath of Hercules been told."—*Spenser.*

In these examples *that* is a relative, and is exactly synonymous with *what*. No one would contend that *that* stands for itself and its antecedent at the same time.* The anteeedent is omitted because it is indefinite or easily supplied.

Some consider *that* in such sentenees as these an adjective (demonstrative adjective-pronoun), and say that the relative is undersẗood; but if we examine, we shall see that this is not correct. In the first quotation from the English Bible *that* is a translation of the Greek relative, and in the second it is a translation of the Hebrew relative.

It is no objection to this view of the nature of *what* that the antecedent can not be expressed before it. There are many words that are used in particular circumstanees, and in no others. *That* is used for *the*, and *one* for *a* or *an*, when the nouns are omitted. If we omit the nouns we use *that* and *one*, and if we express the nouns we use *the* and *a* or *an*. "His conduet was *that* of a tyrant;" "His life was *one* of meanness." If we supply the nouns here, we can not retain *that* and *one*, but must change them to *the* and *a*. Thus, "His conduet was *the conduct* of a tyrant;" "His life was *a life* of meanness." The pronouns *ours*, *yours*, etc., are used only when the noun is omitted; if the noun is supplied, *ours* must be changed to *our*. Thus, "Your house is larger than *ours*;" "Your house is larger than *our* house." The relative *that* may be the object of a preposition coming after it; but if we place the preposition first, we must change *that* to *whom* or *which*. Thus, "This is the man *that* he spoke *of*;" "This is the man *of whom* he spoke."

In the Anglo-Saxon language the neuter gender of *hwa* (*who*) was not *hwile* (*which*), but *whaet* (*what*); and the genitive and dative cases, *whaes* and *wham*, were the same in all the genders. This shows that *what* originally had the same relation to nouns of the neuter gender that *who* had to those of the masculine.†

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*It seems that this assertion was rashly made. "A double relative pronoun represents both itself and its antecedent."—*Kerl's Shorter Course.* In other words, according to the author's definition of a pronoun, *what*, *whoever*, etc., are used instead of themselves and instead of their antecedents. A person looking at *what* may think he is looking at *what;* but he finds that he is only looking at something used instead of *what*.

†*Ne rædde gê thæt hwæt David dyde*, have ye not read that what David did (Luc. vi. 3).—*March's Anglo-Saxon Grammar*, page 179. "Pray do not talk of aught what I have said."—*Beaumont and Fletcher.*

The Germans use *was* (*what*) in many instances where we use *which* or *that;* "Alles *was* ich sah gefiel mir" (All *what* I saw pleased me).

This view of *what* is beginning to be adopted by grammarians. Dr. Bullions quotes what is said on this subject in the former editions of "Butler's Practical Grammar" and says, "These remarks appear to me just, and conclusive on this point."—*Analyt. and Prac. English Grammar*, page 232. Mason in the seventeenth edition of his Grammar says, "It is, however, an utter mistake to treat *what* as though it were made up of, or were equivalent to, *that which*. It is simply a relative with its anteeedent *understood*, just as when we say, "Who steals my purse steals trash." It is like the German *wns*, before which the antecedent *das* is commonly omitted, though it may be expressed."

Compound Relative Pronouns.

Compound Relative Pronouns are pronouns formed by annexing *ever* or *soever* to the simple relative pronouns.

They are used only when the antecedent is omitted on account of its being indefinite; and in such cases they are more commonly used than the simple pronoun.

Thus, "Whoever steals my purse steals trash;" "Whoever does no good does harm;" "Whatever purifies fortifies the heart." In the two first examples the antecedent is *person* or something equivalent; in the last it is *thing*.

Note.—These words, like the relative *what*, have been said to be "equivalent to the relative and the antecedent." The same answer may be made here as in the case of *what*. The antecedent is *omitted*, and not included in the relative.

These words are compound relatives, it is true; but they are not compounded of the relative and the antecedent, but of the relative and the adverb *ever*. This adverb primarily refers to time, but also means *in any degree*, and is sometimes used as "a word of enforcement or emphasis;" as, "He studies as much as *ever* he can." In composition with the relative it is generally "a word of enforcement or emphasis."

Thus, "Whoever sins will suffer." This means that any one without exception who sins will suffer.

The adverb has no influence on the nature of the relative. It was anciently written separately.

The impropriety of considering the compound relative equivalent to the antecedent and the relative may be seen from such sentences as the following: "I love whoever loves me." Here *whoever* is in the nominative case, and of course can not be the object of the verb *love*. The object of that verb is omitted because it is indefinite.

The antecedent was sometimes expressed. Thus, "No man knoweth the Father save the Son, and *he* to *whomsoever* the Son will reveal him."—*English Bible.* "Blessed is he *whosoever* shall not be offended in me."—*Ibid.*

> "And thither also came all other *creatures*
> *Whatever* life or motion do retaine."—*Spenser.*

Remarks.—1. Formerly *so* was sometimes used instead of *ever* or *soever;* as, "Whoso findeth me findeth life."—*English Bible.*

2. *What* and *whatever* are sometimes joined to nouns as limiting adjectives; the same nouns are then understood as antecedents; as, "What books he has are of the best kind." Here *what* is joined as a limiting adjective to *books*, which is the object of the verb *has; books* understood is the antecedent and the subject of the verb *are*.

Another, perhaps better, view of this construction: The antecedent is sometimes attracted from its own proposition to that of the relative, the relative being joined with it as an adjective; as, "He marched with what forces he had," that is, he marched with the forces which he had. This is similar to what in some Greek grammars is called *incorporation*, the antecedent being in a manner incorporated with the relative.

What are compound relative pronouns? How are they used?

3. *What* and *whatever* are joined as adjectives to nouns denoting *persons; who* and *whoever* never being used as adjectives. Thus, "*What man* but enters dies;" "Heaven bestows its gifts on *whatever man* will use them."

Interrogative Pronouns.

An Interrogative Pronoun is a pronoun used in asking a question; as, "*Who* was with you?"

Here *who* relates to something in the mind of the speaker, who by employing the singular verb *was* shows that he expects only one person to be named in the answer; but two or more may be named; as, "John and James were with me." *Who* is always of the third person, and the number depends on what is in the mind of the speaker, not on the answer.

Remark.—*Which* and *what* when used in asking questions are generally called interrogative pronouns; but they are simply limiting adjectives belonging to nouns expressed or understood. "*Which book* will you have?" "*What man* do you see?" "Here are two books; *which* will you have?" that is, which *book*. "*What* do you see?" that is, what *thing*.

Indefinite Pronouns.

An Indefinite Pronoun is a pronoun employed in a proposition which forms the subject of a verb or the object of a verb or of a preposition; as, "*Who built the house* is of no importance;" "I know *who built the house;*" "Much depends on *who built the house.*"

The subject of the verb *is* in the first example is the proposition *who built the house;* the object of the verb *know* in the second is the whole proposition *who built the house;* the object of the preposition *on* in the third is the proposition *who built the house.*

Who in such sentences is called an indefinite (not limited) pronoun, because it is not limited to an antecedent.

Remarks.—1. *Who* in such sentences is not an interrogative pronoun, no question being asked; it is not a relative pronoun, since no antecedent can be supplied without changing the sense.

2. Such propositions may be included in an interrogation; as, "Do you *know who built the house?*" But the interrogation here is not made by the proposition in which *who* is contained, but by the other part of the sentence, *do you know.*

3. Some have called *who* in this use of it a relative pronoun; but no one who understands the nature of a relative pronoun will do so. "I know the man who is here," is quite a different thing from "I know who is here." The officer of the law may say, "I have discovered who stole the money," long before he can say, "I have discovered the man who stole the money."

What is an interrogative pronoun? | What is an indefinite pronoun?

4. The limiting adjectives *which* and *what* may be used in propositions of this kind; as, "I know *what architect* built the house;" "I know *which book* you will take." Interrogative adverbs may also be thus used; as, "I know *where* he lives;" "I do not know *when* it was built."

5. Such propositions are sometimes called *indirect questions*, on account of their always having some relation to questions.

6. If the proposition to which *who* belongs does form a direct question, and an antecedent can not be supplied without changing the sense, it is an indefinite pronoun.

EXERCISES.

1. Point out in which of the following sentences *who* is a relative pronoun, in which an interrogative, and in which an indefinite pronoun:

You know who I am. Whom do I see? You know the man whom I see. In whose house do you live? I do not wish to tell in whose house I live. I saw whom I wished to see. I do not ask who you are. By whom was that poem written? Do you know by whom that poem was written? Whose horse destroyed that tree? I wish to know whose horse destroyed that tree. Is that the man whose horse destroyed that tree?

2. Show which of the following sentences contain *which* and *what* as relative pronouns, which are direct questions, and which are indirect questions:

What book are you reading? He got what he wished. Tell me what book you are reading. This is the book which you lost. Which book did you lose? See which book you have lost. Which road should we take? This is the road which we should take. In what character was he admitted? In what character he was admitted is unknown. That is the character in which he was admitted. Which pen do you prefer? I have the pen which you prefer. To what place was he going? He was unwilling to say to what place he was going. To what place he went is not known.

ONE AND *OTHER*.

Among personal pronouns may be placed *one* and *other*, which are sometimes used as pronouns, and when so used always relate to objects spoken of.

Thus, "*One* has to comply with the rules;" "He took the old bird and left the young *one*;" "He took one man's books and left the *other's*;" "Respect the rights of *others*;" "The loved *one*."

Remarks.—1. In such expressions as "One has to comply with the rules" *one* is probably *a*, originally *one*, with *person* understood: "A person has," etc. Compare German *der eine*, the one; *so einer wie er*, such a one [person] as he.

Among what class of pronouns are *one* and *other* sometimes placed?

What do these words always relate to when so used?

2. *Other* is properly an adjective; but when the noun to which it refers is omitted *other* takes the termination which the noun would have had. Thus, in the sentence, "He took one man's books and left the *other's* [other man's]," *other's* takes the apostrophe and *s* properly belonging to the noun *man*.

Other adjectives are sometimes, though not elegantly, used in the same way; as, "Left the earth to be the *wicked's* den."—*Bacon.* "The rich man's joys increase, the *poor's* decay."—*Goldsmith.*

Formerly *other* was used even when a plural noun was omitted; as, "Those other which I have in hand."—*Bacon.*

3. *Another* is properly two words, *an* and *other*, which are without any good reason generally written as one word; but *other* has the same construction with *an* as without it; as, "Teach me to feel another's [an other person's] woe."

4. *One another* and *each other* are used in a reciprocal sense; as, "They loved *one another;*" "They hated *each other.*" In parsing, to avoid prolixity, *one another* and *each other* in the preceding examples may be regarded as single words; but in reality *one* and *each*, or the nouns to which they belong, are subjects of verbs understood, and *other*, or the noun to which it belongs, is in the objective after the same verbs. Thus, "They loved, each loved the other;" or with the nouns expressed, "They loved, each person loved the other person." "Birds will learn one [will learn] of another."—*Bacon.* In modern usage this would more commonly be, "Birds will learn of one another."

AS AND *THAN.*

As after *such, same, as many, as much*, etc., has by ellipsis the construction of a pronoun; as, "He reads such books *as* please him;" "He has as many *as* he can read;" "This is as much lead *as* I can carry;" "The horse of one country is the same animal *as* the horse of another."

After adjectives in the comparative degree *than* is used in a similar way; as, "He has more books *than* he can read;" "That is a heavier load *than* he can carry."

In such cases there is an ellipsis of a proposition. Thus, "He reads such books as [those are which] please him;" "That is a heavier load than [that is heavy which] he can carry."

But as the supplying of such ellipses would often render parsing tedious, these words may be regarded as taking the place of relative pronouns, and for the sake of distinction may be called *pro-relatives.*

EXAMPLES FOR PARSING.

Parse the pronouns in the following sentences. (The words in italic letters are prepositions, and those in capital letters are transitive verbs):

"I KNOW him."

I is a noun—the name of an object; of the class of nouns called personal pronouns—it is always of the same person; singular number—

What is said of *as* after *such, same, as many*, etc.

How is *than* used after adjectives of the comparative degree?

it denotes one object; common gender—it denotes objects without reference to sex; first person—it denotes the person speaking; nominative case—subject of the verb *know.*

Rule.—The subject of a finite verb must be in the nominative case.

Him is a noun—the name of an object; of the class of nouns called personal pronouns—it is always of the same person; singular number—it denotes one object; masculine gender—it denotes a male; third person—it denotes an object spoken of; objective case—object of the transitive verb *know.*

Rule.—The object of a transitive verb in the active voice must be in the objective case.

"He HURT me."

He is a noun; personal pronoun; singular number; masculine gender; third person; nominative case—subject of the verb *hurt.*

Rule.—The subject of a finite verb must be in the nominative case.

Me is a noun; personal pronoun; singular number; common gender; first person; objective case—object of the transitive verb *hurt.*

Rule.—The object of a transitive verb in the active voice must be in the objective case.

"He HELPS himself."

Himself is a noun—the name of an object; of the class of nouns called personal pronouns—it is always of the same person; compound personal pronoun—it is compounded of *him* and *self;* singular number; masculine gender; third person; objective case—object of the transitive verb *helps.*

Rule.—The object of a transitive verb in the active voice must be in the objective case.

"Peter DROVE his horse *from* John's barn."

His is a noun; personal pronoun; singular number; masculine gender; third person; possessive case—it denotes the person as possessor; it modifies the noun *horse.*

Rule.—A noun in the possessive case modifies another noun.

"He FINED the boy who BROKE the window."

Who is a noun; of the class of nouns called relative pronouns—it makes a close connection of its proposition (who broke the window) with the idea expressed by the noun *boy;* singular number; common gender; nominative case—subject of the verb *broke.*

Rule.—The subject of a finite verb must be in the nominative case.

"We DESPISE whom you FEAR."

Whom is a noun; relative pronoun—it makes a close connection of its proposition (whom you fear) with the noun *person* understood; objective case—object of the transitive verb *fear*.

Rule.—The object of a transitive verb in the active voice must be in the objective case.

Note.—The relative pronoun comes *before* the verb of which it is the object.

"The man FOUND what he WANTED."

What is a noun; of the class of nouns called relative pronouns—it makes a close connection of its proposition (what he wanted) with the noun *thing* understood.

"Whoever PURSUES pleasure will FIND pain."

Whoever is a noun; relative pronoun—it makes a close connection of its proposition (whoever pursues pleasure) with the noun *he* or *person* understood; compound relative pronoun—compounded of *who* and *ever*, etc.

VERBS.

A VERB is a word by which something is affirmed; as, "John *runs*;" "Cæsar *was killed*;" "James *will study*."

The word denoting that of which something is affirmed is called the *subject* of the verb. In the preceding examples *John*, *Cæsar*, and *James* are the subjects.

The affirmation may be absolute; as, "I *walk*;" or it may be expressed in the form of a condition; as, "If I *walk*;" or of a question; as, "*Does* he *walk*?" or of a command; as, "John, *sit* down;" or of a wish; as, "*May* you *prosper*."

Remarks.—1. The word *verb* is derived from the Latin *verbum*, which means *word*. This name was given to the verb on account of its importance.

2. The *infinitive mood* and the *participle* may be called grammatical *hybrids*; the infinitive mood partaking of the nature of the *verb* and of that of the *noun*, and the participle partaking of the nature of the *verb* and of that of the *adjective*. In other words, the infinitive mood is the *noun-form* of the verb, and the participle is the *adjective-form* of the verb. By neither of them can an affirmation be made. These forms should not be regarded in making a definition of the verb.

EXERCISES.

1. Tell the verbs and subjects in the following sentences:

John walks. William reads. The horse gallops. The sun shines. Peter hopped. James learned his lesson. The horse galloped.

What is a verb?
What is the subject of a verb?
Mention some of the ways in which the affirmation may be expressed.

Brutus killed Cæsar. Cæsar defeated Pompey. James threw the ball. John walks every day. William reads amusing books. The horse gallops through the wood. The sun shines brightly. You never study. You study diligently. James studies his lesson diligently. He read the book. Joseph came. Joseph went to town. Joseph came home. Wars and convulsions arise. The horse ran away.

2. Put a verb in the place of each of the following blanks:

John .... his work. George .... a letter. The horse .... The traveler .... a treasure. This story .... beautiful. We .... happy. Peter .... an apostle. A bad boy .... his parents. William .... a rabbit. Ann .... stockings. John .... houses. A good man .... in that house. God .... just. Horse .... fast. Irene .... on a chair. Benjamin .... on a bed.

CLASSES OF VERBS.

Verbs are either *transitive* or *intransitive.*

A TRANSITIVE VERB is a verb that expresses an action exerted directly upon some object; as, "John *struck* George;" "George *was struck* by John."

An INTRANSITIVE VERB is a verb that does not express an action exerted directly upon some object; as, "Peter *sleeps;*" "Mary *is* good;" "The horse *runs.*"

Remarks.—1. The word *transitive* means *passing over;* and verbs of this class are so called because the action is represented as passing over from the actor to the object acted upon.

2. As the object of a transitive verb in the active voice is in the objective case, any verb which makes sense with *me, thee, him, her, us,* or *them,* is a transitive verb. Thus, we may know that *strikes* is a transitive verb by its making sense with *him* after it; as, "John strikes him;" but "John sleeps him" does not make sense.

3. The same verb may be transitive in one sense and intransitive in another; thus, in the sentence, "He believes me," *believes* is transitive; but in this phrase, "He believes in me," it is intransitive.

4. Observe that if a preposition with its object immediately follows a verb in the active voice, the verb is not transitive. In the sentence, "He believes in me," the verb *believes* is followed by the preposition *in,* and the noun *me* is the object of that preposition and not of the verb. In "He believes me" there is no preposition.

EXERCISES.

1. Tell which of the following verbs are transitive and which intransitive, and name the object of each transitive verb. (The words in italics are prepositions):

Jane broke the chair. The horse kicked the cow. The book lies *on* the table. The hunter shot a deer. Whales swim *in* the sea. Susan

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Into how many classes are verbs divided? | Why are transitive verbs so called?
What is a transitive verb? | How may a transitive verb be known?
What is an intransitive verb? | May a verb be transitive and intransitive?

smiled. Romulus slew Remus. Scipio conquered Hannibal. Washington commanded the army. Birds fly *in* the air. Thomas laughed. Erasmus wrote a letter. The tailor spoiled the coat. Emma remained *in* the house. Anna spoke *to* her. The pen fell *from* his hand.

The horse went *into* the stable. He ate the corn. The dog caught the rabbit. Robert looked *at* me. Smoke rises *in* the air. The sun parched the earth. He sharpens knives. The boy waits *for* her. The tiger attacked the man. The serpent crushed the tiger. The bird sat *on* the fence.

Mummius destroyed Corinth. God created the world. He stepped *into* the water. The good man avoids vice. She confessed her sins. He walked *in* the mud. The boy fell *over* the bench. He ran *up* the hill.

The mother loves her babe. The oxen draw the wagon. He owes twenty dollars. I have some money. The boy turns the wheel. He possesses a large estate. The boy turns *to* the fire. I see John. I see *through* his plans. I met him. I met *with* a misfortune. This book cost ten dollars.

2. Put a transitive verb in each of the following blanks:

William .... his parents. James .... the cow. We .... a book. Ella .... her lesson. That man .... money. God .... us. The dog .... the squirrel. That man .... me. Jane .... black eyes. Thomas .... his desk. He .... virtue. The clouds .... the sky. Edward Smith .... the knife. Augustus .... the noise. Samuel .... music. I .... James Thompson. They .... a house. The robber .... the traveler.

3. Put an intransitive verb in each of the following blanks:

The dog .... *on* the grass. Time .... swiftly. He .... *into* the water. Benjamin .... *into* the house. She .... *for* a change. We .... *on* the grass. John .... diligently. Mary .... sweetly. Horses .... Henry .... far. He .... good. She .... happy. She .... *at* me. The book .... *on* the table. Susan .... *to* town. Serena .... *with* me.

4. Form three sentences containing transitive verbs. Three containing intransitive verbs.

With respect to form verbs are *regular or irregular.*

Note.—Some writers use the terms *weak* and *strong* instead of *regular* and ~~*irregular*~~; but as every new verb introduced into the language immediately takes the termination *ed*, it is certainly proper to call this the *regular* way and the verb a *regular* verb.

How are verbs divided with respect to form?

A verb is REGULAR when the past tense and the auxiliary perfect participle are formed by annexing *ed* to the imperfect infinitive; as,

IMP. OR PRES. INFIN.	PAST TENSE.	AUX. PERF. PARTICIPLE.
Trust,	trusted,	trusted;
Hope,	hoped,	hoped;
Drop,	dropped,	dropped;
Dry,	dried,	dried.

Note.—When *ed* is annexed to *hope e* is dropped from *hope;* when *ed* is annexed to *drop p* is doubled; when *ed* is annexed to *dry y* is changed to *i.* (See *General Rules for Spelling, iii, v,* and *vii.*)

A verb is IRREGULAR when the past tense or perfect participle is not formed by annexing *ed* to the imperfect infinitive; as,

IMP. OR PRES. INFIN.	PAST TENSE.	AUX. PERF. PARTICIPLE.
Write,	wrote,	written;
Do,	did,	done;
Hear,	heard,	heard.

A DEFECTIVE VERB is one which wants some of its parts.

An AUXILIARY VERB is one which is used in conjugating other verbs.

EXERCISES.

The following verbs are in the past tense; tell whether they belong to regular or irregular verbs. (What the auxiliary perfect participle is may be seen by forming the present-perfect tense. Thus, "I have *attempted;*" "I have *written.*")

He attempted it. Jane wrote a letter. She received a letter. That man was here. Edmund had a book. James found a dollar. Mary took my book. She advised me. He urged me on. The boys heard a noise.

Eugenia said so. He lay *on* the grass. I gave it *to* him. The tree bore fruit. Thomas laughed heartily. Stephen ran very fast. I spent a dollar. William drank some water. The dog caught the fox. The man lost his way. We hoped so. He stopped the horse. I saw an elephant.

She expected a present. He came unexpectedly. He raised up the child. He rose from the bed. Josephine took her book to school.

When is a verb regular?
What takes place when *ed* is annexed to *hope?*
When *ed* is annexed to *drop?*
When *ed* is annexed to *dry?*
When is a verb irregular?
What is a defective verb?
What is an auxiliary verb?

PROPERTIES OF VERBS.

To verbs belong *voice*, *mood*, *tense*, *number*, and *person*.

VOICES.

VOICE is a property of transitive verbs founded on the relation of the subject to the action.

There are two *voices*, the *active* and the *passive*.

When the word denoting the *actor* is the subject the verb is in the ACTIVE VOICE; as, "Brutus killed Cæsar."

When the word denoting the *object acted upon* is the subject the verb is in the PASSIVE VOICE; as, "Cæsar was killed by Brutus."

The two expressions, "Brutus killed Cæsar" and "Cæsar was killed by Brutus," convey the same idea; but in the former the attention is directed to Brutus as performing the action, in the latter to Cæsar as affected by the action. In the former the person denoted by the subject *Brutus* is represented as *active*, in the latter the person denoted by the subject *Cæsar* is represented as *passive*.

Any sentence containing a transitive verb in the active voice may be so altered as to convey the same sense with the verb in the passive voice.

That which is the object in the active becomes the subject in the passive; and the subject of the active is put in the objective case after the preposition *by*. Thus, "The dog bit the cat" may be changed into "The cat was bitten by the dog."

ACTIVE VOICE.	PASSIVE VOICE.
Mummius *destroyed* Corinth;	Corinth *was destroyed* by Mummius.
Cæsar *defeated* Pompey;	Pompey *was defeated* by Cæsar.
God *governs* the world;	The world *is governed* by God.

Remarks.—1. Some make *passive verbs* a distinct class. But the passive voice is a form which every transitive verb may assume and should be considered merely a modification. In both voices there are the same two things regarded in connection with the action, namely, the *actor* and the *object acted upon:* and the distinction of voice arises from the particular way in which these two things are presented.

2. The word *passive* is derived from a Latin word which means *to suffer;* and the name is given to this form because the subject is represented as *suffering* or *undergoing* the action.

What properties belong to verbs?
What is voice? How many voices?
When is the verb in the active voice?
When in the passive?

How may a sentence containing a verb in the active voice be changed so as to convey the same meaning with the verb in the passive voice?

3. When the active voice is used the *object* may be omitted; thus we may say, "Peter reads," without affirming whether he reads a book, a newspaper, or a letter. When the passive voice is used the name of the *agent* may be omitted; thus we say, "The book is read," without declaring by whom it is read.

4. It is convenient to use this form when we do not know, or when we know and do not wish to name, the agent; as, "My pen has been spoiled." The same idea, however, may be represented by the active with an indefinite subject; as, "Somebody has spoiled my pen."

5. The passive is sometimes used merely to give variety, when the active would express the meaning as well.

6. An intransitive verb can not be used in the passive form, since it has no object in the active to become the subject of the passive. But intransitive verbs followed by prepositions are sometimes *treated* as if they formed with the prepositions compound verbs, which, being transitive, are used in the passive voice, the *object* of that which is the *preposition* with the active voice becoming the *subject* with the passive. Thus, *to smile* is intransitive, and we can not say, "He was smiled by her;" but we may say, "She smiled *on him*;" "He was *smiled on* by her."

7. Some would call *on* an adverb with the passive form, but not correctly. *Was smiled on* should be considered a compound verb, for the passive is used only because *smiled on* in the active is *treated* as a transitive verb. In parsing the active, however, we should parse the words *as they are—smiled* as an intransitive verb, and *on* as a preposition.

8. Sometimes several words are taken with the verb and the whole treated as a compound verb and used in the passive voice; as, "His character *was lost sight of* in that transaction;" "The cakes *were done liberal justice to.*"—*Scott.* This construction, however, does not deserve to be imitated. Say, "Liberal justice was done to the cakes," or "The cakes had liberal justice done to them."

9. Intransitive verbs are sometimes followed by the objective case of a noun of kindred signification to their own, and this objective may be the subject of the passive; as, "John ran a race;" "A race was run by John."

EXERCISES.

1. Change the following sentences so as to convey the same meaning with the verb in the passive voice:

Active Voice—"Columbus discovered America."

Passive Voice—"America was discovered by Columbus."

Columbus discovered America. The wind shook the tree. Nero burned Rome. Dissipation will ruin him. Water allays thirst. Time changes all things. He will deceive you. The mowers have cut the grass. Thomas had seen Emma. Virtue produces happiness.

2. Change the following sentences so as to give the same meaning with the verb in the active voice:

Passive Voice—"A beautiful light is given by the moon."

Active Voice—"The moon gives a beautiful light."

A beautiful light is given by the moon. Pompey was defeated by Cæsar. An oration was delivered by Cicero. The plant was killed by the sun. That book was torn by the dog. Constantinople was taken by the Turks. Italy was invaded by the barbarians. The wheat will be injured by the rain. The state had been conquered by a tyrant.

3. Which of the following verbs are in the active voice, and which are in the passive voice?

Anne cut the thread. The thread was cut by Anne. George split the wood. The wood was split by George. The boy read the book. The book was read by the boy. The man shot the squirrel. Thomas sees us. The horse kicked the cow. The horse was kicked by the cow. The cow was kicked by the horse. Nuts are eaten by squirrels. The horse eats the corn.

John reads. The book was read. Thomas will write. The letter was written. My coat was torn. We have been deceived. Mary will recite. The lesson has been recited.

MOODS.

Moods are different *modes* of expressing the action or state.

There are four moods; the *indicative*, the *imperative*, the *infinitive*, and the *participle*, or *participial mood*.

The Indicative Mood is used to express direct assertion and interrogation; as, "I *walk*;" "I *can walk*;" "*Do* I *walk*?" "*Can* I *walk*?"

The Imperative Mood is used to express command, exhortation, entreaty, or permission; as, "*Study* your lesson;" "*Obey* your parents;" "*Save* my child;" "*Go* in peace."

The Infinitive Mood partakes of the nature of the verb and of that of the noun; as, "*To play* is pleasant;" "John loves *to walk*."

Here *to play* expresses action, like the verb, and forms the subject of the verb *is*, like the noun; *to walk* expresses action, like the verb, and forms the object of the verb *loves*, like the noun.

The Participle partakes of the nature of the verb and of that of the adjective; as, "I see a man *cutting* wood;" "She died *lamented* by all."

Here *cutting* expresses action, like the verb, and belongs to the noun *man*, like the adjective. *Lamented* expresses action received, like the verb in the passive voice, and it belongs to the pronoun *she*, like the adjective.

What are moods?
How many moods? Name them.
How is the indicative used?
The imperative?
What is said of the infinitive mood?
Of the participle?

Remarks—1. There are many modes of expressing the action or state, and some grammarians have made a large number of moods. We read of the *declarative* mood, the *definitive*, the *rogative*, the *interrogative*, the *requisitive*, the *percontative*, the *assertive*, the *vocative*, the *potential*, the *dubitative*, the *conjunctive*, the *subjunctive*, etc. It is possible for a language to exist with a peculiar form for each different mode of expressing the action or state; but no language has so great a number. Grammar is concerned with those modes only that are represented by peculiar *forms*.

2. The indicative mood may be employed in propositions expressing conditions, suppositions, and other things which are not direct assertions; as, "If he *has* money he will pay you." But here the condition is expressed, not by the form of the verb *has*, but by the word *if*. The *verb itself* expresses a direct assertion, "he *has* money;" the word *if* making the proposition equivalent to "grant this fact, he has money."

3. With the second person of the imperative mood the subject is generally understood; "Depart." Here the subject *you* is understood. But when the imperative takes the first or the third person the subject is expressed. (See page 83.)

4. The infinitive mood is usually accompanied by the sign *to;* as, "He wishes *to learn*." But after certain verbs, among which are *may*, *can*, *must*, *might*, *could*, *would*, and *should*, the simple form (without *to*) is used; as, "I can *learn*," "I may *learn*," "I could *learn*."

5. The *to* of the infinitive was originally a preposition. The Anglo-Saxons had two forms of the infinitive, one without *to*, as *helpan*, to help; the other with *to*, as, *to helpanne*, to or for helping. The latter form is by some called the dative of the infinitive, by others the gerund. The two forms in the course of time became confounded, *to* came to be used with the first form as well as with the second, and the nature of *to* was gradually forgotten.

[NOTE.—To say, as some do, that *to* in such expressions as "To play is pleasant" is a preposition is as absurd as to say that all the Smiths of the present day are smiths.]

6. The infinitive mood takes its name *infinitive* (not limited) from the fact that it is not limited to a subject. To distinguish them from verbs in this mood, verbs in the indicative and imperative are called *finite* verbs. The participle also is not limited.

7. The infinitive sometimes takes a subject, as will be noticed hereafter; but in this use it loses its distinctive character.

8. The participle derives its name from the Latin *participo*, to partake, and is so called because it is a form of the verb that partakes of the properties of the adjective. Some make of the participle a separate part of speech; but it has no greater claims to this distinction than the infinitive mood has. They are both participles in the etymological sense of the term; the one being a verbal form partaking of the nature of the adjective, the other a verbal form partaking of the nature of the noun.

9. A participle denotes an action or state, and is *transitive* or *intransitive;* and when transitive is used in the active and passive *voices;* but it can not be so used as to express an affirmation. Like an adjective it belongs to a noun; as, "I see a man *cutting* wood." Here *cutting* denotes an action, is in the active voice, and has an object like a transitive verb; and it belongs to the noun *man* like an adjective.

10. Participles are intermediate between verbs and adjectives, as zoöphytes are between animals and vegetables. Lord Bacon gives the name *participle* to those productions which seem to form a connecting link between the animal and vegetable kingdoms. "The *participles* or confiners between plants and living creatures are such chiefly as are fixed and have no local motion of remove, though they

have a motion in their parts. . . . There is a fabulous narration that in the northern countries there should be an herb that groweth in the likeness of a lamb and feedeth upon the grass in such sort as it will bare the grass round about."—*Natural History*, page 609.

The Gerund, or Participial Noun.

The gerund, or participial noun, has the same *form* with the participle in *ing;* but it is a noun, like the infinitive, while the participle is an adjective; as, "He commenced *playing*"="He began *to play;*" "He delights in *playing.*"

Note.—"It is to be observed also that in English there are two infinitives, one in *ing*, the same in sound and spelling as the participle present, from which, however, it should be carefully distinguished; for example, 'Rising early is healthful,' and 'It is healthful to rise early,' are equivalent. Grammarians have produced much needless perplexity in speaking of the *participle* in 'ing' being employed so and so; when it is manifest that that very employment of the word constitutes it to all intents and purposes an *infinitive*, and not a participle. The advantage of the infinitive in *ing* is that it may be used in the nominative or in any oblique case.—*Whately's Logic:* Book II., chap. i, sec. 3.

Remark.—It is probable that the gerund has been formed from the Anglo-Saxon infinitive in *an*. This at a later period became *en*, and the termination *en* was afterward changed to *ing*, an ending borrowed from the Anglo-Saxon verbal noun in *ung*, *ing*.

Note.—"Some modern grammarians will have it that a participle governed by a preposition is a '*participial noun;*' and yet, when they come to parse an adverb or an objective following it, their '*noun*' becomes a '*participle*' again, and *not* a '*noun.*' To allow words to *dodge* from one class to another is not only unphilosophical, but ridiculously absurd. Among those who thus treat this construction of the participle, the chief, I think, are Butler, Hart, Weld, Wells, and S. S. Greene."—*Goold Brown, "Grammar of English Grammars,"* page 633.

It is not probable that any of the persons mentioned has made the participial noun "dodge" in this "ridiculously absurd" way. The doctrine in "Butler's Practical Grammar" is that the "participial noun" is a noun like the infinitive, and that it may be modified as the infinitive is modified. But Mr. Brown could never understand the participial noun. He scarcely ever mentions it without condemning some of the most common idioms of the language, simply because he confounds the noun with the adjective.

The gerund, like the infinitive, may be modified as the finite verb is modified, by adverbs, by nouns in the objective case, by the predicate-nominative, etc.; as, "He is engaged in *studying* arithmetic;" "By *coming* suddenly upon them I frightened them."

Gerunds may have compound forms; as, "After *having studied* so diligently you must know your lesson;" "Was he made better by *being persecuted?*"

Note.—Most grammars make two other moods, with the names "potential" and "subjunctive."

What is the gerund? | How may the gerund be modified?

The "potential mood" is represented as composed of the "auxiliary verbs" *may, can, must, might, could, would, should* and a "principal" verb; as, "I *can write;*" "I *must write;*" "I *would write;*" "You *should write.*" And here are some explanations: "The indicative and potential both declare, but they declare different things: the former declares what the subject *does* or *is;* the latter what it *may* or *can*, etc., *do* or *be*. The declaration made by the indicative is simple; that made by the potential is always complex, containing the idea of *liberty, power*, etc., in connection with the act."—*Bullions's Analytical English Grammar.* "The potential mood is also used in principal propositions, not however to represent the actual, but that which at the time of speaking exists, or is supposed to exist, only in *idea*—that which is merely *imagined* or *thought* of."—*Green's Elements of English Grammar.* The examples given are, "We *can sing;*" "You *may write;*" "He *must read;*" "They *should obey* the law."

Each of the forms assigned to this mood consists of two verbs, the one in the indicative, the other in the infinitive mood; as, "I can swim" (I am able to swim); "Children should obey" (ought to obey). Here *can* denotes *power* and *should* denotes *obligation* as expressly as these things are denoted by *am able* and *ought*. *Can* and *should* declare absolutely "the facts expressed by the verbs," which facts are *power* and *obligation*. "Children should—." "Children ought—." In the first of these expressions as clearly as in the last obligation is declared as a positive fact, belonging to "the actual," not existing or supposed to exist "only in *idea*, not merely *imagined* or *thought of*." *Should* and *ought* are both followed by the infinitive, *to* being omitted after *should*, as it is after *bid, dare, feel, let*, and some other verbs. When Launce says to Speed, "Fie on thee, jolt-head! thou canst not read," Speed replies, "Thou liest, I can." Does Speed intend to declare that his ability is merely "*imagined* or *thought of*?"

But though "the indicative and potential both declare," "they declare different things." We should expect two verbs of different meanings to declare different things. When I say, "I can read," I employ *can* to declare my ability, and I employ another word to denote what I can do. When I say, "I wish to read," I employ *wish* to declare my desire, and I employ another word to denote *what* I desire. If *can read* is to be placed in the potential mood, *wish to read* also should be placed in that mood, because it does not declare "what the subject *does* or *is*," but only what "it" *wishes* to do; and because the declaration made by "I wish to read" is complex, containing the idea of desire "in connection with the act."

There is no greater propriety in regarding *can read* as one word than there is in regarding *dare read, ought to read, wish to read*, or *have to read* as one word.

The Anglo-Saxons had a subjunctive mood; but very little of it has descended to the modern English. In turning the Anglo-Saxon subjunctive into English we do not generally turn it into a subjunctive form; but we sometimes use *may, might*, etc., with the infinitive, sometimes the infinitive by itself, sometimes the indicative; as, "Tha sende he hine to his tune, that he *heolde* hys swyn," then sent he him to his field, that he *might keep* his swine, or *to keep;* "He saegde thaet Sarra his sweoster *waere*," he said that Sarah *was* his sister; "Whaet secge ge thaet ic *sig*?" What say ye that I *am*? "Whaet do ic thaet ic ece lif *haebbe*?" What shall I do that I *may have* eternal life? "Ne bidde ic thaet thu hig *nime* of middenearde," I pray not that thou *shouldst take* them out of the world.

Many have attempted to make a subjunctive mood for modern English. They have taken the few unstable relics of the Anglo-Saxon subjunctive and borrowed from the indicative what was necessary to make out a mood, giving to a conjunction the power to transfer almost any form to the subjunctive mood. Murray makes a mass of confusion in his attempts to form a subjunctive mood. He sometimes expresses himself as if he thought *distinct forms* necessary to a subjunctive mood; then again he seems to think that an *if* or some other conjunction before

a verb is sufficient to transform the indicative to the subjunctive. He says he follows Dr. Lowth and the most correct and elegant writers in limiting the conjunctive termination of the principal verb to the second and third persons singular of the *present* tense. He means that the so-called "present subjunctive" is the same as the present indicative except in these two persons. Thus his "present subjunctive" of the verb *to love* is "if I *love*, if thou *love*, if he *love*, if we *love*, if you *love*, if they *love*." The present indicative has the same forms except in the second and third persons singular, thou *lovest*, he *loves*. In his definition of the subjunctive mood he says that it is "preceded by a conjunction expressed or understood." But the same forms may be preceded by adverbs; as, "Blow *till* thou *burst* thy wind."—*Shakespeare.* "*Until* the day *dawn* and the day-star *arise*."—*English Bible.* "Come down *ere* my child *die*."—*Ib.* "*Before* the cock *crow*."—*Ib.* "*Till* danger's troubled night *depart*."—*Campbell.* Here we have the subjunctive *form* without the subjunctive *mood.* [More correctly speaking, *till, until, ere, before* are prepositions with noun-propositions as their objects. "Till the day dawn"="Till the dawn of day."]

Murray says: "The second and third persons, in both numbers, of the second-future tense of all verbs, require a variation from the forms which those tenses have in the indicative mood. Thus, 'He *will* have completed the work by midsummer' is the indicative form; but the subjunctive is, 'If he *shall* have completed the work by midsummer.'" But we find this "subjunctive" after adverbs and pronouns; as, "*When* he *shall* have completed the work he will be paid;" "I will pay every one *who shall* have completed the work assigned him." Here again are "subjunctive" *forms*, but, according to the definition, no subjunctive *mood.*

That which is called the "present subjunctive" is not a present tense at all. Murray himself says that it expresses futurity. Take for illustration the following passage: "If thou *turn* away thy foot from the Sabbath, from doing thy pleasure on my holy day; and *call* the Sabbath a delight, the holy of the Lord, honourable; and *shalt honour* him."—*English Bible.* Here *turn, call,* and *shalt honour* denote the same future time. There is a transition from the old idea of the "subjunctive" to the modern idea of "the auxiliary." With these relics of the subjunctive mood, which are passing out of use,* it is better, in accordance with the genius of modern English to regard *shall, should, may* or *might* as implied.

EXERCISES.

In what mood is each of the verbs in the following exercises?

"*John ran.*"

Ran is in the indicative mood—it is used to express a direct assertion.

"*Mary wishes to learn.*"

Wishes is in the indicative mood—it is used to express a direct assertion.

To learn is in the infinitive mood—it partakes of the nature of the verb and of the noun.

Note.—Here *to learn* is used as a noun in the objective case, the object of the verb *wishes.*

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*"The subjunctive is evidently passing out of use; and there is good reason to suppose that it will soon become obsolete altogether."—*George P. Marsh.* "It has become equally allowable to write *if he loves* and *if he love*, even in careful and elegant styles of composition, while the latter is very rarely heard in colloquial discourse."—*Whitney's Language and the Study of Language*, p. 87.

"*To study is pleasant.*"

To study is in the infinitive mood—it partakes of the nature of the verb and of the noun.

Note.—Here *to study* is used as a noun in the nominative case, the subject of the verb *is*.

"*William is studying.*"

Studying is a participle—it partakes of the nature of the verb and of the adjective.

Note.—Here *studying* belongs to the noun *William*, like an adjective.

"*John can read.*"

Can is a verb in the indicative mood—it is used to express a direct assertion.

Read is in the infinitive mood, *to* being omitted after *can*—it partakes of the nature of the verb and of the noun.

Note.—Here *read* is used as a noun in the objective case, the object of the verb *can*. The original meaning of the word *can* is *to know*. John knows what? He knows *to read*.

[The pupil is not expected to enter into these details. The notes are given merely to illustrate the general principle.]

"*William should study.*"

Should is in the indicative mood—it is used to express a direct assertion.

Study is in the infinitive mood, *to* being omitted after *should*—it partakes of the meaning of the verb under the form of a noun.

Note.—Here *study* is used as a noun in the objective case, the object of the verb *should*. *Should study* is equivalent to *owes to study*. William owes what? He owes *to study*.

"*He may see me if he wishes.*"

Wishes is in the indicative mood—it is used to express a direct assertion.

Note.—The clause *if he wishes* expresses a supposition by means of the word *if*; but *he wishes* expresses a direct assertion.

"*Run, John.*"

Run is in the imperative mood—it is used to express a command.

"*Come you in peace?*"

Come is in the indicative mood—it is used to express an interrogation.

[Observe that the infinitive is usually preceded by the sign *to*, except after *may, can, must, might, could, would,* and *should*. The participial mood may be called simply the *participle*. Most participles end in *ing* or *ed*.]

John ran. Peter jumped. The bird sings. George saw a lion. Mary wishes to learn. Jane desires to study. William ought to study. William should study. William must study. William is studying. The child learns to talk. John can read. The bird is singing. He died respected by all. The child is talking. To study is pleasant.

If you sin, you must suffer. Orlando took my pen, though I wanted it myself. I would study, if I had my book. I must go, though it rains. He may go, though you must stay. If he saw you, he would speak to you. He should not touch the watch, unless his father gives him permission. He may see me, if he wishes.

Run, John. William, study. Mary, come to me. Children, obey your parents. Strive to excel. Cease to do evil. Learn to do well. O! save my life! Stay with me to-day. Robert, play with me. You must not play now. Robert, I wish you would play with me. Love and honor your mother.

Come you in peace? Can you read? Must you go? Should you know him if you should see him? May I read this book? Could he fail if he should attempt it? Where is Thomas? Is he there? Have you my pen? Know you the land where the citrons bloom?

James is writing. Mary is sewing. Defeated and betrayed, the man became weary of life. The rain is falling where they lie. I see a man coming through the gate. Deserted at his utmost need, on the cold ground he lies. James, are you reading? Though I am reading, I hear you.

Love not sleep, lest thou shouldst come to poverty. Take heed, lest some one may deceive you. If thine enemy should hunger, feed him. Love not sleep, lest thou [here the verb *shouldst*, on which the infinitive *come* depends, is omitted] come to poverty. Take heed, lest some one deceive you. If thine enemy hunger, feed him. Make hay while the sun shines.

TENSES.

TENSES are modifications of the verb to denote the relation of the event to *time*.

There are three divisions of time; the *present*, the *past*, and the *future*.

In each division there are two tenses, one of which denotes the occurrence of the event in the division of time referred

What are tenses? | Name them.
How many divisions of time? | How many tenses in each division?

to, the other denotes the event as perfect, that is, as having already taken place, in the time.

Thus we have six tenses, which are named as follows:

PRESENT TIME.

1. *Present Tense,* . . . . . as, "I write."
2. *Present-perfect Tense,* . . . . . as, "I have written."

PAST TIME.

1. *Past Tense,* . . . . . as, "I wrote."
2. *Past-perfect Tense,* . . . . . as, "I had written."

FUTURE TIME.

1. *Future Tense,* . . . . . as, "I shall write."
2. *Future-perfect Tense,* . . . . . as, "I shall have written."

Formation of the Perfect Tenses.

I have is the present tense of the verb *to have; I had* is the past tense, and *I shall have* the future tense of the verb *to have. Written* is the auxiliary perfect participle of the verb *to write.*

The perfect tenses are composed of the present, past, and future tenses of the verb *to have* and the auxiliary perfect participle of the principal verb, which in the present instance is *to write.* The tense of the verb *to have* points out the time, and the perfect participle denotes the completion of the action. Thus,

TENSE OF THE VERB TO HAVE. [*Pointing out the time.*]	PARTICIPLE. [*Denoting the completion.*]	COMPOUND TENSE. [*Formed of the two.*]
Present, I have	*Perfect,* written;	I have written.
Past, . . I had	*Perfect,* written;	I had written.
Future, I shall have . . .	*Perfect,* written;	I shall have written.

Remarks.—1. Strictly speaking, present time is merely the point at which the past and the future meet; and if we take the smallest imaginable portion of time for the present, this portion will contain some of the past and some of the future. Thus, if we assume this *hour* as the present time, part of the hour is past and part is to come; so if we take this minute or this second. But we may take any portion of time—a day, a year, a century—and consider the whole of it as constituting present time and the rest of time as past and future. Thus, "I am writing this *moment;*" "I have written a letter *to-day;*" "Many great works have been written in this *century;*" "A great change has taken place *since the birth of Christ.*" In the last example the whole period from the birth of Christ, including the moment of speaking, is taken as present time. "Many earthquakes have occurred *since the creation.*" Here the creation is the beginning of the time which is assumed as present.

Name the tenses. Of what are the perfect tenses composed?

2. The past tenses and the future tenses of themselves denote no particular portion of past time and future time. "I *wrote*" expresses an action which may have been performed in the last hour or the last year.

EXERCISES.

1. What division of time is referred to in each of the following sentences? [Remember that the time may be present though the action is completed.]

I walked yesterday. I walk to-day. I have walked twenty miles to-day. I will walk to-morrow. I am writing a letter. I wrote a letter yesterday. I have written two letters to-day. I will write three letters to-morrow.

Cæsar defeated Pompey. Washington commanded the army. The river overflowed its banks. The summer has now come. The summer has come. Summer is here. The clouds have disappeared. He rode yesterday. He is riding to-day. She will study well.

Many philosophers have lived since the time of Bacon. You had written your letter before dinner. Many discoveries have been made during the present century. God loves good men. Time destroys all things. Good children obey their parents.

2. With each of the following auxiliary perfect participles form a present-perfect, a past-perfect, and a future-perfect tense. [Remember that with the participle *I have* forms the present-perfect, *I had* the past-perfect, and *I shall have* the future-perfect.]

Written, walked, jumped, studied, learned, caught, done, returned, been, sailed, begun, fallen, dined, known, seen, come, gone, loved, scattered, gathered, viewed, mingled, pushed, divided, separated.

A Fuller View of the Tenses.

The Present Tense expresses what takes place in present time; as, "I *love;* I *am loved.*"

The Present-perfect Tense represents an action or state as perfect or completed in present time; as, "I *have walked* to-day;" "John *has studied* this week;" "Many excellent works *have been written* during this century."

The Past Tense expresses what took place in past time; as, "I *wrote* a letter yesterday;" "God *created* the world;" "Cæsar *was killed* by Brutus."

Do the past tenses and future tenses denote any particular time?
What does the present tense express?
How does the present-perfect tense represent an action or state?
What does the past tense express?

The PAST-PERFECT TENSE represents an action or state as perfect or completed at some past time referred to; as, "I *had written* the letter when he arrived;" "The ship *had sailed* before he reached Boston."

The FUTURE TENSE expresses what will take place hereafter; as, "George *will go* to Chattanooga, and I *shall see* him there."

The FUTURE-PERFECT TENSE represents an action or state as perfect or completed at some future time; as, "I *shall have dined* at one o'clock."

SIGNS OF THE TENSES.

PRESENT, ... { In the active voice same as the simple form of the infinitive; after *thou est* is annexed to the simple form; after a word in the third person *s* is annexed. In the passive voice, *am*, *are*, *art*, and *is*, with the *passive* participle.

PRESENT-PERFECT, . . *Have*, *hast*, and *has*.

PAST, ... { In the active voice of regular verbs *ed* is annexed to the simple form; after *thou edst*. In the passive voice, *was*, *wast*, and *were*, with the *passive* participle.

PAST-PERFECT, ... *Had* and *hadst*.

FUTURE, ... *Shall*, *will*, *shalt*, and *wilt*.

FUTURE-PERFECT, . . *Shall have*, *will have*, *shalt have*, and *wilt have*.

EXAMPLES.

PRESENT.

Active—I follow (infinitive, *to follow*), thou followest, he follows, we follow.

Passive—I *am* followed, thou *art* followed, he *is* followed, we *are* followed.

PRESENT-PERFECT.

Active—I *have* followed, thou *hast* followed, he *has* followed.

Passive—I *have been* followed.

How does the past-perfect tense represent an action or state?
What does the future tense express?
How does the future-perfect represent an action or state?
Give the signs of the different tenses.

PAST.

Active—I followed, thou followedst, he followed.
Passive—I *was* followed, thou *wast* followed, we *were* followed.

PAST-PERFECT.

Active—I *had* followed, thou *hadst* followed, he *had* followed.
Passive—I *had been* followed.

FUTURE.

Active—I *shall* follow, thou *wilt* follow, he *will* follow.
Passive—I *shall be* followed, thou *wilt be* followed.

FUTURE-PERFECT.

Active—I *shall have* followed, thou *wilt have* followed.
Passive—I *shall have been* followed.

Note.—The passive voice has not the participle in *ing*. "I am following" is not passive.

Remarks.—1. An existing custom or general truth may be expressed by the present tense; as, "Thomas *visits* me every day;" "Time and tide *wait* for no man;" "Vice *produces* misery."

2. The past tense may express a past custom, and the future tense a future custom; as,

"Thirty steeds, both fleet and wight,
Stood saddled in stable day and night,
A hundred more *fed* free in stall—
Such was the custom in Branksome Hall."

"The wolf also *shall dwell* with the lamb, and the leopard *shall lie* down with the kid;" "And the lion *shall eat* straw like the ox."

3. In animated narration the present tense is sometimes used to express past events, the speaker being supposed to become so much interested that the events seem to be passing before him; as,

"What sounds upon the midnight wind
Approach so rapidly behind?
It *is*, it *is* the tramp of steeds;
Matilda *hears* the sound, she *speeds*,
Seizes upon the leader's rein."

4. The present and present-perfect tenses may be employed in speaking of an author long since dead when we refer to the works which are still in existence; as, "Virgil *imitates* Homer;" "Virgil *has imitated* Homer." "Milton *has written* some noble works in prose as well as in verse." Here we refer not to the act of writing but to Milton's character as a writer, as shown in the works which still exist. But if the works did not remain, we should say, "Milton *wrote*;" and even though the work is still extant, if we refer to the act of writing, we use the past tense; as, "Milton *wrote* Paradise Lost."

5. The present and present-perfect tenses are sometimes used in subordinate propositions to express *future* events, chiefly after *when, as soon as, till, after, before*, and after *relative pronouns;* as, "I shall see him when he *comes*," that is, *shall have come;* "I will go when the sun *rises*," that is, *shall have risen;* "You will not see clearly till daylight *appears*;" "I shall receive a letter after the mail *arrives*;"

"He will kill every one whom he *meets;*" "I will go when John *has risen;*" "You will not see clearly till daylight *has appeared.*"

6. In such expressions the present is used to denote the action or state absolutely without reference to time. Thus, "I shall receive a letter after the mail *arrives,*" means "I shall receive a letter after the *arrival* of the mail;" "I will go when the sun *rises,*" means "I will go at the *rising* of the sun."

7. This use of the present can not be explained on the ground that the present denotes "the relative time of a future event," that is, a future event present (going on) at the time of some other future event; for the arrival of the mail is assumed to take place *before* the reception of the letter. The use of the present-perfect, however, may be explained in this way; as, "I shall receive a letter after the mail *has arrived.*"

8. To understand the distinction between the past tense and the present-perfect tense it is necessary to avoid confounding the *time* and the *action.* Each of these tenses denotes a past *action;* but with the present-perfect tense the *time* is assumed to be present, while with the past tense the time is regarded as past. At the close of the week, for instance, an account of what John did on Monday may be given in either the past tense or the present-perfect. We may say, "John *studied* last Monday," regarding the time as past; or we may say, speaking of the same event, "John *has studied* this week," taking the whole week as present. A very old man may say, "I *have been* young," because his whole life is regarded as present time. When he says, "I *was* once young." he separates his youth from the succeeding portion of his life and consequently employs the past tense. In short, the present-perfect tense is never used unless the *time* is regarded as present. One who has just met his friend may say, "I *have seen* my friend;" but if he uses any expression that separates the time from the present by the smallest imaginable interval, he can no longer employ the present-perfect tense. He does not say, "I *have seen* my friend a moment ago," but "I *saw* my friend a moment ago." When we say, "John *walked* to-day," we refer to a *portion* of the day which has expired.

9. In conditions or suppositions the *past* form sometimes refers to *present* time; as, "If I *had* a pen now I would write." In this sense the verb implies that the thing supposed does not exist. "If I *have* a pen," leaves it uncertain whether I have a pen or not. The English language having but two *simple* tenses, the present and the past, and the present being employed in conditions implying present uncertainty, the past was from necessity taken to express suppositions implying the present non-existence of the thing supposed. The difficulty could not have been avoided by taking one of the tenses formed by the aid of auxiliaries; for the auxiliary itself is in either the present or the past tense.

10. The verb *to be* has, in the singular number, a distinct form in expressions of this kind, when reference is made to present time; thus, "If I *were,* if thou *wert,* if he *were,*" instead of "If I *was,* if thou *wast,* if he *was.*" * The plural has no distinct form.

11. *Were* is often used instead of *would be,* or *should be,* and *had* when employed as an auxiliary, instead of *would have,* or *should have;* as, "The city *were* ruined by such a course;" "James's fortitude *had been* laudable had he persisted in his first intention;" "The notice which you have been pleased to take of my labors, had it been early, *had been* kind."

12. The past tense of other verbs is sometimes improperly used in the same way as *were;* as, "Such a policy, while it *gladdened* the hearts of the poor, would in ten years cause a greater advance in the wealth," etc.—*Princeton Review.* Here *gladdened* is used instead of *would gladden.*

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* These forms were formerly used promiscuously, at least in the second person; as, "Before the heavens thou *wert.*"—*Milton.*

EXERCISES.

1. In the place of each of the following blanks put a verb in the tense indicated at the beginning of each paragraph:

PRESENT TENSE. (*Simple form of the verb*, etc.)

I .... We .... They .... Boys .... He .... John .... Mary .... Thou .... You .... Girls .... We .... She .... It .... They .... Horses .... Cows .... The dog .... The cat .... rats. Rain .... from the clouds. O Lord, thou .... my prayer. John .... James. Thou .... thyself. We .... flowers.

PRESENT-PERFECT TENSE. (*Have, has*, etc.)

I .... a letter to-day. George .... his task. I .... my friend this week. The cat .... a rat. James .... a snake. O Lord, thou .... my prayer. Mary .... the book. Thou .... thyself. You .... your bonnet. Bad company .... him. I .... twenty miles to-day. The cow .... the corn.

PAST TENSE. (In regular verbs ending in *ed*.)

He .... my advice. She .... the invitation. I .... a letter yesterday. Alexander .... Darius. I .... my friend last week. The pupil .... his task yesterday. The cat .... a rat. The girl .... a snake. Your friend .... the book. Brutus .... Cæsar. He .... all his money. You .... your bonnet. Washington .... the army. The cow .... the corn. I .... twenty miles yesterday.

PAST-PERFECT TENSE. (*Had*, etc.)

I .... a letter before you arrived. This boy .... his task when you began yours. Your sister .... the book before you saw it. He deceived me then, and he .... me before. I .... ten miles at six o'clock. The sun .... when we walked out. The cow .... the corn before the man saw her. He .... all his money when his friend met him.

FUTURE TENSE. (*Shall, will*, etc.)

I .... a letter to-morrow. The cat .... a rat. I .... my friend next week. George .... his task to-morrow. You .... your bonnet. The gardener .... a snake. The servant .... the book. He .... all his money. Bad company .... him. I .... twenty miles to-morrow. The cow .... the corn.

FUTURE-PERFECT TENSE. (*Shall have, will have*, etc.)

I .... my letter before the mail arrives. My brother .... the book before the bell rings. They .... their task at one o'clock. He .... all his money before his friend meets him. The sun .... when we return. When we next meet we .... three times.

2. In what tense is each of the following verbs?

He loves truth. She hates deception. I saw your brother yesterday. He will return to-morrow. The boy recited his lesson yesterday. My little girl has recited her lesson to-day. The laborer has read the book. This man rides often. Important events have occurred in this century. Bonaparte was sent to Elba. Peace brings happiness. Bad company will have ruined him before he learns prudence. War brings misery. I will assist you.

Darius was defeated by Alexander. Spring will return. We shall have dined at one o'clock. He will have gone before two o'clock. He has completed his task. Cæsar was killed by Brutus. I had written my letter before you commenced yours. I shall see him to-morrow. Thou wilt be rebuked. Thou hast been deceived. The work had been completed when I met you.

TENSES IN THE DIFFERENT MOODS.

The indicative mood is the only one that has the six tenses.

The imperative mood has but one tense, which is generally called the *present*, in reference to the time of giving command; though the action is, of course, to be performed after the time of speaking; as, "*Cut* the wood." In parsing the imperative it is not necessary to say any thing about tense.

The infinitive has two forms or tenses, which are called the *imperfect* and the *perfect*; as, "*To learn, to have learned.*"

The *imperfect* (sometimes called the *present*) of the infinitive does not refer to any particular time, but denotes an action or state not completed at the time referred to by the verb with which it is connected. It may be joined with any tense of the verb; as, "I *wish* to write;" "I *wished* to write;" "I *shall wish* to write."

The *perfect* denotes an action as completed in reference to the time of the verb with which it is connected; as, "He *is said* to have written;" "He *was said* to have written;" "He *will be said* to have written."

As these forms refer only to the *continuance* or *completion* of the action, *imperfect* and *perfect* are the appropriate names.

How many tenses has the indicative mood?
The imperative?
The infinitive?

What does the imperfect of the infinitive denote?
The perfect?
What is said of these forms?

The participle has three forms or tenses in the active voice and three in the passive.

Each voice has the *imperfect* and the *perfect* participle. The active voice has also the *auxiliary perfect* participle, and the passive voice has the *passive* participle.

The IMPERFECT PARTICIPLE denotes the *continuance* of the action or state; as, "John is *cutting* wood;" "*Being loved* by all, Alice is happy."

The PERFECT PARTICIPLE denotes the *completion* of the action or state; as, "*Having cut* the wood, he is making a fire;" "The wood *having been cut*, he will make a fire."

In the example, "John is *cutting* wood," the action is represented as imperfect or continuing; in "*Having cut* the wood," the action is represented as perfect or completed.

The PASSIVE PARTICIPLE merely denotes that the object to whose name it belongs is *acted upon;* as, "The wood was *cut;*" "Mary is *loved.*"

The AUXILIARY PERFECT PARTICIPLE is used to aid in forming the perfect tenses; as, "I have *loved;*" "The wood has *been* cut."

The passive participle and the auxiliary perfect participle are always alike in form.

Remarks.—1. The imperfect infinitive may generally be known by the sign *to* before the simple form of the verb; as, *to love.* The perfect may be known by the sign *to have;* as, *to have loved.*

2. The imperfect participle of the active voice always ends in *ing;* as, *deserting.* In the passive voice the imperfect participle is composed of *being* and the passive participle; as, *being loved.* The perfect participles may be known by the sign *having;* as, *having* loved, *having* been loved. In regular verbs the passive and auxiliary perfect participles end in *ed;* as, *loved.*

3. The name *present,* which is generally given to the participle in *ing,* and the name *past,* which is often given to the perfect participle, are entirely inapplicable to these forms. Both these forms may refer to present, past, or future time. Thus, "I am *writing;*" "I was *writing;*" "I shall be *writing;*" "*Having cut* the wood, he is making a fire;" "*Having cut* the wood, he made a fire;" "*Having cut* the wood, he will make a fire." The imperfect participle denotes an action going on, and the perfect participle an action completed, at *any* time.

4. The auxiliary perfect participle was originally the passive participle; but it has now become a different thing altogether. Instead of being passive it is now

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How many forms has the participle? | What does the perfect participle denote?
What does the imperfect participle denote? | The passive?
| The auxiliary perfect?

active in sense; and intransitive verbs, which have no passive participle, have the auxiliary perfect participle; as, "I have gone, I have been, I have risen."

5. The term *auxiliary*, as applied to this participle, has no reference to the relative importance of the verb *to have* and this participle, but merely denotes that this form is one of the elements of the perfect tense.

6. The passive participle is often incorrectly called the perfect participle. (See page 80.)

7. The signification of some verbs is such that the passive participle in some forms of expression denotes completed action; as, "The house is *emptied*;" "The house is *built*;" "The letter is *written*." In such instances the action can not be represented as received without being represented as completed. So far as the completion of the action is concerned, "The house is built" is equivalent to "The house has been built;" but the former sentence denotes an *existing state* rather than a completed action. The name of the agent can not be expressed when this form is used to denote an existing state. Thus when we wish merely to denote the finished state of the house we do not say, "The house is built *by John*." When we say, "Houses are built by mechanics," or "Every house is built by some man," we do not express existing states but general truths.

EXERCISES.

1. In the place of each of the following blanks put a word of the form indicated at the beginning of each paragraph:

IMPERFECT INFINITIVE. (Sign *to*.)

I wish .... I desire .... my lesson. .... is pleasant. Florence wishes .... German. Ella expects .... to the country. The boat is expected .... at four o'clock. I hope .... you in Madison. Are you willing .... with us? I am glad .... you. Anna wishes .... by all. We are anxious .... home. John is determined not .... by any one.

PERFECT INFINITIVE. (Sign *to have*.)

The letter is supposed .... by Julius. He is believed .... his word. Brutus is said .... Cæsar. James is known .... such things often. Alexander is said .... Darius. The house is believed .... on fire by robbers. Darius is said .... by Alexander. The wall is supposed .... by the Romans. Cæsar is said .... by Brutus.

IMPERFECT PARTICIPLE. (Active ending in *ing;* Passive, *being*.)

John is .... Emma is .... a book. Spring is .... She saw the bird .... its nest. I saw William .... wood. They are .... in the grove. The flowers are .... George is .... a butterfly. He has left the place .... by all on account of his meanness.

PERFECT PARTICIPLE. (*Having*.)

I will now go home, ... the elephant. .... that book, she has taken another. .... by Alexander, Darius surrendered. A heavy rain .... the grass begins to grow. The fort .... the general entered the city. That knife .... I must get another. .... you once more, I

am satisfied. The time .... we will wait no longer. The dog .... a raccoon, we returned. ..... a hat, he is no longer bareheaded. That house .... we must build another. ..... dinner, he is ready to go to the field. The horse .... was taken to the stable.

PASSIVE PARTICIPLE. (In regular verbs ending *ed*.)

Alice is .... by every one. He was .... by the fall. The lesson has been .... The sloth is .... to be a very lazy animal. The animal is .... by Goldsmith. The victory was .... by Marius. The door will have been .... The work will be .... in a month. The day was .... in feasting. The dog should be .... to his owner. The apples were .... from the tree. The mob had been .... The wood had been .... The garden was ....

AUXILIARY PERFECT PARTICIPLE. (Same in form as Passive.)

Thomas has .... his task. Emma has .... a letter. They will have .... the letters before dinner. The man has .... from his house. Martha has .... the book. The ship had .... Robert has .... a lion. The ice has .... I had .... to see you. I had .... my lesson. The lady had .... her fan. She has .... you three times. John had .... to go. The crowd has .... Emma has .... the apple. Theodore has .... a whole page. James has .... the robin.

2. Which of the following words are in the imperfect infinitive, and which in the perfect infinitive?

I wish to see you. He promised to go with me. She intended to write a letter. Jane had intended to write a letter. The army was ordered to march. The king is supposed to have escaped in a boat. His army is said to have been routed. The man is thought to have stolen the jewels. It was her duty to obey. They were anxious to remain. He was commanded to cease. John sought to perform his duty. I go to instruct him every day.

3. Which of the following words are imperfect participles, which perfect, which passive, and which auxiliary perfect participles?

James is building a house. Having mended my pen, I will write. The moon is shining. The horse, having eaten the corn, is now eating hay. The letter was written yesterday. I have neglected my studies. Being reviled, he reviled not again. Having torn my coat, I must stay at home. I shall be running while you are walking. Having read that book, he is waiting for another. Jane is loved. Lucy is admired. The general died lamented by all. Virtue being lost, all is lost. John is reading an interesting book. Being with him at the time, I knew all about the matter.

NUMBER AND PERSON.

The NUMBER and PERSON of the verb are the modifications which it has according to the number and person of its subject.

Thus, in the present tense, with the first person we use *love*, with the second *lovest*, and with the third *loves;* as, "I love, thou lovest, he loves." Here *love* is said to be of the first person singular, *lovest* of the second person singular, and *loves* of the third person singular.

Remarks.—1. Some languages have a peculiar form for every person in both numbers; but in English there are not so many separate forms. The second person singular has a form appropriated to itself in all the tenses, and the third person singular has a distinct form of the verb in the *present* tense; the present of the verb *to have* retaining this form when used as an auxiliary in the *present-perfect*. There is no other change in regular verbs on account of the number and person of the subject.

2. The three persons in the plural are always alike, and, with the exception of the verb *to be*, the same as the first person singular.

The infinitive mood and the participles, as they have no subject, are without number and person.

Remark.—The infinitive is sometimes used as a finite verb and takes a subject; but it is not varied on account of the number and person of the subject.

The imperative mood has usually only the second person; but it sometimes takes the other persons; as,

"*Retire we* to our chamber."—*Shakespeare.*

"Ruin *seize* thee, ruthless king!
Confusion on thy banners *wait!*"—*Gray.*

"Swift *fly* the years, and *rise* the expected morn."—*Pope.*

"*Laugh those* that can, *weep those* that may."—*Scott.*

"*Thrive* I as I may."—*Shakespeare.*

"*Commence we* now that higher state,
Now *do* thy will as angels do."—*Montgomery.*

"My soul, turn from them—*turn we* to survey."—*Goldsmith.*

". . . Long *live the king!*
And Gilpin, long *live he!*"—*Cowper.*

"Cursed *be I* that did so."—*Shakespeare.*

What is meant by the number and person of the verb?
What is said of the infinitive mood and the participle?
What is said of the infinitive when used as a finite verb?
What is said of the persons of the imperative mood?

The verbs in such expressions as "Be it enacted," "Be it so," "So help me God," "So do God to Abner," "Hallowed be thy name," "Thy kingdom come," "God above deal between thee and me," belong to the third person of the imperative.

Remarks.—1. Instead of some of these forms it is more common to use the infinitive mood with the second person imperative of the verb *let* and the objective case of the noun; as, "Let him fall;" "Let us rest here." *Let* is often used in this way even when there is no command addressed to any one; as, "Let there be light."

2. The first and third persons of the imperative are not "abridgments" of the forms with *let*, nor are they in any way derived from these forms. They are among the oldest forms in the language; as, "He that hath eeris of herynge *hear he*."—*Wiclif*. They are derived from the Anglo-Saxon subjunctive employed as an imperative; as, "Si thin nama gehalgod" (be thy name hallowed); "Fare we on tunas" (go we to the towns).

EXERCISES.

In what number and person is each of the following verbs?

I write. Joseph writes. Thou writest. We write. They write. You write. You will learn. They have learned. Thou hadst learned. We shall have learned. They will have learned. Margaret will go. Thou wilt go. Robert shall go. You will go. James had gone.

Does John write? Dost thou write? Do we write? Do you write? Do they write? Will you learn? Have they learned? Will they have learned? Will Mary go? Did Susan run?

John does not write. Thou dost not write. They will not have learned. Thou hadst not learned. They will not come. Robert shall not go. Thy will be done. Stay we here. Heaven protect us. God bless you. Be it decreed. Die thou, and die our fear. Long live she so, and long live you to think so. Perish the baubles!

CONJUGATION.

The CONJUGATION OF A VERB is the regular arrangement of its parts according to the voices, moods, tenses, numbers, and persons.

The only regular terminations added to verbs are *est*, *s*, *ed*, *edst*, and *ing*. Thus,

Pain,	painest,	pains,	pained,	painedst,	paining.
Drop,	droppest,	drops,	dropped,	droppedst,	dropping.
Love,	lovest,	loves,	loved,	lovedst,	loving.
Carry,	carriest,	carries,	carried,	carriedst,	carrying.

(See *General Rules for Spelling*, *iii*, *v*, and *vii*.)

All other changes are made by the use of auxiliaries.

What is conjugation? | What are the regular terminations?

The third person singular of the present formerly ended in *eth*. This termination is still sometimes used in the solemn style. Contractions sometimes take place; as, *sayst* for *sayest*.

In adding *s*, the same changes take place that occur in forming the plural of nouns; as, *wish, wishes; go, goes; tarry, tarries.*

The PRINCIPAL PARTS are the *imperfect infinitive*, the *past indicative*, and the *auxiliary perfect participle*, which is the same in form as the passive participle. When these are known all the parts of the verb may be formed by using the proper terminations and auxiliaries.

In *regular verbs* all that is necessary to be known is the imperfect infinitive.

The present indicative is the same as the imperfect infinitive with the sign *to* omitted, except in the verb *to be*, which has *am*.

CONJUGATION OF THE VERB *TO LOVE* IN THE ACTIVE VOICE.

PRINCIPAL PARTS.

IMPERFECT INFINITIVE.	PAST INDICATIVE.	AUX. PERFECT PARTICIPLE.
Love.	Loved.	Loved.

INDICATIVE MOOD.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I love,	1. We love,
2. Thou lovest,	2. Ye *or* you love,
3. He loves.	3. They love.

PRESENT-PERFECT TENSE.

1. I have loved,	1. We have loved,
2. Thou hast loved,	2. You have loved,
3. He has loved.	3. They have loved.

PAST TENSE.

1. I loved,	1. We loved,
2. Thou lovedst,	2. You loved,
3. He loved.	3. They loved.

PAST-PERFECT TENSE.

1. I had loved,	1. We had loved,
2. Thou hadst loved,	2. You had loved,
3. He had loved.	3. They had loved.

What are the principal parts?

FUTURE TENSE.

SINGULAR.	PLURAL.
1. I shall *or* will love,	1. We shall *or* will love,
2. Thou shalt *or* wilt love,	2. You shall *or* will love,
3. He shall *or* will love.	3. They shall *or* will love.

FUTURE-PERFECT TENSE.

1. I shall *or* will have loved,	1. We shall *or* will have loved,
2. Thou shalt *or* wilt have loved,	2. You shall *or* will have loved,
3. He shall *or* will have loved.	3. They shall *or* will have loved.

IMPERATIVE MOOD.

2. Love, *or* love thou.	2. Love, *or* love ye, *or* love you.

COMPLETE WITH THE LESS USUAL FORMS:

1. Love I,	1. Love we,
2. Love thou,	2. Love you,
3. Love he.	3. Love they.

INFINITIVE MOOD.

IMPERFECT TENSE.	PERFECT TENSE.
To love.	To have loved.

PARTICIPLES.

IMPERFECT.	PERFECT.	AUXILIARY PERFECT.
Loving.	Having loved.	Loved.

Remarks.—1. For the sake of emphasis the verb *do* is used as an auxiliary in the present and past tenses with the infinitive; also in the imperative; as,

INDICATIVE MOOD.

PRESENT TENSE.		PAST TENSE.	
Singular.	*Plural.*	*Singular.*	*Plural.*
1. I do love,	1. We do love,	1. I did love,	1. We did love,
2. Thou dost love,	2. You do love,	2. Thou didst love,	2. You did love,
3. He does love.	3. They do love.	3. He did love.	3. They did love.

IMPERATIVE MOOD.

Singular.	*Plural.*
2. Do thou love.	2. Do you love, *or* do ye love.

2. *Do* is sometimes used when *shall* or *should* is omitted; as, "If thou do repent." Sometimes also when *may* is omitted; as, "That the shame of thy nakedness do not appear."—*Rev.* iii, 18.

EXERCISES.

1. Conjugate the following verbs:

Attack, defeat, comprehend, interpose, learn, wish, play, follow.

2. Name the first person singular of each tense of the indicative of the following verbs, the second person of the imperative, and the infinitive and the participles:

Paint, gather, look, try, succeed, intermit, reply, multiply.

3. In what mood, tense, number, and person is each of the following verbs?

I have loved. John walked. We learn. They have succeeded. I shall form. You have defeated. They will have completed. Learn thou. Thou hast waited. Ye have complied. Wait ye. Thou hadst intended. I had expected. George will learn. God forbid.

Conjugation of the Irregular Verb *To Be.*

PRINCIPAL PARTS.

IMPERFECT INFINITIVE.	PAST INDICATIVE.	AUX. PERFECT PARTICIPLE.
Be.	Was.	Been.

INDICATIVE MOOD.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I am,	1. We are,
2. Thou art,	2. You are,
3. He is.	3. They are.

PRESENT-PERFECT TENSE.

1. I have been,	1. We have been,
2. Thou hast been,	2. You have been,
3. He has been.	3. They have been.

PAST TENSE.

1. I was,	1. We were,
2. Thou wast (*or* wert),	2. You were,
3. He was.	3. They were.
1. I were,	1. We were,
2. Thou wert, } *Conditional Form.*	2. You were,
3. He were.	3. They were.

PAST-PERFECT TENSE.

1. I had been,	1. We had been,
2. Thou hadst been,	2. You had been,
3. He had been.	3. They had been.

FUTURE TENSE.

1. I shall *or* will be,	1. We shall *or* will be,
2. Thou shalt *or* wilt be,	2. You shall *or* will be,
3. He shall *or* will be.	3. They shall *or* will be.

FUTURE-PERFECT TENSE.

1. I shall *or* will have been,	1. We shall *or* will have been,
2. Thou shalt *or* wilt have been,	2. You shall *or* will have been,
3. He shall *or* will have been.	3. They shall *or* will have been.

IMPERATIVE MOOD.

SINGULAR.	PLURAL.
2. Be, *or* be thou, *or* do thou be.	2. Be, *or* be ye, *or* be you.

COMPLETE WITH THE LESS USUAL FORMS.

1. Be I,	1. Be we,
2. Be thou,	2. Be you,
3. Be he.	3. Be they.

INFINITIVE MOOD.

IMPERFECT TENSE.	PERFECT TENSE.
To be.	To have been.

PARTICIPLES.

IMPERFECT.	PERFECT.	AUXILIARY PERFECT.
Being.	Having been.	Been.

Remarks.—1. The great irregularity in the conjugation of this verb results from the fact that it has been derived from more than one source, one form being derived from one Anglo-Saxon verb, and another from a different one. Thus part of it is derived from *wesan* and part from *beon*, both signifying *to be*. Other parts are derived from other sources.

2. *Be* and *beest* were formerly used in the present; as, "We *be* twelve brethren." *Gen.* xlii, 32. "There *be* of protestants."—*Milton.* "Thus much we all know and confess, that they *be* not of the highest nature."—*Bacon.* "If thou *beest* he."—*Milton.* "I think it *be* thine, indeed."—*Shakespeare.*

3. This form of the present is sometimes, though seldom, used by modern authors after *if*, *though*, etc.; as, "If he *be* a knave, I am deceived; that is, if he *is*. Ordinarily, when *be* is used after *if*, *though*, etc., it is in the infinitive, *shall*, *should*, etc., being understood; as, "If he *be* detected, he will be punished;" that is, if he *should* be.

4. This verb has not the emphatic forms of the present and past tenses.

5. It has been observed (page 77) that the past tense of verbs in general is employed in suppositions referring to present time when the thing supposed does not exist; as, "If ye *loved* me, ye would keep my commandments;" "If I *had* a pen, I would write." To express suppositions of this kind this verb has *were* and *wert* instead of *was* and *wast*. *If I was* refers to past time and leaves it uncertain whether I was or was not; *If I were* refers to present time and implies that I am not; as, "If I *were* you, I would do that." This conditional form is found in the singular number only, suppositions of this kind being expressed in the plural by the common form.

Were and *wert*, as has been stated, belonged originally to the past tense in a particular dialect of the Anglo-Saxon language. Many English writers have used *wert* as the second person singular of the common past tense; as, "Before the heavens thou *wert*."—*Milton.* "Whate'er thou art or *wert*."—*Byron.* "Remember what thou *wert*."—*Dryden.* "I knew thou *wert* not slow to hear."—*Addison.* "All this thou *wert*."—*Pope.*

6. *Were* is often used for *would be*, and *had been* for *would have been*.

EXERCISES.

In what mood, tense, number, and person is each of the following verbs?

I have been. Be thou. He is. We shall have been. I shall be. Thou art. He was. They had been. Be you. We have been. Be we. If I were. If thou wert.

PASSIVE VOICE.

The passive voice is formed by using the passive participle with the verb *to be*.

Conjugation of the Verb *To Love* in the Passive Voice.

INDICATIVE MOOD.

SINGULAR.	PRESENT TENSE.	PLURAL.
1. I am loved,		1. We are loved,
2. Thou art loved,		2. You are loved,
3. He is loved.		3. They are loved.

PRESENT-PERFECT TENSE.

1. I have been loved,	1. We have been loved,
2. Thou hast been loved,	2. You have been loved,
3. He has been loved.	3. They have been loved.

PAST TENSE.

1. I was loved,	1. We were loved,
2. Thou wast loved,	2. You were loved,
3. He was loved.	3. They were loved.
1. I were loved,	1. We were loved,
2. Thou wert loved, } *Conditional Form.*	2. You were loved,
3. He were loved.	3. They were loved.

PAST-PERFECT TENSE.

1. I had been loved,	1. We had been loved,
2. Thou hadst been loved,	2. You had been loved,
3. He had been loved.	3. They had been loved.

FUTURE TENSE.

1. I shall *or* will be loved,	1. We shall *or* will be loved,
2. Thou shalt *or* wilt be loved,	2. You shall *or* will be loved,
3. He shall *or* will be loved.	3. They shall *or* will be loved.

FUTURE-PERFECT TENSE.

1. I shall *or* will have been loved,	1. We shall *or* will have been loved,
2. Thou shalt *or* wilt have been loved,	2. You shall *or* will have been loved,
3. He shall *or* will have been loved.	3. They shall *or* will have been loved.

IMPERATIVE MOOD.

2. Be loved, *or* be thou loved.	2. Be loved, *or* be you loved.

How is the passive voice formed?

COMPLETE WITH THE LESS USUAL FORMS:

SINGULAR.	PLURAL.
1. Be I loved,	1. Be we loved,
2. Be thou loved,	2. Be you loved,
3. Be he loved.	3. Be they loved.

INFINITIVE MOOD.

IMPERFECT TENSE.	PERFECT TENSE.
To be loved.	To have been loved.

PARTICIPLES.

IMPERFECT.	PERFECT.	PASSIVE.
Being loved.	Having been loved.	Loved.

Remarks.—1. The passive voice being nothing more than the verb *to be* with the passive participle, the remarks under *to be* apply to the passive.

2. Certain intransitive verbs have sometimes the form of the passive voice, without being passive in sense: "He is gone;" "The Lord is risen indeed." These do not admit after them the name of the agent with the preposition *by*, as transitive verbs in the passive voice do.

Thus, we may say, "James is loved by John;" but not "James is gone by John." "James *has* gone," and "James *is* gone," both represent James as having done something, and not as having had something done to him. *Has gone* refers more particularly to the action of going, and *is gone* to the state of being absent.

EXERCISES.

1. Conjugate the following verbs in the passive voice:

Follow, pain, admit, carry, permit, advise, examine.

2. Name the first person singular of all the tenses of the indicative in the passive voice of the following verbs, the second person of the imperative, together with the infinitive and the participles.

Attend, persuade, remove, instruct, convince, appease.

3. In what voice, mood, tense, number, and person is each of the following verbs?

Darius was defeated. You have been deceived. I have been loved. They were arrested. The letter has been written. Darkness will have disappeared. Thou wilt be envied. The time has come. The grass has been cut. The mower had cut the grass. They had detected John. John had been detected. They will have completed the work. The work has been completed. Hallowed be thy name.

Thy kingdom come. Stand we to defend our rights. With virtue be we armed. Fall not that curse upon us. Rise we by morning light. Be this our motto. Go from thy native land. Come unto the yellow sands. Read this letter carefully.

Take this my parting gift. Be warned by his fate. Go not into such company. Cease to do evil. Learn to do good. Make we our march toward Birnam.

PROGRESSIVE FORM.

The forms which denote the action or state as *imperfect*, or continuing, are composed of the imperfect participle and the verb *to be*. Thus,

INDICATIVE MOOD.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I am writing,	1. We are writing,
2. Thou art writing,	2. You are writing,
3. He is writing.	3. They are writing.

PRESENT-PERFECT TENSE.

1. I have been writing,	1. We have been writing,
2. Thou hast been writing,	2. You have been writing,
3. He has been writing.	3. They have been writing.

[The pupil may go through the other tenses in the same way.]

Remarks.—1. Some verbs, especially such as denote affections or operations of the mind, in their simple forms express actions that can not be performed without being completely performed or actions that are in their nature continuous, and such verbs can not take the progressive form. "I am loving," for instance, is not good English.

Among verbs of this kind are *love, hate, desire, despise, respect, revere, venerate, hope, despair, wish, know, understand.* Verbs of sensation, if they denote merely impressions made on the mind through the senses, can not take the progressive form; but verbs of sensation which represent the sentient being as active may take the progressive form; as, "I see him;" "I am looking at him;" "I hear him;" "I am listening to him."

2. Expressions of the same form are sometimes used in a passive sense; as, "The house *is building*;" "While these arrangements *were making*."

3. In modern usage the same idea is often expressed in another way; as, "What lies at the bottom of the question which *is* now *being discussed* every where?"—*Dr. Arnold.* "He struck the Count de Harcourt a violent blow as he *was being led* away."—*G. P. R. James.* "Mr. Pickwick's face while his tale *was being read* would have attracted the attention of any man alive."—*Dickens.* *

Besides that it is used to make up an incorrect form, *being* in each of the passages cited above is superfluous, the sense being expressed without it. "What lies at the bottom of the question which *is* now *discussed* every where?" "He struck the Count de Harcourt a violent blow as he *was led* away." "Mr. Pickwick's face while his tale *was read* would have attracted the attention of any man alive."

This modern form is very seldom used among writers of the highest class. The best writers say, "The house *is building*," not "The house *is being built*." "An act not less horrible *was perpetrating* in Eskdale."—*Macaulay.* "Chelsea hospital *was building*."—*Id.* "The nearest chapel where divine service *was performing*."—*Id.*

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* Dickens in his later works made use of the correct form: "Among the mighty store of wonderful chains that are for ever *forging*."—*Edwin Drood.* "The street lamps were *lighting*."—*Little Dorrit.*

How are forms which denote the action or state as imperfect composed?

"This new tragedy *was acting*."—*Edward Everett.* "The fortress *was building*."—*Irving.* "Which have been made or *are making*."—*Henry Clay.* "The whilst this play is *playing*."—*Shakespeare.* "While the temple of the Lord was *building*."—*Milton.* "Designs are *carrying* on against their liberties."—*Locke.* "Whilst this necessary movement was *making*."—*Cooper.* "An attempt is *making* in the English parliament."—*Daniel Webster.* "While these things were *transacting* in England."—*Bancroft.* "The excellent edition of Shakespeare now *publishing* in Boston."—*George P. Marsh.* "For me the final chapter is now *writing;* it may be already written."—*John Bright.* "Another weapon was secretly *forging*."—*Motley.* "A considerable armament then *equipping* in the port of Malaga."—*Prescott.*

"The house *is being built*" does not express what is intended; *being built* denotes existence in the state expressed by *built;* as, "Our house *being built*, we have now a home." *Being* denotes actual existence in the state expressed by the word with which it is connected, not *coming* into existence. *Being* when referring to present time has the same meaning that *is* has; *being*, the participle, *assuming* what *is*, the indicative, *asserts.* Compare these two sentences: "He *is* wealthy, and he can afford to do this;" "*Being* wealthy, he can afford to do this." By employing *is* we *assert* that he is wealthy, and by employing *being* we *assume* that he is wealthy. Each of the sentences expresses present existence in the state denoted by *wealthy*, not *coming* into that state. If instead of an adjective we use a participle after *is* and *being*, there is no change in the meaning of either of them, *being* still assuming the same thing that *is* asserts. "The letter *is* written, and I will now seal it;" "The letter *being* written, I will now seal it." Here *being* as well as *is* denotes actual existence in the state expressed by *written*, *is* asserting and *being* assuming. If *is* does not denote *coming* into being, and *being* does not denote *coming* into being, and *built* does not denote *coming* into the state expressed by *built*, how can *is being built* denote *coming* into the state expressed by *built?* It would be better for those who are not satisfied with the well-established classical form to say, "The house *is becoming built* or *getting built*"—coming into the state expressed by *built.*

4. Those words in *ing* in such expressions as "The house is building" are really gerunds, or participial *nouns*, not participles or verbal *adjectives.* A gerund merely presents in the form of a noun what is denoted by the verb, and whether a gerund in any particular passage is active or passive in sense is determined by the context. In the first of the following passages from Shakespeare *killing* has an active, in the second a passive sense: "I promised to eat all of his *killing*;" "How 'scaped I *killing* when I crossed you so!" In the form under consideration the gerund has a passive sense.

The gerund, whether employed in an active or a passive sense, had originally the preposition *on* expressed before it. *On* became *o'*, which is so often used for *on* by Shakespeare, and in rapid pronunciation *o'* could not be distinguished from *a*, which became established as a preposition. "The house is *on building*" became "The house is *o' building*," "The house is *a building*," "The house is *building*;" *building* in this last form being the object of a preposition understood. Carlyle goes back to one of the more ancient forms when he writes, "Their gallows must even now be *o' building*." Shakespeare uses the form with the preposition *a;* as, "Even in their promise as it is *a making*;" "She has been too long *a talking of*;" "I would have him nine years *a killing*." The preposition *in*, which in Anglo-Saxon is another form of *on*, has been used; as, "Forty and six years was this temple *in building*."—*English Bible.* "Whilst these sentences are *in reading*."—*Book of Common Prayer.* "The preliminaries were not long *in arranging*."—*Lever.*

No ambiguity need result from the use of such expressions as "The house *is building*." If the subject denotes something incapable of performing the act, the form must of course be passive in sense. No one but an advocate of the form *is*

being built would think of stopping to ask "What is the house building?" "The men *are paying*" is in itself an ambiguous expression, because men are capable of performing the act. Such expressions as "The man *is binding*," "The criminal *is punishing*," are exposed to a similar objection. In such cases some other forms should be employed; as, "The men are receiving their pay;" "They are binding the man;" "The criminal is undergoing punishment."

5. The modern innovation was for some time confined to the present and past tenses; but one recent grammarian dashes "without any mitigation or remorse of voice" through all the tenses: "I am being smitten, I have been being smitten, I was being smitten, I had been being smitten, I shall be being smitten, I shall have been being smitten, I should be being smitten, I should have been being smitten," etc.—*English Grammar, by C. P. Mason, B. A., Fellow of University College, London.* When these forms shall have been admitted, or even shall have been being admitted, into the English language there will be an urgent demand for a new language on the part of several persons who will not have been being smitten with the beauties of the new style of English.

EXERCISES.

Give the progressive form of each of the following verbs:

Learn, follow, strive, work, place, describe, protect, beguile.

NEGATIVE FORM.

In simple negation the adverb *not* is placed after the verb, or after the first auxiliary; sometimes after the object of a transitive verb; as, "I love *not* this man;" "I do *not* love you;" "I love you *not*."

Not is placed before the infinitive and the participle; as, "Not to love;" "Not loving;" and after the subject in the imperative mood when the subject is expressed; as, "Love thou not."

The simple forms of the present and past tenses are seldom used in this negative form.

EXAMPLES.

INDICATIVE MOOD.

	ACTIVE VOICE.	PASSIVE VOICE.
Present, ...	I do not love.	I am not loved.
Present-perf. .	I have not loved.	I have not been loved.
Past, ...	I did not love.	I was not loved.
Past-perfect, .	I had not loved.	I had not been loved.
Future, ...	I shall *or* will not love.	I shall *or* will not be loved.
Future-perf.	I shall *or* will not have loved.	I shall *or* will not have been loved.

Where is *not* placed in simple negation? | With the infinitive and the participle?

IMPERATIVE MOOD.

ACTIVE VOICE.	PASSIVE VOICE.
Love not, *or* love thou not, *or* do not love, *or* do thou not love.	Be not loved, *or* be thou not loved, *or* do not thou be loved.

INFINITIVE MOOD.

Imperfect, . . .	Not to love.	Not to be loved.
Perfect, ...	Not to have loved.	Not to have been loved.

PARTICIPLES.

Imperfect, . . .	Not loving.	Not being loved.
Perfect, ...	Not having loved.	Not having been loved.

Note.—The first person only is given. The pupil may name all the persons if it is thought necessary.

EXERCISES.

Conjugate the following verbs with the adverb *not:*

Follow, deceive, persuade, attend, perceive, convince, contend.

INTERROGATIVE FORM.

In interrogative sentences the subject is placed after the first auxiliary, or after the verb when there is no auxiliary; as, "Lovest thou?" "Dost thou love?"

None but the indicative mood can be used in interrogation.

EXAMPLES.

INDICATIVE MOOD.

	ACTIVE VOICE.	PASSIVE VOICE.
Present, ...	Do I love?	Am I loved?
Present-perf. .	Have I loved?	Have I been loved?
Past, ...	Did I love?	Was I loved?
Past-perfect, .	Had I loved?	Had I been loved?
Future, ...	Shall I love?	Shall I be loved?
Future-perf. .	Shall I have loved?	Shall I have been loved

EXERCISES.

Conjugate the following verbs in the interrogative form:

Defeat, desert, examine, deprive, gladden, advise, persuade.

INTERROGATIVE NEGATIVE FORM.

In interrogative negative sentences the subject is placed after the first auxiliary, and followed by the adverb *not;* if no auxiliary is used, the subject and the adverb follow the verb.

EXAMPLES.

INDICATIVE MOOD.

	ACTIVE VOICE.	PASSIVE VOICE.
Present, ...	Do I not love?	Am I not loved?
Present-perf. .	Have I not loved?	Have I not been loved?
Past, ...	Did I not love?	Was I not loved?
Past-perfect, .	Had I not loved?	Had I not been loved?
Future, ...	Shall I not love?	Shall I not be loved?
Future-perf. .	Shall I not have loved?	Shall I not have been loved?

EXERCISES.

Conjugate the following verbs in the interrogative negative form:

Persuade, betray, deceive, envy, arm, instruct, perceive, offend.

IRREGULAR VERBS.

An IRREGULAR VERB is one which does not form its past tense and auxiliary perfect participle by adding *ed.*

There are about one hundred and seventy irregular verbs, some of which have the past tense and the auxiliary perfect participle alike in form, and others have them different.

Some verbs have two forms of the past tense, or of the auxiliary perfect participle, or of both. In the list the preferable forms are placed first; those which stand in the second place being in some instances almost obsolete.

LIST OF IRREGULAR VERBS.

Imperfect of the Infinitive.	*Past.*	*Auxiliary Perf. Participle.*
Abide,	abode,	abode.
Arise,	arose,	arisen.
Awake,	awoke, awaked,	awaked.
Be,	was,	been.
Bear,	bore, bare,	borne, born.
Become,	became,	become.
Befall,	befell,	befallen.
Beget,	begot,	begotten, begot.
Begin,	began,	begun.
Behold,	beheld,	beheld.
Bend,	bent, bended,	bent, bended.
Bereave,	bereft, bereaved,	bereft, bereaved.
Beseech,	besought,	besought.
Beset,	beset,	beset.
Bet,	betted, bet,	betted, bet.
Bid,	bade, bid,	bidden, bid.

What is an irregular verb?

Imperfect of the Infinitive.	*Past.*	*Auxiliary Perf. Participle.*
Bind,	bound,	bound.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blend,	blended, blent,	blended, blent.
Blow,	blew,	blown.
Break,	broke,	broken.
Breed,	bred,	bred.
Bring,	brought,	brought.
Build,	built, builded,	built, builded.
Burn,	burned, burnt,	burned, burnt.
Burst,	burst, bursted,	burst, bursted.
Buy,	bought,	bought.
Cast,	cast,	cast.
Catch,	caught, catched,	caught, catched.
Chide,	chid,	chidden, chid.
Choose,	chose,	chosen.
Cleave (to split),*	clove, cleft,	cloven, cleft.
Cling,	clung,	clung.
Clothe,	clothed, clad,	clothed, clad.
Come,	came,	come.
Cost,	cost,	cost.
Creep,	crept,	crept.
Crow,	crew, crowed,	crowed.
Cut,	cut,	cut.
Dare (to venture),†	dared, durst,	dared.
Deal,	dealt, dealed,	dealt, dealed.
Dig,	dug, digged,	dug, digged.
Do,	did,	done.
Draw,	drew,	drawn.
Drink,	drank,	drunk.
Drive,	drove,	driven.
Dwell,	dwelt, dwelled,	dwelt, dwelled.
Eat,	ate, eat,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Forbear,	forbore, forbare,	forborne.
Forget,	forgot,	forgotten, forgot.
Forsake,	forsook,	forsaken.
Freeze,	froze,	frozen.
Get,	got,	got, gotten.
Gild,	gilded, gilt,	gilded, gilt.
Gird,	girded, girt,	girded, girt.
Give,	gave.	given.
Go,	went,	gone.

*Cleave, *to adhere*, is regular. *Clave* was once used as the past tense.
†Dare, *to challenge*, is regular.

Imperfect of the Infinitive.	*Past.*	*Auxiliary Perf. Participle.*
Grave,	graved,	graved, graven.
Grind,	ground,	ground.
Grow,	grew,	grown.
Hang,*	hung, hanged,	hung, hanged.
Have,	had,	had.
Hear,	heard,	heard.
Heave,	heaved, hove,	heaved, hoven.
Hew,	hewed,	hewed, hewn.
Hide,	hid,	hidden, hid.
Hit,	hit,	hit.
Hold,	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Kneel,	kneeled, knelt,	kneeled, knelt.
Knit,	knit, knitted,	knit, knitted.
Know,	knew,	known.
Lade,	laded,	laden, laded.
Lay,	laid,	laid.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let,	let.
Lie,†	lay,	lain.
Light,	lighted, lit,	lighted, lit.
Lose,	lost,	lost.
Make,	made,	made.
Mean,	meant,	meant.
Meet,	met,	met.
Mow,	mowed,	mowed, mown.
Pen (to inclose),‡	penned, pent,	penned, pent.
Pay,	paid,	paid.
Put,	put,	put.
Quit,	quitted, quit,	quitted, quit.
Rap,	rapped, rapt,	rapped, rapt.
Read,	read,	read.
Rend,	rent,	rent.
Rid,	rid,	rid.
Ride,	rode,	ridden.
Ring,	rung, rang,	rung.
Rise,	rose,	risen.
Rive,	rived,	riven, rived.
Run,	ran,	run.
Saw,	sawed,	sawed, sawn.
Say,	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.
Seethe,	seethed, sod,	seethed, sodden.
Sell,	sold,	sold.
Send,	sent,	sent.

*Hang, *to take life by hanging*, is generally regular.
†Lie, *to utter falsehoods*, is regular.
‡Pen, *to write*, is regular.

Imperfect of the Infinitive.	*Past.*	*Auxiliary Perf. Participle.*
Set,	set,	set.
Shake,	shook,	shaken.
Shape,	shaped,	shaped, shapen.
Shave,	shaved,	shaved, shaven.
Shear,	sheared,	sheared, shorn.
Shed,	shed,	shed.
Shine,	shone, shined,	shone, shined.
Shoe,	shod,	shod.
Shoot,	shot,	shot.
Show,	showed,	shown, showed.
Shut,	shut,	shut.
Shred,	shred,	shred.
Shrink,	shrunk, shrank,	shrunk, shrunken.
Sing,	sung, sang,	sung.
Sink,	sunk, sank,	sunk.
Sit,	sat,	sat.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Slide,	slid, slided,	slidden, slid, slided.
Slink,	slunk,	slunk.
Slit,	slit, slitted,	slit, slitted.
Smell,	smelled, smelt,	smelled, smelt.
Smite,	smote,	smitten, smit.
Sow,	sowed,	sown, sowed.
Speak,	spoke,	spoken.
Speed,	sped, speeded,	sped, speeded.
Spell,	spelled, spelt,	spelled, spelt.
Spend,	spent,	spent.
Spill,	spilt, spilled,	spilt, spilled.
Spin,	spun,	spun.
Spit,	spit, spat,	spit, spitten.
Split,	split,	split.
Spread,	spread,	spread.
Spring,	sprung, sprang,	sprung.
Stay,	staid, stayed,	staid, stayed.
Stand,	stood,	stood.
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stink,	stunk,	stunk.
Strew,	strewed,	strewn, strewed.
Stride,	strode,	stridden.
Strike,	struck,	struck, stricken.
String,	strung,	strung.
Strive,	strove, strived,	striven, strived.
Strow,	strowed,	strown, strowed.
Swear,	swore, sware,	sworn.
Sweat,	sweated, sweat,	sweated, sweat.
Swell,	swelled,	swelled, swollen.
Swim,	swum, swam,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.

Imperfect of the Infinitive.	*Past.*	*Auxiliary Perf. Participle.*
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	thrived, throve,	thrived, thriven.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod, trode,	trodden, trod.
Wake,	waked, woke,	waked.
Wear,	wore,	worn.
Weave,	wove, weaved,	woven, weaved.
Weep,	wept,	wept.
Wet,	wet, wetted,	wet, wetted.
Win,	won,	won.
Work,	worked, wrought,	worked, wrought.
Wind,	wound, winded,	wound, winded.
Wring,	wrung, wringed,	wrung, wringed.
Write,	wrote, writ,	written.

Remarks.—1. In other grammars, *bear, to carry*, and *bear, to bring forth*, are set down as two distinct verbs, the former with the participle *borne*, and the latter with the participle *born*.

Dr. Webster says, "A very useful distinction is observed by good authors, who in the sense of *produced* or *brought forth* write this word *born;* but in the sense of *carried* write it *borne*." It is true that in the sense of *carried* the participle is always written *borne;* but it is not true that in the sense of *produced* or *brought forth* it is always written *born*. We do not say, "The tree has *born* fruit;" or, "The mother has *born* children;" but, "The tree has *borne* fruit," and "The mother has *borne* children." *Born* is never used in the active voice in any sense; and never in the passive followed by the preposition *by*.

2. The participle of *drink* is given in some grammars *drunk* or *drank;* in others *drank* or *drunk;* in others *drank* only. Formerly *drank* was occasionally used as the participle, and it is now generally used by writers of an inferior class; but authors of the first class use *drunk* as the participle. Such writers say, "I have *drunk*," not "I have *drank*;" "Toasts were *drunk*," and not "Toasts were *drank*."

> "He on honey-dew hath fed,
> And *drunk* the milk of paradise."—*Coleridge.*

"Here he had danced and *drunk* until midnight."—*W. Irving.* "Not at all the less had the one *drunk* no brandy."—*De Quincey.* "Conachar has *drunk* of our cup, and eaten of our bread."—*Sir W. Scott.* "Wine is *drunk*, and comfits are eaten."—*Id.* "The toast is *drunk* with a good deal of cheering."—*Dickens.* "Claret equal to the best which was *drunk* in London."—*Macaulay.* "Odoherty's health being *drunk*."—*Prof. Wilson.* "I had eaten and *drunk*."—*Sydney Smith.* "He had *drunk* largely."—*Thackeray.* "Wine was more generally *drunk* than now."—*Hawthorne.* "Nobody can write the life of a man but those who have eat and *drunk* and lived in social intercourse with him."—*Dr. Johnson.* "I have not *drunk* a glass of wine for twelve months."—*Hood.*

3. Compounds generally follow the conjugation of the simple word; as, *overcome, overcame, overcome; outdo, outdid, outdone.*

Errors in the Use of Irregular Verbs.

The following are some of the errors most frequently committed in the use of irregular verbs:

1. The past tense is used for the auxiliary perfect or passive participle; as, "I have *went*" for "I have *gone*;" "I have *rose*" for "I have *risen*." The following are the verbs in the use of which this error is most commonly committed:

Arise,	break,	eat,	go,	slay,	take,
awake,	choose,	fall,	rise,	speak,	tear,
become,	come,	fly,	ride,	steal,	wear,
befall,	drink,	forsake,	run,	strive,	weave,
begin,	drive,	freeze,	shake,	swear,	write.

2. The participle is used for the past tense; as, "I *done*" for "I *did*;" "I *seen*" for "I *saw*." The following are the verbs in the use of which this error is most commonly committed: *Become, begin, come, drink, do, run, see.*

3. The transitive verbs *lay* and *set* are often used for the intransitive verbs *lie* and *sit*, and the regular transitive verb *raise* is often used for the irregular intransitive verb *rise;* as, "He *laid* down" for "He *lay* down;" "He has *laid* down" for "He has *lain* down;" "He *set* down" for "He *sat* down;" "He has *set* down" for "He has *sat* down;" "He *raised* up" for "He *rose* up;" "He has *raised* up" for "He has *risen* up."

To help the pupil to avoid these very common errors the transitive verb *lay* is conjugated by the side of the intransitive verb *lie*, and the transitive verb *set* by the side of the intransitive verb *sit*.

INDICATIVE MOOD.

PRESENT TENSE.

TRANSITIVE.	INTRANSITIVE.	TRANSITIVE.	INTRANSITIVE.
I lay;	I lie;	I set;	I sit;
Thou layest;	Thou liest;	Thou settest;	Thou sittest;
He lays;	He lies;	He sets;	He sits;
We lay;	We lie;	We set;	We sit;
You lay;	You lie;	You set;	You sit;
They lay.	They lie.	They set.	They sit.

PRESENT-PERFECT TENSE.

I have laid, etc.	I have lain, etc.	I have set, etc.	I have sat, etc.

PAST TENSE.

I laid;	I lay;	I set;	I sat;
Thou laidest;	Thou layest;	Thou settest;	Thou sattest;
He laid;	He lay;	He set;	He sat;
We laid;	We lay;	We set;	We sat;
You laid;	You lay;	You set;	You sat;
They laid.	They lay.	They set.	They sat.

PAST-PERFECT TENSE.

TRANSITIVE.	INTRANSITIVE.	TRANSITIVE.	INTRANSITIVE.
I had laid, etc.	I had lain, etc.	I had set, etc.	I had sat, etc.

FUTURE TENSE.

I shall lay, etc.	I shall lie, etc.	I shall set, etc.	I shall sit, etc.

FUTURE-PERFECT TENSE.

I shall have laid.	I shall have lain.	I shall have set.	I shall have sat.

IMPERATIVE MOOD.

Lay, etc.	Lie, etc.	Set, etc.	Sit, etc.

INFINITIVE MOOD.

IMPERFECT.

To lay.	To lie.	To set.	To sit.

PERFECT.

To have laid.	To have lain.	To have set.	To have sat.

PARTICIPLES.

IMPERFECT.

Laying.	Lying.	Setting.	Sitting.

PERFECT.

Having laid.	Having lain.	Having set.	Having sat.

Note.—*Lay*, *set*, and *raise*, being transitive, require each of them an object; as, "He laid the *book* down;" "He laid *himself* down;" "He set the *child* on the floor;" "He raised the *child* up;" "He raised *himself* up."

Set is intransitive in such expressions as "The sun *sets*."

EXERCISES.

Correct the errors in the following:

The tree was shook by the wind. He raised up from the bed. He set down on the sofa. While yet young he became gray, in consequence of the misfortune that had befell him. He begun well, but did not continue as he had began. The wind blowed down the tree. The apples had fell off. The branches were badly broke.

A speaker was chose by the meeting. John come down stairs in great haste. After the letter had came I found it was so badly wrote that it could not be read. The ball was throwed over the fence. He had mistook the meaning of the phrase. The water is froze. I seen the horse run. I done it myself. The boat was ladened with sugar.

He drunk too much water. The water was all drank up. This cloth is well wove. He had went away before I come. John done

well. The bottle is broke. He seen it fall. The horses were drove to pasture. You have mistook him. A race was ran. Yesterday I run all the way to school. My shoes are almost wore out. The leaves of the book are tore. Somebody has took my pen.

The sick man has arose from the bed. He has awoke already. They had became very ill. They had eat the peaches. The book has fell down. The bird has flew from the tree. He had rose before I seen him. The speech was well spoke. Some one has stole the ring. You have strove hard. He has swore not to do so.

James laid down on the grass. He is now laying on the bed. He set up for some time. Mary is setting on a stool. She has set there a long time. Having set up for some time, the sick man is now laying down. He had scarcely raised up before he fainted. Raise up from the floor and set on a chair. Why are you laying there? Where is the hen setting? She has laid down. I will lay down. You ought to have laid down before. Are you able to raise up? The hen has forsook her nest. The colt drunk from the stream.

Conjugation of the Irregular Verb *To Take.*

PRINCIPAL PARTS.

IMPERFECT INFINITIVE.	PAST INDICATIVE.	AUX. PERFECT PARTICIPLE.
Take.	Took.	Taken.

INDICATIVE MOOD.

	ACTIVE VOICE.	PASSIVE VOICE.
Present, . . .	I take.	I am taken.
Present-perf.	I have taken.	I have been taken.
Past, ...	I took.	I was taken.
Past-perfect,	I had taken.	I had been taken.
Future, . . .	I shall *or* will take.	I shall *or* will be taken.
Future-perf.	I shall *or* will have taken.	I shall *or* will have been taken.

IMPERATIVE MOOD.

Take, *or* take thou, *or* do thou take.	Be taken, *or* be thou taken, etc.

INFINITIVE MOOD.

Imperfect, . To take.	To be taken.
Perfect, . . . To have taken.	To have been taken.

PARTICIPLES.

Imperfect, . Taking.	Being taken.
Perfect, . . . Having taken.	Having been taken.
Aux. Perfect, Taken.	Taken.

DEFECTIVE VERBS.

DEFECTIVE VERBS are such as are remarkable for wanting some of their parts. The following is a list of them:

INDICATIVE MOOD.

PRESENT.	PAST.	PRESENT.	PAST.	PRESENT.	PAST.
Can,	could;	Must,	....	Shall,	should.
May,	might;	Ought,	....	Will,	would.
		....	quoth.		

CAN.

Remarks—1. The original meaning of *can* is *to know;* as, "I *can* but smal grammere."—*Chaucer.* So in the past tense:

"A few terms *coude* he, two or three,
Which he had learned out of some decree."—*Chaucer.*

It was not confined to the present and past tenses. Thus Chaucer says, "She should not *con* ne mowe attaine;" that is, she should not know how nor be able to attain.

With respect to some things, to know how is to be able to do them. Thus, "I know how to read," and "I am able to read," convey the same idea. Hence *can* came to denote *ability*, while its signification of knowledge has gradually disappeared.

MAY.

2. *May* had originally the signification that *can* now has. Thus, "I *may* all thyngis in him that comforteth me."—*Wiclif.*

It was sometimes written *mowe,** and was not confined to the present and past tenses. Thus Wiclif says, "Many seeken to entre, and they schulen not *mowe;*" that is, shall not *may*, or be able. "Which thou shalt *mowe* suffre."—*Chaucer.* "Despoiled of *mowing* to do yvel."—*Chaucer.*

This word now generally denotes power as *granted* by some one, that is, liberty or permission; as, "You *may* go;" that is, you have permission to go. It sometimes denotes a wish; as, "*May* you prosper."

With the perfect infinitive, and sometimes with the imperfect, it denotes possibility; as, "He *may* have written;" that is, it is possible that he wrote. "He *may* write perhaps." Here *may* denotes *possibility.*

COULD AND MIGHT.

3. *Could* and *might* have, in general, the same relation to *can* and *may* that *should* and *would* have to *shall* and *will.*

MUST.

4. *Must* denotes *necessity.* When it is used to denote a *past* necessity a change is made in the verb with which it is connected; as, "I determined to tell him, for he must have learned it some time or other;" that is, he *was necessitated* to learn it. It was formerly the past tense of *mote.*

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*A fact which shows that words now in use among the common people only are not always *corruptions* is that the old form *mought* is still used in some places for *might.* This word occurs frequently in old writers; thus, "Winter and summer they *mought* well fare."—*Spenser.*

What are defective verbs?

But this is not the usual signification of *must* with the perfect infinitive. "He *must* have written this letter" means it is necessary to believe that he wrote it; not he was compelled or *necessitated* to write it.

OUGHT.

5. *Ought* was originally the past tense of *owe;* as, "He said this other day you *ought* him a thousand pound."—*Shakespeare.* When *ought*, now used as a present tense, refers to past time a change is made in the infinitive with which it is connected, as in the case of *must.* Thus, "He ought *to go*" means that he *is* under obligation to go, while "He ought *to have gone*" means that he *was* under obligation to go.

QUOTH.

6. *Quoth* is used only in the first and third persons of the past tense; as, "Quoth I," "Quoth he."

DIFFERENT FORMS.

7. *Must* is not varied. The others are varied in the second person singular only. *Can* has *canst* and *couldst* or *couldest; may* has *mayst* or *mayest* and *mightest* or *mightst; ought* has *oughtest. Will* as a principal verb is regular; as, "He *willed* it to be so."

8. The word *beware* was originally two words, the verb *be* and the adjective *ware;* as, "*Be* ye *war* of the sour dough of the Farisees and Saducees."—*Wiclif.* It is accordingly used in those tenses only in which *be* occurs in the verb *to be;* as, "Beware of him;" "I will beware of him."

9. In *methinks*, which is now obsolescent, *thinks* is used in the sense of *seems*, and *me* is an Anglo-Saxon dative—*to me.* "Methinks I hear his voice." Here the proposition "I hear his voice" is the subject of *thinks*—"That I hear his voice seems to me." *Methought* also is sometimes used; as, "Methought I saw my late espoused saint."—*Milton.*

AUXILIARY VERBS.

AUXILIARY VERBS are those which help to form the different parts of other verbs.

They are *do*, *be*, *have*, *shall*, and *will*.

Remarks.—1. *Do*, *be*, and *have* are also principal verbs.

2. *Do* is used for emphasis, also in negative and interrogative sentences without emphasis. Formerly it was sometimes used in simple affirmative sentences; as, "The young lions *do* lack."—*English Bible.* "False witnesses *did* rise up."—*Psalm* xxxv, 11.

It is sometimes used instead of a repetition of some verb which has preceded; as, "He studies better than you *do;*" that is, than you *study.* The verb in the infinitive mood may be regarded as understood after *do* used in this way: as, "He studies better than you do study."

3. The verb *to be* when used as an auxiliary connects the subject and the participle expressing the action or state.

4. The use of *have* as an auxiliary probably originated in its being used to express the *possession* of something represented as the object of an action denoted by the participle; as, "I *have* money *concealed*" (by myself); "I have concealed money;" that is, money which is concealed. By degrees the idea of possession has been dropped; and the participle has changed its mode of signification, so

that, instead of being passive, it is now active in sense, and instead of belonging to the noun, like an adjective, it now governs the noun in the objective case when it is transitive. It has become so entirely changed that *intransitive* verbs have this participle, though they can not have a *passive* participle.

5. *Shall* is from the Anglo-Saxon *scealan*, and the original meaning is *to owe*. Thus, "Agyf thaet thu me scealt," Pay what thou owest me [*shalt* me]; "Se him sceolde tyn thusend punda," Who owed [*should*] him ten thousand pounds. Chaucer uses the word in this sense; as, "By the faith I shall to God;" that is, *owe*.

The original meaning may still be traced in the present use of this word; as, "Thou shalt not kill," Thou owest, art under obligation, not to kill; "In the day that thou eatest thereof thou shalt surely die," owest, art destined, to die. So in the past tense, "Judas Iscariot which should betray him," was destined to betray him. *Should* is not used in this sense by modern writers.

This signification of *shall* renders it appropriate in prophecies in which the object is to represent the event, not merely as future, but as destined, foreordained. Thus, "Every valley *shall* be exalted, and every hill *shall* be made low; and the crooked *shall* be made straight, and the rough places plain. And the glory of the Lord *shall* be revealed; for the mouth of the Lord hath spoken it."

This word is used to express obligation or necessity imposed upon one by *the determination of another;* as, "You *shall* write." Here the person addressed is represented as placed by the determination of the speaker under the necessity of performing the act.

Will expresses *will, inclination, determination;* as, "He *will* write in spite of opposition;" that is, *is determined.*

6. What one owes, is obliged, is destined to do must be future; what one wills to do must also be future. In certain cases the idea of futurity has prevailed over the original signification of the words, and *shall* and *will* denote events simply as future.

7. The mode of expressing simple futurity in English implies, according to the original meaning of the words, that the speaker is impelled by obligation or destiny, while others are influenced by their own will; and if any other than the speaker is represented as foretelling, he also is regarded as impelled by obligation or destiny.

I *shall* be elected.
You *will* be elected.
He *will* be elected.

Here the speaker employs *shall* in expressing what is to happen to himself and *will* in expressing what is to happen to others.

You predict that . . . { I *shall* be elected. / You *shall* be elected. / He *will* be elected.

Here the person addressed is represented as foretelling, and *shall* is employed in expressing what is to happen to him as well as what is to happen to the speaker, while *will* is used in expressing what is to happen to another.

Shall I be elected?
Shall you be elected?
Will he be elected?

Here we inquire concerning the belief or expectation of the person addressed, "Shall I be elected?" being equivalent to "Do *you* predict that I shall be elected?" Accordingly *shall* and *will* are employed as in the preceding forms.

He predicts that . . .
- I *shall* be elected.
- You *will* be elected.
- He *shall* be elected.
- John *will* be elected.

Here the person spoken of is represented as foretelling, and *shall* is employed in expressing what is to happen to him as well as what is to happen to the speaker, while *will* is employed in expressing what is to happen to others.

8. In promises, resolutions, or threats the original meaning of *shall* and *will* is more apparent. *Will* is applied to the actions or states of the person who is represented as promising, threatening, etc., and *shall* to those of others.

I *will* write.
You *will* write.
He *will* write.

Here the subject of the verb in each case represents the person who resolves, and *will* is employed in all the persons.

I *will* write.
You *shall* write.
He *shall* write.

Here the person speaking expresses resolution about the actions of others as well as his own, applying *will* to his own and *shall* to those of others.

You are resolved that
- You *will* write.
- I *shall* write.
- He *shall* write.

Here the person addressed is the one who resolves; accordingly *will* is used in the second person, and *shall* in the others.

Will you write?
Shall I write?
Shall he write?

Here we inquire concerning the resolution of the person addressed, "Shall I write?" being equivalent to "Are *you* resolved that I shall write?" Accordingly *will* and *shall* are employed as in the preceding forms.*

He is resolved that . .
- He *will* write.
- I *shall* write.
- You *shall* write.

Here the person spoken of is the one who resolves; accordingly *will* is used in the third person, and *shall* in the others.

9. Since the form "*Shall* I be elected?" denotes either "Do you *resolve* that I shall be elected?" or "Do you *predict* that I shall be elected?" we must learn from other circumstances which is meant in any particular instance.

10. To ask a question with *will* in the first person singular involves an absurdity; for such a question would represent a person as inquiring what his own will is.

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* Dr. Webster says, "*Shall you go?* asks for information of another's *intention.*" This would make *shall* usurp the office of *will.* But it is easy to see that *Will* you go? is the form that asks for information of another's intention. The answer to *Will you go?* is *I will:* an answer that would be impertinent if the inquiry were not concerning the *intention.* "*Oak.* I will have my own way, I am determined. *Major O.* Why, that's well said. But will you do it? *Oak.* I will."—*Geo. Colman.* "*Panthino.* Wilt thou go? *Launce.* Well, I will go."—*Shakespeare.* "Thou canst not hear it named, and wilt thou do it?"—*Coleridge.* "How long wilt thou sleep, O sluggard? When wilt thou arise out of thy sleep?"—*English Bible.*

Thus, "Will I go?" is equivalent to "Is it my will to go?" In the Scotch song the mariner's wife, who has heard of the safe arrival of her husband, exclaims in the rapture of joy:

"And *will* I see his face again?
And *will* I hear him speak?"

By using *will* instead of *shall* she asks if it is her *will* or *intention* to see him.

11. But *will* may be employed interrogatively in the first person *plural;* as, "*Will* we quietly grant to European despotism what it most covets?" "We will do our best to repay him, *will* we not?"—*Bulwer.* In such cases the speaker does not inquire what his own will is, but what is the will of those whom he associates with himself.

12. *Will* may be employed in the first person singular when the speaker merely changes the person in repeating a question which has been addressed to him; as, "Will you accept the proposition?" "*Will* I accept the proposition? No, sir."

13. A strong determination on the part of the speaker may be expressed in the *form* of a question with a negative; as, "*Will* I not punish him?"

14. *Shall* is sometimes found employed in the first person to express resolutions or promises, especially among the earlier writers; as, "I *shall* obey, my lord."—*Shakespeare.* "Proceed, I *shall* be silent."—*Coleridge.* This form may have been originally intended to denote that the performance of the promise would result from obligation or destiny rather than from will, "I shall obey" being equivalent to "I am bound to obey." Compare "Proceed, I shall be silent" with "Speak, I am bound to hear."—*Shakespeare.*

"*Kikely.* Forget it not, nor be out of the way.
Cash. I *will* not, sir.
Kitely. I pray you have a care on't;
Or whether he come or no, if any other,
Stranger or else, fail not to send me word.
Cash. I *shall* not, sir."—*Ben Jonson.*

15. *Shall* is used in all the persons to denote simple futurity in certain cases in which the future event is assumed rather than directly asserted; namely, after such words as *except, if, though, although, whether, unless;* in relative propositions which qualify the antecedents, and in propositions containing adverbs in which the idea of the relative is involved; as, "*If* ye shall see the Son of man;" "*Except* your righteousness shall exceed the righteousness of the Scribes and Pharisees;" "*Unless* the work shall be completed;" "Every person *who* shall be present will hear;" "*Whoever* shall kill shall be in danger of the judgment;" "Beware of the day *when* the Lowlands shall meet thee in battle array;" "*Till* time shall be no more;" "We will pursue this course *whenever* it shall be practicable;" "*Before* the child shall know."

The relative proposition *who shall be present* qualifies the antecedent *person,* describing what class of persons will hear; the relative proposition *whoever shall kill* qualifies the antecedent (*person*) understood; *when* is equivalent to *in which; till* is equivalent to the time *at which; whenever,* to at all times *at which.*

In modern usage *shall* is generally omitted; as, "Unless the work be completed."

16. *Will,* as well as *shall,* is used in commands; as, "You *will* proceed to Paris by the most direct route, and there you *will* await further orders." *Shall* expresses the command authoritatively; as, "Thou *shalt* not steal." *Will* expresses it in a milder manner as merely a future event.

17. Those who have not been accustomed to do so from childhood, which is the case with the natives of Scotland, Ireland, and some parts of the United States, find it difficult to make the proper distinction between *shall* and *will.* As their error consists in using *will* for *shall,* not in using *shall* for *will,* they will find the difficulty removed by attending to the following

CAUTIONS IN REGARD TO THE USE OF *SHALL* AND *WILL*.

I. FIRST PERSON.

If you wish to express merely what will take place, without an idea of will or determination, do not use *will*.

ILLUSTRATIONS.

"I will be compelled to leave my home." Here the speaker wishes to express merely what will take place, and can not mean that he is *determined* to be compelled, which would be absurd; the use of *will* is therefore improper.

"I hope that I will see him." Here is intended to be expressed merely a future event, which the speaker hopes will take place, the nature of the case excluding the idea of will or determination. It is therefore improper to use *will*.

"Perhaps I will find some money." The word *perhaps* shows that the speaker can not mean that he is *determined* to find some money; and consequently the use of *will* is improper.

"I will feel obliged if you will send me the book." As the speaker does not wish to express a determination to feel obliged, but merely the result that will follow the sending of the book, he should not use *will*.

"We will be pleased to see you." The speaker does not wish to say that he and those associated with him are determined to be pleased, which would not be complimentary, but that the pleasure will follow as a natural consequence of seeing the person to whom he speaks; he should therefore not use *will*.

II. SECOND AND THIRD PERSONS.

If the person is to be represented as expressing merely what will happen to himself, without any idea of will or determination, do not use *will*.

Remark.—This caution applies to dependent propositions only; for it is in such propositions only that any one but the speaker can be represented as expressing what will happen to himself.

ILLUSTRATIONS.

"You say that you will be compelled to leave your home." "He hopes that he will see him." "You think that perhaps you will find some money." "He says that he will feel obliged, if you will send him the book." "They say that they will be pleased to see you."

When should you avoid using *will* in the first person?

Why is it incorrect to say, "I will be compelled to leave my home"?

Why is it incorrect to say, "I hope that I will see him"?

Why is it incorrect to say, "I hope that I will find some money"?

In these examples *you*, *he*, and *they* take the place of *I* and *we* in the examples under Caution I, the persons being represented as foretelling what will happen to themselves, without any idea of will or determination; the use of *will* is therefore improper.

III. Interrogations.

If the inquiry is merely about what will happen to the person spoken to, and not about his will or determination, do not use *will*.

Remarks.—1. That one of these two words which would be proper in the answer is the word to be employed in the question; as, "*Shall* you be compelled to leave your home?" "I *shall* be compelled to leave my home."

2. When a proposition is dependent on another which takes the interrogative form the use of *shall* and *will* in the dependent proposition is regulated by the principle involved in Caution II; as, "Do you say that you *shall* be compelled to leave your home?"

ILLUSTRATIONS.

"Will you be happy to see me?" "Will you be obliged to desist from the undertaking?" "Will you not lose your suit by doing so?"

In these examples the inquiry is about what will happen to the person addressed, not about his will or determination; the use of *will* is therefore improper.

EXERCISES.

1. Explain why *shall* is used correctly in the following examples:

I suppose we shall see her in the spring. [Correct, because it is merely a future event that is denoted, not a determination or promise.] I shall be very happy to see her. Perhaps I shall be able to find him. I shall be murdered by my barbarous subjects. I shall perish ere they come to save me. I shall be secure with her. O! I shall die; I shall expire in a fit of laughing. I shall have an altercation with this honest blockhead.

I hope we shall see Sir Peter. I fear we shall not go hence as we came. I shall be very much obliged to you, if you will give me your opinion on these points. I shall be glad to be your servant. If we examine this, we shall perceive its utility. What sufferings shall I have to endure! It is very improbable that I shall sell my house before Christmas.

2. Explain why *will* is used incorrectly in the following examples:

I dare say I will become fat, torpid, and motionless. [Incorrect, because the speaker can not intend to express a determination to become

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When should you avoid using *will* in the second person?
To what kind of propositions does this caution apply?
What is the caution about interrogations?
What is said about the correspondence of the question and the answer?

fat, torpid, and motionless.] I will be driven to that at last. I take it for granted we will have to endure them. I fancy that I will read my sermon all the better for such a listener. The time is so short that I will have no opportunity of seeing him. I will like him less than I wish. I will be ruined if you do not assist me.

We will be punished for this. I hope I will be able to see him in the morning. When will we see him again? Now I will be teazed by all his tribe. I will be sorry to leave you, my kind friend. Perhaps I will be able to discover some useful coadjutor. This day, if he keeps his promise, we will have our answer. I will laugh myself to death at this puppy-headed monster.

3. In which of the following sentences is *will* correctly employed:

Help! help! I will be murdered! [The speaker does not intend to express a determination to be murdered; therefore *will* is incorrectly used.] How will I be revenged on him? I suppose I will find him at the inn. I will drown, nobody shall help me. I will do what you request me to do. [Correct, because the speaker intends to express a promise.] I will stand, and so shall Trinculo. [Determination about the act of the speaker and about that of the person spoken of.] I shall be extremely happy to see him and will leave a note for him at the tavern. [The first proposition expresses a future event, the second a promise.] If you are going into the field, I will go with you. We will often find ourselves obliged to dissent from the opinions of the biographer.

If you come this way, we will be happy to see you. I will be at the least three weeks in making my tour. We will be able to form some idea of the large field opened for Christian philanthropy I will be much obliged to you, if you direct me where I shall find the best information. I will mount the boys on the ponies, and they shall scour the country forthwith, and you shall be supplied with yeast and eggs. [Determination or promise.] Ha! I will have a fine pet now. [Future event.] If it is my lot to crawl, I will crawl contentedly. When the political storms shall pass away, we will find the flag of our country floating proudly on the breeze.

We will gain all we wish. He received acknowledgments, in consequence of which I will be this day set at liberty. We have every reason to believe that we will be called upon to record some remarkably fast time. Let this work go on, and we will soon be once more a united and happy people. I want office: if you vote for me, I will be elected; if you do not vote for me, I will not be elected.

4. Insert the proper word in each of the following blanks:

If we examine this, we .... perceive its utility. [Does not mean to express a determination to perceive.] I .... endeavor to send you the book to-morrow. [Promise.] .... we hear a good speech if we go? The cause is in my will, I .... not come. I .... seek out Falstaff. .... you go with us to behold it? We .... be delighted to receive a visit from you. [Future event, not determination.] We .... be conquered by our passions. I believe I .... receive a letter to-day. I .... be free! unbar the door! Poor father! you will suffer more than I .... [Future event.] I .... act upon my first impulse and go straight to Ralph Nickleby. I .... be miserable, if you leave me. I .... not lend thee a penny.

5. Explain the difference in meaning made by changing *shall* to *will:*

As for being a bishop, that I shall never be. As for being a bishop, that I will never be. I shall be in London in March. I will be in London in March. I shall never see her again. I will never see her again. I shall be elected. I will be elected. [I am determined to use the means that will secure my election.] We shall be satisfied. We will be satisfied.

I shall never laugh again. I will never laugh again. Merrily, merrily shall I live now. Merrily, merrily will I live now. I assure you I shall hear no such impertinence. I assure you I will hear no such impertinence. I shall sell my house before Christmas. I will sell my house before Christmas. We shall be no more troubled with him. We will be no more troubled with him.

6. Why is *shall* used in the following sentences? (See Caution II.)

You suppose that you shall see her in the spring. [The person that supposes is the person that is to see.] You say that you shall be happy to see her. You predict that you shall find some money. He fears that he shall perish before they come to save him. He believes that he shall be murdered by his barbarous subjects. You hope you shall see Sir Peter. They fear they shall not go hence as they came. They say they shall be very much obliged to you, if you will give your opinion on these points.

He says he shall be glad to be your servant. Do you consider it probable that you shall sell your house before Christmas? Do you expect that you shall become fat? She says that she shall be driven to that at last. Do you take it for granted that you shall have to endure them? You think you shall read your sermon better for such a listener.

You assert that the time is so short that you shall have no opportunity of seeing him. He thinks he shall like him less than he wishes. He predicts that he shall be ruined, if you do not assist him. Do they think that they shall not be punished for this? He believes that he shall have an answer to-day. Do you know how you shall be revenged on him?

(See Caution III.) Shall you be murdered by your barbarous subjects? Shall you find him at the inn? Shall you be three weeks in making your tour? Shall you gain all you wish? Shall you find the flag of your country still floating? Shall you be set at liberty to-day? Shall you hear a good speech, if you go? Shall you be elected? Shall you be ruined unless he assists you? Shall you be surprised to see him? Shalt thou be lord of the whole world? Shall you do any good by going there? Shall you be unhappy if I do not come?

SHOULD AND *WOULD*.

1. Between *should*, the past form of *shall*, and *would*, the past form of *will*, there is in general the same distinction that exists between *shall* and *will*; *should*, according to the original signification, expressing events resulting from necessity, and *would* expressing events depending on will; as, "The nation *would* [was determined] go to war;" "Thou art the Christ which *should* [was destined] to come into the world." *Should*, however, is not now used in this absolute sense.

2. As the present forms *shall* and *will* are employed to express events as future to present time, so the past forms *should* and *would* are employed to express events as future to past time; as, "We wondered what the house *would* be like, and when we *should* get there, and whether we *should* see Mr. Jarndyce, and what he *would* say to us, and what we *should* say to him."

This passage expresses events future to the past time to which *wondered* refers. If we change *wondered* to *wonder*, we see that *shall* takes the place of *should*, and *will* that of *would*; as, "We wonder what the house *will* be like, and when we *shall* get there," etc.

Accordingly, in such forms *should* is used in expressing what was to happen to the speaker and to the person represented as foretelling or supposing, and *would* in expressing what was to happen to others.

3. In promises, resolutions, or threats *would* is applied to the actions or states of the person represented as promising, etc., and *should* to those of others.

ILLUSTRATIONS.

I predicted that . . .
- I *should* be elected.
- You *would* be elected.
- He *would* be elected.

You predicted that . .
- I *should* be elected.
- You *should* be elected.
- He *would* be elected.

He predicted that . .
- I *should* be elected.
- You *would* be elected.
- He *should* be elected.
- John *would* be elected.

I resolved that . . . { I *would* write. / You *should* write. / He *should* write.

You resolved that . . { I *should* write. / You *would* write. / He *should* write.

He resolved that . . { I *should* write. / You *should* write. / He *would* write. / John *should* write.

4. Where the past form of a verb is used to express a condition or supposition *should* or *would* may be employed in expressing the conclusion; as, "If I *had* a pen, I *would* write;" "If I *had* a pen, I *should* be compelled to write;" "If he *had* a pen, he *would* write;" "If he *had* a pen, he *should* write;" "He says that if he *had* a pen, he *would* write;" "He says that if he *had* a pen, he *should* be compelled to write;" "If I *saw* him acting justly, I *should* admire him;" "If I *saw* him acting justly, I *would* applaud him."

Here the same distinction prevails between *should* and *would* as in the preceding case. "If I saw him acting justly, I *would applaud* him," expresses a voluntary action; "If I saw him acting justly, I *should admire* him," expresses something that does not depend on will.

5. The condition is not always formally expressed; as, "You would secure his favor by acting so" [if you acted so]; "I should be happy to find [if I should find] you restored to health;" "Without help [if no one had helped me], I should have failed."

6. A conclusion often stands without any condition expressed, the condition being implied; as, "I would not accept such an offer," [if it were made]; "I should be glad to go with you," [if I could].

Should and *would*, like the past forms of other verbs, may be used to express the condition or supposition; as, "If I *should* report this, they would not believe me;" "If he *would* study, he would learn." In this case *should* is used in all the persons when the assumed event does not depend on will; as, "If I should be compelled;" "If you *should* be compelled;" "If he *should* be compelled." So after *though*, *unless*, *whether*, etc.

7. After the introductory *that should* is often used in an indefinite sense in all the persons, "I am surprised that he *should* act so" [at his acting so]. "I am surprised that he *would* act so" implies a determination.

8. The use of *should* and *would* in conditions and conclusions relating to present time would easily lead to their being employed to express present time absolutely; which is the case where *should* is used in the sense of *ought*, and *would* in the sense of *wish*, as they are used in all the persons; as, "You *should* obey your parents;" "Whatever ye *would* that men should do to you."

9. These past forms thus used with a present sense express meanings which are no longer expressed by the present forms. Thus, "John *should* write" expresses a *duty* of John; while "John *shall* write" declares the speaker's *resolution* in regard to John. "*Iago.* Would you be satisfied? *Othello.* Would? Nay, I will!"

10. This usage furnishes an explanation of some common forms of speech, such as, "I *should* say that he is an honest man;" "I *should* doubt his candor;" "He is not, we *should* suppose, capable of performing the labor." These are softened assertions, not so positive or abrupt as if *should* were not used. Instead of directly asserting a thing, these forms literally mean that circumstances are such as necessarily to lead the speaker to do what is expressed by the verb with which

should is connected. "I should doubt his candor"—"I am compelled by circumstances to doubt his candor, whatever may be my inclination."

11. When we wish to refer to past time a change is made in the infinitives with which *should* and *would* are connected; as, "John should *have written* yesterday."

12. *"Should seem, Would seem.* These phrases differ only in strength. We use '*should seem*' when the case is so strong as to render the inference almost a *necessary* one; we use '*would seem*' to express a prevailing *semblance* or probability, with perhaps a slight implication that the case may be otherwise. Mr. Pickering supposed '*would seem*' to be a peculiarity of America; it is used, however, by English writers in the sense given above."—*Webster's Dictionary.*

The difference between these two phrases is such as we should infer from the difference between *should* and *would.* Desire implies inclination or tendency toward the thing desired; "It *would* seem" therefore denotes a *tendency* to seem; while "It *should* seem" denotes the same thing as *necessary.* "The battle *would* seem to have been a bloody one." "The battle *should* seem to have been a bloody one." The former expression implies that all the circumstances with which we are acquainted *tend* to make the battle seem to have been a bloody one; while the latter implies that the circumstances *necessarily* make the battle seem to have been of that character.

13. As *will* is used to denote a custom existing in present time, so *would* is used to denote a custom existing in past time; as, "He *would* spend whole hours in this employment":

"These things to hear
Would Desdemona seriously incline;
But still the house affairs *would* draw her thence;
Which ever as she could with haste despatch,
She'd come again."—*Shakespeare.*

14. As *would* is often improperly used for *should,* attention is directed to the following

CAUTIONS IN REGARD TO THE USE OF *SHOULD* AND *WOULD.*

I. FIRST PERSON.

If there is no will or determination to be expressed, do not use *would;* as, "I *should* be glad to see you," not *would.*

II. SECOND AND THIRD PERSONS.

If the person represented as saying, supposing, etc., is not to express will or determination, do not use *would;* as, "You said that you *should* be happy to see her," not *would.*

III. INTERROGATIONS.

If the inquiry is not about the will or determinations of the person addressed, do not use *would;* as, "*Should* you be surprised to see her?" not *would.*

What is the caution about the use of *would* in the first person?
What is the caution about the use of *would* in the second and third persons?
In interrogations?
Why is it incorrect to say, "I would be glad to see you"?
Why is it incorrect to say, "You said that you would be happy to see her"?
Why is it incorrect to say, "Would you be surprised to see her"?

EXERCISES.

1. Explain why *should* is correctly used in the following examples:

I supposed I should see her in the spring. [Correct, because no will or determination is intended to be expressed.] I feared I should be murdered by my barbarous subjects. I thought I should expire in a fit of laughing. I hoped we should see Sir Peter. I never thought I should be compelled to build. It was very improbable that I should sell my house before Christmas. She imagined she should enjoy more agreeable minutes with the captain.

He told her he should be glad to see her. He was confident that he should succeed. You did not think that you should see him so soon. He bids me assure you he should be sorry not to have more schemes of kindness for his friends than of ambition for himself. He hinted that he should like to be buried in a certain spot. The doer of ill should be promptly punished.

If we examined this, we should perceive its utility. If we had a horse, we should find him to be troublesome in this thicket. If I had seen him sooner, I should have been able to escape him. If I had recited so badly, I should be ashamed. If I had given the whole, I should have had no right to the sixpence. If I had written sooner, I should have secured the place.

If I had started sooner, I should now be at home. If I had begun it yesterday, I should have finished it to-day. I should be happy to know that he is well. With your help I should have succeeded. If I should say so, I should be guilty of falsehood. If he should do such a thing, I should be very much surprised. Unless he should agree to this, I should be very unwilling to accept his proposition.

I should be very much displeased, if you should do so. I should just like to know of what use thistles are in the world. I should like to be Sir Richard. What sufferings should I have to endure! I need not say how very happy we should be to see you here. I should doubt his honesty. I should suppose him to be a very poor man. I should say that such a man is unfit for the office. I should regret his election. We should always do right.

2. Explain why *would* is incorrectly used in the following examples:

I took it for granted we would have to endure them. [Incorrect, because no will or determination is intended to be expressed.] I knew that I would be driven to that at last. I perceived that I would read my sermon all the better for such a listener. The time was so short that I knew I would have no opportunity of seeing him.

He assured me I would find the evening most favorable. He represented that he was out of money, and would like to obtain a free pass. He thought that he would like to marry his cousin Alice. I would be ruined, if you did not assist me. If all went well with me, I would be one of the happiest of mortals. I would be pleased to observe this wonderful operation of occult sympathies.

Were you here, I would have an opportunity of pouring out my whole soul to you. We would not believe the second one to be true, if it came from any other place than the National Capital. If we were logical, we would be satisfied. What a wretch would I be, were I to deprive myself of such a blessing! The rats were rather more mutinous than I would have expected from the state of Caleb's larder.

3. In which of the following sentences is would correctly employed?

I supposed I would find her at the inn. [Incorrect, because the speaker does not intend to express will or determination.] I thought we would be punished for this. I promised that I would go. [Correct, because a promise implies will.] I would be surprised to see him here. [Incorrect, because surprise is not caused by the will.] I would go with him, if he would permit me. How would I be revenged on him? He said that he would drown, and nobody should help him.

We would teach him, if he were willing to study. I would be very much obliged to you, if you would furnish the information. He promised that if I would try, he would assist me. We had every reason to believe that we would be called upon to record some remarkably fast time.

4. Insert the proper word in each of the following blanks:

If we examined this, we .... perceive its utility. [Does not express a determination to perceive its utility.] I .... do so, if I were in your place. [Expresses will.] .... we hear a good speech, if we .... go? [No will or determination.] .... you go with us, if you could? I .... go, if I could. .... you be disappointed if you could not see him? I believed I .... receive a letter to-day. Poor father! I knew that you would suffer more than I .... I .... be rendered miserable by your pursuing that course. I .... not lend thee a penny, though thou wert starving. I .... not be a man, if I did not feel this.

5. Explain the difference in meaning made by changing *should* to *would*:

He hoped that I should see him. He hoped that I would see him. I should do what he wishes. I would do what he wishes. If we should imitate him, it would be better for us. If we would imitate him, it would be better for us. If thou shouldst drown thyself, the loss will

not be greatly felt. If thou wouldst drown thyself, a little water in a spoon will be as all the ocean.

I told him that I should be in London in March. I told him that I would be in London in March. I said that I should see her again. I said that I would see her again. I declared that I should be elected. I declared that I would be elected. Did you think that I should go? Did you think that I would go? I am surprised that he should go. I am surprised that he would go.

6. Why is *should* used in the following sentences? (See Caution II.)

You supposed that you should see her in the spring. You said that you should be happy to see her. You predicted that you should find some money. He believed that he should be murdered by his barbarous subjects. You hoped that you should see Sir Peter. They said that they should be very much obliged to you, if you would give your opinion. He said that he should be glad to be your servant. Did you consider it probable that you should sell your house before Christmas? On her death-bed she did say that she should hear the castle-bell strike twelve upon her wedding-day.

(See Caution III.) Should you be murdered by your barbarous subjects, if we should not assist you? Should you find him at the inn by going now? Should you be three weeks in making your tour, if the weather should continue fine? Should you have been three weeks in making your tour, if the weather had continued fine? Should you have heard a good speech, if you had gone? Should you be surprised to see him?

PARSING EXERCISES.

"The horse runs."

Runs is a verb—a word by which something is affirmed; irregular—the past tense and the auxiliary perfect participle are not formed by annexing *ed* to the imperfect infinitive; imperfect infinitive *run*, past tense *ran*, participle *run;* intransitive—it does not express an action exerted directly upon some person or thing; indicative mood—it is used to express direct assertion; present tense—it expresses what takes place in present time; third person, singular number, because the subject *horse* is.

Rule.—A verb must agree with its subject in number and person.

"You have deceived me."

Have deceived is a verb—a word by which something is affirmed; regular—the past tense and auxiliary perfect participle are formed by

annexing *ed* to the imperfect infinitive; imperfect infinitive *deceive*, past tense *deceived*, participle *deceived;* transitive—it expresses an action exerted directly upon an object; active voice—the word denoting the actor is the subject; indicative mood—it is used to express direct assertion; present-perfect tense—it represents an action as perfect or completed in present time; second person plural, because the subject *you* is.

Rule.—A verb must agree with its subject in number and person.

"*I have been deceived by you.*"

Have been deceived is a verb; regular; transitive—it expresses an action exerted directly upon an object; passive voice—the word denoting the object acted upon is the subject; indicative mood; present-perfect tense; first person singular, because the subject *I* is.

Rule.—A verb must agree with its subject in number and person.

"*Come.*"

Come is a verb; irregular; *come, came, come;* intransitive; imperative mood—it is used to express a command;* second person plural, because the subject *you*† is.

Rule.—A verb must agree with its subject in number and person.

"*Disguise thyself.*"

Disguise is a verb; regular; *disguise, disguised, disguised;* transitive; active voice; imperative mood; second person singular, because the subject *thou* is.

Rule.—A verb must agree with its subject in number and person.

"*Thy will be done.*"

Be done is a verb; irregular; *do, did, done;* transitive; passive voice; imperative mood; third person singular, because the subject *will* is.

Rule.—A verb must agree with its subject in number and person.

"*I love to study geography.*"

To study is a verb in the infinitive mood—it expresses the meaning of a verb in the form of a noun; regular; *study, studied, studied;* transitive—it expresses action exerted directly upon an object; active voice—it expresses acting; imperfect tense—it denotes an action not completed; it is the object of the transitive verb *love*.

Rule.—The infinitive may be used as a noun, an adjunct, or a finite verb.

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*As there is but one tense in this mood, nothing need be said about tense.

†Unless there is something in the context to show that *thou* is the subject, the subject of the second person is always the plural form *you*.

"Theodore wishes to be admired."

To be admired is a verb in the infinitive mood — it expresses the meaning of a verb in the form of a noun; regular; *admire, admired, admired;* transitive; passive voice — it expresses being acted upon; imperfect tense—it denotes action not completed; it is the object of the transitive verb *wishes.*

Rule.—The infinitive may be used as a noun, an adjunct, or a finite verb.

"You should rise."

Should is a verb—a word by which something is affirmed; defective —it is remarkable for wanting some of its parts; irregular; present *shall,* past *should;* transitive—it expresses action exerted directly upon an object; active voice — the word denoting the actor is the subject; indicative mood—it is used to express direct assertion; past form, used to express obligation existing in present time; second person plural, because the subject *you* is.

Rise is a verb in the infinitive mood, *to* being omitted after *should*— it expresses the meaning of the verb in the form of a noun, etc.; it is the object of the transitive verb *should.* (See page 71.)

Rule.—A verb must agree with its subject in number and person.

The horse runs. William has written two letters. I have seen George. Andrew tore his book. I will visit you. He had destroyed it *before** my return. I shall be glad *of* your success. A good man loves God. You have deceived me. I have been deceived *by* you.

Cæsar conquered Pompey. Pompey was conquered *by* Cæsar. I shall be honored *by* my companions. My companions will honor me. Thomas cut the wood. The wood was cut *by* Thomas. Several persons had seen the bear. The bear had been seen *by* several persons. Every one will esteem you. You will be esteemed *by* every one.

Come. Listen. Run. Read this book. Relieve the wretched. Labor diligently. Avoid bad company. Ask no questions. Help me. Shut the door. Disguise thyself. Be advised *by* your friends. Confess your sins.

Thy kingdom come. Thy will be done. Heaven protect him! God forbid! Hallowed be thy name. Go we *to* the king. Retire we *to* our chamber. Make we our march *toward* Birnam. Angels and ministers *of* grace defend us!

Joseph is writing. Having accomplished his object, he returned *to* his country. The man escaped, leaving his companion *at* the mercy *of* the bear. Hated *by* some, despised *by* others, he is *without* a friend

*The words in italics are prepositions.

I love to study geography. Theodore wishes to be admired. You must write. I can write. The nation would go *to* war. He could use a pen. You may read this book. He ought to rise. He ought to have risen. He should have risen. Could you read the letter?

Joseph is writing. Having accomplished his object, he returned *to* his country. The man escaped, leaving his companion *at* the mercy *of* the bear. Hated *by* some, despised *by* others, he is *without* a friend.

PREPOSITIONS.

A PREPOSITION is a word used in connection with a following noun to form an adjunct modifying some preceding word; as, "The hatred *of* vice;" "This book will be useful *to* John;" "He lives *for* glory;" "He acts consistently *with* his principles."

Note.—A preposition can not properly be said to "show a relation between a *noun* and some other *word;* the relation is between *things*, not *words*. "He went to Paris." Here *to* shows the relation between the *city* and the *going*, not between the words *Paris* and *went*.

The preposition *of* and the following noun *vice* form an adjunct modifying the preceding noun *hatred; to John* is an adjunct to the adjective *useful; for glory* is an adjunct to the verb *lives; with his principles* is an adjunct to the adverb *consistently*.

Note.—"ADJUNCT (Gram.), an expression added, to extend, explain, or modify something."—*Worcester*.

Adjectives and possessives that modify the noun are regarded as belonging to the adjunct. "He lives in the greatest seclusion." Here *in the greatest seclusion* is an adjunct to *lives*.

The word *preposition* is derived from the Latin *præpositus*, placed before, and the preposition is so called from its position before the noun.

The noun is called the *object* of the preposition; the preceding word is called the *antecedent term*.

The same word may have several adjuncts; as, "The stream runs with rapidity, by the house, into the river."

The stream runs { with rapidity, / by the house, / into the river.

The noun in an adjunct may be modified by another adjunct; as, "This is inconsistent with the character of a man of honor." Here

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What is a preposition?
Explain the examples.
What is an adjunct?
What is the noun called?
From what is the word *preposition* derived?
Give an example in which the same word has more than one adjunct.

the adjective *inconsistent* is modified by the adjunct *with the character*, the noun *character* is modified by the adjunct *of a man*, and *man* is modified by the adjunct *of honor*.

This is inconsistent
with the character
of a man
of honor.

The adjunct may be placed out of the natural order to which *preceding* in the definition refers; as, "*To John* the book will be useful." This is always the case when the object of the preposition is a relative or an interrogative pronoun, because these pronouns are placed as near as possible to the beginning of their propositions; as, "This is the man to whom he spoke." Here *to whom* is an adjunct to *spoke*.

The preposition may be separated from the object, especially in colloquial style; as, "This is the man *whom* he spoke *to*;" "This is the man *that* he spoke *to*." The relative *that* never has the preposition before it.

The same preposition may have more than one object; as, "He went to London and Paris." Here *to* has two objects, the action expressed by the verb *went* being directed to two places. *To London and Paris* may be regarded as one adjunct modifying *went*.

The meaning of *betwixt* and *between* is such as to *require* two objects when the nouns are in the singular number; as, "He sits between *James* and *Thomas*." The two objects may be denoted by one plural term; as, "He sits between *them*."

There may be more than one antecedent term; as, "Be *just* and *kind* to all men." Here the adjunct *to all men* modifies both *just* and *kind*.

The adverbs *forth* and *out* are sometimes made to change places with the preposition *from*, so that *from forth* and *from out* are used instead of *forth from* and *out from;* as, "Risest *from forth* thy silent sea of pines."—*Coleridge*. "Such as press the life *from out* young hearts."—*Byron*.

Any thing performing the office of a noun may be the object of a preposition:

1. Gerund; as, "He is engaged in *cutting* wood."
2. Infinitive mood; as, "He is about *to go*."

Give an example in which the noun in an adjunct is modified by another adjunct.
Give an example in which the adjunct is placed out of the natural order.
May the same preposition have more than one object?
Give an example in which there are more than one antecedent term.
What adverbs are sometimes made to change places with the preposition *from*?
Give an example in which a gerund is used after a preposition. An infinitive.

3. Proposition; as, "The result depends on *who is to be the judge;*" "This afforded time for *the others to come up.*"

4. Adverb used in the sense of a noun; as, "Wait till *then*" (that time); "I will try for *once*" (one time); "We shall live for *ever*" (all time).

5. Adjunct used as a noun; as, "He ran from *under the tree.*" Here *from* and *under* do not form a *compound* preposition, as some say, but *under the tree* denotes the *place*, like a noun, and is the object of *from.* From *where* did he run? This construction is analogous to that of the preposition and adverb, the adjunct being equivalent to an adverb. "The average income of these small land-holders is estimated at *between sixty and seventy pounds.*"—*Macaulay.* Similar to this construction is that contained in such sentences as, "They [Judgment and Reason] have been jurymen since *before Noah was a sailor,*" the proposition *Noah was a sailor* taking the place of a noun after the preposition *before*, and the adjunct thus formed being the object of the preposition *since.*

List of Prepositions.

About, above, across, adown, after, against, along, amid, amidst, among, amongst, around, at, athwart; before, behind, below, beneath, beside, besides, between, betwixt, beyond, by; down; ere; for, from; in, into; mid; of, off, on, over; past; round; since; through, throughout, till, to, toward, towards; under, underneath, until, unto, up, upon; with, within, without.

Remarks.—1. *A*, formed from *on*, was once used separately as a preposition; as, "The world runs *a* wheels."—*Ben Jonson.* It is now joined to the noun; as, *ashore* (on shore), *aboard* (on board). It is, however, separated from the gerund, or participial noun; as, "He met her once a maying."—*Milton.* In modern usage a hyphen is often (unnecessarily) placed between the preposition and the gerund; as, "Life went a-maying."—*Coleridge.*

2. *Aboard* (on board) is generally regarded as a preposition; as, "He went *aboard* the ship." But *on board* is used in exactly the same manner; as, "He went *on board* the ship."—*Johnson.* In both cases there is an ellipsis of the preposition *of*, which is often expressed with *aboard* as well as with *on board;* as, "He went aboard (on the deck) of the vessel." If *aboard* is regarded as a preposition, many similar words must be placed in the same class; as, *astride, alongside, despite, inside, outside;* for the preposition *of* is sometimes omitted after them. The same principle would make prepositions of *left hand* and *either end* in the following passages: "The mound *left hand* the town."—*Scott.* "Fastened ourselves at *either end* the mast."—*Shakespeare.* The full construction is, On the left hand of the town; At either end of the mast.

Some absurdly place the whole expression *aboard of*, as well as *because of* and *instead of*, in the list of prepositions. If *aboard of* is a preposition, *on board of* is

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Give an example in which a gerund is used after a proposition.
After an adverb.
After an adjunct.

Give a list of the prepositions beginning with *a*. With *b*. With *d*. With *e*. With *f*. With *i*. With *m*. With *o*. With *p*. With *r*. With *s*. With *t*. With *u*. With *w*.

also a preposition; if *instead of* is a preposition, we must regard *in place of* and *in lieu of* as prepositions.

It is easy to see that *instead* consists in reality of two words, which have been capriciously joined together; while in such expressions as *in place of* the noun and the preposition have been kept separate. Such words as *aboard*, *instead*, *because* (as used above, that is, *by cause*), may be called *disguised adjuncts*, the nouns included in them being followed by the preposition *of* expressed or understood. Compare the French *à bord de*, *au lieu de*.

3. The following also are generally included in the list of prepositions: *According to*, *bating*, *concerning*, *during*, *except*, *excepting*, *notwithstanding*, *pending*, *regarding*, *respecting*, *save*, *saving*, *touching*.

4. The form of most of these words shows them to be participles. *According*, *bating*, *excepting*, *saving*, *withstanding*, *during*, *pending*, *concerning*, *regarding*, *respecting*, and *touching* are participles belonging to nouns expressed or understood. *Except* is usually a participle; when followed by an objective it is a verb in the imperative mood. *Save* is a form of the adjective *safe*, or an apocopated participle for *saved*, the noun with which it is connected being in the nominative case absolute; when followed by an objective it is a verb in the imperative mood. *But* is a contraction of *be out*; *be* is a verb in the imperative mood, modified by the adverb *out*; the noun that follows being in the nominative case, subject of *be*.

ACCORDING TO.

5. "The sentinel, according (conforming) to command, stood before the gate." *According* is a participle belonging to *sentinel*. "According (conforming) to his instructions, he proceeded on his journey." *According* is a participle belonging to *he*. "This course is not according (conforming, agreeable) to law." *According* is a participle belonging to *course*.

> "Hast *thou*, *according* (conforming) to thy oath and bond,
> Brought hither Henry Hereford?"

"Our *zeal* should be *according* to knowledge."

Sometimes *according* may be regarded as belonging to a noun understood; as, "Welcome him [in a *manner*] *according* to his worth;" "I will use them [in a *manner*] *according* to their desert;" "I will praise the Lord [in a *manner*] *according* to his righteousness;" "Have mercy upon me [in a *degree*] *according* to thy loving-kindness;" "We will our celebration keep [in a *manner*] *according* to my birth;" "I love your majesty [in a *degree*] *according* to my bond."

In any case *according to* should never be regarded as one word. If *according* in the last examples is not a participle belonging to a noun understood, it is an adverb, and not part of a preposition. Thus *according* in the last example may be regarded as an adverb modifying *love*. If *according to* is to be considered a preposition, *contrary to* must also be placed in the list; for the latter expression is employed in precisely the same way as the former; as, "I will use them *contrary to* their desert;" "Though he pretends to act *according to* his instructions, he is acting directly *contrary to* them."

CONCERNING.

6. "He expounded the things which *concerned* himself." "He expounded the things *concerning* (regarding) himself." *Concerning* is a participle belonging to *things*. "Something that nearly *concerns* yourselves" "*Something* nearly *concerning* yourselves." "The true *judgment concerning* (relating to) the power." "A *discourse concerning* (relating to) this point." "I am free from all *doubt concerning* it." "Is that nothing? *Nothing concerning* me." "A *work concerning* allegiance." "A man's *judgment concerning* actions." "*Mistakes concerning* the plan and conduct of the poem." "That the *purpose* might not be changed *con-*

cerning (which concerned) Daniel." "What is the *opinion* of Pythagoras *concerning* wild fowl?" "Some *things* of weight *concerning* us and France." "No jealous *toy concerning* you." "The *speech* among the Londoners *concerning* the French journey." In each of these examples *concerning* is a participle belonging to the noun in italics.

In such expressions as the following *concerning* may seem to be a preposition: "The Lord hath spoken good concerning Israel;" "They speak concerning virtue;" "He told them concerning the swine;" "Thou dost not inquire wisely concerning this."

Even in such cases *concerning* is a participle. Webster says: "This word has been considered as a preposition, but most improperly; *concerning*, when so called, refers to a verb, sentence, or proposition; as, in the first example, the word applies to the preceding affirmation. The Lord hath spoken good, which speaking good is concerning Israel. *Concerning*, in this case, refers to the first clause of the sentence." In this example it would be better to consider *concerning* as referring to the noun *good*. If, as Webster supposes, the primary sense of *concern* "is to reach or extend to, or to look to, as we use *regard*," another solution may be given. The Lord, looking to (regarding) Israel, hath spoken good. "*Concerning* this point, what can we decide?" WE concerning (looking at, regarding) this point; or what *thing* concerning this point. "He told them [the *things*] concerning the swine."

TOUCHING.

7. "*Something* that *touches* (relates to) the lord Hamlet." "*Something touching* (relating to) the lord Hamlet." "Socrates chose rather to die than renounce or conceal his *judgment touching* the unity of the godhead." "We may soon our *satisfaction* have *touching* that point." "Our late *decree* in parliament *touching* King Henry's oath." "Horatio will not let *belief* take hold of him *touching* this dreaded sight." "*Touching* our person seek we no *revenge*." "I have found no *fault* in this man *touching* these things." "We have *confidence* in the Lord *touching* you." "*Touching* things which relate to discipline the church hath authority to make *canons* and *decrees*." "What [*thing*] have you to say *touching* this point?" "This paper is the history of my *knowledge touching* her flight." "And now forthwith shall *articles* be drawn *touching* the jointure that your king must make."

The verb *to touch* has the signification of *affect, concern, relate to;* as, "Nothing can *touch* him further;" "It *touches* us not." The participle has precisely the same signification, and is no more a preposition than is the infinitive.

REGARDING, RESPECTING, ETC.

8. "His conduct that *respects* (relates to) us is commendable." "His *conduct respecting* (relating to) us is commendable." "There is but one *opinion respecting* his conduct." "He has a great *deal* to say *regarding* this thing." "*Regarding* (looking at, considering) this matter *we* say." "There is none worthy [*we*] *respecting* (considering) her that's gone." "I am mean indeed [*we* or *men*] *respecting* (considering) you." "*Respecting* man whatever [*thing*] wrong we call." "This allusion *respects* an ancient custom." "This *allusion respecting* an ancient custom is very striking." "*Respecting* a further appropriation of money *it* (this *thing*) is to be observed that the resources of the country are inadequate" [Or *we respecting*, looking at a further appropriation]. "Whether our daughter were legitimate [*we*, or *men*], *respecting* this our marriage with the dowager."

BATING, EXCEPTING, SAVING.

9. These words belong sometimes to words expressed, sometimes to words of general meaning, such as *we, men, you, they*, indicated by the context; their construction being the same as that of *granting, admitting*, etc., in such sentences as

the following: "Granting this to be true, he is not proved guilty;" "Admitting her innocence, she was very imprudent." (See Syntax, III.)

"We have little reason to think that they bring many ideas with them, [*we*] *bating* (if we bate), perhaps, some faint ideas of hunger and thirst." "The king could not choose an advocate whom I would sooner hear on any subject, [*we*, or *I*] *bating* (if we bate) his love, than you." "[*We*] *bating* (if we leave out) the outward respect due to his birth, they treated him very hardly." Compare "Bate, I beseech you, widow Dido."—*Shakespeare.* "The prisoners were all condemned, [*we*] *excepting* three." "*Excepting* one, *I* would he were the best in all this presence." "[*We*] *excepting* (if we except) the royal family, they get but little by it." "He ordered the baggage to be brought to one place, [*they*] *excepting* only such things as were very necessary." "None of them was cleansed, [*we*] *saving* (leaving out) Naaman the Syrian." "[*We*] *saving* (preserving, having due regard to) your reverence, he is the devil himself." "[*We, I*] *saving* (having due regard to) your merry humor, here 's the note." "[*We*] *saving* your tale, Petruchio, let us speak too."

DURING, PENDING.

10. These participles are connected with nouns expressed, which, instead of being in the objective, are in the nominative case (nominative absolute). "I hold the property during life (*life during;* that is, while life dures, continues)." Compare the Latin *durante vita.* "Our office may, during his power (his *power during*, while his power endures), go sleep." "During which time (which *time during*), he ne'er saw Syracusa." "*During* his *childhood*, he was under the care of his aunt." "Pending the suit (the *suit pending*, while the suit was pending, depending), he left the country.' "Pending the discussion of this subject (the *discussion* of this subject *pending*, while the discussion of this subject was pending), a memorial was presented."

The verb *to dure* was once in common use; as, "*Dureth* for a while."—*English Bible.* "This battle *dured* three parts of the night."—*Stow.* "Paul made a sermon *during* to midnight."—*Tyndale.* "To love hire while his lif may *dure*."—*Chaucer. To endure* has the same meaning; as, "For his mercies aye endure."—*Milton.*

The verb *to pend* is confined to the "progressive forms," or those which denote action continuing; as, "The suit *is pending;*" "The negotiations *were pending;*" "The suit *will be pending.*" *To depend* has the same signification.

NOTWITHSTANDING.

11. Here we have two words, the adverb *not* and the participle *withstanding*, which can not be changed to one word by the stroke of a pen or the omission of a printer's space. It is the meaning of words, and not the way in which they may chance to be written, that determines their character. *Withstanding* is to be construed like *during* and *pending*, though it is not always placed *before* the noun, as they are. "This is a correct English idiom, Dr. Lowth's *opinion* to the contrary not *withstanding.*" Here the participle *withstanding* is modified by the adverb *not*, and belongs to the noun *opinion*, which is in the nominative case (nominative absolute). "Their gratitude made them proclaim the wonders he had done for them, not *withstanding* his *prohibition* (his *prohibition* not preventing)." "He is rich, not *withstanding* his *loss.*" "Not *withstanding* that [*thing*], the troops must be reviewed."*

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*Mr. Goold Brown says, "The compound word *notwithstanding* is not a participle, because there is no verb *to notwithstand.* "But there is a verb *to withstand*, and Mr. Brown does not always regard as one word two words which happen to be written without a space between them. It is customary to write *another* as one word; but he separates them, writing *an other.* *Can not* may be often seen as one word, *cannot;* yet they are always regarded as two words. Mr. Brown quotes from

If these words in *ing* are not participles, but prepositions, the list of prepositions must include several other words which are used in the same way. "*Relating to* this matter we have little to say." "He expounded the things *relating to* himself." "Nothing *pertaining to* me." "*Excluding* one, I would he were the best in all this presence." "*Including* the captain, nineteen were taken;" "*Obedient* to your grace's will, I come to know your pleasure;" "She saw nothing, *owing* to the darkness, but her own face imaged in the glass."—*Dickens.*

EXCEPT.

12. This is a passive participle, belonging to a noun in the nominative case (nominative absolute). In participles derived from the Latin, especially when ending with the sound of *t*, the termination *ed* was often omitted; that is, the Latin root itself was used, without either English or Latin terminations, final *e* being added when necessary to preserve the long sound of the preceding vowel; as, "Before I be *convict* by course of law."—*Shakespeare.* "He was *contract* to Lady Lucy."—*Id.* "*Compact* of unctuous vapor."—*Milton.* "*Convict* by flight."—*Id.* "All thy goods are *confiscate*."—*Shakespeare.* "The fire being *create* for comfort."—*Id.* So Bacon employs *condensate* for *condensated*, *copulate* for *copulated*, etc.

The following examples will show that *except* and *excepted* are alike in construction: "Always *excepted* my dear Claudio."—*Shakespeare.*

"Richard *except*, those whom we fight against
Had rather have us win than him they follow."—*Id.*

"Thunderbolts *excepted*, quite a god."—*Cowper.*

"God and his son *except*,
Nought valued he nor feared."—*Milton.*

"I could see nothing *except* the sky (the sky *except*, *excepted*)."*

Except when followed by the objective case may be regarded as a verb in the imperative mood. "Except him, all were dismissed;" that is, except *you* him, or except *we* him. "If we only except the unfitness of the judge, all other things concurred."—*Stillingfleet.* The imperative is often employed instead of a conditional proposition; and the imperative here would express the idea as completely as it is expressed by the conditional proposition; as, "Only except the unfitness of the judge, all other things concurred."

SAVE.

13. This word is regarded by lexicographers as a verb in the imperative mood. "Israel burned none of them *save* Hazor only." Webster says, "*Save* is here a verb followed by an object." When it is followed by an objective case it is used as a verb; as, "All were gone, save *him* who now kept guard."—*Rogers.* "All desisted, all save *him* alone."—*Wordsworth.* But *save* is usually followed, not by the objective, but by the nominative; as, "For that mortal dint, save *he* who reigns above,

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Bolingbroke, "He had succeeded, notwithstanding *them*, peaceably to the throne." In this passage *notwithstanding* is used as a preposition; but the expression is not idiomatic English, the true English form being *they notwithstanding* (they not preventing). The usual manner of expressing this idea is, *notwithstanding their opposition*, or *efforts*, *exertions*, etc.

*Compare the use of the participles *reserved* and *taken* in the following passages with that of *except*: "Whereat all men were abashed, *reserved* the chiefe justice, who humbly exhorted the prince to be contented."—*Sir Thomas Elyot.* (*Cited in Lord Campbell's Lives of the Chief Justices*, I, 127.) "Always *reserved* my holy duty."—*Cymbeline.* "My soveraine plesance over all thing, *out taken* Crist on loft."—*Chaucer.* Except Christ on high, Christ on high being excepted or taken out.

none can resist."—*Milton.* "Not a man depart, save *I* alone."—*Shakespeare.* "All the conspirators save only *he*, did that they did in envy of great Cæsar."—*Id.* "No man might buy or sell, save *he* that had the mark."—*English Bible.* "Save *we* two in the house."—*Id.* "Not that any man hath seen the Father, save *he* which is of God."—*Id.* "Every man save *thou* hath told his tale."—*Chaucer.* "All slept sound, save *she* who bore them both."—*Rogers.*

Save, as commonly used, seems rather to be the adjective *safe*, *f* being exchanged for its kindred letter *v*. Indeed, the original letter is *v*, since this word is derived from the Latin *salvus*, from which is derived the French *sauf* (feminine, *sauve*). The leading idea in *safe* is *freedom*, *exemption* (from danger, injury, etc.); and it would be easy to extend this idea of exemption to other things than danger and injury, so that the word should be employed to express exemption from what is included in a general statement. "All perished, save he;" that is, he safe, he being safe, he excepted (nominative absolute). "But the poor man had nothing, *save* (safe) one little ewe *lamb*."

Compare with this form the Latin *salva fide*, safe faith, faith being preserved; *salvo eo*, safe (save) that, that being excepted. Also the use of *sauf* (safe) in French; as, "*Partage de toute la partie libre de l' ager publicus, sauf celui de la Campanie.*"—*Louis Napoleon.* (Partition of all the unappropriated part of the public land, *safe* that of Campania.)

Chaucer uses *sauf* with the sense of *save;* as, "*Sauf* (safe) his cappe, he rode all bare;" "That no man wote thereof, *sauf* God and he;" "He wol suffre no wight bere the key *sauf* he himself." Some may prefer to consider *save* an apocopated *participle*, like *shave*, *shape*, *take*, *confuse*, etc., which are employed in old English for *shaven* (shaved), *shapen* (shaped), *taken*, *confused*, etc.; as, "It hadde ben *anoint*."—*Chaucer.* "His berd was *shave* as neighe as ever he can."—*Id.* The construction would still be that of the nominative absolute. "All perished, saved he"—he saved.

BUT.

14. This word is sometimes used as a preposition; as, "Whence all but *him* had fled."—*Hemans.* The usual form, however, is "all but *he*." The latter form is easily explained if we consider *but* as a contraction of *be out*, *be* being a verb in the imperative mood. All had fled, *be* out *he* (*b'ut* he) *be he* out of the number. "*But* has quite a different history [from the French *mais*]; it meant 'be out,' that is 'except'; so the English and the French got to the same meaning by very different roads."—*Peile's Philology*, p. 6.

It is to be observed that the nominative case is used after *but* without regard to the case of the preceding noun; so that this word can not be said to "connect like cases." Thus,

> "My father hath no child but *I*."—*Shakespeare.*
>
> "I do not think
> So fair an outside, and such stuff within,
> Endows a man but *he*."—*Id.*
>
> "I hope it be not gone to tell my lord
> That I kiss aught but *he*."—*Id.*

In these passages *child*, *man*, and *aught* are in the objective case.

Butan is sometimes a preposition in the Anglo-Saxon language; as, "Butan wifum and cildum," *without* or *besides* women and children. If *but* were usually followed by the objective case, it would be a preposition; but as the weight of authority is against this construction, the simplest way is to consider *but* as a contraction of *be out*, and the following nominative the subject of the verb. Those who attempt to dispose of this word as a conjunction will find difficulties much more embarrassing than that of regarding *but* (*b'ut*) as two words, the verb *be* and the adverb *out* (in Anglo-Saxon *ut*); as *do n't*, which, so far as sound is concerned,

might be written *dont*, is in reality two words, the verb *do* and the adverb *not*.* *I'll*, or *ile* as formerly it was sometimes written, is in reality two words, the pronoun *I* and the verb *will*.

OUT OF.

15. The two words *out of* are generally regarded as one preposition; but *out* is an adverb with a meaning of its own. "He was not *out* (on the outside) *of* the house to-day." Here *out* is an adverb modifying the verb *was*, and *of* is a preposition forming with *the house* an adjunct to *out*. "Help me *out* (to the outside) *of* the pit." "We are *out* (in want) *of* bread."

16. When any of the words in the list of prepositions stands without an objective case, it is generally an adverb; as, "He is lying *down*." In many cases, however, an objective may be properly supplied; as in the following passage, in which *hill* is omitted after *down*, being readily suggested by what precedes: "The king of France, with forty thousand men,
Marched up a hill, and then marched *down* again."

SOME TECHNICAL EXPRESSIONS.

17. The Latin prepositions *per* and *versus* are employed in some technical expressions; as, "Ten dollars *per* barrel;" "Smith *versus* Jones." The French preposition *sans*, without, occurs in Shakespeare; as, "*Sans* teeth." Some place the Latin words *plus*, *minus*, and *via* in the list. As *plus* and *minus* are adjectives in Latin, and *via* a noun, it is not necessary to transform them to prepositions. The expression "6 *minus* 3" means 6 *less* by 3. "The amount of £3,000 per annum, less by the students' fees."—*Charles Kingsley*. Compare *dimidio minus*, less by half. *Via* signifies *by the way* (*of* understood). Goold Brown places among prepositions *despite*, *inside*, *outside*, *left hand*, etc., in such expressions as the following: "*Despite* old spleen," "*inside* the room," "*outside* the peach," "*left hand* the town." But *of* should be expressed after such words.

EXERCISES.

1. Name the prepositions, the adjuncts, and the words modified:

He went from New York. He went to New Orleans. He went from New York to New Orleans. The book lies before him. The book lies on the table. The book lies before him on the table. The book lies on the table before him. I bring fresh showers for the thirsty flowers. I bring fresh showers from the sea. I bring from the sea fresh showers for the thirsty flowers. For the thirsty flowers I bring from the sea fresh showers.

Our country sinks beneath the yoke. Our country sinks beneath the yoke of the oppressor. Thomas swam across the river. Thomas swam across the river with great ease. With great ease Thomas swam across the river. I wandered along the mazes of the rivulet. I wan-

*"*Except*, and *but* and *save*, in the sense of *except*, are sometimes followed by nominatives, and thus used as conjunctions; but the better usage is to convert them into prepositions by putting the substantives after them in the objective case."—*Kerl's Treatise on the English Language*. If by "better usage" the author means the practice of the best writers he is greatly mistaken: if he means better *treatment*, it is not easy to see how those obstinate nominatives *he* and *I* are to be treated so as to be put in the objective case and made to stay there.

dered along the mazes of the rivulet for several hours. He has laughed at my losses, mocked at my gains. The company crowded about the fire. How bowed the woods beneath their sturdy stroke! Why should I for others groan when none will sigh for me?

Now fades the glimmering landscape on the sight. Care supplies sighs to my breast and sorrow to my eyes. By fairy hands their knell is rung. By forms unseen their dirge is sung. No sense have they of ills to come. Gently on thy suppliant's head, dread goddess, lay thy chastening hand. They from his presence hid themselves among the thickest trees. Above the clouds is the sun still shining. Confusion on thy banners wait. From hill to hill, from peak to peak, the echo sounds.

> On a rock, whose haughty brow
> Frowns o'er old Conway's foaming flood,
> Robed in the sable garb of woe,
> With haggard eyes the poet stood.—*Gray.*

2. Insert an appropriate preposition in the place of the following blanks:

She moves .... the house. The stars are shining .... us. Edgar ran .... the street. I have not seen him .... that time. He threw his ball .... the well. Mary often walks .... the bank .... the river. There are some good boys .... them. .... them stood the tree of life. Not being able to pass .... the thicket, he went .... it. I had never seen him .... that time.

The dogs barked .... me. He wished me to sit .... him. He trades .... London and Paris. His success is .... his expectations. He was killed .... the blow .... a hatchet. The stream flows .... the side .... the mountain. The exile longs .... his country. He fell .... the horse. She walks .... the garden. She walked out .... the house. She walked out .... the house .... the garden. The pigeons flew .... the barn. He has put all his enemies .... his feet.

The rope was placed .... his neck. He has bestowed a valuable gift .... them. Sisyphus rolls a huge stone .... a hill. Break .... the thick array .... his thronged legions. She has her friend .... her. Stay .... the house. Let him go .... me; for I can not go .... him. Come .... the house. Jump .... the log. He tore his new coat .... the fence. She has no sense .... pain. He dug up the ground .... a spade.

3. Form sentences each containing one or more of the following prepositions:

About. Above. After. Along. Among. Around. At. Before. Below. Beside. By. From. With. Through. To. Till. Without. Under. For. Of.

PARSING EXERCISES.

"He died for glory."

For is a preposition—it is used in connection with the noun *glory* to form an adjunct modifying the verb *died.*

Rule.—A preposition with its object forms an adjunct modifying some preceding word.

"John is respectful and obedient to his parents."

To is a preposition—it is used in connection with the noun *parents* to form an adjunct modifying the adjectives *respectful* and *obedient.*

Rule.—A preposition with its object forms an adjunct modifying some preceding word.

He died for glory. John is respectful and obedient to his parents. The books belong to John and William. He sleeps with his ancestors. That boy is devoted to study. They labor from morning till night. He has gone to Pensacola. His cottage is surrounded by trees and covered with vines. He is walking round the farm. She gazes at him from the window.

ADVERBS.

An ADVERB is a word that modifies a verb, an adjective, or another adverb; as, "He acts *cautiously*;" "He is *remarkably* cautious;" "He acts *more* cautiously."

In the first example the adverb *cautiously* modifies the verb *acts;* in the second example *remarkably* modifies the adjective *cautious;* in the third *more* modifies the adverb *cautiously.*

Remarks.—1. An adverb is an abridged expression for an adjunct; *cautiously* meaning *in a cautious manner, remarkably* meaning *in a remarkable degree, more* meaning *in a greater degree.* So *here=in this place, then=at that time.*

2. In general we have adverbs for such adjuncts as would be most commonly used. Adverbs and adjuncts are often employed indiscriminately to express the same idea; as, "He acted *prudently;*" "He acted *with prudence.*"

3. Though it is generally true that a word which is equivalent to an adjunct is an adverb, yet this is not always the case. A qualifying adjective joined to a noun denotes the *possession* of the quality by the object, and such adjectives are equivalent to adjuncts formed by *of* or *with* denoting *possession.* "A wise man"="a man of (possessing) wisdom;" "The swift-footed Achilles"="Achilles with (possessing) the swift foot." Other adjectives expressing the want of quality are equivalent to adjuncts formed by the preposition *without,* denoting negation of possession. "An unwise man"="a man *without* (not possessing) wisdom."

4. Some adverbs are adjuncts from which the prepositions have been dropped. *Awhile*=for a while; sometimes=at some times.* "Twilight loves to linger for a

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*More properly written as two words, *a while,* the word *while* being simply a noun=*time.*

What is an adverb?

while;" "Twilight loves to linger a while." "No mortal author knows to what use his works may sometime or other be applied."—*Addison.* *Sometime* should have been written as two words, *at* being understood.

5. Such adverbs as *ahead*, *away*, are formed by uniting the preposition *a* with nouns. *Ahead=at the head; ashore=on the shore.*

EXERCISES.

1. What do the adverbs in the following sentences modify?

He labors diligently. They live happily. She is very industrious. The lady was fashionably dressed. Eugene listens attentively. My book is here. Go immediately. Thomas was thoroughly disgusted. Come again. Come often and stay long. He studies well. The enemy was wholly unprepared. He speaks fluently. He speaks very fluently. He sometimes studies well. She writes correctly.

She moves gracefully. I never saw a more graceful person. My work is almost done. When did you see Orlando? Should you like to see him again? Where did you see him? How did he behave? Admirably. He was greatly beloved. How often have you seen the rhinoceros? Twice. She never told her love. The basket is full enough.

2. Form sentences each containing one or more of the following adverbs:

Wisely. Beautifully. Now. Then. Furiously. Hardly. Once. Sometimes. Sooner. Forward. Fast. Slowly. Bravely. Yonder. Completely. Out. Away. So.

CLASSES OF ADVERBS.

Adverbs may be arranged in the following classes:

1. ADVERBS OF TIME; as, Now, then, when, whenever, soon, often, frequently, always, ever, evermore, aye, eternally, once, twice, long, previously, formerly, recently, lately, newly, immediately, early, late, seldom, never, betimes, sometimes, occasionally, already, yet, hitherto, seasonably, continually, henceforth, thenceforth, hereafter, as, before, after, till, until, afterward, since, again, while, annually, finally, anon.

2. ADVERBS OF PLACE; as, Here, there, where, whither, far, hence, thence, whence, hither, thither, aside, aloof, aloft, away, yonder, afar, somewhere, elsewhere, apart, inward, upward, downward, downwards, onward, forward, homeward, outward, on, forth, back, out, off, before, behind, above, below, up, down, to, fro.

3. ADVERBS OF DEGREE; as, Very, much, more, most, little, less, least, almost, most, mostly, nearly, too, wholly, totally, entirely, quite,

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Name some adverbs of time. Of place. Of degree.

altogether, exceedingly, eminently, excessively, intolerably, tolerably, thoroughly, equally, even, so, enough, sufficiently, vastly, partially, no, somewhat, hardly, greatly, scarcely, how, however, chiefly, alike, none, rather, sooner, the, as, largely.

4. ADVERBS OF MANNER; as, Well, ill, badly, boldly, gloriously, wisely, happily, justly, slowly, prudently, bravely, right, fast, aloud, loud, how, thus, as, so, together, anyhow, somehow, nohow, otherwise, like, separately, asunder, headlong, pell-mell, helter-skelter, unlikely, lengthwise, out.

5. ADVERBS OF CAUSE, REASON, INFERENCE; as, Therefore, hence, thence, whence, why, wherefore, so, then, accordingly, consequently, necessarily, needs.

6. ADVERBS OF ADDITION AND EXCLUSION; as, Too, likewise, also, besides, only, merely, but, moreover, withal, simply, solely, barely.

7. ADVERBS OF AFFIRMATION, NEGATION, AND DOUBT; as, Yes, ay, yea, truly, certainly, absolutely, verily, surely, doubtless, undoubtedly, forsooth, really, indeed, not, nay, no, perhaps, possibly, unquestionably, haply, perchance, peradventure, emphatically, decidedly.

Remarks.—1. The same word may be placed in more than one class, since it may have more than one meaning.

2. Most adverbs of manner are formed from adjectives by adding *ly*, from the Anglo-Saxon *lic*, like; as, *just, justly* (justlike); *rich, richly*. But in forming adverbs from such adjectives as *humble* we drop the silent *e* and add *y*, so that the *l* stands as both part of the word and part of the termination; as, *humble, humbly; ample, amply; simple, simply*.

In general when an adjective ends in *ly* no adverb is formed from it, an adjunct being used to express the idea; as, "He acted *in a manly manner*," not *manlily*. There are, however, a few words in *ly* which are both adjectives and adverbs; as, *likely*.

3. *To-day, to-morrow, yesterday*, which are generally classed with adverbs, are nouns; as, "To-day is as yesterday, and to-morrow will be as to-day." When they seem to be used as adverbs there is an ellipsis of a preposition; as, "He departed [on] yesterday."

4. Though adverbs are generally used for such adjuncts only as are joined to verbs, adjectives, or adverbs, yet some adverbs may be used as adjuncts to nouns; as, "I saw John only." Here *only* performs the same office in relation to the noun *John* that it does in relation to the verb *saw* in the sentence, "I only saw John." In each case it is used to exclude every idea but that expressed by the word to which it is joined; in the one case excluding every *object* but *John*, in the other every *action* but *seeing*. It will not do to say that the fact of its modifying a noun makes it an adjective. "His son only was there" is entirely different from "His only son was there."

The only way in which we can avoid the difficulty regarded as involved in representing an adverb as modifying a noun is by supposing a verb or a participle understood. "I saw John only (onely)"—"I saw John *being* in a state of oneness, in a state excluding all others."

Name some adverbs of manner.
Some adverbs of cause, reason, inference.
Some adverbs of addition and exclusion.
Some of affirmation, negation, and doubt.

Adverbs and adjuncts frequently modify verbs or participles understood; as, "God above deal between me and thee." Here *above* modifies not the noun *God*, but the verb *is* understood. "God who is above deal between me and thee." "He learned this from a dozen voices [speaking] together." "They could talk whole hours [taken, coming] together upon any thing."—*Addison.* "He lived in Nashville, and his house *there* was very large." "A man recently *from* California." "On *once* a flock-bed, but repaired with straw, great Villiers lies."—*Pope.*

5. Adverbs sometimes modify adjuncts; as, "He dwells *far* beyond St. Louis;" "The boat started *long* before noon;" "*Even* in our ashes live their wonted fires;" "*Even* at that time the morning cock crew loud;" "Trembling *even* at the name of Mortimer;" "The train will start at that time *precisely.*"

6. Some adverbs are often used in the sense of adjuncts containing relative pronouns; "The grave *where* (in which) our hero was buried."—*Wolfe.* "Time was *when* I was free as air."—*Cowper.*

7. *The* is sometimes an adverb; as, "*The* smoother the surface is *the* deeper the water is"="The water is deep *in the degree in which* the surface is smooth."

The thus used is from the ablative case (*thy, the*) of the Anglo-Saxon *se*, that, the, which is also used as a relative. "*By what* smoother the surface is *by that* deeper the water is." The idea is sometimes (clumsily) expressed in imitation of a Latin form. "*By how much* smoother the surface is *by so much* deeper the water is."

8. Participles are sometimes employed as adverbs; as, "My clothes will be *dripping* wet." So we say *scalding hot* (so hot as to scald), *passing strange, exceeding strange* (so strange as to pass [surpass], exceed other strange things).

9. *Nay, no*, and *not** are called *negative* adverbs. *Nay* is nearly obsolete. In the negative answer to a question *not* is generally used when the other words of the answer are expressed, and *no* when they are omitted. "Has James ever read the book?" is answered by "He has not read it," or by "No." *No* is then to be considered a form of the negative adverb used when the modified words are omitted.

Some assert that *no* as thus used is *independent.* Independent of what? It is employed to deny *something.* It does not stand independent of its surroundings and refer to nothing. *No*, in answer to the question, "Has James ever read the book?" gives a negative to the implied sentence, "James has read the book." The question might be answered by the adverb *never;* as, "He has *never* read the book," or, suppressing the other words, "*Never.*" *No* in the answer is no more independent than *never.*

10. *Yes* is generally used to denote assent in answer to a question, and it may be regarded as modifying some word in a manner similar to *no.* "Has James ever read the book?" "Yes." "Certainly."

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* Horne Tooke, speaking of "*not* and its abbreviate *no*," says: "But we need not be any further inquisitive, nor, I think, doubtful concerning the origin and signification of *not* and *no*, since we find that in the Danish *nödig*, and in the Swedish *nödig*, and in the Dutch *noode, node*, and *no*, mean *averse, unwilling.*" It is not necessary to go so far in search of the origin of *not.* It is simply the word *naught* (nat, with *a* broad), with no change in the pronunciation but the shortening of the vowel-sound, short *o* being the short sound corresponding to broad *a.* Chaucer often uses *naught* (sometimes *nat*) where we use *not;* as, "[Actæon's dogs] freten (devour) him, for that they knew him naught." The nature of the word is illustrated in the following sentences: "I am *in nothing* deceived;" "I am *nothing* deceived;" "I am *in naught* deceived;" "I am *naught* deceived;" "I am *not* deceived." "We doubt it *nothing*;" "We doubt it *naught*;" "We doubt it *not.*" "Which *not* enriches him;" "Which *naught* enriches him;" "Which *nothing* enriches him."

"Adverbs promote brevity. They are not absolutely necessary to convey our thoughts. Perhaps we could dispense with all of them except *not.*"—*Kerl's Treatise on the English Language.* It may be seen that we could dispense with *not* more conveniently than we could dispense with many other adverbs.

11. Some adverbs are used as introductory, transitional, or expletive; as, "*Well*, let us go;" "*Now*, Barabbas was a robber;" "*Why*, you told me so yourself;" "*Nay*, I will say more."

12. Such phrases as *to and fro, by the bye, by and by, well nigh, out and out, no more, long ago, so so, ever and anon, the best, all over, all along, ever so*, have been called "adverbial phrases," as if the separate words had no meaning of their own. But *to* has a meaning of its own, and so has *fro;* and there is no greater propriety in huddling them together than there would be in making an "adverbial phrase" of *backward and forward*. *By the bye* is an adjunct, *bye* meaning *way;* as, "There is, upon the *bye* (by the way), to be noted the percolation."—*Bacon.* We employ *ever and anon* merely to give greater force by repetition, just as we employ *over and over, again and again, many a time and oft. By and by* is used in the same way. "I will come by and by"="I will come soon and soon." *Ever* is one word, and *so* is another, each having its own meaning. "Wrangle ever so long." Here *long* is modified by *so*, and *so* by *ever*. "He was very nigh dead;" "He was well nigh dead." In the former sentence the adverb *nigh* is modified by the adverb *very*, and in the latter the same adverb is modified by the adverb *well*. In the sentence, "He died long ago," *ago* is modified by *long*, *ago* denoting that the time is past, and *long* that it is long past. Other expressions of the kind are to be explained in a similar way.

13. *Ago* is an old participle of the verb *to go*, meaning *gone*. "Worldly joye is soone *ago*."—*Chaucer*. When it is connected with a noun the simplest way of parsing it is to regard it as a participle. In this sentence, "He died a year ago," *year* is in the nominative absolute with the participle *ago*. A year ago—a year gone, a year being gone (since the event). When the noun is omitted *ago* is parsed as an adverb. "He died long ago"="He died a long time ago."

14. From several adjuncts in common use the noun has been dropped, and the name of "adverbial phrase" has been given to the preposition and adjective. Such are *in vain* (in a vain manner), *at last, at the last* (at the last time, stage, event), *to the last, at most, at the most* (at the most, or highest, degree), *at least, at the least* (estimate, etc.), *at best, at the best* (state), *at present* (time), *at first, at the first, from the first* (time, etc.), *in particular* (manner), *in general* (manner, degree, etc.), *in few* (words), *in short* (phrase), *in private* (manner, state, etc.), *in public* (manner, etc.), *in full* (manner, degree, etc.), *of old* (time), *of late* (time), *on high* (place), *above all* (things), *by far* (by a far, or great, degree). Such expressions may, for the sake of distinction, be called *elliptical adjuncts.*

Some make "adverbial phrases" of such simple adjuncts as *at random, in fine, in conclusion, of course, for the most part, at length, by no means;* for what reason it is not easy to see.

15. Adverbs are sometimes used in such a way as to become nouns; as, *from hence, from afar, from above, from within, till now, till then, before long, ere long, at once*, (at one time), *this once, for aye, for ever** (for all time). In the phrase *some how or other* the word *how* is used in the sense of *manner*.

As *hence, thence*, and *whence* contain in themselves the idea of *from*, the *from* before them is superfluous.

16. *Here, there, where*, in the compounds formed by the union of these words with the prepositions *at, in, of, by, for*, etc., are equivalents to *this, that, which*. *Herein*—*in this, whereby*—*by which, therefore* (therefor)—*for that* (reason, etc.), *whereof*—*of which*. These compounds are not so generally used as formerly. *Therefore* and

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*In this country these two words are generally written as one; in England they are properly kept separate. There is no greater propriety in making one word of *for ever* than there would be in making one word of *for aye* or of *for ever and ever*. If we are to write *ere long* as one word, as some do (*erelong*), we should write *before long* in the same way (*beforelong*).

wherefore are often called conjunctions, though they are no more conjunctive than are *therein*, *wherein*, etc.

17. *Than* is generally regarded as a conjunction; but it is an adverb, a conjunctive adverb. Compare these sentences: "He is *as* benevolent *as* he is rich;" "He is *more* benevolent *than* he is rich;" "He is benevolent *in that degree in which* he is rich;" "He is benevolent *in a degree equal to that in which* he is rich;" "He is benevolent *in a degree above that in which* he is rich." It will be seen that in denoting the superiority *than* performs the same office that *as* performs in denoting the equality. "Mary is wiser than James"="Mary is wise in a degree above that in which James is wise."

The explanation which Horne Tooke, Richardson, and some others give of this construction is that *than* means *then*. "Mary is wiser first, *then* James is wise." A very unsatisfactory attempt at explanation. Mr. Mulligan's explanation is much more satisfactory. *Thonne* (*thone*, *thanne*) is the Anglo-Saxon accusative of *se*, *that;* and Mr. M. supposes that the preposition *ofer*, over, has been suppressed before this accusative. "He is taller than his brother"="He is taller OVER THAT (*degree*) his brother is tall." In support of Mr. Mulligan's explanation may be quoted such passages as *An steorra ofer othre beorht*, a star bright over others.

CONJUNCTIVE ADVERBS.

Some adverbs are sometimes used in such a way as to be equivalent to two adjuncts, of which one contains a relative pronoun, the other the antecedent; as, "I shall see you *when* (at the time at which) you come;" "The book is not *where* (in the place in which) I left it."

A conjunctive adverb modifies two verbs; of the two adjuncts forming the equivalent that which contains the antecedent modifies one verb, and that which contains the relative modifies the other.

Remarks.—1. In reality these words are of the nature of the relative with the antecedent omitted, the antecedent adverb or adjunct being omitted. "I shall see you when you come"="I shall see you *then* (at the time) *when* (at which) you come."

"It placed was
There where the mouldered earth had caved the bank."—*Spenser.*

"You are transported by calamity
Thither where more awaits you."—*Shakespeare.*

"*When* Greek joined Greek *then* was the tug of war."—*Nat. Lee.*

2. The adverbs used in this way are such as *when*, *while*, *as*, *where*, *wherever*, *whenever*, *wheresoever*.

3. It is to be observed that but few of these words are always conjunctive adverbs. Some of them are sometimes used instead of adjuncts containing *interrogative* or *indefinite* pronouns; as, "*When* (at what time) will he come?" "Tell me *when* (at what time) he will come."

4. It is easy to distinguish conjunctive adverbs from others. If the adverb is equivalent to two adjuncts, it is a conjunctive adverb; if it is not equivalent to two adjuncts, it is not a conjunctive adverb. Many writers on grammar seem unable to see the distinction. "'I know not *how* it is done.' Here *how* is equivalent to *the manner in which*. The first part, 'the manner,' is the object of *know*, and the second, 'in which,' is the adjunct of '*is done*.'"—*Bullions's Anal. and Practical English Grammar.* If *how* were equivalent to *the manner in which*, it would not be a

What is a conjunctive adverb? What does a conjunctive adverb modify?

conjunctive adverb according to the writer's own definition; for *the manner* is not an *adjunct*. But *how* is not equivalent to *the manner in which*, but to *in what manner*, and the object of *know* is the whole proposition, *how it is done*. "I saw *how* a pin is made."—*Kerl's Common-School Grammar*. *How* is not a conjunctive adverb. What did I see? How a pin is made. "Can you tell *how* he manages to recite so well?" "No one knows *when* the world will end." "I know *where* Patagonia is."—*Weld and Quackenbos's New English Grammar*. Not one of the italicised words is a conjunctive adverb. "I do not know *why* I was sent, *how* I can cross the river, *where* I am to go, or *when* I must return."—*Quackenbos's English Grammar*. There is not a single conjunctive adverb here. There is of course a close connection between the transitive verb *know* and the dependent propositions, because these propositions are the objects of the verb; but the conjunctive quality is not in the adverb. "'No one knew how to use gold more effectually than Philip, king of Macedon.' The leading verb *knew* is modified by the adverb *how*, which is itself modified by the infinitive *to use*."—*Quackenbos's English Grammar*. The confusion here is remarkable. *Knew* is not modified by *how*, but by its object, *how to use gold;* and *to use* is modified by *how*, not *how* by *to use*. "I know not *whither* he has gone."—*Mason's English Grammar*. *Whither* is not a conjunctive adverb. "'I know *when* he wrote the letter;' *when* connects the clauses *I know* and *he wrote*, and modifies *know* and *wrote*."—*Burt's Practical Eng. Grammar*. *When* does not modify *know*—does not tell the time of *knowing*. The two propositions are connected as verb and object. What do I know? When he wrote the letter.

5. When the prepositions *after*, *before*, *ere*, *till*, *until*, *since* are placed before propositions they are generally regarded as conjunctive adverbs; but it is better to regard them as prepositions having as objects noun-propositions instead of nouns. "I saw him before *his departure;*" "I saw him before *he departed*." The preposition *without* (in the sense of *except*, *unless*) was formerly much used before propositions; as, "I will not go without *he goes*." (See foot-note, p. 179, and Rule VI, Remark 4.)

EXERCISES.

Which of the following adverbs are conjunctive adverbs?

The book is where you laid it. [In the place in which.] Where did you lay it? [In what place.] Do you know where you laid it? It was lying on the table when I saw it. [At the time at which.] When did you see it? [At what time.] I do not know when I saw it. Stay while I am gone. [For the time in which.] You may play after I am gone. [*After* is a preposition having for its object the noun-proposition *I am gone*, though it is often called a conjunctive adverb.] Do not play as you go to school.

When will he return? Can you tell when he will return? He rode the horse before he bought it. [*Before* is a preposition having for its object the noun-proposition *he bought it*.] He reads whenever (at any time at which) he can find an opportunity. He sleeps wherever night overtakes him. There might they see whence Po and Ister came. Tell how he formed your shining frame. I know why he did it. The man is wiser than the woman. He did not know where to lay his head. He can not tell when he ought to do it. When sorrows come, they come not single spies, but in battalions.

COMPARISON OF ADVERBS.

A few adverbs are compared by adding *er* and *est;* as, *soon, sooner, soonest; often, oftener, oftenest; fast, faster, fastest.*

The following are irregularly compared: *badly* or *ill, worse, worst; far, farther, farthest; forth, further, furthest; little, less, least; much, more, most; well, better, best. Rather* is the comparative of an obsolete positive *rath, rathe,* soon, early. The positive *rathe* is used by Tennyson: "*Rathe* she rose."

With many adverbs *more* and *most* may be used as with adjectives; as, *more frequently, most frequently;* but *more* and *most* should be regarded as themselves modifiers, not as parts of the adverbs which they modify.

PARSING EXERCISES.

She sings sweetly. He behaved badly. Beasts should be treated kindly. Be more cautious. Act more wisely. I have seen him often. He writes very rapidly. He studies when you play. Do you know when he studies?

I know not whence you come. Where the tree falls there will it lie. How did he act? Nobly. Where does he live? There. The oftener I see him the more I like him. He is a very worthy man. Perseverance generally succeeds. I do not know when he came. Then rushed the steed to battle driven. Far flashed the red artillery.

Improve time as it flies. Live while you live. He is very easily offended. She has been liberally educated. The vine still clings to the mouldering wall. Where vice prevails misery abounds. Can you tell how she pacified the angry man? I saw him after he had left the house. He can not stay till you return.

Where ignorance is bliss
'T is folly to be wise.—*Gray.*

"*She sings sweetly.*"

Sweetly is an adverb—it modifies the verb *sings.*

Rule.—Adverbs modify verbs, adjectives, or adverbs.

"*He studies when you play.*"

When is a conjunctive adverb—it is equivalent to two adjuncts, *at the time* and *at which;* it modifies the verbs *studies* and *play.*

Rule.—Adverbs modify verbs, adjectives, or adverbs.

Are adverbs ever compared?
How is *badly* or *ill* compared? *Little? Far? Much?*
How is *well* compared?
What are *more* and *most* when they modify adverbs?

CONJUNCTIONS.

A CONJUNCTION is a word used to connect propositions or similar parts of propositions; as, "Magnanimity in politics is not seldom the truest wisdom, *and* a great empire *and* little minds go ill together."—*Burke.*

Here the first *and* connects two propositions; the second *and* connects two logical subjects, *a great empire* and *little minds.*

Conjunctions, besides connecting propositions, may connect—

1. Nouns in the same construction; as, "*Peter* and *John* went to the temple;" "He spoke to *Mary* and *me.*"

2. Adjectives or participles belonging to the same noun; as, "My father gave me *serious* and *excellent* advice;" "The soul's dark cottage, *battered* and *decayed.*"

3. Adjuncts modifying the same word; as, "He finds them *in the woods* and *by the streams.*"

4. Adverbs modifying the same word; as, "We are *fearfully* and *wonderfully* made."

5. Prepositions having the same object; as, "He walks *up* and *down* the street."

6. Verbs having the same subject; as, "Birds *chirp* and *sing.*"

7. Verbs having the same object; as, "They *gather* and *eat* the *fruit.*"

8. Infinitives in the same construction; as, "They go out *to see* and *be seen.*"

9. Gerunds in the same construction; as, "He is fond of *reading* and *writing.*"

Remark.—Some grammarians say that conjunctions always connect propositions, "Peter and John went to the temple" being equivalent to "Peter went to the temple" and "John went to the temple." But there are sentences which can not be analyzed in this way; as, "John and Mary are a handsome couple;" "Two and three make five;" "A great empire and little minds go ill together." We can not say, "John is a handsome couple and Mary is a handsome couple."

Conjunctions are divided into two classes, *coördinative* and *subordinative.*

What is a conjunction?
What are connected in "Peter and John went to the temple"?
In "My father gave me serious and excellent advice"?
In "He finds them by the woods and streams"?
In "We are fearfully and wonderfully made"?
In "He walks up and down the street"?
In "Birds chirp and sing"?
In "They gather and eat the fruit"?
In "They go out to see and be seen"?
In "He is fond of reading and writing"?

A Coördinative Conjunction connects propositions, or parts of propositions, of equal rank; as, "Art is long, *and* time is fleeting;" "Rhoda *and* Lila have come;" "James *or* Edward will gain the prize;" "Laura will go, *but* Alice will stay."

A Subordinative Conjunction connects a modifying proposition to the modified part of the principal proposition; as, "Repent, *lest* ye perish;" "The ship will soon sail, *since* the wind is favorable."

And, *both*, *either*, *or*, *neither*, *nor*, *but* are the principal coördinative conjunctions.

For, *since*, *as*, *because*, *if*,* *whether*, *though*, *although*, *unless*, *lest* are the principal subordinative conjunctions.

Both is used with *and*, *either* with *or*, and *neither* with *nor*, to mark the connection more forcibly; as, "*Both* John *and* James were there;" "*Either* John *or* James was there;" "*Neither* John *nor* James was there."

Whether and *or* are sometimes correlative; as, "I do not know *whether* he will go *or* stay."

Remarks.—1. *Both* was originally merely a limiting adjective referring to two objects; as, "John and James were *both* present;" "*Both* [persons] John and James were present;" "He lost *both* [things] his money and his character." From its emphatic character in such sentences *both* seemed to give force to the connective idea expressed by *and*, and this secondary office has often overshadowed the original meaning, so that the word has been employed to mark a connection between more than two; as, "To whom both *heven* and *erthe* and *see* is seen."—*Chaucer.* "He assisted both the *Tatler*, *Spectator*, and *Guardian*."—*Johnson.* "They who both *made* peace with France, *composed* the internal dissensions of the country, and *restored* its free constitution."—*Brougham.* "Both *he* and *they* and you."—*Shakespeare.* "Both *man* and *bird* and *beast*."—*Coleridge.* *Either* and *neither* were also originally limiting adjectives, each referring to two objects; but they have come to be used as conjunctions marking the connection between *several* objects; as, "*Either* so *distant*, so *little*, or so *inconsiderable*."—*Addison.* "*Neither death* nor *life* nor *angels* nor *principalities* nor *powers*."—*English Bible.*

2. The word *that* is often used before propositions; as, "He is a fool in *that* he believes others to be as deceitful as he;"="He is a fool in that [thing] he believes others to be as deceitful as he." "He was punished for *that* [thing] he had broken a positive law." In each of these sentences *that* is a limiting adjective belonging to a noun understood, the following proposition being in apposition with the noun. When *that* is omitted the proposition itself stands as the object of the preposition. When Shylock says of Antonio, "I hate him for he is a Christian," he means "I hate him for being a Christian," *for* being a preposition having *he is a Christian* for its object. (See foot-note, p. 196.)

*See Remark 6.

What is a coördinative conjunction? What is a subordinative conjunction?

3. Such prepositions as *before, after, since* have come to be used directly before propositions by the omission of *that*. "After that I had seen him once I did not wish to see him again;" "Before that Philip called thee I saw thee." That is, after that [thing] I had seen him once; before that [thing] expressed by the proposition *Philip called thee*. By the omission of *that* the following proposition stands after the preposition as its object. "After I had seen him once;" "Before Philip called thee." Prepositions thus used before propositions have precisely the same meaning that they have when used before nouns.

4. These remarks lead to the understanding of the true nature of such words as *save, saving, except, but, provided, if, though, notwithstanding*, etc.

> "Thou born to eat and be despised and die,
> Even as the beasts that perish, *save* that thou
> Hadst a more splendid trough and wider sty."—*Byron.*

That [thing], thou hadst a more splendid trough and wider sty being safe (saved, excepted).

"There is no difference, except that some are heavier than others." That [thing], some are heavier than others, except (being excepted).

"What remains but that the sentence pass?" What remains be out that [thing] the sentence pass? *Thing* subject of the verb *be* in the imperative; the proposition *the sentence pass* in apposition with *thing*.

"He is still rich, notwithstanding his losses;" "He is still rich, notwithstanding that he has lost so much;" "He has lost much; he is, notwithstanding, rich." *Withstanding* in these passages is a participle modified by the adverb *not*, and having a noun or a proposition as nominative absolute. He is still rich, his losses not withstanding. He is still rich, that he has lost so much not withstanding; or that [thing] he has lost so much. He is still rich, he has lost so much not withstanding. He has lost much; he is, not withstanding this (this thing not withstanding), rich.

5. The imperative mood, the imperfect participle, and the passive participle may be used with propositions (either with or without *that*); but this use does not make conjunctions of them. "*Admit* that phosphorus is an essential part of the brain, is not phosphorus to be derived from other food than fish?" "*Admitting* that phosphorus," etc. "*Admitted* that phosphorus," etc. *Admit* is a verb in the imperative mood, having *you* or *we* as subject; *admitting* is an imperfect participle belonging to *we, you*, or some other general word; *admitted* is a passive participle belonging to *thing* understood (or, it may be said, to the whole proposition introduced by *that*). In the same way may be used *grant, granting, granted; suppose, supposing, supposed; seeing, saving, assuming*, etc. *Provided* has been called a conjunction; but it is simply a participle. "This act *provides* that no injury shall be done to others;" "It is *provided* that no injury shall be done to others;" "*Provided* that no injury shall be done to others;" "That no injury shall be done to others being provided."

6. *If*, formerly *gif*,* is from the Anglo-Saxon verb *gifan*, to give. *Gif* is still retained in the Scottish dialect, as in the following passage, in which *if* and *gif* are used in the same sense:

> "Yet *if* your catalogue be fou,
> I'se no insist;
> But *gif* ye want ae friend that's true,
> I'm on your list."—*Burns.*

This word is said by Horne Tooke to be in the second person of the imperative mood. "If he said so, it is true"—"Give (grant, admit, concede) he said so, it is

*The Anglo-Saxon *g* was often sounded like *y*; and it is from this circumstance that such words as *ge, geoc*, in Anglo-Saxon have become *ye, yoke*, in English. From *gif*, pronounced *yif*, it would be easy to drop the comparatively weak sound of *y*.

true." *Gin*, evidently a contraction of the participle *given* (Anglo-Saxon *gifen*),* is found in the Scottish dialect; as,

"*Gin* I had kend he was your son,
"He had ne'er been slayne by me."—*Ballad of Gil Morrice.*

That is, *given* I had known he was your son, he had never been slain by me. This use of *gin* leads to the idea that *gif* is not the imperative, but the participle *gifen* apocopated.

7. *Though* is from the participle *thought* (Anglo-Saxon *thoht*). "*Though* (thought, supposed, assumed) he slay me, yet will I trust in him;" "For thoucht he [Macbeth] happen to be ane king, his empire sall end unhappily."—*Bellenden.*

8. In a regular discourse all the parts are connected in some way, but the name *conjunction* is applied to such *words* only as can not be placed in any other class. *For this reason, in like manner, in addition, by the way, at the same time, in accordance with this*, and many other phrases mark connection; but it is not proper to call them conjunctions.

9. *For as much as* (for much in that degree in which, sometimes written *forasmuch as*), *in as much as* (*inasmuch as*), *in so much that* (*insomuch that*), *as well as*, and other phrases of the kind may for the sake of convenience be called *connective phrases.* But the separate words have each their own meaning; as, "John read as well (properly) as James;" "John as well (truly) as James read." The adverb *well* has in the latter sentence a different meaning from that which it has in the former, but the construction in the two sentences is the same. "His brother writes as well as he." This may be taken in two different senses by giving different meanings to *well;* but, whatever meaning is given to the word, the grammatical construction is not changed.

10. The adverbs *yet, also, still, otherwise, moreover, furthermore, besides, therefore, wherefore, else, hence, thence, likewise, nevertheless, accordingly, consequently*, etc., are sometimes called conjunctions. "Though he made great efforts, *yet* (in spite of this) he failed." *Yet*, adverb modifying *failed.* He made great efforts; *still* he failed." "He is a chemist, and he is *also* (in addition to this) a poet." *Also*, adverb modifying *is.* "He is *likewise* a poet." "He is *moreover* a poet." "He is *furthermore* a poet." "He neglected his business, *therefore* (for that reason) he failed." *Therefore*, adverb modifying *failed.* "*Wherefore* (for which reason) he failed." "*Hence* (for this reason) he failed." "*Whence* (for which reason) he failed." "*Thence* he failed." "*Consequently* he failed." "*Accordingly* he failed." "I have lost my money; *otherwise* (under other circumstances) I could help you." "I have lost my money; *else* I could help you." "He was forbidden to go; *nevertheless* (not the less) he went." *Besides* is more properly a preposition. "He is a chemist; he is besides [this] a poet."

11. In such sentences as the following *so* and *as* are by some regarded as conjunctions: "She is *as* amiable *as* her sister;" "*As* two is to four, *so* is five to ten;" "No lamb was e'er *so* mild *as* he;" "He acted *as* he was directed to act." In these sentences *as* and *so* are adverbs. She is amiable *in the degree in which* her sister is amiable. Five is to ten *in the proportion in which* two is to four. No lamb was e'er mild *in the degree in which* he is mild. He acted *in the manner in which* he was directed to act.

EXERCISES.

What do the following conjunctions connect?

Andrew and Thomas went to the river. Virtue is praised and neglected. The moon and stars were shining. You will be despised,

*The *v* is often dropped from this word; as, "I wad hae *gi'en* them off my hurdies."—*Burns.*

and he will be honored. George and James will go. George or James will go. Both George and James will go. Either George or James will go. Neither George nor James will go. He is happy because he is good. Because he is good he is happy. John will go, but Mary will stay. He was poor though he might have been rich. Though he might have been rich, he was poor. Repent, lest ye perish. Unless you will stay, I will not go. I will not go, unless you will stay.

PARSING EXERCISES.

The preceding exercises may be parsed in full.

"Andrew and Thomas went to the river."

And is a conjunction—it connects two nouns, *Andrew* and *Thomas*, in the same construction.

Rule.—Conjunctions connect propositions or similar parts of propositions.

"You will be despised, and he will be honored."

And is a conjunction—it connects the two propositions, *you will be despised* and *he will be honored.*

INTERJECTIONS.

An INTERJECTION is a word used in exclamation and having no grammatical connection; as, "*O!* what a fall was there!"

The following are some of the principal interjections: *O, oh, ah, alas, alack, ha, fudge, pish, tush, pshaw, poh, pooh, fie, ho, holla, hollo, halloo, lo, aha, hail, huzza, hurrah, tut, humph, heigh-ho, heyday, hist, bravo, adieu, avaunt.*

Some words belonging to other parts of speech are called interjections when they are uttered in an unconnected and forcible manner; as, *Strange! what! behold! off! away! farewell! whist!*

Remarks.—1. *Bravo* is an Italian adjective. *Adieu* is composed of two French words *à* and *dieu*, meaning *to God* [I commend you]. *O dear me!* is a corruption of the Italian phrase, *O Dio mio*, O my God!

2. The word *interjection* is from the Latin *interjicere*, to throw between or among, and interjections derive their name from being regarded as thrown among the parts of a discourse without being grammatically connected with any part.

3. Some writers make a distinction between *O* and *oh*, using *O* before the name of the person addressed, and *oh* in other cases; as, "Hear, O Israel!" "Oh! how happy I am!" But this distinction is generally disregarded, and *oh* is gradually going out of use.

4. An interjection, like the cry of an animal, expresses the meaning of a whole sentence. When a child that strikes it head against a table cries "O!" it means

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What is an interjection?
Name some of the principal interjections

When are words belonging to other parts of speech called interjections?

"I am hurt." In "Alas! those happy days are no more!" *alas* means "I am sad," or something equivalent.

This fact furnishes an explanation of such expressions as "O for a lodge in some vast wilderness!" "O that I had the wings of a dove!" "Alas that thou shouldst die!" When he uses such expressions the speaker has in his mind the *sentence* whose meaning is expressed by the interjection, and he in effect forgets its character as an interjection and makes of it a leading proposition. Any explanation that supposes an ellipsis, such as "O! [I wish] for a lodge in some vast wilderness!" is unsatisfactory. There is not an ellipsis of *I wish*, but *O* is used for *I wish*. "Fie upon your law"="Shame be upon your law."

PARSING EXERISES.

"*He died, alas! in early youth.*"

Alas is an interjection — it is used in exclamation and has no grammatical connection.

Rule.—Interjections have no grammatical connection with other words.

He died, alas! in early youth. Ah! then and there was hurrying to and fro! O! make her a grave where the sunbeams rest.

SAME WORD IN DIFFERENT CLASSES.

Many words belong to more than one part of speech; *iron*, for instance, may be either a *noun*, a *verb*, or an *adjective;* as, "Iron is a hard metal;" "To iron clothes;" "An iron rod."

EXERCISES.

Name the parts of speech to which the words in italics belong:

He is your *equal*. *Equal* rights. The Gauls *equal* the Britons in bravery. James was his *rival* for the crown. They have *rival* claims. They *rival* each other. They *counterfeit* grief. *Counterfeit* coin. It is a *counterfeit*. He paid *fancy* prices for them. This struck his *fancy*. You *fancy* riches more. He is the *worst* boy in the school. When the *worst* comes to the *worst*. They *worst* their enemies. A *worse* chair I have never seen. She reads *worse* than ever. He is now a *better* boy. He reads *better* than she does. Can they *better* their condition? To get the *better* of an enemy. That 's an *ill* phrase. *Ill* fares the land. There is some *ill* a-brewing to my rest.

The way was *long*. I *long* for a change. *Long* live the king. The *right* hand. He has a *right* to the property. He acted *right* in that matter. Let us *right* the injured man. You *wrong* me, Brutus. He gave a *wrong* answer. Friend, I do thee no *wrong*. He read the passage *wrong*. The stream is *very* rapid. He is the *very* man. He is *less*

In how many ways may the word *iron* be used?

idle than she. My happiness is *less* than yours. The *last* day of the week. It can not *last* longer. When was it she *last* walked? The cobbler is not to go beyond his *last*. His *back* is weak. He made the horse *back*. Do not look *back*. He lives somewhere in the *back* settlements.

He is *reading* a poem. This is pleasant *reading*. She is *writing* a letter. The *writing* was illegible. *No* man is perfectly happy. He is *no* better than he should be. This is the man *that* I saw. I have seen *that* book. For a *while* he was very diligent. They *while* away the time. Make hay *while* the sun shines. This is his *second* attempt. A *second* in a duel. He will succeed if you *second* him. He reads *well*. Is your father *well*? The bucket is in the *well*. See the water *well* out of the ground.

Put *on* your coat. Put the book *on* the table. *Up* rose the sun, and *up* rose Emily. The squirrel ran *up* the tree.

The *best* boy. I love him *best*. I will do my *best*. His clothes *fit* him well. This is a *fit* time. This is a good *fit*.

That is an *abstract* subject. He made an *abstract* of the book. He attempted to *abstract* money from the bank. The *evil* that men do lives after them. He leads an *evil* life. The *elder* son was appointed. He is an *elder* in the church.

Put out the *light*. This is a *light* room. *Light* this candle. They *rest* from their labors. He wishes to take some *rest*. *Wet* the sponge. A *wet* sponge. He has been in the *wet* all day.

A *fine* lady. He was made to pay a *fine*. The court may *fine* him. You *reason* well. That is a good *reason*. The winds *roar*. In the *roar* of the storm. They proceeded to *part* the booty. Each shall have his *part*.

This is pleasant *work*. They *work* all day. They never *meet* now. He received a *meet* reward for his services. He went of his own *accord*. They *accord* him deserved praise. A beggarly *account* of empty boxes. We must *account* for the use we make of our time.

He broke his *arm*. *Arm* yourselves immediately. They *cheat* him of his land. He is a vile *cheat*. The *trick* of a juggler. They *trick* one another. The fruit has an *acid* taste. This substance is an *acid*.

The day is *far* spent. He went into a *far* country. The *ferret* caught a rabbit. Let us *ferret* him out. It is a pleasant *drink*. Do not *drink* so much. An *expert* surgeon. He appears as an *expert*.

His army met with a sad *defeat*. They are making every effort to *defeat* him. She made a fine *display*. They will *display* their colors. *Direct* his course. He took a *direct* course.

SYNTAX.

SENTENCE—PROPOSITION—SUBJECT—PREDICATE.

SYNTAX treats of the structure of sentences.

A SENTENCE is an arrangement of words in one or more propositions to express a thought; as, "John learns;" "John learns when he studies."

A PROPOSITION is an arrangement of words containing a subject and a predicate; "John learns;" "He studies."

The SUBJECT denotes that of which something is affirmed; as, "*John* learns."

The PREDICATE denotes that which is affirmed; as, "John *learns*."

The word *affirm* is here taken in a general sense, applying to questions, commands, entreaties, and exhortations.

Remarks.—1. The name of the person addressed forms no part of the proposition, being employed merely to call attention to what is contained in the proposition; as, "*William*, John learns."

2. The subject is a *word* or a combination of *words;* it *denotes*, not *is*, that of which something is affirmed. The predicate is not affirmed of the subject, the *word*, but of what is denoted by the subject. "John is careless." Here *is* careless is not affirmed of the word *John*, but of the person.

EXERCISES.

1. Name the person or thing (or persons or things) spoken of in each of the following sentences, and then tell what is said of that person or thing (or those persons or things):

Mary learns. Thomas reads. James studies. Mary learns rapidly. James studies diligently. Thomas reads well. Thomas reads poetry well. Mary learns very rapidly. James studies arithmetic very diligently. Mary learns grammar and music very rapidly.

Books please. Good books please. Some good books please. Boys run. Those boys run. Those three young boys run. Rain fell. A heavy rain fell. The moon shines. The stars fade. Ducks swim. Sparrows fly.

Of what does syntax treat? | What does the subject denote?
What is a sentence? A proposition? | What does the predicate denote?

The moon shines bright. The stars fade from the sky. The sun sets in the west. The sparrows fly from tree to tree. The ducks swim from shore to shore. The sun rises in the east and sets in the west. A heavy rain fell during the night. Nine beautiful ducks swam from shore to shore.

A wise son makes a glad father. Theodore went from London to Paris. The thrush sang sweetly all the morning. Joseph recited his lesson. Joseph recited his lesson two hours ago. George is coming. George is coming to pay us a visit. Four dear friends are coming to pay us a visit next week.

The boys use steel pens. All the boys in the school use steel pens. This boy's name is John. That girl's name is Sarah Jane Roland. John, William, Andrew, and Robert have gone to play. The moon and stars are shining Thomas studies and plays well.

2. Point out the subjects and predicates in the preceding sentences.

2. Point out the subject and the predicate in each of the following sentences:

MODELS.

SUBJECT.	PREDICATE.
Emma	studies.
His daughter Emma	studies diligently.

Emma studies. George rides. Virtue ennobles. Children play. Vice degrades. Trees grow. Snow falls. Ice melts. Winds blow. Caroline sings. Edith jumps. Eliza sews. Robert sleeps. Andrew skates. Kate runs.

Emma studies diligently. George rides well. Virtue ennobles man. Children play in the yard. Vice degrades its victims. Trees grow in summer. Snow falls in winter. Ice melts in warm weather. Winds blow all the year. Caroline sings some beautiful songs. Edith jumped over the log. Eliza sews very industriously.

Kate rides every Friday. Robert sleeps on the large sofa. Andrew skates with great ease. In summer trees grow. In warm weather ice melts. In winter snow falls. Diana is great. Great is Diana. The lofty trees of that forest are beautiful. Beautiful are the lofty trees of that forest.

The curfew tolls the knell of parting day. The knell of parting day the curfew tolls. The lowing herds wind slowly o'er the lea. O'er the lea slowly wind the lowing herds. Slowly o'er the lea wind the lowing herds. The plowman homeward plods his weary way. His weary way the plowman homeward plods. Homeward the plowman plods his weary way.

4. Form a predicate for each of the following subjects:

MODELS.—Edward speaks. The streets are muddy.

Edward .... The streets .... Fire .... The wind .... The grass .... Rain .... The ice .... Snow .... The boys .... The river .... Horses .... Cows .... That naughty boy .... That little girl .... George ....

5. Form a subject for each of the following predicates:

MODELS.—Mary runs. Grass grows.

.... runs. .... grows. .... swim. .... has met with a misfortune. .... was king of England. .... created the world in six days. .... is at the head of his class. .... roars. .... learns grammar and arithmetic.

LOGICAL AND GRAMMATICAL SUBJECT AND PREDICATE.

Both the subject and the predicate may be either *logical* or *grammatical.*

The LOGICAL SUBJECT denotes that of which something is affirmed, whether expressed by one word or by more; as, "*Winds* blow;" "*The cold winds* blow;" "*The cold winds of winter* blow."

The LOGICAL PREDICATE denotes that which is affirmed, whether expressed by one word or by more; as, "The winds *blow;*" "The winds *blow violently;*" "The winds *blow violently in winter.*"

The GRAMMATICAL SUBJECT is the principal *noun* of the logical subject.

Thus, in this logical subject, *the cold winds of winter*, *winds* is the grammatical subject, being the noun which the other parts of the logical subject are employed to modify.

The GRAMMATICAL PREDICATE is the principal *verb* of the logical predicate.*

*The doctrine advanced in the former editions of this grammar that the grammatical predicate is always the verb alone was so entirely new that the statement gave a kind of grammatical shock to many persons. Such persons

What does the logical subject denote? The logical predicate? | What is the grammatical subject? The grammatical predicate?

Thus, in this logical predicate, *blow violently in winter, blow* is the grammatical predicate, being the verb which the other parts of the logical predicate are employed to modify.

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thought that what had hitherto been taught in all the grammars about the verb *be*, that it is merely a *copula* uniting the subject and the predicate, must be true. Some years after the publication of this grammar Mr. Mulligan, in his philosophical "Exposition of the Grammatical Structure of the English Language," maintained that "the verb *to be* has, grammatically considered, no function that distinguishes it from other verbs," giving unanswerable arguments in support of his position.

The common doctrine is thus presented in one of the grammars: "The copula is not an element; it is used merely to affirm the predicate of the subject. 'Apples are ripe.' *Apples* is the subject; it is that of which something is affirmed: *ripe* is the predicate; it is that which is affirmed of the subject; *are* is the copula. 'I am in haste.' *In haste* is the grammatical predicate; *am* is the copula." — *Harvey's English Grammar*, p. 124, etc.

"This opinion," says Mr. Mulligan, "of a *peculiar grammatical function* pertaining to the verb expressive of existence, though universally admitted since the days of Aristotle, will, we think, appear on careful examination destitute of a solid foundation. And so long as it is maintained it stands, as it seems to us, a serious obstacle in the way of those who attempt a lucid and consistent analysis of language." In the proposition, "The steward is faithful," he says that *being faithful* is asserted, and not simply *faithful*, "as the logicians and grammarians generally have inadvertently maintained." In a note he says: "The doctrine in regard to the verb *to be* presented above may seem novel to some of our readers, who have been taught to consider this verb as expressing the naked copula. We were taught to so consider it, and never doubted till recently the soundness of the ancient and common doctrine in reference to this subject. We had written a large part of a treatise on *grammatical analysis* in conformity with the common view of this matter. In the progress of the work we encountered difficulties which we could not surmount, inconsistencies which we could not reconcile, whilst we adhered to the current opinion entertained of the verb *to be*. Though the distinction stated above and the innovation proposed in the manner of analyzing propositions may appear of small moment to a superficial observer, we are assured it will not so appear to intelligent and well-informed grammarians. Such will anticipate that very important changes in the mode of conducting grammatical analysis will follow from this new view of the so-called *substantive verb*. And they will readily trace these changes in other parts of this treatise. We appeal to the judgment of our readers, as we have heretofore appealed to the judgment of others in conversation without ever failing of obtaining a verdict in favor of our view of the matter when fully and plainly stated. We put to them the following simple question; their answer will decide whether they hold to the old doctrine or agree with our views: In the proposition, '*The steward is faithful*,' is it simply *faithful* that is asserted of the steward, or is it *being faithful* that is asserted of him? If the latter, as we maintain, and as all to whom we have presented the subject, after deliberation have admitted, then the verb *is* (*grammatically considered*) differs in no respect from other intransitive verbs. It may be modified by the same kind of complements as other neuter verbs, and by no kind of complement different from those which *some* of them admit. The analysis of the propositions in which it is used as the assertive word presents, under this view, no peculiarity."

Present to any company of intelligent persons the proposition, "Horses are animals," and ask them whether what is asserted of horses is *animals* or *being animals*, and they will all say that it is *being animals* that is asserted. "John *lives* in Mobile." What is asserted of John? *Living* in Mobile. "John *is* in Mobile." What is here asserted of John? *Being* in Mobile. The *being* is asserted in the second proposition as strongly as the *living* is asserted in the first. In grammatical character there is no difference whatever between *lives* and *is*. In "He *grows* wise," what is asserted? *Growing* wise. In "He *looks* wise"? *Looking* wise. In "He *is* wise"? *Being* wise. In "She *looks* pale"? *Looking* pale. In "She *turns* pale"? *Turning* pale. In "She *is* pale"? *Being* pale. What is asserted in "They *die* happy," "They *live* happy," "They *seem* happy," "They *are* happy"? In "He *stands* there," "He *lies* there." "He *walks* there," "He *is* there"? It is easy to see that the verb *be* expresses its meaning just as other verbs express their meaning. When Lady Macbeth says to her husband, "*Look* like the innocent flower, but *be* the serpent under it," is *be* a mere copula? When Hamlet says to his mother,

If the logical subject consists of but one noun, the grammatical subject is, of course, the same as the logical subject.

Thus, in the proposition, "Winds blow," *winds* is both the logical and the grammatical subject.

If the logical predicate consists of but one verb, the grammatical predicate is, of course, the same as the logical predicate.

Thus, in the proposition, "Winds blow," *blow* is both the logical and the grammatical predicate.

If the grammatical subject is not a noun, it is always some word, or combination of words, equivalent to a noun.

Accordingly, the grammatical subject may be—

1. A noun; as, "*Slander* is base;" "*It* is base."

"*Seems*, madam! nay, it *is;* I know not *seems*," is the emphatic *is* nothing but a copula?

"He *stands* there," "He *stood* there." A change in the form of the verb expresses a change in the time of *standing* there. "He *is* there," "He *was* there." A change in the form of the verb expresses a change in the time of *being* there. If the verb *be* is nothing but a copula, what is it that is past in "He *was* there"? *He* does not denote something past, and *there* does not denote something past; if *was* is nothing but a copula, then there is nothing represented as past.

Even if it should be admitted that the verb *be* does not express *being*, this *verb* would form the *grammatical* predicate. "I am in haste." In what sense of the word can *in-haste* be regarded as the *grammatical* predicate? So far as the *grammatical* relation between the subject and the predicate is concerned, *I am* is as complete as *I run*, *I see*, *I jump*, or *I fly*. *I am* contains the subject *I* and the verb *am* agreeing with *I* in number and person. This is complete so far as *grammar* is concerned. *In haste* has not the slightest *grammatical* connection with *I*, whatever may be regarded as the meaning of *am*.

John Stuart Mill says, "That the employment of it [*is*] as a copula does not necessarily include the affirmation of existence appears from such a proposition as this, A centaur is a fiction of the poets; where it can not possibly be implied that a centaur exists, since the proposition itself expressly asserts that the thing has no real existence."—*Logic*, p. 67. The proposition expressly asserts that the thing *does* exist as a *fiction*, as "an object of thought." Mr. Mill asserts in effect that the verb *be* has two radically different uses; in one use asserting existence, in the other use asserting nothing at all, being a mere copula, and he says that "the fog which arose from this narrow spot [the confounding of the two uses] diffused itself at an early period over the whole surface of metaphysics." But there is no case in which the verb *be* does not denote existence in reality or in thought, and the assertion that it is a mere copula is a blunder of the logicians which has been handed down from age to age. In the proposition, "There is a difference between right and wrong," the existence of a difference is asserted; in the proposition, "The difference between right and wrong is great," the existence of a difference is still asserted, the particular state in which the difference exists being expressed by *great*. "There is a great difference between right and wrong;" "The difference between right and wrong is great." According to Mill's idea, in the first of these propositions asserts existence and in the second asserts nothing at all. In every proposition there must be *something* denoting that one thing is affirmed of another, and logicians have assumed that this something is always the verb *is;* but this something may be mere juxtaposition, as in "Horses run." Juxtaposition is not the verb *is*.

When is the grammatical subject the same as the logical?

When is the grammatical predicate the same as the logical?

What besides a noun may be the grammatical subject?

2. An infinitive or a gerund; as, "*To slander* is base;" "*Slandering* is base."

3. A proposition; as, "*That men should slander* is base;" "*For men to slander* is base."

When an infinitive or a proposition is the subject the predicate is often placed first and introduced by the pronoun *it;* as, "*It* is base *to slander;*" "*It* is base *that men should slander;*" "*It* is base *for men to slander.*"

In such sentences *it* is not the real subject, being employed merely to introduce the sentence in a particular manner. In analysis it may be disregarded. Thus, in the proposition, "It is base to slander," the subject is *to slander*, and the predicate is *is base.*

Remark.—This word may, however, be regarded in analysis by considering the infinitive or the proposition as in apposition with *it;* as, "It, to slander, is base;" that is, "This thing, to slander, is base."

The word *there* is often used to introduce a sentence when the predicate is placed before the subject; as, "There are five men here." In such cases *there* is not used as an adverb of place, and it forms really no part of either the subject or the predicate. "There are five men here" is the same proposition as "Five men are here;" "There is no one who does not know this" is the same proposition as "No one who does not know this is (exists)."

Remarks.—1. It is probable that this idiom had its origin in the use of *there* as an adverb of place at the beginning of propositions; as, "*There* is a man;" "*There* comes a man;" "*There* lives a man." The adverb *there* in such constructions serves not only to denote *in that place*, but also to permit the introduction of the verb before the subject; and by degrees we have come to use it often for the latter purpose alone, losing sight of the idea of place.

2. A somewhat similar change has taken place in regard to *that* as employed in such sentences as "That men should slander is base," in which *that* serves merely to introduce the proposition. It is not employed as a conjunction, since it does not connect the proposition in which it stands to any thing else. Some regard it as a limiting adjective, asserting that the proposition in question is equivalent to "That thing, men should slander, is base." But after inserting *thing* we may repeat *that;* as, "That thing, that men should slander, is base."

In such constructions *that* was originally a limiting adjective; and such sentences as, "I believe that to slander is base," "That men should slander is base," were, according to the original meaning of the word, equivalent to "I believe that thing, to slander, is base," "That thing, men should slander, is base." The meaning of this word as thus used being such that it always pointed forward to the following proposition, it served as a kind of connective in such sentences as "I believe that to slander is base;" this connective character causing the adjective character gradually to be lost sight of. And in such sentences as "That men should slander is base," the close connection of *that* with the following proposi-

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How is the predicate often placed? | How is *there* often used?

tion caused it to be regarded as incorporated with the proposition or as forming a mere introduction to it. But a word in changing its meaning may still retain some traces of the original meaning, as when in Fouqué's "Undine" a water-spirit changes to a cascade the cascade still presents some features of the spirit.

3. The use of *for* in such sentences as "For men to slander is base;" "It is base for men to slander;" "It is good for us to study," may be regarded as having resulted insensibly from its use as a preposition. Take, for instance, the sentence, "To study is good for us," equivalent to "That we should study is good for us," in which *for* is a preposition having *us* for its object. If we place the predicate before the subject, this sentence becomes "It is good for us to study," equivalent to "It is good for us that we should study," in which *for* is still a preposition. As *us* in this sentence denotes the persons who are to study, the word in the course of time came to be regarded as connected with the following *to study* instead of the preceding *for*, the sentence being then equivalent to "That we should study is good." In this case, *for*, having lost its object, would lose its character as a preposition and become a mere introduction to the following proposition.

EXERCISES.

1. Point out the logical and the grammatical subject in each of the following propositions:

MODELS.

LOGICAL SUBJECT.	GRAMMATICAL SUBJECT.
Ripe peaches.	Peaches.
A beautiful prospect.	Prospect.
The village preacher's modest mansion.	Mansion.

Ripe peaches are delicious. A beautiful prospect is spread before us. Wise men avoid temptation. Great men often do wrong. No man is perfect. The village preacher's modest mansion rose. No humbler resting-place was nigh.

The humble boon was soon obtained. The minstrel's voice began to fail. Full slyly smiled the observant page. The cordial nectar of the bowl swelled his old veins. Eternal blessings crown my earliest friend. Round his dwelling guardian saints attend.

To study strengthens the mind. It strengthens the mind to study. It is good for us to study. To run fatigues me. It fatigues me to run. It is necessary that we should study. It is necessary for us to study. To sneer is a common practice with him. It is a common practice with him to sneer.

Six boys are here. There are six boys here. There is wisdom in his looks. A large number was present. There was a large number present. There were five loaves in the basket. There was dew on his thin clothes. There came to the beach a poor exile of Erin.

2. Point out the logical and the grammatical predicate in each of the following propositions:

MODELS.

LOGICAL PREDICATE.	GRAMMATICAL PREDICATE.
Delivered four orations against Catiline.	Delivered.
Was expelled from his kingdom.	Was expelled.

Cicero delivered four orations against Catiline. James was expelled from his kingdom. William governed England. John preached in the wilderness. The sentinel stars set their watch in the sky. James walks very fast. Washington is called the Father of his Country. The love of money is the root of all evil. Time is money.

SIMPLE AND COMPOUND SUBJECT AND PREDICATE.

Both the subject and the predicate may be either *simple* or *compound.*

A SIMPLE SUBJECT is one which contains a single grammatical subject, whether modified or unmodified; as, "*Winds* roar;" "The rough *winds* roar."

A SIMPLE PREDICATE is one which contains a single grammatical predicate, whether modified or unmodified; as, "The winds *roar;*" "The winds *roar* around the house."

A COMPOUND SUBJECT consists of two or more simple subjects having one predicate; as, "The *winds* and *waves* roar;" "The rough *winds* and stormy *waves* roar."

A COMPOUND PREDICATE consists of two or more simple predicates having one subject; as, "The winds *roar* and *whistle;*" "The winds *roar* around the house and *whistle* at the door."

EXERCISES.

1. Point out the simple and the compound subjects in the following propositions:

Alexander and Cæsar were great conquerors. Cæsar was a Roman. Alexander was king of Macedon. Two and three make five. The moon and stars shone. Life is short. The longest life of man is short. William or Edward must go.

Hume, Robertson, and Gibbon were historians. A storm arose. A great storm arose. A great storm of wind and rain arose. Virtue and vice are opposites. A multitude assembled. A multitude of men and women assembled. Six and three make nine.

Pestilence and famine followed the war. A fatal pestilence and a terrible famine followed the war. The price of flour and meat rose rapidly. A large number of boys and girls appeared. A rolling stone gathers no moss.

What is a simple subject?
What is a simple predicate?

What is a compound subject?
What is a compound predicate?

2. Point out the simple and the compound predicates in the following propositions:

John desires books. John desires to learn. The devils believe and tremble. The bird chirps and sings. Ella longs for your return. He left his home and went to a foreign land. Loda comes in the roar of a thousand storms and scatters battle from his eyes.

3. Form compound subjects for the following predicates:

. . . . make seven. . . . . desire to learn. . . . . have gone to town. . . . . shone. . . . . went up to the temple. . . . . are riding in the field. . . . . fight. . . . . visit us frequently. . . . . have lost their books. . . . . are precious metals. . . . . are pleasant companions.

4. Form compound predicates for the following subjects:

Birds . . . . Flowers . . . . Horses . . . . Mary . . . . The soldier . . . . Babies . . . . The boy . . . .

DECLARATIVE, INTERROGATIVE, IMPERATIVE, AND EXCLAMATORY SENTENCES.

Sentences are either *declarative*, *interrogative*, *imperative*, or *exclamatory*.

A DECLARATIVE SENTENCE is a sentence containing an assertion; as, "That boy learns;" "That boy does not learn."

An INTERROGATIVE SENTENCE is a sentence containing a question; as, "Does that boy learn?" "Does not that boy learn?"

An IMPERATIVE SENTENCE is a sentence containing a command, an entreaty, a permission, or an exhortation; as, "Saddle the horse;" "Save my child;" "Love virtue."

In imperative sentences the subject when it is of the second person is generally omitted. The subject of each of the preceding sentences is *you* or *thou* understood.

An EXCLAMATORY SENTENCE is a sentence containing an exclamation; as, "How that boy learns!"

Remark.—Declarative, interrogative, and imperative sentences may be uttered with great force; as, "John rides that wild horse!" "Does John ride that wild horse!" "The foe has come!" "Make haste!" "Rouse ye, Romans!" "Was it

What is a declarative sentence?
What is an interrogative sentence?
What is an imperative sentence?
What is an exclamatory sentence?

not strange!" But this force does not convert such sentences to exclamatory sentences. Exclamatory sentences differ in *form* from the other kinds; as, "What a wild horse he rides!"

EXERCISES.

Point out the declarative, the interrogative, the imperative, and the exclamatory sentences in the following:

Thomas went to New Albany. Did Thomas go to New Albany? Where does Edward reside? He resides in Jeffersonville. How silly that fellow is! Have you a knife? Go to bed. Go. Depart from evil. What a sharp knife you have! How did you make that mistake? Go not to Wittenberg. Thou comest. Dost thou come? Comest thou? Come you in peace here?

How long wilt thou sleep, O sluggard? Horror and doubt distract his troubled thoughts. He did not go to Wittenberg. Deliver us from evil. Lead us not into temptation. Learn to labor and to wait. How often have I blessed the coming day! What a noble life he has led! Be smooth, ye rocks; ye rapid floods, give way.

Can storied urn or animated bust
  Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust,
  Or Flattery soothe the dull, cold ear of Death?

Be not like dumb driven cattle;
Be a hero in the strife.

Full many a gem of purest ray serene
  The dark, unfathomed caves of ocean bear;
Full many flower is born to blush unseen
  And waste its sweetness on the desert air.

MODIFICATIONS.

A word or a collection of words is said to modify a word when it serves to show the extent of the application of that word; as, "John is good."

Here the verb *is*, which asserts being generally, is modified by the adjective *good*, which limits the being to a certain state.

A noun may be modified—

1. By a noun in apposition; as, "John the *Baptist*;" "I, the *governor*."
2. By a noun in the possessive case; as, "*Milton's* poems."

When is a word or a collection of words said to modify a word?

What is the first way in which a noun may be modified? The second?

3. By an adjunct; as, "Devotion *to study;*" "Friendship *for me.*"

4. By an adjective or a participle; as, "*Envious* time;" "*The* stars;" "Error *wounded;*" "A mistake *concerning* this matter."

5. By an infinitive; as, "A desire *to learn.*"

6. By a proposition; as, "The boy *who studies.*"

A verb may be modified—

1. By a noun in the nominative case; as, "It is *he.*"

Remark.—This noun is the "predicate-nominative." When the infinitive mood has a subject the modifying noun is in the objective case. (See Rule II.)

2. By a noun in the objective case; as, "John struck *Alfred;*" "I saw *them.*"

3. By a predicate-adjective, or adjective in the predicate referring to the subject; as, "Ophelia is *lovely;*" "Aristides was called *just.*"

4. By an adjunct; as, "William spoke *to Thomas.*"

5. By an adverb; as, "Alice learns *rapidly.*"

6. By an infinitive; as, "Cora wishes *to learn.*"

7. By a proposition; as, "I wish *that you should learn;*" "I wish *you to learn.*"

Remarks.—1. It is only intransitive verbs and verbs in the passive voice that may be modified in the first and the third way, and only transitive verbs in the active voice that may be modified in the second way.

2. Infinitives, participles, and gerunds are modified like other parts of the verb; as, "To be called *John;*" "Being called *John;*" "To strike *Alfred;*" "Striking *Alfred.*"

3. Gerunds, besides being modified like verbs, may be modified by nouns in the possessive case; as, "*His* being called John."

An adjective may be modified—

1. By an adjunct; as, "Desirous *of justice.*"

2. By an adverb; as, "*Very* desirous."

3. By an infinitive; as, "Desirous *to go.*"

4. By a proposition; as, "Desirous *that you should go.*"

An adverb may be modified—

1. By another adverb; as, "*More* openly."

2. By an adjunct; as, "Agreeably *to nature.*"

An adjunct may be modified—

By an adverb; as, "*Just* at that time;" "*Soon* after dinner."

What is the third way in which a noun may be modified? The fourth? The fifth? The sixth?

What is the first way in which a verb may be modified? The second? The third? The fourth? The fifth? The sixth? The seventh?

What is the first way in which an adjective may be modified? The second? The third? The fourth?

What is the first way in which an adverb may be modified? The second?

How may an adjunct be modified?

Remarks.—1. A word may be modified in several ways at the same time; as, "Annie *earnestly* desires *to learn.*"

2. A word modifying another may itself be modified; as, "Herodotus, the father of history." Here *father*, which modifies *Herodotus*, is modified by the adjunct *of history* and the adjective *the.*

EXERCISES.

1. Tell which of the following nouns are modified and by what:

Paul the apostle. Nero the tyrant. Cicero the orator. Xenophon the historian. Solomon, the son of David. Arnold, the base traitor. Herodotus, the father of history. I John. We Christians. Mecca, a city of Arabia. Chaucer, the father of English poetry.

John's hat. Shakespeare's works. Wisdom's ways. Laura's heart. The prisoner's conduct. A mother's love.

Obedience to parents. Duty to God. Love of virtue. Vulgarity in conversation. Beauty of form. Days of absence. Slaves to sin. Men of pure heart. Authors of great respectability. Times of great affliction. Men of one idea.

Envious men. Beautiful birds. Instructive books. These lovely scenes. The afflicted nation. Short pleasure. Long pain. The wise Nestor. That long table. The sun rising. The stars shining. The trees growing. A report touching.

A wish to go. A determination to depart. A time to dance. The disposition to waver. A desire to excel. A resolution to study.

The girl who reads. The woman who deliberates. The man who has known better days. The city that has been built. The fact that he wrote the letter. The belief that the army is demoralized. A wish that you would come. I who command you. He who has helped them.

2. Tell which of the following verbs are modified and by what:

She is a queen. He is an orator. He is called James. You will be governor. He is considered a poet. He was chosen commander. It is a monument. I have been appointed inspector. I believe it to be him. They are villains.

God governs the world. Cyrus defeated Crœsus. I have chosen him. Virtue bestows tranquility. Labor conquers all things. Him I know. Me you did not see.

He is proud. She is vain. Elizabeth is happy. Edward has been tardy. That farmer is industrious. You will become learned. I am sad. Alexander is called great.

Bonaparte marched into Russia. Pompey was defeated by Cæsar. He came from Paducah. She conquers by kindness. Will you walk

into my parlor? You will succeed by perseverance. He resides in Alabama.

The evening fled swiftly. The grass grows rapidly. Where is she? She is here. He studies diligently. How does he study? The judge will decide justly. You will see him then. When did you see him? Come on.

He promises to remain. William has determined to go. He will be compelled to labor. He strives to excel. He threatened to shoot. He was commanded to fire. They have been ordered to retreat.

I wish that he may be chosen. I pray that you may succeed. I confess that I have failed. I believe that he has gone. He stated that Theodore was deceived. I believe Jane to be mistaken.

3. Tell which of the following adjectives are modified and by what:

Desirous of praise. Mighty in arms. Confident of success. Good for nothing. Superior to fear. Trustworthy in nothing. Obstinate in trifles. Firm in opinion.

Very good. Extremely bad. Exceedingly beautiful. Thoroughly vicious. Entirely unsuspicious. Supremely happy. Too suspicious. Sufficiently miserable. Cunning enough.

Ready to recite. Wonderful to be told. Eager to advance. Easy to accomplish. Anxious to help. Disposed to complain.

Conscious that he was in fault. Desirous that he should succeed. Confident that I should win. Impatient for me to come.

4. Tell which of the following adverbs are modified and by what:

Very highly esteemed. Most ardently devoted to study. Much more intelligent. More happily situated. Most wisely selected. Very recently.

Agreeably to instructions. He studies best of all the pupils. Where in the world. Consistently with his obligations. Unfortunately for himself. Gloriously for them. Somewhere in the city.

5. Show how the following adjuncts are modified:

Far beyond Mobile. Perfectly at home. Totally at a loss. Long before noon. Precisely at that moment.

6. Modify the following nouns as indicated:

1. *By nouns in apposition.*—John [the Baptist]. Cromwell. Henry Clay. Hume [the historian]. Frankfort [the capital]. Longfellow. Andrew Jackson.

2. *By nouns in the possessive case.*—[Andrew's] hat. Book. Desk. Umbrella. Parasol. Cat. Dog. Shoe. Chair. Hand. Pen.

3. *By adjuncts.*—Desire [for improvement]. Attention. Aversion. Study [of history]. Hatred. Love. Roof. Cover. Foundation.

4. *By adjectives or participles.*—[Pleasant] day. Weather. Light. Boy. Character. Girl. Disposition. Horse. Cow. Mule. House.

5. *By infinitives.*—Disposition [to quarrel]. Desire. Wish. Time. Motive [to work]. Liability [to err]. Propensity. Tendency. Call. Opportunity. Inability.

6. *By propositions.*—The man [who spoke]. A statement [that has been proved]. The town [that is clean]. The fact. An assertion. A wish. The truth. The street.

7. Modify the following verbs as indicated:

1. *By predicate-nominatives.*—He is called [John]. To be called [a traitor]. Being called. I have been appointed. He is. They are. To be. He has been elected.

2. *By nouns in the objective case.*—He strikes [his friend]. To strike. To have [money]. They injure. He has. He has told. They will throw. Throwing. To throw.

3. *By predicate-adjectives.*—She is [industrious]. They have been. They seem. We are. He has been called. To be called. To appear. To be. Being. She appears. Appearing.

4. *By adjuncts.*—Cæsar marched [to Rome]. He has gone. Going. To go. He will run. I will walk. Braddock was defeated [by the Indians]. The city was destroyed. The boy was drowned. The child was beaten. The comet was seen.

5. *By adverbs.*—She studies [well]. They labor. We strive. He begs [continually]. To beg. It flies. Flying. He runs. She walks. They whisper. She smiles.

6. *By infinitives.*—I wish [to see him]. She seems. To seem. He hopes. They strive. Striving. You are expected. We try. To try. He ought. She likes.

7. *By propositions.*—I hope [that we shall succeed]. She supposes. We know. Knowing. I thought. To think. She says. You forget [to whom you are speaking]. Remember. I heard. He has asserted. They believe. You imagine.

8. Modify the following adjectives as indicated:

1. *By adjuncts.*—Good. Rich. Suitable. Worthy. Displeasing. Happy. Next. Superior. Inferior. Opposite.

2. *By adverbs.*—Sprightly. Bad. Worse. Rough. Conspicuous. Disastrous. Wild. Swift. Consistent.

3. *By infinitives.*—Ready [to go]. Solicitous. Anxious. Willing. Sure. Wonderful. Easy. Hard. Difficult.

4. *By propositions.*—Conscious [that he was in fault]. Unconscious. Confident. Sure. Ignorant. Mindful.

9. Modify the following adverbs as indicated:

1. *By adverbs.*—[Very] wisely. Better. Discreetly. Fast. Now. Sooner. Justly.

2. *By adjuncts.*—Consistently [with truth]. Agreeably. Differently. Conformably.

10. Modify the following adjuncts by adverbs:

From home. After dinner. In time.

SIMPLE, COMPLEX, AND COMPOUND SENTENCES.

A SIMPLE SENTENCE is a sentence consisting of one proposition; as, "Time and tide wait for no man."

A COMPLEX SENTENCE is a sentence in which a proposition is employed as a noun, an adjective, an adjunct, or an adverb, to modify some part of the subject or of the predicate of another proposition; as, "I know *who studies;*" "The boy *who studies* will learn;" "I am surprised *that you have come;*" "I shall see you *when you come.*"

In the first sentence the proposition *who studies* performs the office of a noun, being the object of the transitive verb *know;* in the second sentence *who studies* performs the office of an adjective, being equivalent to *studious;* in the third sentence *that you have come* performs the office of an adjunct, being equivalent to the adjunct *at your coming;* in the fourth sentence *when you come* performs the office of an adverb, denoting the time.

Propositions employed as nouns, adjectives, adjuncts, or adverbs (noun-propositions, adjective-propositions, adjunct-propositions, adverb-propositions) have the general name of *subordinate propositions;* while those containing the modified words are called *principal propositions.*

What is a simple sentence?
What is a complex sentence?

What are subordinate propositions?
What are principal propositions?

The same word may be modified by two or more propositions; as, "I know *who studies* and *who is idle.*"

A subordinate proposition may have some part of it modified by another proposition; as, "I am surprised that you have come *when the season is so far advanced.*"

A COMPOUND SENTENCE is a sentence formed of two or more propositions whether simple or complex, connected by coördinative conjunctions; as, "Art is long, *and* time is fleeting;" "The wicked flee when no man pursueth; *but* the righteous are as bold as a lion."

Remark. — To form a compound sentence there must be a conjunction expressed or clearly implied; mere connection of thought is not sufficient. The two following lines are closely connected in thought, but not in syntax:

"Who lives to nature rarely can be poor;
Who lives to fancy never can be rich."

NOUN-PROPOSITIONS.

A proposition may perform the office of a noun—

1. As subject of a verb; as, "*That he will succeed* is evident;" "*How he succeeded* is a mystery."

2. As object of a transitive verb; as, "I believe *that he will succeed;*" "I do not know *how he succeeded;*" "I believe *him to be honest;*" "I know *who wrote that letter;*" "I know *why he wrote the letter;*" "Tell me *whether you will go or stay;*" "He said, '*I will go.*'"

3. As predicate-nominative; as, "The general belief is *that he will succeed.*"

4. As noun in apposition; as, "Remember the old saying, '*Know thyself;*'" "The story ran *that he could gage.*"

5. As object of a preposition; as, "Much will depend on *who the commissioners are;*" "One word is too often profaned for *me to profane it;*" "There has been a controversy about *how it was done;*" "I have formed no opinion as (in regard) to *who is guilty.*"

6. As noun in the nominative absolute; as, "*That he is of age being known.*"

ADJECTIVE-PROPOSITIONS.

A proposition may perform the office of an adjective—

1. When it contains a relative pronoun; as, "The girl *who is always laughing* shows want of sense;" "That undiscovered country *from*

What is a compound sentence?
What is the first way in which a proposition may perform the office of a noun? The second? The third? The fourth?
What is the fifth way?
What is the first way in which a proposition may perform the office of an adjective?

whose bourn no traveler returns;" "I have formed no opinion in regard to *what you assert;*" "In the day *that thou eatest thereof* thou shalt surely die."

Remarks.—1. The word modified by the relative proposition *what you assert* is *thing* understood.

2. In the proposition *that thou eatest thereof*, modifying *day*, *that* (in which) is a relative pronoun and the object of a preposition understood.* This construction is not uncommon. "What is the reason *that* (for which) you use me thus?"—*Shakespeare.* "From the day *that* (on which) the school was given up."—*Quarterly Review.* "The instant *that* (at which) he quitted the use or occupation of it another might seize it."—*Blackstone.* "Each stepping where his comrade stood the instant *that* (at which) he fell."—*Scott.* "She died the hour *that* (in which) I was born."—*Coleridge.* "At the same time *that* (at which) it occasioned uncertainty in the sense."—*Hume.*

> "About the time *that* (at which) the declining sun
> Shall his broad orbit o'er yon hills suspend
> Expect us to return."—*Home.*

"About the time *that* (at which) the estafette made his appearance."—*Irving.* "The moment *that* (at which) his face I see."—*Coleridge.* "After the time *that* (at which) my uncle Toby and Trim decamped."—*Sterne.*

3. The relative is sometimes understood; as, "This is the man [whom] *we met.*"

4. There is a construction in which the antecedent is placed after a proposition logically connected with the relative; as, "It is to this place that the gulls resort." This is not equivalent to "That the gulls resort is to this place" [see p. 196], but to "It is this place that the gulls resort to;" "It is this place to which the gulls resort;" "This [place] is the place to which the gulls resort." This construction, though it is believed not before noticed by any English grammarian, is quite common. It is somewhat similar to one form of what Greek grammarians call *attraction;* the antecedent, instead of being put in the nominative case, is attracted to the case of the relative.

This form is irregular and in analysis must be changed. Thus, "It (the place) to which the gulls resort is this place."

Some additional examples are here given: "It is from me that he has fled." (It is I that he has fled from; It [the person] that he has fled from is I.) "It was by Cæsar that he was defeated." "It is in these formidable mansions that myriads of sea-fowl are forever seen sporting."—*Goldsmith.* "It was not to passive principles in our ancestors that we owe the honor of appearing before a sovereign."—*Burke.* "It was by him that money was coined."—*Macaulay.* "It is from the terror of these spectres that our people have fled."—*Beckford.* This may be equivalent either to "That our people have fled is from (caused by) the terror of these spectres," or to "It is the terror of these spectres from which our people have fled." From this the difference in meaning between the two constructions may be seen.

"It is to this last new feature of the game-laws to which we intend to confine our notice."—*Sydney Smith.* Here the writer confounds two different constructions. He ends the sentence as if he had not used *to* in the first part.

5. The antecedent is sometimes attracted from its own proposition to that of the relative, the relative being joined with it as an adjective; as, "He marched with what forces he had;" that is, "He marched with the forces which he had." To the latter form such sentences must be changed in analysis.

This is similar to what some Greek grammarians call *incorporation*, the antecedent being in a manner incorporated with the relative.

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*Or it may be regarded as an adverb, like *whereon*, *wherein*, etc.

2. When it contains an adverb equivalent to an adjunct formed with a relative pronoun; as, "She visited the place *where* (in which) *she was once so happy;*" "Tell me the reason *why* (for which) *thou wilt marry;*" "You take my life when you do take the means *whereby* (by which) *I live.*"

ADJUNCT-PROPOSITIONS.

A proposition may perform the office of an adjunct—

1. When it denotes the cause or reason; as, "We should love him *because* (by the cause, for the reason) *he first loved us;*" "*Since* (for the reason) *he first loved us,* we should love him;" "*As* (for the reason) *you ask for mercy,* you should show mercy."

2. When it denotes the purpose, object, or result; as, "I eat *that* (for that) *I may live;*" "He labors in order [to] *that he may obtain bread;*" "I eat lest (for fear) *I may die;*" "He speaks loud [for] *that every one may hear him.*"

3. When it expresses a condition or supposition; as, "I will go, *if* (on the condition) *you will go with me;*"* "*If you will go with me,* I will go;" "He will go *unless* [without] *he should change his mind;*" "*If* (on the supposition) *he were alive,* he would be a rich man;" "He will be elected, *whether* (on either supposition) *you vote for him* or [*you do*] *not* [*vote for him*]."

4. When it expresses a concession or admission; as, "*Although this is a strange story,* I believe him;" "I expect to succeed, *though* (with the concession) *the difficulties are great.*"

5. When it is the complement of the idea expressed by some one of certain nouns, adjectives, and verbs, which take adjuncts; as, "This furnishes evidence [of] *that you are guilty* (of your guilt);" "He has no assurance [of] *that you will come* (of your coming);" "He is conscious [of] *that he has done wrong* (of having done wrong);" "She was ignorant [of] *that he was defeated* (of his defeat);" "The general is ashamed [of] *that he acted so hastily* (of having acted so hastily);" "I am anxious [for] *that he should succeed* (for his success);" "He is grateful [for] *that he has been relieved;*" "I warn you [of] *that you will not have another opportunity;*" "I will wager a dinner [on] *that Mary will venture there now;*" "Fret not thyself [for] *that a poor villager inspires my strains.*" Your friend is desirous [of] *that you should succeed.*

---

*That is, given you will go with me.

What is the second way?
What is the first way in which a proposition may perform the office of an adjunct?

What is the second way? The third? The fourth? The fifth?

Adverb-propositions.

A proposition may perform the office of an adverb—

1. When it denotes time; as, "The sun was rising *when* (at the time at which) *I commenced my journey;*" "I will stay *while you are gone;*" "He trembled *as* (at the time at which) *he spoke;*" "I have not seen him *since he arrived.*"

2. When it denotes place; as, "Stay *where* (in the place in which) *I have placed you;*" "She is happy *wherever* (in every place in which) *she is.*"

3. When it denotes manner; as, "He died *as* (in the manner in which) *he had lived;*" "He thought *as a sage* [thinks]."

4. When it denotes degree; as, "She is as (in the same degree) *good as* (in which) *he is;*" "That is so (in that degree) disagreeable *that** (in which) *I can not endure it;*" "The ground is so (in that degree) dry *that* (in which) *the grass is withered;*" "He is as studious *as his brother* [is studious];" "He is more studious *than* (to a degree above that in which) *his brother* [is studious]."

Remark.—It will be observed that those propositions which we have, for the sake of convenience, called adverb-propositions really consist of adjuncts and adjective-propositions. Thus, in the sentence, "The sun was rising when I commenced my journey." *when* is equivalent to *at the time at which*, the noun *time* being modified by the adjective-proposition, *at which I commenced my journey.* Such propositions might be called adjunct-adjective propositions.

Elliptical Propositions.

Ellipsis is the omission of some word or words belonging to the grammatical construction but not necessary for conveying the idea.

EXAMPLES OF ELLIPSIS.

Deliver [thou] us from evil. Go [you] in peace. I will wait for you at Mr. Smith's [house]. I will take this book, and you may take that [book]. He took the shortest [way], not the longest way. Let each [person] take his own course. Behold the ghastly band, each [having] a torch in his hand. Thee, [being] then a boy, within my arms I laid. When Adam thus [spoke] to Eve. This comes after that, instead of [coming] before it. He has not yet decided, except [deciding] in one case (deciding in one case being excepted).

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*In such sentences *that* is an adverb, or a relative pronoun with a preposition understood.

What is the first way in which a proposition may perform the office of an adverb?

What is the second way? The third? The fourth?

What is an ellipsis?

What [would happen] if the foot aspired to be the head? He looks as [he would look] if he were not well. If [it is] possible, I will assist you. The next time [at which] I see you. He will have his own way, [be it] right or wrong. [Be thou] whatever thou art, I do not fear thee.* [Be he] however cunning he may be, he can not escape. Do [she] what she will, she is applauded. [Do she] whatever she does, she is applauded.

The cathedral [which is] there was built several hundred years ago. The rabbit [which was] in the tree was caught. As [it happens] when a bird each fond endearment tries. Why [should we] grieve that time flies? Will you go or [will you] not [go]? What [does it matter] though the spicy breezes blow soft o'er Ceylon's isle? Thy tragic muse gives smiles, thy comic [muse gives] sleep. He can not succeed; he will, however [this may be],† try. [Let it have been] however it was, it did him no good. Go [he] who will [go], I will stay.

I shall consider his censures so far only as [it, or the matter,] concerns my friend's conduct. With a few of the best English writers he was intimate, particularly [he was intimate] with Shakespeare and Milton. There might be too much pride in the son, as [there was too much pride] in the father. A sickness long as well as [it was] severe had enfeebled him. He went as far as Richmond [is far]. John went as well (truly) as James [went]. [Being] avaricious as he is, that man will never give money for this purpose. I have nothing to say as (in regard) to that matter.

But [things being] even so, he could not refrain. He has not done it as [things are] yet. By the bye [I will remark], Miss More is an author of considerable merit. [To say all] in a word, he must give up all his aims in life for it. Statesmen, as [they are] distinguished from mere politicians, are entitled to great respect. I assume it [to be] as a fact [is]. You wish to escape; I will not permit you though [this is so]. All this while the soil and pasture of the earth remained still in common as [they had been] before, except perhaps [they did not remain in common] in the neighborhood of towns.

He heaped abuse upon her, and [he did] that too when she had no protector. [It is] not that all are equally susceptible. She has more reason to value herself upon the conquest of an old man who has never seen her than [she has much reason to value herself upon the conquest] of any young man who has [seen her]. So far [ought we to be] from desponding, we ought to be sanguine. But [let us come] to the point.

---

*Chaucer's landlord, after asking the priest whether he was a "vicary" or a "personne," goes on to say, "Be what thou be, ne breke thou not our play"—"Be thou whatever thou art, break not our play."

†Be this, or let this be however it may be.

He will, [there is] no doubt, answer you. After these reflections on modesty as [it is]* a virtue I must observe that there is a vicious modesty. His reputation as [he is] an author is very great. He did not [do] so much as [to] weep [is much].

This should not create a prejudice against the Jews as [they are] such. He can not [do any thing] but (be out) [to] conquer. You can [not] but [to] try.† [Being the] sluggard that he is, he wastes his days in sleep. I tell thee what [it is], corporal, I could tear her. The year before he had so used the matter that [with] what [he had effected] by force, [with] what [he had effected] by policy, he had taken thirty small castles.‡ An aptitude for painting trees and cattle, or gondolas and buildings, or what [I mention] not (other things which I do not enumerate).

He is as tall as James [is tall]. He is taller than James [is tall]. He is as wise as [he is] learned. He is more wise than [he is] learned. The sun is larger than the earth [is large]. He does nothing who endeavors to do more than [that which] is allowed to humanity [is much]. My punishment is greater than [that which] I can bear [is great]. Pears are better than apples [are good]. I have more than [that which] I know what to do with [is much].§ You are more unhappy than [you would be unhappy] if you had lost your eyes. In

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*Steele expresses the words in brackets, "After these reflections on modesty as it is a virtue," etc.

†That is, You can not do any thing be out to try. It is by the omission of *not* that *but* has come to be used in the sense of the adverb *only*. "He hath *not* grieved me *but* in part."—*English Bible*. "You can not but try" is better than "You can but try." (See *Webster's Dictionary, s. v. Can.*)

‡"In part; partly;—with a following preposition, especially *with*, and with repetition."—*Webster's Dictionary*. But *what* is not always repeated; thus, "In short, *what* with pride, prejudice, and knavery, poor Peter was grown distracted."—*Swift*. "*What* with gas and new police, steam and one cause or other, they have become what one might call slow explosions."—*Hood*. "*What* with the wheels of a cart, the tramp of a horse, the voice of a man, the tearing in and out of an excited dog, and the surprising and mysterious appearance of a baby."—*Dickens*. *What* in this idiom seems to refer merely to the *effect* produced by means of what the following nouns denote. When *with* is used it is used like *by*, to denote the instrument, means, cause.

§"He does nothing who endeavors to do more than [what] is allowed to humanity;" "My punishment is greater than [what] I can bear."—*Brown's Grammar of Grammars*. "Pears are better than apples [are]."—*Kerl's Treatise on the English Language*. It is not sufficient to supply merely the verb. When we say, "Pears are as good as apples," or "Pears are better than apples," we make a comparison, not between the *goodness* of the pears and the *existence* of the apples, but between the *goodness* of the pears and the *goodness* of the apples, and the adjective *good* is of course implied after *as* or *than*. "He would sooner go than [he would soon] stay." "He would rather go [than he would rathe] stay." (See page 137.) As *rathe* is almost obsolete, the equivalent *soon* may be put in its place. "He seeks other things than these." As the comparative *other* has no positive, we must in analysis employ some equivalent word. If *these* refers to something bad, low, etc., *other* is equivalent to *better, higher*, etc.; if *these* refers to things good, high, etc., *other* is equivalent to *worse, lower*, etc: "He seeks things higher than these are high."

that battle he did not lose more than fifty men (more men than fifty [are many]). That is more easily imagined than [it is easily] described. I saw a being of [dignity] greater than human dignity [is great].

Substitutes and Transformations.

A noun and a participle (nominative absolute) may be employed instead of a subordinate proposition; as, "*Virtue being lost*, all is lost"= "When virtue is lost all is lost."

A gerund may take the place of a finite verb, the subject of the finite verb being put in the possessive case before the gerund; as, "I am not sure of *his having paid* the debt"="I am not sure that he has paid the debt."

Instead of the nominative with a finite verb the objective with an infinitive may sometimes be used; as, "I believe *him to be* honest"= "I believe that he is honest." "I heard *him speak*"="I heard him as he spoke." (For another view of "I heard him speak" see p. 220.)

The action, instead of being *asserted*, is sometimes merely *named*, an infinitive being employed for a finite verb; as, "*To confess* the truth, I was in fault"="That I may confess the truth, [I must say] I was in fault;" "He knows when *to be* silent"="He knows when he should be silent;" "This is a subject on which *to show* your powers"= "This is a subject on which you may show your powers;" "The difficulties were so great as *to deter* him"="The difficulties were so great that they deterred him;" "I requested him *to attend*"="I requested him that he would attend;" "He was commanded *to go*"="He was commanded that he should go."

Remark.—The preceding passages are not elliptical; but the verb is employed in an unlimited form, like the Latin "historical infinitive" occurring in such passages as *hostes tela conjicere*, the enemy threw (to throw) their javelins. The Latin infinitive in such passages does not, as some say, depend on *cœpit* or *cœperunt* understood; but the verb is employed in its unlimited form, the context being considered sufficient to point out the limitations.

The imperative mood is often employed to express conditions, suppositions, etc.; as, "Let it be ever so humble, there is no place like home;" "Be it ever so humble, there is no place like home"="Though it may be ever so humble, there is no place like home." "There is no place like home, [be it] however humble it may be."

> "Let sage or cynic prattle as he will,
> These hours, and these alone, repay life's years of ill."—*Byron.*

What may be employed in the sense of a subordinate proposition?
What is said of the use of the gerund?
What may be used instead of the nominative with a finite verb?
Is the implied action always directly asserted?
How is the imperative mood often employed?

The subject is sometimes placed before a verb to which it does not logically belong, what is declared of the object being in reality expressed by the infinitive following; as, "The man is said to be honest"="It is said that the man is honest."

Remark.—Here it is not *the man* that is said; what is said is *that the man is honest.* "The boy is believed to have stolen it" does not mean that *the boy* is believed, but *that the boy has stolen it* is believed.

Some part of the verb *do* is sometimes omitted before *than,* and the infinitive following changed in form and employed instead of the omitted part of *do;* as, "He has more than *atoned* for his fault"="He has *done* more than [to] atone for his fault [is much]." Here a comparison is made between what he has done and what to atone for his fault amounts to, and the infinitive *atone* is transformed to a participle, which is employed instead of the omitted participle *done.* "He more than *atones* for his fault"="He *does* more than atone for his fault."

A noun in the objective case after the adverb *like* and some other words is sometimes equivalent to a proposition; as, "He walks *like a duck*"="He walks as a duck walks."

"This is the forest primeval; but where are the hearts that beneath it
Leaped *like the roe* when he hears in the woodland the voice of the huntsman?"—*Longfellow.*

When in this passage is a conjunctive adverb, and it should modify two verbs. *Leaped* is one of the verbs; the other is *leaps,* implied in *like the roe=as the roe leaps.*

An interjection is sometimes employed in the sense of a whole proposition; as, "O that those lips had language!"—*Cowper.* (See p. 142, *Rem.* 4.)

For such transformed propositions as "It is to this place that gulls resort" (*attraction*), see p. 161, *Rem.* 4.

For such transformed propositions as "He marched with what forces he had" (*incorporation*), see p. 161, *Rem.* 5.

EXERCISES IN ANALYSIS.

Directions.—In analyzing a passage take, without regard to the punctuation, as much as makes complete sense. This is a complete sentence (unless something is added to form a compound sentence).

Point out the logical subject and the logical predicate.

Point out the grammatical subject; then its modifiers, if it is modified.

If the words which modify the grammatical subject are themselves modified, point out the modifiers; then the modifiers of those modifiers, etc.

Explain the construction in "The man is said to be honest."

In "He has more than atoned for his fault."

Explain the construction in "He walks like a duck."

Explain the construction in "O that those lips had language."

Point out the grammatical predicate; then its modifiers, if it is modified.

If the words which modify the grammatical predicate are themselves modified, point out the modifiers; then the modifiers of those modifiers, etc.

Analyze the subordinate propositions of the logical subject and the logical predicate.

Simple Sentences.

1. Analyze the following sentences:

"*A night of storm followed a day of sunshine.*"

Logical subject, *a night of storm;* logical predicate, *followed a day of sunshine.*

Grammatical subject, *night*, modified by the adjective *a* and the adjunct *of storm.*

Grammatical predicate, *followed*, modified by the objective *day*, *day* being modified by the adjective *a* and the adjunct *of sunshine.*

"*Now fades the glimmering landscape on the sight.*"

Logical subject, *the glimmering landscape;* logical predicate, *now fades on the sight.*

Grammatical subject, *landscape*, modified by the adjectives *the* and *glimmering.**

Grammatical predicate, *fades*, modified by the adverb *now* and the adjunct *on the sight*, *sight* being modified by the adjective *the.*

The following arrangement presents to the eye the relation of the words to each other. A perpendicular line shows that the word before it is modified by what immediately follows it. The grammatical subject and grammatical predicate are distinguished by lines drawn under them.

Night	a	of storm	Landscape	the	glimmering
followed	day	a of sunshine.	fades	now	on the sight.

"*The curfew tolls the knell of parting day.*"

Logical subject, *the curfew;* logical predicate, *tolls the knell of parting day.*

Grammatical subject, *curfew*, modified by the adjective *the.*

Grammatical predicate, *tolls*, modified by the adjective *knell; knell* is modified by the adjective *the* and the adjunct *of parting day.*

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* The adjective *the* really modifies the complex expression *glimmering landscape;* but it is not necessary to make the young pupil attend to such distinctions. The relation of the words may be represented in a diagram thus, landscape | glimmering | the; which shows that *landscape* is first modified by *glimmering*, and then *glimmering landscape* is modified by *the.* "All bad books are pernicious." Books | bad | all.

"*A contented mind is a continual feast.*"

Logical subject, *a contented mind;* logical predicate, *is a continual feast.*

Grammatical subject, *mind*, modified by the adjectives *a* and *contented.*

Grammatical predicate *is*, modified by the predicate-nominative *feast; feast* is modified by the adjectives *a* and *continual.*

Curfew	the			Mind	a		
tolls	knell	the	of parting day.	is	feast	a	contented
							continual

"*That boy is intelligent and modest.*"

Logical subject, *that boy;* logical predicate, *is intelligent and modest.*

Grammatical subject, *boy*, modified by the adjective *that.*

Grammatical predicate, *is*, modified by the predicate-adjectives *intelligent* and *modest.*

"*Aristides was called just by the Athenians.*"

Logical subject, *Aristides;* logical predicate, *was called just by the Athenians.*

Grammatical subject, *Aristides;* grammatical predicate, *was called*, modified by the predicate-adjective *just* and the adjunct *by the Athenians.*

Boy	that		Aristides			
is	intelligent	and modest.	was called	just	by the Athenians.	

"*Pestilence and famine followed the war.*"

Logical subject, *pestilence and famine;* logical predicate, *followed the war.*

The compound subject consists of the two simple subjects, *pestilence* and *famine*, which are not modified.

Grammatical predicate, *followed*, modified by the objective *war; war* is modified by the adjective *the.*

"*The winds roar around the house and whistle at the door.*"

Logical subject, *the winds;* logical predicate, *roar around the house and whistle at the door.*

Grammatical subject, *winds;* modified by the adjective *the.*

The compound predicate consists of the two simple predicates, *roar around the house* and *whistle at the door. Roar* is modified by the

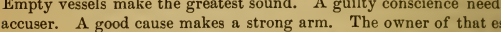
adjunct *around the house*, and *whistle* is modified by the adjunct *at the door*.

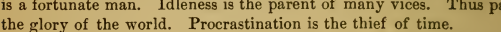
A night of storm followed a day of sunshine. Now fades the glimmering landscape on the sight. The curfew tolls the knell of parting day. A contented mind is a continual feast. That boy is intelligent and modest. Pestilence and famine followed the war. The winds roar around the house and whistle at the door. Wealth often produces misery. Evil communications corrupt good manners. Empty vessels make the greatest sound. A guilty conscience needs no accuser. A good cause makes a strong arm. The owner of that estate is a fortunate man. Idleness is the parent of many vices. Thus passes the glory of the world. Procrastination is the thief of time.

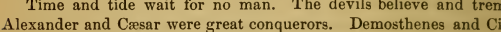
Time and tide wait for no man. The devils believe and tremble. Alexander and Cæsar were great conquerors. Demosthenes and Cicero were celebrated orators. Beasts and birds have gone to rest. The princes of that day flourished and faded. The time for action came and passed. The rain fell on the grass and restored its freshness. Exercise and temperance strengthen the constitution. The spirit of religion and the spirit of chivalry concurred to exalt his dignity.

2. Arrange all the preceding sentences after the manner of the diagrams.

3. Point out the subject and predicate and the modifications, as they are presented in the following diagrams:







*The brace after *leaves*, *flowers*, and *fruit* is to show that they are all modified by *the* and *of that tree*.

Andrew	Lucinda	She
and	and	sat | under the tree
Thomas	Clara	and
went | to town.	have learned | to read.	read | book | the

Complex Sentences.

Analyze the following complex sentences:

"That the soul is immortal is believed by all nations."

Logical subject, *that the soul is immortal;* logical predicate, *is believed by all nations.*

Grammatical subject, the noun-proposition *that the soul is immortal.*

Grammatical predicate, *is believed,* modified by the adjunct *by all nations.*

Logical subject of the noun-proposition, *the soul;* logical predicate, *is immortal.*

Grammatical subject, *soul,* modified by the adjective *the.*

Grammatical predicate, *is,* modified by the predicate-adjective *immortal.*

"I know who wrote that letter."

Logical subject, *I;* logical predicate, *know who wrote that letter.*

Grammatical subject, *I.*

Grammatical predicate, *know,* modified by its object, the noun-proposition *who wrote that letter.*

Logical subject of the noun-proposition, *who;* logical predicate, *wrote that letter.*

Grammatical subject, *who;* grammatical predicate, *wrote,* modified by the objective *letter,* which is modified by the adjective *that.*

That	I	
soul | the	=	
is | immortal	know	who
=	|	wrote | letter | that
is believed | by all nations.		

"The boy who studies will learn."

Logical subject, *the boy who studies;* logical predicate, *will learn.*

Grammatical subject, *boy,* modified by the adjective *the* and the adjective-proposition *who studies.*

Logical and grammatical subject of the adjective-proposition, *who;* logical and grammatical predicate, *studies.*

"The lady that you met has gone to Nashville."

Logical subject, *the lady that you met;* logical predicate, *has gone to Nashville.*

Grammatical subject, *lady,* modified by the adjective *the* and the adjective-proposition *that you met.*

Logical subject of the adjective-proposition, *you;* logical predicate, *met that.*

Grammatical subject, *you;* grammatical predicate, *met,* modified by the objective *that.*

Boy	the who studies	Lady	the you met | that
will learn.		has gone	| to Nashville.

"He is ashamed that he acted so hastily."

Logical subject, *he;* logical predicate, *is ashamed that he acted so hastily.*

Grammatical subject, *he;* grammatical predicate, *is,* modified by the adjective *ashamed; ashamed* is modified by the adjunct-proposition *that he acted so hastily.*

Logical subject of the adjunct-proposition, *he;* logical predicate, *acted so hastily.* Grammatical subject, *he;* grammatical predicate, *acted,* modified by the adverb *hastily,* and *hastily* by the adverb *so.*

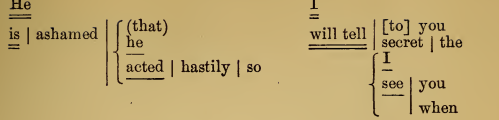
Remark.—When there is only one proposition one line is sufficient to mark the grammatical subject and the grammatical predicate. If there is a subordinate proposition, the grammatical subject and grammatical predicate in the principal proposition should have two lines and in the subordinate proposition one line. If the subordinate proposition contains a modifying proposition, the principal proposition should have three lines, the proposition modifying it should have two, and the proposition modifying that should have one. Thus the number of lines will show the relative rank of the propositions.

"I will tell you the secret when I see you."

Logical subject, *I;* logical predicate, *will tell you the secret when I see you.*

Grammatical subject, *I;* grammatical predicate, *will tell,* modified by the adjunct [*to*] *you,* the objective *secret,* and the adverb-proposition *when I see you. Secret* is modified by the adjective *the.*

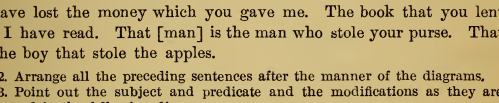
Logical subject of the adverb-proposition, *I;* logical predicate, *see you when;* grammatical subject, *I;* grammatical predicate, *see,* modified by the objective *you* and the adverb *when.*

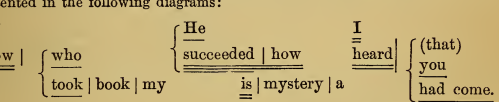


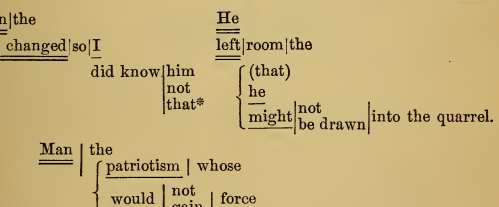
That the soul is immortal is believed by all nations. I know who wrote that letter. The boy who studies will learn. The lady that you met has gone to Nashville. He is ashamed that he acted so hastily. I will tell you the secret when I see you. Brutus says he was ambitious. I shall see you when you come. I know how he succeeded. That he will succeed is evident. I believe that he will be elected. I have lost the money which you gave me. The book that you lent me I have read. That [man] is the man who stole your purse. That is the boy that stole the apples.

2. Arrange all the preceding sentences after the manner of the diagrams.

3. Point out the subject and predicate and the modifications as they are presented in the following diagrams:







*That here is an adverb modifying *did know*—was changed in that degree (so) in which (that) I did not know him.

He
will rise | again
(though)
he
should | fall.

He
will do | [thing] | [the]
whatever
is | right.

He
will defeat [the person] | whoever
opposes | him.

He | who
made | world | the
preserves and governs | it now.

Dog | a
lay | in a manger
and
prevented | by snarling and snapping | his
oxen | the
from eating | hay | the
that had been put | there for them.

Franklin | who
became | afterward statesman and philosopher | a distinguished
learned | he
was | boy | a
when
trade | his
in the printing-office | of his brother | who
was | printer | a in Boston.

[Malt] | this
is | malt | the
that
lay | in the house | Jack
built | that

Emptiness | the
of human enjoyment
is | such | that
we
are | always
dissatisfied | with the present.

Compound Sentences.

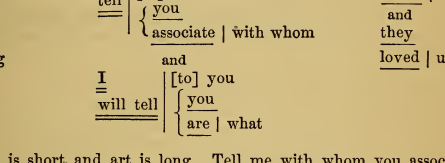
Analyze the following compound sentences:

"Life is short, and art is long."

Compound sentence, the two propositions being connected by the coördinative conjunction *and*. The propositions to be analyzed in the usual way.

"Tell me with whom you associate, and I will tell you what you are."

Compound sentence, the two complex propositions being connected by the coördinative conjunction *and*.



Life is short, and art is long. Tell me with whom you associate, and I will tell you what you are. We loved them, and they loved us.

Now setting Phœbus shone serenely bright,
And fleecy clouds were streaked with purple light.

Martha went out, but Mary remained in the house. Patience is a bitter seed, but it yields rich fruit. The bells ceased to toll, and the streets became silent.

PROMISCUOUS EXERCISES.

That landscape which fills the traveler with rapture is regarded with indifference by him who sees it every day from his window.

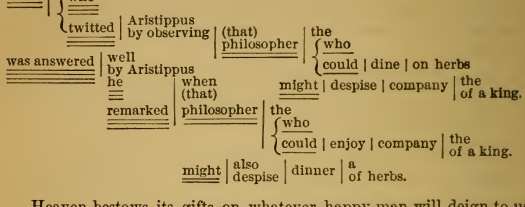
The veil that covers from our sight the events of succeeding years is a veil woven by the hand of mercy.

The spirit of religion and the spirit of chivalry concurred to exalt his dignity.—*Macaulay.*

Then men fasted from meat and drink who fasted not from bribes and blood. Then men frowned at stage-plays who smiled at massacres.—*Macaulay.*

The Cynic who twitted Aristippus by observing that the philosopher who could dine on herbs might despise the company of a king, was well

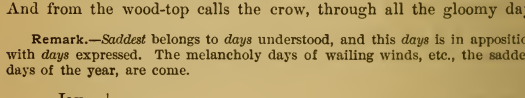
answered by Aristippus when he remarked that the philosopher who could enjoy the company of a king might also despise a dinner of herbs.



Heaven bestows its gifts on whatever happy man will deign to use them=Heaven bestows its gifts on the happy man who will deign to use them.

The melancholy days are come, the saddest of the year,
Of wailing winds and naked woods and meadows brown and sere.
Heaped in the hollows of the grove the withered leaves lie dead;
They echo to the eddying gust and to the rabbit's tread.
The robin and the wren are flown; and from the shrub the jay,
And from the wood-top calls the crow, through all the gloomy day.

Remark.—*Saddest* belongs to *days* understood, and this *days* is in apposition with *days* expressed. The melancholy days of wailing winds, etc., the saddest days of the year, are come.



'T is from high life [that] high characters are drawn (*Pope*).=It is high life from which high characters are drawn.

It is by such scoundrels that we find him to have been cheated of his inheritance.

The smoother the surface, the deeper the water.=The water is deeper in the degree (the) in which (the) the surface is smoother.

The deeper the well, the cooler the water.=The water is cooler in the degree (the) in which (the) the well is deeper.

Last noon beheld them full of lusty life,
Last eve in beauty's circle proudly gay,
The midnight brought the signal-sound of strife,
The morn the marshaling in arms, the day
Battle's magnificently stern array.—*Byron.*

Remark.—In this passage there are five simple sentences, the verbs being understood in three.

In Islington there was a man
Of whom the world might say
That still a godly race he ran
Whene'er he went to pray.—*Goldsmith.*

[A man of whom the world might say that he still ran a godly race whene'er he went to pray was in Islington.]

Few and short were the prayers we said,
And we spoke not a word of sorrow;
But we steadfastly gazed on the face of the dead
As we bitterly thought on the morrow.—*Wolfe.*

When twilight dews are falling fast
Upon the rosy sea
I watch the star whose beam so oft
Has lighted me to thee.—*Moore.*

[Who performs the principal action? I do what? What star? When do I watch it?]

Because (by cause) of these things cometh the wrath of God.

He was treated in a style according to his deserts.

Remark.—*According* is a participle belonging to *style.* (See page 123.)

Respecting his conduct there is but one opinion.

Remark.—*Respecting* is a participle belonging to *opinion.*

The consideration of the Queen's message touching the marriage of the Duke of Edinburgh was resumed.

A mortal disease was on the vitals of Rome before Cæsar passed the Rubicon.

Remark.—If *before* is regarded as a conjunctive adverb=before the time at which, this is a complex sentence; but it is better to regard it as a preposition having for its object the noun-proposition, *Cæsar passed the Rubicon. Was* is modified by the adjunct *before Cæsar passed the Rubicon.*

Disease | a mortal
was | on the vitals | of Rome
was | before { Cæsar / passed } | Rubicon | the

RULES OF SYNTAX.

RULE I.

The subject of a finite verb must be in the nominative case; as, "He is honest."

Remarks.—1. The subject of a verb in the infinitive mood is in the objective case; as, "I believe *him* to be honest."

2. An infinitive, a gerund, or a proposition may be the subject of a verb. (See page 149, 150.)

3. When the verb is in the imperative mood, second person, the subject is generally omitted. (See page 153.)

4. When the subject is a relative pronoun it is sometimes omitted; as, "'T is the sunset of life gives me mystical lore."—*Campbell.* "'T is distance lends enchantment to the view."—*Id.* Except in such poetical forms, it is inelegant to omit the subject; as, "The captain had several men in the ship died of the scurvy."

5. The verb is frequently omitted, particularly in answers to questions and after *as* and *than;* as, "Who has read this book? John [has read it];" "You read as well as he [reads];" "The smoother the surface [is], the deeper the water [is]."

6. In *but* with the nominative the verb is disguised by contraction; as, "All perished but (be out) he." (See page 127.)

By regarding *but* as never any thing but a preposition or conjunction some have been led to condemn such expressions as "Every one can master a grief but (be out) he that has it."—*Shakespeare.** "Let none touch it but they who are clean." This is condemned by some grammarians because they regard *but* as a preposition or as a conjunction "connecting like cases;" but the nominative *they* is correct.

7. The subject generally precedes the verb; but it is sometimes placed after the verb or the auxilliary; as, "Will *he* go?" "Go *thou*;" "Knowest *thou* the land?" "Were *he* good, he would be happy;" "Here am *I*;" "Great is *Diana*;" "There is *he* that deceived us;" "Ye shall not eat of it, neither shall *ye* touch it;" "Said *he*;" "Began the reverend *sage*;" "Him followed his next *mate*."

8. Nominatives that should have verbs are sometimes improperly left without them; as, "These evils were caused by Catiline who, if he had been punished, the republic would not have been exposed to so great dangers." Here the nominative *who* is without a verb. The idea may be expressed thus: "These evils were caused by Catiline, the punishment of whom would have prevented the republic from being exposed to so great dangers." Or *who* may be omitted, the rest of the sentence remaining as it is: "These evils were caused by Catiline; if he had been punished," etc. "This man, though he has much knowledge, yet he keeps it all to himself," should be "Though this man has," etc.

9. It is in the use of the objective case of pronouns for the nominative that this rule is violated, the nominative and objective of other nouns being the same

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* "*But* being a preposition, it follows that such phrases as *none but he* are ungrammatical. A preposition must have the accusative case after it."—*Mason's English Grammar*, p. 89. *None but he* is as good English as Mr. Mason ever wrote even in his most grammatical mood.

What is the rule for the subject of a finite verb?
In what case is the subject of the infinitive?
What besides nouns may be used as subjects?
When is the subject omitted?
When is the verb omitted?
What is said of *but?*
Where is the subject placed?
Mention a sentence in which a nominative is improperly left without a verb.

in form. This violation occurs chiefly after *as* and *than*; as, "The sun beholds not 'twixt the poles a childe so excellent as *him*."—*Rose's Ariosto.* "If they are more precocious than *us*, it is because they are more feminine than *us*."—*Reade's Savage Africa.**

10. The objective *whom* in certain constructions is often carelessly used for the nominative *who*; as, "She was the servant, *whom* we found was a more truth-telling person than her mistress."—*Scott.* That is, *whom was*, the intervening words, *we found*, having nothing to do with the form of the pronoun.

If the infinitive *to be* had been used instead of *was*, *whom* would have been correct—"Whom we found to be," etc. (See Remark 1.)

11. The objective *whomsoever* is sometimes used instead of the nominative *whosoever*; as, "Threatening to shoot *whomsoever* dared to stop him."—*Scott.* The relative pronoun here should be in the nominative case, as it is the subject of the verb *dared*. The object of *to shoot* is the omitted antecedent.

12. In *methinks*, *me* is not the objective incorrectly used for the nominative, but the old dative=to me. *Thincan* in Anglo-Saxon means *to seem*, and *methinks=it seems to me.*

EXERCISES.

1. Point out the subjects and the verbs:

The gloomy night is gathering fast;
Loud roars the wild, inconstant blast.—*Burns.*

Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire.—*Scott.*

Who but he could do it? The earth hath swallowed all my hopes but she.—*Shakespeare.* Rome has no firmer friend than he. You are as bad as he. Who but a madman would suppose it is the game of such as he to have his name in every body's mouth?—*Dickens.*

2. Correct the errors:

Them that seek knowledge will find it. Him and me are of the same age. Her and me will be scolded. You are as old as her. Who has a knife? Me. He has more books than me. He was by nature less ready than her.—*A. Trollope.* He has dined here, and me with him.—*Jeffrey.* Her brother was two years younger than me.—*Dr. A. Carlyle.* How far less blessed am I than them.—*Mickle.* To such as him Mr. Vavasor was not averse to make known the secrets of his prison-house.—*A. Trollope.* I may prove myself as gallant a soldier as him whom she has preferred.—*Lever.* A much more numerous lot was there almost as soon as them.—*A. Trollope.*

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* "*As*, in a few expressions, is rather used to connect words in the sense of apposition than as parts of distinct clauses; as, 'England can spare such men as him.'—*Brougham.* Not 'such men as he is,' but 'such men, including him,' or simply 'him.'"—*Kerl's Shorter Course in English Grammar.* "Such men as he is" is precisely what Brougham meant, and he would scarcely have accepted this explanation of his careless expression.

In what is this rule violated? | What is said of *whomsoever*?
What is said of the objective *whom*? | What is *me* in *methinks*?

[Remark 10.] She professed the greatest regard for the lady, whom, she assured us, was an angel.—*Scott.* She went on to name some of her acquaintance whom she knew would be there.—*Thomas Hughes.* The poor relations caught just the people whom they knew would like it.—*Dickens.* Whom I afterwards perceived was regarded as a legal authority.—*Lever.* We rode to visit some emigrants whom we understood were there.—*Dr. A. Carlyle.* It is much easier to respect a man who has always had respect than to respect a man whom we know was last year no better than ourselves.—*Boswell.*

[Remark 10, second paragraph.] Who I afterward perceived to be regarded as a legal authority. We rode to visit some emigrants who we understood to be there. The lady who she declared to be an angel. He was associated with those who we knew to be villains. Some of her acquaintances who she knew to be there.

[Remark 11.] She always volunteered that information to whomsoever would receive it.—*Dickens.* Your Grace could in those days make fools of whomsoever approached you.—*Scott.*

[Remark 8.] Virtue, however it may be neglected for a time, men are so constituted as to respect genuine merit. The cabinet, though it be exquisitely wrought and very rich, yet it comes infinitely short in value of the jewel that is hid and laid up in it.—*Tillotson.*

RULE II.

A noun modifying an intransitive verb or a verb in the passive voice must be in the nominative case; as, "It is *I*;" "He was called *John*."*

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*Dr. Latham assumes that *I* and *me* "stand in no etymological relations to each other," and he asserts that *me* is "a secondary or equivalent nominative; inasmuch as such phrases as *it is me=it is I* are common. Now to call such expressions incorrect is to assume the point. No one says that *c'est moi* is bad French, and that *c'est je* is good. *Caution.* Observe, however, that the expression *it is me=it is I* will not justify the use of *it is him, it is her=it is he, it is she. Me, ye, you* are what may be called *indifferent forms, i. e.* nominative as much as accusative, and accusative as much as nominative. *Him* and *her*, on the other hand, are not indifferent. The *m* and *r* are respectively the signs of cases other than the nominative."—*Latham's Hand-book of the English Language*, p. 163.

The first argument presented here is that *it is me* is common. *It is him* and *it is her* are equally as common, and the argument from *commonness* would justify the forms against which Dr. Latham cautions his readers.

The second argument is that *c'est moi* is good French. The same argument would prove that *it are them* is good English. To be consistent, Dr. L. should say, "Now to call such expressions incorrect is to assume the point. No one says that *ce sont eux* is bad French, and that *c'est ils* is good."

But the only valid argument in favor of any word or expression is that it is "common." No matter what may be the etymology of a word, no matter what may be the usage of other languages, it is the *commonness* that establishes the principle. The commonness, however, must be of the right kind, and commonness

What is the rule for the predicate-nominative?

Remarks.—1. The modifying nominative is called the predicate-nominative.

2. In such peculiar constructions as "He was taught grammar" verbs in the passive voice are modified by objectives. (See Rule V, Remark 11.)

3. The rule for the predicate-nominative is generally given in some such form as this: "Intransitive and passive verbs take the same case after them as before them when both words refer to the same thing." But participles, gerunds, and infinitives in their ordinary use, though they have no subjects, are modified in

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among illiterate or careless persons is not of the right kind. It is "common" in some parts of England to say, "It is good enough for *he*;" "The horses will not stand; hold *they*." It is not possible that Dr. Latham was so ignorant as to believe that the form *it is me* is "common" among good writers; for the mere typo in literature knows better. A good writer may happen to use this form, just as a well-educated person may happen to say, "I *expect* he has gone;" but it is only in a moment of carelessness that he will do so. Dr. Latham's defense of *it is me* is simply an etymological freak, or an instance of what Mr. Marsh expressively calls "philological coxcombry."

Even in the statement which he makes the foundation of his argument for *it is me* Dr. L. is in error, for *I* and *me* do "stand in etymological relation to each other." The Anglo-Saxon accusative *mec*, from which comes *me*, and the Anglo-Saxon nominative *ic*, from which comes *I*, are cases derived from the same root. Restore the *m*, which originally belonged to the root, and *ic* would become *mic*. Compare with *ic* and *mec* the German *ich* and *mich*.

Dean Alford in that pretentious work, "The Queen's English," regards Dr. Latham when maintaining the correctness of *it is me* as "a real grammarian;" but he seems to regard him as no better than one of the "grammarians of the smaller order" when he condemns *it is him, it is her*. The Dean also asserts the correctness of *thee* in Thomson's line, "The nations not so blest as thee." He is followed by Mr. Bain, Professor of Logic in the University of Aberdeen, who defends the use of such expressions as "He is taller than *me*," by quoting from Shakespeare "No mightier than thyself or me." This is only an accidental slip of Shakespeare's. To give such a slip as a sample of Shakespeare's style is like giving a stumble as a sample of a man's walk. Shakespeare's *rule* is to use the nominative in all the forms mentioned above. Let us examine the play, "Julius Cæsar," which contains the passage quoted, and see if he gives countenance to Latham and the improvers on Latham. "In awe of such a thing as *I* myself." "Endure the winter's cold as well as *he*." "Cæsar is more dangerous than *he*." "That I am *he*." "Is not that *he* that lies upon the ground?" "Is not that *he*?" "No, this was *he*." The advocates of the objective forms have quoted from "King Lear" the Fool's expression, "And yet I would not be *thee*, nuncle." Let us see how much support the rest of the play gives to these objective forms. "Be as well neighbored, pitied, and relieved as *thou*." "'T is *they* have put him on the old man's death." "It is both *he* and *she*." "'T is *he*." "'T was *he*." "Alack, 't is *he*." "O! this is *he*!" Let us take another play at random, "As You Like It." "Are as much bound to him as *I*." "I think of as many matters as *he*." "Such a one as *she*." "'T is *he*." "Are you *he*?" "'T was *I*, but 't is not *I*." "For I am *he*." "I 'll have no father, if you be not *he*." "I 'll have no husband, if you be not *he*." "Nor ne'er wed woman, if you be not *she*." Look at a single act of another play, "Othello." "'T is *he*." "Signior Lodovico? *He*, sir." "Even *he*, sir." "*He*, *he*, 't is *he*." "As *I*." "It was not *I*." "You heard her say herself it was not *I*." "'T was *I* that killed her." "Ay, 't was *he* that told me first." "That 's *he* that was Othello."

To show the absurdity of this "philological coxcombry," let us suppose changes made to suit it, such as the following: "In awe of such a thing as *me* myself." "Endure the winter's cold as well as *him*." "Cæsar is more dangerous than *him*." "That I am *him*." "Is not that *him*?" "'T is *them* have put him on the old man's death." "I think of as many matters as *him*." "Are you *him*?" "*Him*, *him*, 't is *him*." "'T was *me* that killed her." "You heard her say herself it was not *me*." "That 's *him* that was Othello." Imagine Hamlet exclaiming, "This is *me*, Hamlet the Dane!" as he leaps into Ophelia's grave!

From Anglo-Saxon times down to the present it is the nominative that has been used in such constructions, and it is as incorrect to use the objective as it would be to say in English, "John struck I," or to say in Latin, "*Cicero est oratorem*"

Among Milton's "classic affectations" may sometimes be found the objective after *than*, because in Latin the ablative is used after the comparative.

exactly the same way as verbs that have subjects; as, "It is said to be *he*;" "I have no doubt of its being *he*." The rule therefore should be so expressed as to include these verbal forms.

4. When the infinitive has a subject in the objective the noun in the predicate is in the objective; as, "He took *her* to be *me*."

5. The verbs most frequently modified by the predicate-nominative are *be, become, continue, appear, look*, and the passive of the verbs *call, name, make, render, appoint, elect, constitute, esteem, reckon*, etc.

6. An infinitive, a gerund, or a proposition may be employed as predicate-nominative; as, "To know her is *to love* her;" "Seeing is *believing*;" "The truth is *that he is dishonest*.

7. The predicate-nominative is usually placed after the verb, but it is sometimes placed before the verb, particularly when it is or is modified by an interrogative or an indefinite pronoun; as, "*Who* is he?" "Tell me whose *son* he is;" "The *dog* it was that died;" "He is not the same man *that* he was."

8. "Several of our journals hazard conjectures as to whom this correspondent was." If the subject and predicate were in the usual order, the subordinate proposition would be, "This correspondent was whom." *Whom* should be *who*, a nominative modifying the intransitive verb *was*.

"That depends partly on whom the woman may be and partly on whom the man may be."—*A. Trollope.* "The woman may be *whom*;" "The man may be *whom*."

To use some other word instead of *whom* will help us to understand the construction of such sentences. "Whom do men say that I am?" "Do men say that I am *he*?"

9. The number and person of the predicate-nominative may be different from those of the subject; as, "Thou art he;" "Words are wind."

10. When the pronoun *it* is used before any part of the verb *to be* the predicate-nominative may be in either number and of any person or gender; as, "It was *I*;" "It is *he*;" "It was the dog that died;" "It is *men* that are coming."

In such sentences as the two last the adjective-proposition really modifies the subject—"It that died was the dog;" but the verb takes the person and number of the predicate-nominative, as if it were the predicate-nominative that is modified—"It that are coming is men."

11. The form of the verb is not affected by the predicate-nominative; whatever affects the form of the verb is regarded as the subject; as, "His pavilion *were* dark *waters* and *thick* clouds of the sky"="Dark waters and thick clouds of the sky were his pavilion."

But such forms as "His pavilion were" are harsh, and it is better to express the idea in a different way; as, "His pavilion was formed of dark waters."

"The wages of sin is death." Here *wages* is used as singular, as it is in the following passage: "He that earneth wages earneth wages to put *it* in a bag with holes."—*English Bible.*

EXERCISES.

1. Point out the predicate-nominative in each of the following sentences:

She is a queen. She walks a queen. He is an orator. He is considered a poet. Procrastination is the thief of time.—*Young.* I am he.

What besides finite verbs may have predicate-nominatives?
When the infinitive has a subject in what case is the noun in the pred.?
Mention the verbs most frequently modified by predicate-nominatives.
What besides nouns may be employed as predicate-nominative?
Where is the pred.-nom. placed?
What is said of the number and person of the predicate-nominative?
What is said of such sentences as "It is I"?

Are you the agent? That tree is an oak. Washington was elected President of the United States. He was elected consul. The child is father of the man.—*Wordsworth.* Thy word is truth. Stephen died a martyr. The fear of the Lord is the beginning of wisdom.—*English Bible.* I come no enemy.—*Milton.* His youngest child is a daughter. And he returned a friend who came a foe.—*Pope.* He reigned absolute monarch. He seems the best man for the place. It was the owl that shrieked. Some Scottish statesmen who were zealous for the king's prerogative had been bred Presbyterians.—*Macaulay.* It is I that perceive, I that imagine, I that attend, I that compare, I that feel, I that will, I that am conscious.—*Sir William Hamilton.* Art thou that traitor angel? Art thou he who first broke peace in heaven?—*Milton.*

[Remark 3.] He was unwilling to be chairman. He was averse to being chairman. I wish to be your friend. He hopes to be elected governor. There was a certain man called Cornelius. Have you heard of his having been taken prisoner? There is no doubt of his being a statesman. To become a grammarian requires study. He is in danger of becoming a coxcomb. He must think of turning tutor again.—*Macaulay.* Being a prudent man, he would not take that course. I have some recollection of his father's being a judge. To be the slave of passion is of all slavery the most wretched. I have no objection to his being umpire. He affects to be a lord.

[Remark 7.] Who art thou? Who am I? I will tell thee who I am. Who is he? Whose daughter is she? Tell me whose daughter she is. Whose house is that? She is not the same woman that she was. The woman it is that suffers. Night it must be ere Friedland's star will beam.—*Carlyle.* A man he was to all the country dear.—*Goldsmith.*

2. Correct the errors:

It was not me that broke the chair. It was not her; it was him. It is me that must read it. It was us that saw him fall. If I were him, I would not do that. It is me that he means. Is it him that has written this letter? It is them we are to hold accountable. So long as there was any body, no matter whom [it was], within reach of the sound of his voice.—*Wilkie Collins.* My conductor answered that it was him.

[Remark 3.] I am not sure of its being him. It is said to be him that did it. It is supposed to be her. Its being me must make no difference.

[Remark 4.] I took it to be she. Who do you take me to be? I believed it to be he. He had taken Oliver to be he.—*Dickens.* Who did you suppose it to be? I know it to be they.

RULE III.

A noun used independently or absolutely must be in the nominative case.

A noun is said to be used independently—

1. When in a direct address it stands without a verb; as, "*James*, did you see him?"

2. In mere exclamations; as, "O the *times!* O the *manners!*"

3. When the attention is called to an object before an affirmation is made respecting it; as, "My *friends*, where are they?"

Nouns used in any of these ways are said to be in the *nominative case independent.*

A noun is said to be used absolutely when that noun and a participle are used instead of a subordinate proposition; as, "Honor being lost, all is lost." "Honor being lost"="When honor is lost."

A noun used in this way is said to be in the *nominative case absolute.*

Remarks.—1. *Being* and *having been* are sometimes omitted; as,

> "Her *wheel* at rest, the matron thrills no more,
> With treasured tales and legendary lore."—*Rogers.*

2. Some words of very general signification, such as *men, we, you, they,* are often omitted before the participle; as, "Every thing was comfortless and forlorn, [we] excepting a crew of very hard-drinking ducks."—*Irving.* "Ancient Germany, [we] excluding from its independent limits the provinces westward of the Rhine, extended itself over a third part of Europe."—*Gibbon.* (See Remark 9, p. 124.)

The same construction may be seen in the following passages: "His conduct, *viewing* it in the most favorable light, was discreditable;" "*Regarding* the matter in this light, he seems to have been very badly treated;" "There were twenty men, *including* the officers;" "Her reading, generally *speaking*, was excellent;" "*Seeing* that he is so obstinate, let us leave him;" "*Considering* that he has had so little time, he has made great progress;" "*Granting* he had the right, he was very rash;" "*Admitting* his veracity, his testimony is not conclusive;" "*Allowing* the truth of this statement, is he to be released?"

3. Some words generally regarded as prepositions, conjunctions, or adverbs are really participles belonging to nouns in the nominative absolute; as, "*During* his life, he was persecuted;" "*Pending* the suit, he held the property;" "*Notwithstanding* his denial, I believe him guilty." (See Remarks 10, 11, p. 125.) "None shall mistress be of it save I alone."—*Shakespeare. I* is the nominative absolute with *save.* (See Remark 13, p. 126.)

Ago is the participle *agone*, from which the sound of *n* has been dropped. "Three days *agone* I fell sick."—*English Bible.* "He 's drunk, Sir Toby, an hour *agone.*"—*Shakespeare.* (See Remark 13, p. 134.) In these passages *days* and *hour* are in the nominative case absolute with the participle *agone.* "Ten years *ago* he

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What is the rule for a noun used independently or absolutely?
When is a noun said to be used independently? Absolutely?
What participles are sometimes omitted?
What nouns are often omitted before participles? Give examples.
Explain "During his life." "Pending the suit." "Notwithstanding his denial." "Save I alone." "Two days ago."

was a prosperous man." *Years* is in the nominative case absolute with the participle *ago*.

4. A noun-proposition may be used like a noun in the nominative absolute; as, "*That he is of age* being admitted;" "Admitted *that he is of age.*" The noun-proposition, *that he is of age,* is here regarded as a noun (a unit) in the nominative absolute with the participle. "Being that I flow in grief, the smallest twine may lead me."—*Shakespeare.* The noun-proposition, *that I flow in grief,* is used as a noun in the nominative absolute with the participle *being*—that I flow in grief being. (See Remark 4, p. 140.)

The following are examples of the same construction: "*Granted* that he has the ability, yet he has not the energy;" "*Admitted* he could have written it, we wish to know whether he did write it;" "He had no advantage over his opponent, *except* that he was favored by the general;" "And so we will, *provided* that he win her;" "It has happened as I would have it, *save* that he comes not along with her;" "He will accept the office, *notwithstanding* he dislikes it." Such sentences may be either with or without *that.**

5. The objective should not be used for the nominative absolute. "I overthrown," not "Me overthrown."†

EXERCISES.

1. Point out the nouns in the nominative case independent:

Plato, thou reasonest well.—*Addison.* O thou that rollest above, whence are thy beams, O sun!—*Ossian.* Come, rest in this bosom, my own stricken deer.—*Moore.* Hamlet, thou hast thy father much offended. Mother, you have my father much offended.—*Shakespeare.*

The sky is changed—and such a change! O night
And storm and darkness! ye are wondrous strong.—*Byron.*

O the perversity of human nature! O the misery I have suffered! The foe! they come, they come!—*Byron.* Silence how deep, and darkness how profound!—*Young.*

The lamb thy riot dooms to bleed to-day,
Had he thy reason, would he skip and play?—*Pope.*
My friends, do they now and then send
A wish or a thought after me?—*Cowper.*

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*To treat the participles in such sentences as what they *are,* participles, simplifies analysis and parsing; while to treat them as what they are *not,* conjunctions, often makes a disagreeable jumble. "And so we will, provided he win her." Here *provided* is said to be a conjunction connecting the two propositions; but we may insert *that,* which is also said to be a conjunction, and what does *that* connect? "And so we will, *if that* he win her."="And so we will, given that he win her." To regard *if* in such forms as *if that he win her* as a participle renders the construction simple and intelligible; while to regard *if* and *that* as conjunctions serves only to perplex. To regard *if* as the imperative makes the construction equally simple; the proposition following *if* being in that case the object of *if.* (See Remark 6, p. 140.)

†"Milton's *me overthrown* is classic affectation."—*March's Anglo-Saxon Grammar,* p. 148. In the Anglo-Saxon language the dative is the case absolute; but Milton did not use the form *me overthrown* in imitation of the Anglo-Saxon dative, but in imitation of the Latin ablative absolute.

How may noun-propositions be used? What is said of "Me overthrown"?

2. Point out the nouns in the nominative case absolute:

Hearts agreeing, heads may differ. The rain having ceased, we may proceed on our way. These matters having been arranged, the company separated. His horse being unmanagable, he dismounted. The master being absent, the business was neglected. I am loved of all ladies, only you excepted.—*Shakespeare.* I'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted.—*Id.*

The jarring states, obsequious now,
View the patriot's hand on high,
Thunder gathering on his brow,
Lightning flashing from his eye.

[Rem. 1.] Self-love and reason to one end aspire,
Pain their aversion, pleasure their desire.—*Pope.*

Fire in each eye and papers in each hand,
They rave, recite, and madden round the land.—*Id.*

Far in a wild, unknown to public view,
From youth to age a reverend hermit grew;
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well;
Remote from men, with God he passed his days,
Prayer all his business, all his pleasure praise.—*Parnell.*

[Remark 2.] Excluding the officers, there were fifty men. Regarding the condition of his troops, he succeeded as well as could be expected. Granting him ability, where is his honesty? Seeing gentle words will not prevail, assail them with the army of the king.—*Shakespeare.*

[Remark 3.] During the trial, he showed no excitement. Pending the discussion, I will give no opinion. Valerian resolved, notwithstanding his advanced age, to march in person to the defense of the Euphrates.—*Gibbon.* Save his good broadsword, he weapon had none.—*Scott.* How his audit stands who knows, save Heaven.—*Shakespeare.* A year ago, I saw him in Rome. You can not take from me any thing that I will more willingly part withal, except my life, except my life, except my life.—*Shakespeare.*

That mortal dint,
Save He who reigns above, none can resist.—*Milton.*

[Remark 4.] That he is of sound mind being granted, he has power to do this. Provided that you will furnish him with money enough, he will go. Admitted that your statement is correct, it does not relieve you from blame. I accept your statement, notwithstanding that there are so many against you. He has every thing in his favor, except that

he is so indolent. Except the Lord build the house, they labor in vain that build it.—*English Bible.*

3. Correct the errors:

[Remark 5.] Him destroyed, the rest will yield. Her having told me, I must believe it. Them being absent, the cause can not be decided.

RULE IV.

A noun in the possessive case modifies another noun; as, "*John's* book has *his* name in it."

Here the noun *John's* modifies or limits the application of the noun *book;* the word *book* itself is applicable to *any* book, but the possessive *John's* limits the application to a particular book.*

Remarks.—1. The modified noun is sometimes omitted; as, "This book is Henry's [book];" "This is a book of Henry's [books];" "He is at the governor's [house];" "He admires St. Paul's [church]."

With the pronouns *ours, yours, hers, theirs* the modified noun is never expressed, these forms being appropriated for use when the modified nouns are omitted; as, "This book is yours [book];" "This is a book of yours [books]." At present *mine* and *thine* are seldom used with the modified noun expressed; they were formerly used before words beginning with a vowel or *h;* as, "Mine own tears."—*Shakespeare.* "Thine eye shall be instructed, and thine heart," etc.—*Cowper.* (See Remarks 1, 2, 3, p. 50.)

2. Pronouns never take the apostrophe. Write *yours,* not *your's.*

3. When two or more nouns are employed to designate one object the possessive sign is added to the last noun; as, "General Washington's tent;" "Paul the apostle's advice;" "Smith the bookseller's house;" "The Duke of Wellington's army." Here *Wellington's* is not in the possessive case, but in the objective after the preposition *of;* but the whole title is given as one name, and the possessive sign is placed at the end.

The possessive sign is placed thus only when the words are so closely connected as to be in effect one name. It is correct to say, "John Brown of Haddington's Works," because the adjunct *of Haddington* is generally employed as part of the designation of a particular John Brown; but if this adjunct were employed merely to point out the place of residence, it would not be correct to place the possessive sign after it. We should then say, "The Works of John Brown, of Haddington." If the modified noun is not expressed, we may say either "At Smith the bookseller's" or "At Smith's, the bookseller." In the latter case there is a comma between the two nouns; and if the modified noun is expressed after the nouns denoting the possessor, there should be a comma before it; as, "Mr. Good, the tailor's, servant"="servant of Mr. Good, the tailor." Without the

*Some have absurdly contended that the possessive case is not a noun, but an adjective. "That I have ta'en away this old man's daughter."—*Shakespeare.* If *man's* is an adjective, *this* and *old* must be adverbs!

What is the rule for a noun in the possessive case?
Give some examples in which the modified noun is omitted.
Mention the pronouns with which the modified noun is omitted.
Do pronouns take the apostrophe?
Explain "General Washington's tent."
"The Duke of Wellington's army."
What is the difference between "Mr. Good, the tailor's, servant" and "Mr. Good, the tailor's servant"?

comma before *servant* the expression would represent Mr. Good as being the tailor's servant—"Mr. Good, the tailor's servant."

4. After the possessive sign the ear requires the name of the thing possessed to be in close connection with it; therefore no term merely explanatory, nothing that requires to be set off by the comma should come between them. "They condemned King Corney's, as he was called, dissipated habits" should be "They condemned the dissipated habits of King Corney, as he was called."

"Warming his hands as if they were somebody else's."—*Dickens.* Here, in order to have it immediately before the modified noun, the possessive sign is removed from the noun in the possessive case and placed after the adjective belonging to the noun.

5. When we say, "These are John's and Eliza's books," using the possessive sign with both nouns, we mean that some of the books belong to John and some to Eliza; when we say, "These are *John* and Eliza's books," using the possessive sign with the last noun only, we mean that all the books are owned in common by John and Eliza. "Can you tell me whether he has been informed of *Sir Anthony* and *Miss Melville's* arrival?"—*Sheridan.* Sir Anthony and Miss Melville arrived in company with each other. "Requesting his consent to *Sam* and *Mr. Winkle's* remaining at Bristol."—*Dickens.* The remaining was to be common to both.

6. Goold Brown and others maintain that such expressions as "Johnson's and Richardson's *Dictionaries*" are incorrect, because we can not say, "Johnson's *Dictionaries* and Richardson's *Dictionaries.*" Of course we do not say, "*Johnson's Dictionaries,*" for the very good reason that we are thinking of but *one* thing; but we do say, "Johnson's and Richardson's *Dictionaries,*" for the equally good reason that we are thinking of *two* things. We say, "The Old and New Testaments," because we are thinking of two Testaments. A person holding in his hand a knife belonging to John and another knife belonging to William would hardly venture to say, "These are John's and William's knife," even though he might have "Brown's Grammar of English Grammars" open before him.

The attempt to better the English by using the form "Johnson's Dictionary and Richardson's" is a failure; for this form is stiff and pedantic. A speaker may say, "I have consulted Johnson's Dictionary," and then add, "and Richardson's," as the result of a second thought; but if he sets out to mention both, this form is contrary to the English idiom.

"He had his father's and mother's *advice*" is correct, because *advice* is an abstract noun, having no plural in the sense in which it is here used.

7. The relation of possession may be denoted by the preposition *of* with the objective; as, The house of my father"—"My father's house." This form is sometimes called the Norman genitive (possessive).

This form does not always denote possession. "A crown of gold" signifies a crown made of gold; "A house of representatives" signifies a house composed of representatives. In these expressions the possessive could not have been used.

When the idea may be expressed by either of these forms we should use that which will tend most to produce smoothness and clearness. Instead of "His son's wife's sister" we should say, "The sister of his son's wife;" instead of "The distress of the son of the king" we should say, "The distress of the king's son."

What is the error in "They condemned King Corney's, as he was called, dissipated habits"?

Explain "These are John's and Eliza's books." "These are John and Eliza's books."

Should we say "Johnson's and Richardson's *Dictionaries*" or "Johnson and Richardson's *Dictionary*"?

In what other way may the relation of possession be denoted?

What should we say instead of "His son's wife's sister"? Instead of "The distress of the son of the king"?

"The love of God" may mean either the love that God feels or the love that is felt toward God; but "God's love" denotes only the love that God feels. "My father's picture" means a picture owned by my father; "a picture of my father" means a likeness of my father, whether he owns it or not; "a picture of my father's" means one of several pictures owned by my father.

Coleridge and others have maintained that none but nouns denoting persons or personified objects should take the possessive case, and that it is only in modern usage that nouns denoting objects of any other kind do take it. But, to say nothing of Anglo-Saxon, the names of objects other than persons or personified objects take the possessive case in the writings of old English authors. In the cauldron of the witches in "Macbeth" are

> "*Adder's* fork and *blind-worm's* sting,
> "*Lizard's* leg and *owlet's* wing."

The names of even inanimate objects often take the possessive case; as, "*Summer's* day, *winter's* cold, *cannon's* mouth." "Tears of compassion," however, is better than "compassion's tears."

8. In the form "This book is Henry's" the word *book*, modified by the possessive *Henry's*, is supplied by the context; but in such expressions as "Thou art Freedom's now and Fame's"="Thou belongest to Freedom now and Fame," the modified noun is not supplied by the context. It is some such word as *property* or *possession*.

9. "This is a book of Henry's"="This is one of Henry's books," implies that Henry has several books of which this book is one; but such forms have been perverted so as to be used in familiar language when there is no thought of more than one; as, "That face of *his* is enough to condemn him."

10. A gerund, either alone or modified by other words, may be modified by a noun in the possessive case; as, "I am opposed to John's writing;" "I am opposed to *his* devoting himself to that subject."

This is one of the most common idioms of the language, and no case but the possessive should be used in such sentences as the preceding. "I am opposed to *John* writing" can mean nothing if it does not mean that I am opposed to John who is writing.

Brown calls this form "questionable English;" but his objections arise from his failure to distinguish the gerund, the *noun*, from the participle, the *adjective*. A proper conception of the distinction would have saved him the labor of writing several pages of confusion. The following are examples of this idiom: "The cause, sir, of *my* standing here."—*Shakespeare.* "*His* clearly predicting the future revelation of this doctrine."—*Dr. Barrow.* "That point of *your* seeming to be fallen out with God."—*Sir William Temple.* "*Whose* mauling them about their heads."—*Thos. Fuller.* "Upon the *fellow's* telling him he would warrant it."—*Addison.* "The truth of *Mrs. Bargrave's* seeing Mrs. Veal's apparition."—*Defoe.* "*His* living thus in a course of flattery."—*Pope.* "You will have heard of *Marshal Belleisle's* being made a prisoner."—*Horace Walpole.* "An account of his Catholic *Majesty's* having agreed to the neutrality."—*Hume.* "The opportunity of *Gauntlet's* being alone with him."—*Smollett.* "This she imputed to *Joseph's* having discovered to her what passed."—*Fielding.* "Upon my *landlord's* leaving the room."—*Goldsmith.* "I put a positive interdict on my *room's* being exhibited."—*Irving.* "The old story of *Sir Walter Raleigh's* looking from his prison-window."—*Carlyle.*

Some modern writers drop the '*s*; but what they would say about the case of the noun that is left it is hard to tell. "Not a morning passes without Garibaldi

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What is said of the names of inanimate objects?
What noun is understood in "Thou art Freedom's now and Fame's"?
What is said of the gerund with a noun in the possessive case?
Should we say "On the *fellow's* telling him" or "On the *fellow* telling him"?

being seen at this chosen spot." Without *he* being seen, or without *him* being seen? If the writer of the following passage is authority on the subject of this neologism, it should seem that the noun used with the gerund is in the nominative case: "He told Mr. Welch about *he* and Charlie getting the pig."—*Rev. Elijah Kellogg.* But it is seldom that any writer forgets English so much as to use any case of *pronouns* but the possessive.

Dickens and Scott use both the form with *'s* and the form without *'s;* as, "The probability of *Miss Nickleby's* arriving at this happy consummation."—*Dickens.* "He had given his gracious consent to the young *couple* commencing housekeeping."—*Id.* "The probability of *Lord Evandale's* becoming a mediator."—*Scott.* "The motto alludes to the *author* returning to the stage repeatedly.—*Id.* The second passage from Dickens might mean that the person had given his consent about something to the young couple who were commencing housekeeping. The motto to which Sir Walter refers in the second passage does not allude to the *author*, but to the author's *returning.*

"There was no opportunity for his zeal displaying itself."—*Scott.* "I have some sense of suspicion and distrust being poor qualities in one of my years."—*Dickens.* In neither of these passages should the gerund have been used at all. The first sentence should be, "There was no opportunity for his zeal to display itself;" the second should be, "I have some sense that suspicion and distrust are poor qualities in one of my years."

EXERCISES.

1. Point out the nouns modified by nouns in the possessive case:

One man's loss is sometimes another's man's gain. John's book was found on James's table. This man was taken by the Duke's officers, who, in obedience to their master's directions, had driven him from all his hiding-places.

[Remark 1.] This desk is William's. He went to Mr. Smith's. He visited St. Peter's. Edward's books are not Peter's. My books are not yours. Your books are not mine. Thy father's virtue is not thine. That flower is Mary's. That flower is hers. This pen is one of James's. That pen is one of yours.

[Remark 3.] I saw him in Colonel Thomson's field. The Earl of Orford's son was very ill. They remember Judge Owen's charge. I read General Jackson's letter. The Duke of Ormond's daughter was married.

[Remark 5.] These are John's and William's books. These are John and William's books. He lives north of Mason and Dixon's line. Let us go to Johnson and Fletcher's factory.

[Remark 6.] Smith's and Jones's wives were there. I have consulted Webster's and Worcester's Dictionaries.

[Remark 8.] Thou art Glory's now. Gay hope is theirs. The sunshine of the breast is hers. The present moment alone is ours.

[Remark 10.] Upon his advancing towards me with a whisper I expected to hear some secret piece of news.—*Addison.* My sensations were too violent to permit my attempting her rescue.—*Goldsmith.*

His discourse was broken off by his man's telling him he had called a coach.—*Addison.* All my ideas were put to flight by my intolerable landlady's tapping at the door.—*Irving.* What was to be expected from the unfortunate girl's uniting her fate to that of a character so notorious as Robertson's?—*Scott.*

2. Correct the errors:

His brothers crime is not his. A mothers tenderness and a fathers care are natures gifts for mans advantage. John Thomson his book. Lucy Morrow her book.

[Remark 2.] This book is your's. The tree is known by it's fruit. You left your books and took our's and their's.

[Remark 3.] At Smith's the bookseller's house. The people began to say that Fred's molasses was sweeter than any body's else.—*Rev. E. Kellogg.* Brown's the surgeon's knife.

[Remark 4.] She began to extol the farmer's, as she called him, excellent understanding. She praised the child's, as she called him, ready wit. This was Mr. White's, the gentleman who informed me, account of the affair.

[Remark 6.] Brown's and Jones's wife was there. Towne's and Ray's Arithmetic.

[Remark 7.] The world's government is not left to chance. She married my son's wife's brother. The extent of the prerogative of the King of England is sufficiently ascertained. It was necessary to have the physician's and surgeon's advice. It was the men's, women's, and children's lot to suffer. This is a picture of my father; it is a portrait of the Emperor Nicholas.

[Remark 10.] They have no notion of the same person possessing different accomplishments. Such was the occasion of Simon Glover presenting himself at the house of Henry Gow.—*Scott.* He pointed out the difficulty of counsel doing justice without preparation.—*Lord Campbell.* On the gentleman going up to his assistance.—*Dean Ramsay.* The question may be settled by the king running away. Nor has any proof yet been found of Weston being put into the cell to kill Overbury.—*W. H. Dixon.* So far from women exercising little or no influence over the progress of knowledge, they are capable of exercising, and have exercised, an enormous influence.—*Buckle.* To prevent it taking fire.—*Rev. E. Kellogg.* She could scarce conceive the possibility of her will being opposed, far less that of its being treated with disregard.*—*Scott.*

*Here the author puts *its* in the possessive, though he has just used "*will* being opposed."

RULE V.

The object of a transitive verb in the active voice must be in the objective case; as, "She sees *me*;" "They built a *house*."

Remarks.—1. Participles, gerunds, and infinitives have objects like finite verbs; as, "Seeing me;" "To see me;" "They are building a house."

2. An infinitive, a gerund, or a proposition may be the object of a transitive verb; as, "Boys love *to play*;" "Boys love *playing*;" "I know *who lives here*."

3. In the usual order of arrangement the subject precedes and the object follows the verb. When a pronoun is used either as subject or object the object is sometimes placed before the verb; as, "*Him* I know;" "This *subject* he has examined." The form of the pronoun in each of these sentences prevents any ambiguity; but from "Darius Alexander conquered" we can not learn who conquered.

But some sentences containing no pronouns may be of such a character that the object may be placed before the verb without causing ambiguity; as, "Such *charms* has the maiden;" "So great *power* does the king possess." Placing the object before the verb renders it more emphatic.

4. Relative, interrogative, and indefinite pronouns are placed as near as possible to the beginning of their propositions, and thus they precede the verb; as, "The man *whom* I met;" "*Whom* did you see?"

5. The object is sometimes omitted when it is easily supplied or when the idea is designedly left indefinite; as, "He reads every day." The object is frequently omitted when it is a relative pronoun; as, "This is the man I saw." Here *whom* or *that*, the object of *saw*, is omitted.

6. Some verbs usually intransitive may become transitive by taking objectives of signification kindred to their own; as, "He *runs* a *race*;" "They *live* a happy *life*." Allied to this construction are such expressions as the following: "Death *grinned* horribly a ghastly *smile*;" "Her lips *blush* deeper *sweets*;" "Groves whose rich trees *wept* odorous *gums* and *balms*."

7. Some verbs usually intransitive are sometimes made transitive by being used in a causative sense; as, "He galloped his horse up the hill"="He *caused* his horse to gallop up the hill."

The verb *learn* has sometimes been used in a causative sense and made to take an objective denoting the person; as, "He learned *me* grammar." As we have the verb *teach* with this meaning, this use of *learn* should be avoided.

The objective *it* is sometimes used as a kind of expletive after verbs usually intransitive; as,

> "Come and trip it as you go
> On the light fantastic toe."—*Milton.*

8. Transitive verbs are sometimes improperly used as intransitive by having a preposition placed between them and the objects; as, "The house caught *on* fire;" "I can not allow *of* that."

We may say, "This does not admit such a construction," or "This does not admit *of* such a construction;" "He plays the flute," or "He plays *on* the flute;"

What is the rule for the object of a transitive verb?
Do any but finite verbs have objects?
What besides nouns may be objects of transitive verbs?
What is the usual order of arrangement?
When is this order deviated from?
What is said of the position of relative, interrogative, and indefinite pronouns?
When is the object omitted?
How may some verbs usually intransitive become transitive?
What is said of *it*?
How are transitive verbs sometimes improperly used as intransitive?
Mention some verbs used either transitively or intransitively, being followed or not followed by prepositions.

"Jump the fence," or "Jump *over* the fence;" "Ride a horse," or "Ride *on* a horse;" "Nothing can compensate the loss of reputation," or "Nothing can compensate *for* the loss of reputation."

9. The verb *graduate* is now used sometimes as transitive and sometimes as intransitive; as, "He *was graduated* last year;" "He *graduated* last year." The transitive sense is to be preferred. The intransitive sense is not mentioned in Johnson's Dictionary.

10. *Locate* is sometimes improperly used as intransitive; as, "He has located in Cincinnati."

The transitive verb *leave* is often used in an intransitive sense; as, "When do you expect to leave?" *Leave* is not used in this sense by writers of the highest class, and this intransitive sense is not mentioned in the dictionaries. There is no necessity for using *leave* in this sense; for we have *start, set out, go, take leave*, etc.

11. Some verbs may have two objectives, one denoting the object on which the action is exerted, the other denoting what the object is made, in fact or in thought, to be; as, "They made *him captain;*" "They consider *him* a good *man;*" "The society elected *him chairman.*"

The second objective is sometimes called the "*factitive* objective" (from Latin *facere*, to make).

The verbs used in this way are those that in the passive voice have a predicate-nominative; such as *choose, appoint, elect, constitute, render, esteem, consider, reckon, name, call.*

After some of these verbs we may suppose an ellipsis of the verb *to be;* as, "I consider him [to be] a good man."

This construction is not apposition. A noun in apposition with another noun is annexed for the sake of explanation or description and *may* be omitted; but in this construction the second noun is essential. There is a great difference between "He called Cicero, the father of his country," and "He called Cicero the father of his country;" the former sentence meaning that he called Cicero, who was the father of his country, the latter that he gave to Cicero the appellation of father of his country. With the verb changed to the passive voice the former sentence would become, "Cicero, the father of his country, was called by him;" the latter would become, "Cicero was called the father of his country by him."

12. Some verbs are followed by two objectives; one being the direct object of the verb, the other generally denoting the person to or for whom something is done; as, "He gave *me* a *book;*" "Forgive *us* our *debts;*" "She taught *him grammar;*" "They allowed *him* a *seat;*" "It cost *him* a *dollar.*"

The Anglo-Saxons had a dative case, expressing by a termination what we express by a preposition; *wulf*, wolf, for instance, having in the dative *wulfe*, to or for a wolf. The nouns denoting persons in the preceding examples are probably remnants of this dative, and some call a word used in this way the *indirect object* of the verb. But if the order of the words is changed, we must express a preposition; as, "She gave a book to me;" "Buy a book for her;" and it is as well to suppose a preposition implied, in accordance with the genius of modern English. Wycliffe has "Forgeue to us our dettes."

13. It is generally only the direct object of a transitive verb in the active voice that becomes the subject of the verb in the passive voice; but in some cases the indirect object, or objective with a preposition implied, has been treated as the direct object and made the subject of the verb in the passive voice; as, "They

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Give an example of a verb with two objectives.
What is the second objective called?
Mention some of the verbs used in this way.
Is this construction apposition? Give an illustration.
Explain "He gave me a book."
Is it correct to say, "I was given a book?" Why?

allowed *him* a seat," "*He* was allowed a seat;" "James gave *me* a book," "*I* was given a book by James;" "We forgave *him* the debt," "*He* was forgiven the debt."

This is the common construction with the verbs *ask* and *teach*, and it is sometimes used by good writers with other verbs; but in general the direct object of the verb in the active voice should be made the subject of the verb in the passive. Say, "A book was handed to me," not "I was handed a book;" "The office was promised to me," not "I was promised the office." A London correspondent of one of the New York journals writes, "As a lady was being shown through the show." This makes the lady a part of the show.

If it is desired to place the indirect object at the beginning of the proposition, the form may be changed; as, "He had a seat allowed him;" "He had the promise of the office."

14. Some object to such expressions as "You are mistaken," because, they say, "You are mistaken" means that you are misunderstood, not that you misunderstand; and they say the proper form is the active, "You mistake." But *mistaken* in such expressions means *taken* (*led*) *amiss*, *led astray*. "He was taken out of his way."

EXERCISES.

1. Point out the object of each transitive verb:

They met me in the day of success. I see them on their winding way. A friend exaggerates a man's virtues; an enemy his crimes. He who tells a lie is not sensible of how great a task he undertakes; for he must be forced to invent twenty more to maintain one. Among the base merit begets envy; among the noble, emulation.

[Remark 2.] George desires to learn. James said that he would go. Eliza loves to read. I know how you have struggled with misfortune. John has discovered whose book that is. You wish that she would stay. I prefer working in the garden.

[Remark 3.] Me he restored to mine office, and him he hanged. Thee have I always before my eyes. That man I have never seen before. Him who has offended you should punish, not me who am innocent. What book did you buy?

[Remark 4.] Whom have you seen? The lady whom we loved so much has left us. The book that I bought is very interesting. The bird that we saw on that tree has flown away. I should like to know whom he saw.

[Remark 5.] Here is the book you wished. That is the man you admire so much. I wish to see the passage you mentioned.

[Remark 6.] Let us run the race that is set before us. He lived an unhappy life. Who is willing to die the drunkard's death? Sleep the sleep that knows not waking.

[Remark 8, second paragraph.] Often fineness compensated size.—*Tennyson.* The pleasures of life do not compensate the miseries.—*Prior.*

What forms can be employed instead of "I was promised the office"?

What is said of the expression "You are mistaken"?

[Remark 11.] The soldiers proclaimed Otho emperor. The priest anointed him king of Israel. Some one calls a blush the color of virtue. I consider you my friend. He has appointed me his agent. Make God's law the rule of thy life. You have made our home a desolation. God created you men, and you have made yourselves beasts.

[Remark 12.] Forgive us our trespasses. Give us this day our daily bread. I give you dominion over the beasts of the field. John showed me a beautiful picture. Tell me a tale of the olden time. Heaven send you the choicest blessings.

2. Correct the errors:

Who did he see? He that is idle and mischievous reprove sharply. They that honor me I will honor. Who do you think I saw? Who did he marry? The man who he raised from obscurity betrayed him. He who committed the crime you should punish, not I who am innocent. Leave Nell and I to toil and work.

[Remark 8, first paragraph.] The stable caught on fire. Resolved, That a special committee be appointed to investigate into the truth of said rumors.—*Resolution adopted by the Legislature of New Jersey.*

[Remark 12.] She was bought a book. He was shown her letter. He was promised the privilege. He was told this fact some time ago. I was offered the employment. He was offered an opportunity. You were paid a high compliment.

RULE VI.

The object of a preposition must be in the objective case; as, "He spoke to *me*."

Remarks.—1. Any thing performing the office of a noun may be the object of a preposition. (See p. 121.)

2. *About* is the only preposition that at present is followed by the infinitive. Formerly other prepositions, especially *for*, were followed by the infinitive; as, "What went ye out for to see?"—*English Bible.* "These things may serve for to represent."—*Bacon.* "Which for to prevent."—*Shakespeare.*

The reason why other prepositions are not followed by the infinitive is that they are followed by the gerund, which has the same sense. Spenser's "Each the other from *to rise* restrained"="Each the other from *rising* restrained."

3. "By being ignorant of *what greatness is promised thee.*"—*Shakespeare.* "We spoke of *why we came.*"—*Tennyson.* "The question as to *what were the actual first utterances.*"—*Prof. Whitney.* These are instances of noun-propositions employed for nouns in the objective case.

4. The prepositions *after, before, ere, since, till, until*, sometimes take noun-propositions as their objects; as, "He came after *you had gone*;" "He left us

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What is the rule for the object of a preposition?
What preposition has sometimes the infinitive for its object?
Why are not other prepositions followed by the infinitive?
Give examples of noun-propositions as objects of prepositions.

before *you arrived;*" "Come down ere *my child die;*" "I have loved her ever since *I saw her;*" "He will stay till *you come;*" "He was an industrious boy until *he met with those idle fellows.*"

The prepositions in such constructions are generally regarded as conjunctive adverbs; but they are really prepositions followed by noun-propositions instead of nouns. "He left us before your arrival;" "He left us before you arrived." In the latter sentence *before* has precisely the same meaning that it has in the former. The use of *that* after these words is readily explained when they are regarded as prepositions. "Before that you arrived."*

Other prepositions have been followed by noun-propositions; as, "I 'll charm his eyes *against* she do appear."—*Shakespeare.* "Urijah made it *against* King Ahaz came from Damascus."—*English Bible.* "*Without* you were so simple, none else would be."—*Shakespeare.* *Without* is not often used in this way by good writers; but there is nothing in the nature of things to condemn such use of it.

In and *for* are frequently followed by noun-propositions; as, "It is human *in* that it is brought about through that nature by human instrumentality."—*Prof. Whitney.* With *in* the noun-proposition is always introduced by *that; for* is used either with or without *that.* In the following passage the first noun-proposition is without *that*, the second has *that:*

> "I hate him for he is a Christian,
> But more for that in low simplicity
> He lends out money gratis."—*Shakespeare.*

Besides is often used before noun-propositions; as, "Besides *that he is out of money*, he is not well enough to go." This word is always a preposition. "He is not well enough to go; besides this, he is out of money." Or with *this* omitted: "He is not well enough to go; besides, he is out of money."

5. "This is a dangerous opinion for *men to entertain.*" The object of *for* is the infinitive with its subject. "Each man walks with his head in a cloud of poisonous flies."—*Tennyson.* The object of *with* is not *head*—he does not walk with his head—but the whole expression, *his head in a cloud of poisonous flies.* "With thee to smile upon him he is happy."—*Sterne.* In this sentence the object of *with* is *thee to smile upon him. To smile* is an adjunct-infinitive. (See p. 221.)

6. The object of the preposition is sometimes omitted; as, "This is the man [that] I spoke to;" "Not the form of government [which] he lives under, but the church [which] he is a member of."—*Carlyle.* The object is omitted when it is the antecedent to a compound relative pronoun or to the relative pronoun *what;* as, "I will give it to [the person] whoever desires it;" "He devotes himself heartily to [the thing] whatever interests him;" "I furnished him with [the thing or the things] what he desired."

The object is often omitted in certain idiomatic constructions; as, "He is not fit [for men] to converse with [him];" "I had no need of any light [which] to read my guardian's letter by" (or "to read my guardian's letter by [it]"); "He has no home to go to"="to which he can go;" "He had no pillow to lay his head on"="on which to lay his head;" "Virtue is worth dying for [it]."

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* Bopp (*Conjugations-system*, p. 82) calls *that* (German *dass*) "the article of the verb." It would be more correct to call it the article of the noun-proposition; for it does not refer to the verb simply, but to the whole proposition regarded as a unit.

What prepositions are mentioned as taking noun-propositions as objects?
What is said of *besides*?
What is the object of *for* in "This is a dangerous opinion for men to entertain"?
Object of *with* in "Each man walks with his head in a cloud of poisonous flies"?
The object of *with* in "With thee to smile upon him he is happy"?
Give examples of omission of the object.

7. The preposition is sometimes omitted; as, "'Hers are we;' [with] one voice we cried."—*Tennyson.* "She rose [to] her height."—*Id.*

In such expressions as "despite Duke Humphrey" a preposition is omitted before *despite* and one after it. Generally the prepositions are expressed; as, "In despite of his quick wit."—*Shakespeare.* "Seized my hand in despite of my efforts to the contrary."—*Irving.* "He will go *instead of* me." *Instead* consists of the noun *stead* and the preposition *in*, written together without any good reason. "They excused him *because of* (by cause of) his illness." *Because* consists of the preposition *be*, an old form of *by*, and the noun *cause.* "He sits *astride* of the fence." *Astride* consists of the preposition *a* and the noun *stride*, and it should always be followed by *of*. (See Remark 2, p. 122.)

8. The preposition is often improperly omitted; as, "It is [of] no use to try;" "He was not worthy [of] such honor;" "He was unworthy [of] the office;" "We banish you [from] our territories;" "The mound [on] the left hand [of] the town;" "At either end [of] the mast;" "It was [of] the size of my hand;" "On this side [of] the river;" "He did not refrain [from] expressing himself severely;" "He was prevented [from] speaking to her."

9. The preposition is always omitted when the relative *that* is used in such expressions as "About the time *that* his favorite prince left the crown of Poland."—*Addison.* (See Remark 2, p. 161.)

10. *Home* and nouns denoting time, space, degree, amount, direction, are put in the objective without a preposition; as, "He went *home;*" "I was there five *years;*" "He was forty *miles* from home that day;" "The pole is ten *feet* too long;" "This is a great *deal* better than that;" "A flaming sword which turned every *way;*" "The country was not a *cent* richer;" "He was several *times* defeated."

In each of these sentences a preposition is implied; for what is expressed in other languages by cases is expressed in modern English by prepositions; and though the preposition is not expressed, there is an idea of it in the mind. In *went home* there is something implied besides *going* and *home.* "He went *to* his home;" 'I was there *for* five years;" "The pole is too long *by* ten feet;" "This is better than that *by* a great deal;" "A flaming sword which turned *in* every direction;" "The country is not richer *by* a cent;" "He was defeated *at* several times;" "He was *at* (a distance of) forty miles from home *on* that day."

The preposition is frequently omitted before a noun followed by an adjunct, especially when this noun is the same as the noun of the adjunct; as, "They walk [with] hand in hand;" "[For] day after day we stuck;" "Some, [with] orb in orb, around their queen extend;" "[At] time after time I warned him;" "He does the same thing [on] one day after another;" "He rushed down the hill [with] heels over head;" "He approached the lady [with] hat in hand."*

11. The objective is used without a preposition after the adjective *worth*, and sometimes after *like, unlike, near, next,* and *nigh;* as, "This hat is worth (equal in value) [to] five dollars;" "He is like [to] his father;" "He sat near [to] me;" "He sat next [to] his grandfather;" "They are nigh [to] the city." The preposition is

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*In such expressions as "They tore him limb from limb" it is the verb *tore* that affects the construction—they tore him, they tore limb from limb. Compare "They tore them one from the other."

Give examples of the omission of the preposition.
What is said of *despite*? Of *instead*? Of *because*? Of *astride*?
Give examples of the improper omission of the preposition.
With is said of *that*?
What nouns are mentioned as put in the objective without prepositions?
What is said of the adjective *worth*?
What is said of *like, unlike, near, next,* and *nigh*?

seldom omitted after *next*, not very frequently after *nigh*, more frequently after *near*.*

The preposition is sometimes omitted in one part of a sentence and expressed in another; as, "No more like my father than I to Hercules."—*Shakespeare.*

12. The preposition is sometimes placed after the objective; as, "Come, walk with me the jungle *through*."—*Heber.*

In familiar language the preposition is often placed after a relative or an interrogative pronoun; as, "Whom did you speak to?"="To whom did you speak?" The preposition is always placed after the relative *that;* as, "This is the man that he spoke to."

13. "The sap will run as long as it freezes *nights*."—*Rev. E. Kellogg.* "Perhaps you'll like to come here *days*, with me, and read and sew."—*Mrs. Harriet B. Stowe.* "Where the sun *afternoons* used to steal."—*Eclectic Fifth Reader.* This use of the noun without a preposition to denote the time of a repeated action is a disagreeable provincial vulgarism. The proper form is the singular with a preposition; as, "The sap will run as long as it freezes *at night*, or *in the night*, or *by night*;" "Where the sun *after noon* used to steal." "*On a Sunday* or *in an evening* after the hours of business some courts and alleys, which a few hours before had been alive with hurrying feet and anxious faces, are as silent as a country churchyard."—*Macaulay.* "*By night* full often hath she gossiped by my side."—*Shakespeare.* "He plies the duke *at morning* and *at night*."—*Id.* "'T is a custom with him *i'* (*in*) the afternoon to sleep."—*Id.* Shakespeare sometimes uses the preposition *o'* (*on* or *of*) with the plural; as, "Anthony that revels long *o' nights*."

14. Avoid the use of such vulgar expressions as "Where is my book *at?*" The answer corresponding to this would be "It is at here," "It is at there," or "It is at on the table."

When *where* is used for *whither* (to what place), as in "Where are you going?" the preposition *to* should not be used with it, as in "Where are you going *to?*"

EXERCISES.

1. Point out the objects of the prepositions:

John rode on the horse. George is obedient to his parents. The book lies before him on the table. You will gain happiness by a life of virtue. By close attention to study he became learned.

[Remark 1.] Thomas is employed in cutting wood. The bars did not prevent the prisoner from escaping. By so doing he gained the friendship of his former enemy.

[Remark 2.] The country is about to be ruined. The time was about to expire when the man entered. You are about to enter a new field of labor.

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*These words, or most of them, when not followed by prepositions expressed are regarded by some as themselves prepositions; the class of prepositions being looked upon by them as, like Autolycus, "a snapper-up of unconsidered trifles," or perhaps as a kind of grammatical waste-basket into which they may throw any thing which they do not know what else to do with. Some of their "prepositions" may be *compared;* as, "*Nearest* his heart."—*Shakespeare.* "And earthly power doth then show *likest* God's."—*Id.*

Give examples in which the preposition is placed after the object.
What is said of such expressions as "The sap will run as long as it freezes *nights*"?
What of such expressions as "Where is my book *at*"?
What of such expressions as "Where are you going *to*"?

[Remark 3.] He did not decide the question as to who is the owner. The result will depend on who is the leader. As to what is the usual course in such matters I can give no opinion.

[Remark 4.] He went away before you came. Be patient till we have appeased the multitude. Pause a day or two before you hazard. You never saw her since she was deformed. The maiden perished ere he came. Besides that it is raining, he could not find the way in such a night as this. That this drama has merit is shown in that it has kept its place on the boards.

[Remark 5.] This is a dangerous step for you to take. He walks with his hands in his pockets.

[Remark 6.] This is the man I gave it to. This paper belongs to whoever owns the book. It will be delivered to whoever establishes his claim. He is ready to give assistance to whoever gives assistance to him. I am pleased with what he has done. He is pleased with whatever is done to please him. How many people are busy in this world in gathering together a handful of thorns to sit upon!—*Jeremy Taylor.*

[Remark 7.] He was rejected because of his impertinence. He shall read the letter instead of you. The mischievous monkey is sitting astride of the dog.

> Some future time, if so indeed you will,
> You may with those self-styled our lords ally
> Your fortunes.—*Tennyson.*

[Remark 10.] He went home. He walked five miles. Two days, as many nights, he slept. His spear was sixteen feet long. He is a great deal worse. The painter flattered her a little. I will not be a step behind. The cheapest of us is ten groats too dear.—*Shakespeare.* I would not care a pin if the other three were in.—*Id.* It does not matter one marble splinter.—*Ruskin.*

[Remark 11.] The knife is not worth fifty cents. The good man is now near the time of his departure. This book is worth its weight in gold. Soldiers in peace are like chimneys in summer.

[Remark 12.] It is known all the world over. Whom did you give the letter to? From peak to peak, the rattling crags among, leaps the live thunder.—*Byron.* They sat in silent watchfulness the sacred cypress-tree about.—*Whittier.*

2. Correct the errors:

She spoke to he and I. She spoke to him and I. To who did you speak? Who did you speak to? It was divided between he and I. It was divided between him and I. Between you and I, he is not

honest. From he that is needy turn not away. It is addressed to you and I. She 'd make two of she.

[Remark 8.] What use is it to try? He is not worthy your protection. He lives on this side the mountains? It was the size of a piece of chalk. He was prevented crossing the stream. The Jews were banished Rome. The tree was three feet diameter. It was nine feet circumference.

[Remark 13.] He plies the duke mornings and nights. He walks evenings and rides mornings. The proposed journey to a new world kept me awake nights. Mab that plats the manes of horses nights. Sleeping within mine orchard, my custom always afternoons. This thy creature frequents my house nights. He sleeps days more than the wild-cat.

[Remark 14.] Where is my hat at? It is at here. Where is the rat at? There it is at. Where are my books and slate and cap at? Do you ask where they are at? They are at on that table.

RULE VII.

A noun annexed to another noun for the sake of explanation or emphasis must be in the same case; as, "This book belongs to Charles Thomson, *him* who was with me yesterday."

Remarks.—1. The noun annexed is said to be in apposition with the other.* The word *apposition* is derived from the Latin *appositus*, put to; the noun in apposition is *put to* the other.

2. The noun annexed must be in the same part of the sentence, subject or predicate, with the other noun.

3. This construction must not be confounded with that of the predicate-nominative (Rule II), or with that of the "factitive objective" (Rule V, Remark 11). A noun in apposition is put in the same part of the sentence with the other noun for the purpose of explanation, description, or emphasis; the predicate-nominative is not annexed to the subject, but is put in that part of the sentence by which something is affirmed. There may be a predicate-nominative without a subject. (See Rule II, Remark 3.) The factitive objective is not employed for the purpose of explanation, but to complete the idea begun by the verb. "The robbers made Valentine captain;" that is, they made captain Valentine, or to coin a word for the purpose of illustration, they *captainized* Valentine. It is easy to see that the objective *captain* is more closely connected with the verb *made* than with the noun *Valentine;* as if the verb and the factitive objective were united to express the idea and the other objective made the object of this compound expression.

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* Some say "in apposition *to*," regarding the derivation of the word *apposition;* but the derivation does not always show what preposition is to be employed after a particular word; *averse* for instance, signifies turned *from*, and yet we say averse *to*. A noun in apposition with another noun has a grammatical connection *with* it.

What is the rule for apposition? Where is the noun annexed placed? | With what must this construction not be confounded?

4. A noun is sometimes repeated for the sake of emphasis; as, "Company, villainous *company*, hath been the spoil of me."—*Shakespeare.* "I saw him before me, *him* who had desolated my peaceful home, *him* who had destroyed my happiness."

Some have asserted that this construction is not apposition; but as the noun is repeated for the sake of emphasis and the word as repeated must be in the same case with the word as first used, this is apposition. Compare "I saw him before me, the *desolator* of my peaceful home, the *destroyer* of my happiness."

5. A proposition may be in apposition with a noun; as, "This *truth* once known, *to bless is to be blessed.*"

6. A noun may be in apposition with a proposition; as, "*He recovered*, a *result* that was not expected." Sometimes the noun refers to a part only of the preceding proposition; as, "He succeeded in *dispelling their doubts*, an *object* he had long kept steadily in view." In some cases at least it would be better to regard the noun as predicate-nominative after some form of the verb *be.* "He succeeded in dispelling their doubts, [which was] an object he had long kept steadily in view."

7. A plural noun is sometimes put in apposition with two or more nouns preceding it; as, "*You* and *I* and honest *Casca*, *we* have the falling sickness."—*Shakespeare.* "The *study* of the ancient writers, the rapid *development* of the powers of the modern languages, the unprecedented *activity* which was displayed in every department of literature, the political *state* of Europe, all these *things* gave to the teachers of the new theology an advantage."—*Macaulay.* "*Patriotism, justice, generosity*, all [these *things*] concurred."

8. "The men went *each* [man] his own way;" "The men went out *one* [man] after another." Such constructions have been regarded by some as cases of apposition; but the noun understood is really the subject of a verb; as, "The men went, each [man *went*] his own way;" "The men went out, one [man *went* out] after another."

9. The noun in apposition is sometimes placed before the other; as,

> "A wandering *harper*, scorned and poor,
> *He* begged his bread from door to door."—*Scott.*

10. The proper name of an object may be put in apposition with the common noun denoting the class; as, "The poet Thomson;" that is, the poet who is distinguished from other poets by the name *Thomson.* Or the common noun may be put in apposition with the proper name: as, "Thomson, the poet;" that is, the Thomson who is distinguished from other Thomsons by being a poet.

11. The proper names of rivers are generally placed after the common noun *river;* as, "The river Thames" that is, the river distinguished from other rivers by the name *Thames.* But in the United States the proper name is commonly placed first when rivers in the United States are spoken of; as, "The Mississippi River, the Ohio River, the Hudson River, the Alabama River," as if the proper name were an adjective; or perhaps the two words are regarded as one proper name, *river* in this form generally beginning with a capital letter. The same persons, however, that say "the Ohio River, the Mississippi River," place *river* before the names of rivers of other countries; as, "The river St. Lawrence, the river Amazon, the river Rhine, the river Danube, the river Jordan."

For what purpose is a noun sometimes repeated?
Give an example of a proposition in apposition with a noun.
Of a noun in apposition with a proposition.
Of a plural noun in apposition with two or more nouns preceding it.
Of the noun in apposition placed before the other.
Of a proper noun in apposition with a common noun.
Of a common noun in apposition with a proper noun.
How are the proper names of rivers commonly placed?

In "White River, Blue River, Red River, Black River, Salt River, Duck River," etc., the words *White, Blue*, etc. are adjectives denoting the color of the water or some other characteristic, and it may be that the existence of so many rivers in the United States with names of this kind has led to the placing of other distinctive names before the word *river*.

12. The proper names of places and months, instead of being put in apposition with the common nouns coming before them, are generally joined to these nouns by the preposition *of;* as, "The city *of* Nashville, the county *of* Jefferson, the state *of* Alabama." Sometimes the proper name is placed first, and the whole is taken as one name; as, "Jefferson County." In Ireland the proper name of the county is put in apposition with *county;* as, "County Cork." In England the word *shire* is united with the proper name so as to form a compound word; as, "Yorkshire, Devonshire, Worcestershire."

13. In designating a person we take the Christian (baptismal, given) name and the surname as one name; as, "John Smith."*

14. One possessive termination answers for more than one noun when the noun in apposition is closely connected with the other noun; as, "John the Baptist's head."

EXERCISES.

1. Point out the nouns in apposition:

Religion, the support of adversity, adorns prosperity. Have you read the life of the poet Thomson? See the beautiful flowers, the attendants of spring.

And in thy right hand lead with thee
The mountain nymph, sweet Liberty.—*Milton.*

The harp, his sole remaining joy,
Was carried by an orphan boy.—*Scott.*

O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid.—*Collins.*

On the Grampian hills
My father feeds his flock; a frugal swain,
Whose only care was to increase his store
And keep his only son, myself, at home.—*Home.*

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*Originally each person had but one name, the name given to him in childhood; but as it would happen that many persons would have the same name, *John* for instance, it would be found necessary to employ some terms to distinguish the different Johns from one another. One, being a smith, would be called John the smith (John Smith); another, being the son of Richard, would be called John Richard's son (John Richardson); another, being of very tall (or perhaps of very low) stature, would be called John the long fellow (John Longfellow). In such use of the words *smith, son,* and *fellow* are in apposition with the noun *John*. In other instances adjectives would be used; as, Black John (John Black), etc. But when it has become fixed in the family the surname is part of the name of the person.

What is said of the names of rivers in the United States?
What is said of the names of places and months?
How do we take the Christian and the surname?
When may one possessive termination answer for more than one noun?

The moonshine, stealing o'er the scene,
Had blended with the lights of eve;
And she was there, my hope, my joy,
My own dear Genevieve.—*Coleridge.*

[Remark 4.] They had in reserve a check which soon brought the fiercest and proudest king to reason, the check of physical force.—*Macaulay.* He pledges the dignity of his crown, that crown which had been committed to him for the weal of his people.—*Id.*

They are the lovely, they in whom unite
Youth's fleeting charms with virtue's lovely light.

[Remark 5.] The fact that he was present shows that he is guilty. Bulwer denies that Bacon is the author of the saying, "Knowledge is power."

[Remark 7.] Royalists, republicans, churchmen, sectaries, courtiers, patriots, all parties concurred.—*Hume.*

[Rem. 9.] Poor wanderers of a stormy day,
From wave to wave we're driven.—*Moore.*

2. Correct the errors:

You think me mad, I who am only useless and idle. Will you act thus toward me, I who have so often assisted you? I saw him before me, he who had since our first meeting continually contrived to pass some inappreciable slight upon me.—*Lever.* He is next in succession to the Earl of Berkeley, he who has not claimed the title.—*R. Shelton Mackenzie.* Had he really passed and left her, she who had done so much for him?—*Mrs. Oliphant.*

RULE VIII.

Adjectives belong to nouns expressed or understood.

Remarks.—1. This rule includes participles, which are verbal adjectives.

2. The adjective may be joined with the noun in the same part of the proposition, subject or predicate, in which case the quality is *assumed* to belong to the object; as, "That *happy* boy has gained a prize." Or it may be in the predicate, serving to complete the idea begun to be expressed by the verb, and thus modifying the verb to the grammatical subject of which it belongs; as, "That boy is *happy*;" "That boy feels *happy*;" "That boy has been made *happy*." In this case the quality is *asserted* to belong to the object.

3. An adjective may belong to any thing employed as a noun; an infinitive, a gerund, or a noun-proposition; as, "*To return* is impossible;" "*Returning* would be tedious;" "*That any one should do so* is surprising."

What is the rule for adjectives?
What does this rule include?
When is the quality assumed?
When is the quality asserted?
To what besides nouns may adjectives belong?

4. The adjective in connection with the infinitive or the gerund is sometimes used without reference to any particular object, to denote an abstract idea; as, "*To be good* is *to be happy*;" "Virtue consists in *being good*, not in *appearing good*." Such expressions have an indefinite reference to any or all objects that are capable of existing in the states mentioned.

5. "In mountain scenery *the sublime* prevails over *the beautiful*." In such expressions the adjective is used in the sense of an abstract noun. There is a reference to some very general idea, like that expressed by *quality*, *characteristic*, or some term more general still.

6. The noun is often omitted; as, "The wicked [persons] persecute the good [persons];" "Some [books] of these books are worthless;" "Judas was one of the twelve [apostles];" "Each [person] has his faults;" "He takes it for [a] granted [thing];" "He gave it up for [a] lost [thing];" "Make [yourself] sure of victory;" "He made [a] light [matter] of the whole thing;" "This plant is one* [plant] that grows rapidly;" "His end was that* [end] of a good man." (See page 45, second paragraph.) "And, [which is] contrary to the king, his crown, and dignity, thou hast built a paper-mill."—*Shakespeare.*

It is not correct to say that the adjective in such expressions as "The wise are not thus deceived" is used as a noun. The adjective is still an adjective and may be modified by adverbs; as, "The *truly* wise are not thus deceived;" "The *madly* brave are fools."

7. Participles sometimes belong to some general word which is omitted; as, "[We, men, people] granting this to be true, what is the inference?" (See Rule III, Remark 2, page 184.)

8. The adjective is generally placed before the noun; but there are some adjectives whose proper place is after the noun; as, "Pride *alone* urges him on." The adjective *enough* should never be placed before the noun; say "money enough," not "enough money."

9. An adjective modified by an adjunct, an infinitive, or a proposition is placed after the noun; as, "A woman *devoted* to fashion;" "A man *worthy* to be admired;" "A person *conscious* that he is in fault."

10. The adjective sometimes denotes what the object is made to be, in fact or in thought, by the action expressed by the verb, and then the adjective is placed after the noun; as, "This made the land *fertile*;" "She boiled the egg *hard*;" "He calls that man *happy*." The adjective thus employed is sometimes called the "factitive adjective." (Compare "factitive objective." Rule V, Remark 11.) If the active form is changed to the passive, the adjective becomes a predicate-adjective; as, "The land was made *fertile*;" "The egg was boiled *hard*."

11. In such names as "Henry the First," "Alfred the Great," "Charles the Bold," "Ethelred the Unready," the adjective part of the name is placed after the noun. In these names the adjective may be considered as belonging to the preceding noun, and the adjective is sometimes placed before the noun, like an ordinary adjective; as, "The third Edward."—*Shakespeare.* "The first Henry."—*Hume.* "The fourth Edward."—*Waller.* But sometimes the construction implies

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* *One* and *that* are forms used only when the nouns are omitted; when the nouns are expressed *a* and *the* must be used.

What is said of such expressions as "To be good is to be happy"?
Of such expressions as "The sublime prevails over the beautiful"?
Give some examples in which the noun is omitted.
In "Granting this to be true" to what does the participle *granting* belong?
Where should the adjective *enough* always be placed?
Where should the adjective be placed when modified by an adjunct, etc?
What is said of the factitive adjective?
What is said of "Henry the First," etc?
What is said of "The third Edward," etc?

that the adjective belongs to a noun in apposition with the preceding noun; as, "Henry of that name the sixth [king]."—*Shakespeare.*

12. Adjectives should not be so arranged as to destroy or obscure the meaning. "*Out* off from the means of return, the sultan issued a declaration of war against Napoleon."—*Appleton's Encyclopedia.* It was Napoleon that was cut off, but the construction represents the sultan as the person that was cut off. "It is virtue which *alone* ennobles man." The writer meant to say that it is virtue alone that ennobles man.

13. When a limiting and a qualifying adjective belong to the same noun the limiting adjective is generally placed before the qualifying adjective; as, "*The seven* wise men," "*These great* men," "*These two excellent* managers," "*The three foremost* men of the time," "*The two greatest* men of the day," "*The two best* books," "*The seven uppermost* ribs," "*The two first* and *the three last* stanzas." *

The reason for this order is that the qualifying adjective and the noun express one complex idea, and the limiting adjective belongs to the complex expression, not to the noun merely. "The seven wise men"="The seven sages."

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*Some persons say "the first two," contending that there can be but one first, though they themselves constantly use such expressions as, "the first *hours* of the day," "his first *efforts*," "the first *years* of his life." It is true that in *numbering*, the first being followed by the second, there can be but one first; but *first* in the ordinary use of the word means merely "before all others of the same kind," and there may be several before all the others. Sallust says that Jugurtha was the first or among the first to strike the lion and other wild beasts; that is, he was before all the others or among those that were before all the others. "These ten soldiers were among the first to enter the city." Besides the ten soldiers there were several others that were first. Similar remarks may be made about *last*, *next*, and other superlatives. The correct arrangement is shown in the following passages: "The *two first* and the *four last*."—*Scott.* "The *two first* verses."—*Id.* "The *three first* monarchies of the world."—*Raleigh.* "The *two first* Georges."—*Jeffrey.* "The *seven first* centuries."—*Gibbon.* "The *three first* years of his reign."—*Id.* "The *three first* stanzas."—*Addison.* "The *twelve last* are to my purpose."—*Id.* "The *four first* acts already passed."—*Bishop Berkeley.* "The *four first* acts."—*Sheridan.* "These *two last* groups."—*Prof. Whitney.* "The *two first* requisitions."—*Thomas Hughes.* "The *two last* sentences."—*Fitzedward Hall.* "The *two first* parliaments of William."—*Macaulay.* "Her *six first* French kings."—*Id.* "The *five last* scenes."—*Moore.* "The *two first* sheets of his poem."—*Sydney Smith.* "The *two first* letters of the Gothic *aya*."—*Bopp.* "The *two first* persons of the Greek dual."—*Id.* "The *three first* days of their sitting."—*Swift.* "The *two last* housekeepers."—*Thackeray.* "The *three first* acts of his Hamlet."—*Dickens.* "The *four greatest* names in English poetry are almost the *four first* we come to."—*Hazlitt.* "The *two first* years."—*Charles Kingsley.* "The *four first*."—*Hood.* "The *two first*."—*Izaak Walton.* "A breach of the *four first* commandments of the decalogue."—*Wm. Cullen Bryant.* "The *five first* lines of the Iliad."—*Fielding.* "The *two last* may enter Carleton or any other house, and the *two first* are limited to the opera."—*Byron.* "The *three first* generations."—*E. Everett.* "The *two next* lines in that ode."—*Johnson.* "Procure a transcript of the *ten or twenty first* lines."—*Id.* "The *two first* days."—*Irving.* "The *two first* years."—*Bancroft.* "The *four first* centuries."—*Prescott.* "The *three first* of his longer poems."—*Southey.*

"*Forma* (first) and *othre* (second, other)," says Prof. March, "are sometimes used in the plural describing a class, and are then arranged as descriptives [qualifying adjectives following limiting adjectives]: *tha three forman gebedu*, the three first prayers; *twegen othre manfulle*, two other malefactors. So in other languages: *hepta tas eschatas*, Latin, *septem novissimas*, the *seven last* (plagues) (*English Bible, Rev.* xv, 1; xxi, 9); I read to Albert the *three first* cantos of the Lay of the Last Minstrel (*Queen Victoria, Life in the Highlands*, p. 46); our *two eldest* children (*Same*, 76, 234); *two other* keepers (*Same*, 70); *in den sechs ersten Conjugationen*, in the *six first* conjugations (*J. Grimm, D. G.*, I, 1038); *les onze premiers chapitres*, the *eleven first* chapters (*Renan, Hist. Sem. Lang.*, I, 27); *las dos primeras partes*, the *two first* parts (*Don Carlos*, quoted in *Motley, R. D. R.*, III, 193); *las cuatro primeras*, the *four first* (*Don Quixote*, 352); *i dieci primi libri*, the *ten first* books (*Diez*, 3, 436)."—*Anglo-Saxon Grammar*, 217.

What caution concerning the arrangement of adjectives? | The place of a limiting and a qualifying adjective belonging to the same noun?

"The first two" is correct only when we speak of a number of objects arranged in twos, so that after the first two we have a second two, etc.

If *so, as, too, how,* or *however* precedes, the limiting adjective *an* (*a*) is placed after the qualifying adjective; as, "So *great a* wonder," "As *wise a* man," "Too *heavy a* burden," "How *wonderful an* achievement," "However *glorious a* day."

14. The comparative degree presents the objects compared as being in *different* classes or divisions and is followed by *than;* as, "The whale is larger than the elephant." The whale is not an elephant.

The superlative degree presents the objects compared as being in the *same* class or division and is followed by *of;* as, "The whale is the largest of animals." The whale is an animal.

It would not be correct to say, "Solomon was wiser than any of the Hebrew kings," because Solomon was one of the Hebrew kings. Nor would it be correct to say, "Solomon was the wisest of the Roman kings," because Solomon was not one of the Roman kings. It would not be correct to say that Eve was the fairest of her daughters, because that would represent her as one of her own daughters. Nor would it be correct to say that Eve was fairer than any woman, because that would be equivalent to saying that she was not a woman.*

But we may say, "Eve was fairer than any of her daughters," because Eve and her daughters are thus placed in two different divisions. We may say, "Eve was the fairest of women," because Eve is thus placed in the class of women. Or we may say, "Eve was fairer than any *other* woman," the word *other* serving to create two divisions. Eve was not one of the *other* women.

"Montesquieu enjoys, perhaps, a wider celebrity than any political writer of modern Europe."—*Macaulay.* Montesquieu being one of the political writers of modern Europe, the adjective *other* should have been employed—"than any *other* political writer of modern Europe."

"The appearance of Mr. Crummles was more striking than that of any member of his party."—*Dickens.* Was Mr. Crummles a member of the party? If so, *other* should have followed *any.* "A fondness for show is of all *other* follies the *most* vain." Here *other* is incorrectly used.

Sometimes the separation may be indicated by other words. "This work commanded much more attention, as a pronouncing dictionary, than any other of the kind that preceded it."—*Worcester.* "This work" could not be one of "those that preceded it," and *other* is incorrectly used.

15. When *two* objects of the same class or division are compared the comparative is used like the superlative, being followed by *of;* as, "He is the taller of the two brothers."

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*"Yet Milton writes,

Adam the goodliest man of men since born
His sons; the fairest of her daughters, Eve.

Adam was not one of his own sons, nor one 'of men since born.' Eve was not one of her own daughters. The phrase may be admired, but is scarcely to be imitated. Milton, however, should not be censured for catching a grace beyond the reach of rules."—*Holmes's English Grammar,* p. 104.

Milton, instead of employing pure idiomatic English to express his idea, chose to imitate a form he had met with in Greek, and thus with his Greek he made simply an English bull. "Little Dominic, have you any brothers?" "No; I wish I had, for perhaps they would be kind to me; but I have no brothers but myself." Little Dominic had caught "a grace beyond the reach of rules;" but the poor little fellow had no grammarian to tell him what he had done.

Should we say "the two first stanzas" or "the first two stanzas"?
When is it correct to say "the first two"?
What is said of "so great a wonder," etc?
How does the comparative degree present the objects compared?
The superlative degree?
What is the fault in "Montesquieu enjoys a wider celebrity than any political writer of modern Europe?
When *two* objects of the same class are compared how is the comparative used?

This being a violation of the principle that the comparative presents the objects compared in *different* classes or divisions, the superlative is often, when two objects of the same class are compared, used in the same way in which it is used when more than two objects are compared; as, "The *strangest* of the two."—*Hawthorne.* "The *most* agreeable of the two."—*Cowper.* "The *least* qualified candidate of the two."—*Dickens.* "Which of these two causes was *most* active?"—*G. P. Marsh.* "The *most* lifelike of the two."—*Merivale.* "Of the two elements of a compound sentence which is the *most* important?"—*Latham.* "She asked him whether his queen or she had the *finest* hair; she even inquired which of them he esteemed the *finest* person."—*Hume.* "The *most* fatigued of the two."—*Hood.* "The *least* serious of the two."—*Wilkie Collins.* "The *least* of two evils."—*Southey.* "Whether his cabinet or that of Mynheer Sloane at London was the *most* valuable."—*Smollett.* "Of these two forms we should adopt that which will render the sentence the *most* perspicuous and agreeable."—*Goold Brown.* "The services of the lawyer are the *most* expensive and *least* useful of the two."—*Scott.* "We say *to ride a horse* and *to ride on a horse.* The first is, we believe, the *most* usual construction."—*Mulligan.* "The *eldest* of his two sons."—*Thackeray.* "The auditory of Mr. Travers was far the *most* numerous [compared with that of Hooker]."—*Fuller.* "Of two usances the *merriest* was put down."—*Shakespeare.*

> "Wherever God erects a house of prayer,
> The devil always builds a chapel there;
> And 't will be found, upon examination,
> The latter has the *largest* congregation."—*Defoe.**

16. Double comparatives and superlatives, such as *more wiser, most wisest,* formerly common, are now avoided. But *lesser* is used by good writers; as, "The Lesser Asia."

17. *Each, every, either,* and *neither* require verbs and nouns (including pronouns) connected with them to be of the third person singular; "Neither [boy] of them *is* a bad *boy;*" "Each [boy] *has* studied *his* lesson;" "Either [person] of you *is* competent;" "Neither [person] of us *was* out of *his* seat."

So even when two or more objects are mentioned; as, "Each book and each paper *is* kept in the place assigned to that *book* and that *paper;*" "Every book and paper *is* kept in the place assigned to *it.*"

Such expressions as "every three weeks" are correct, because the whole time is taken as *one* thing.

No joined to two or more singular nouns requires verbs and nouns to be singular; as, "No book and no paper *is* out of *its* place."

The following passages are incorrect: "Each person drawing in *their* breath hard."—*Scott.* *Their* should be *his.* "Each knew the situation of *their* own

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*The two forms are sometimes used indiscriminately in the same passage; as, "Hamish, the *elder* of these youths, was the *tallest* by a head."—*Scott.* "Which was the *greatest* innovator, which was the *more* important personage in man's history, he who first led armies over the Alps and gained the victories of Cannae and Thrasymene or the nameless boor who first hammered out for himself an iron spade?"—*Carlyle.*

> "Between two hawks, which flies the *higher* pitch;
> Between two dogs, which hath the *deeper* mouth;
> Between two blades, which bears the *better* temper;
> Between two horses, which doth bear him *best;*
> Between two girls, which hath the *merriest* eye."—*Shakespeare.*

Is the superlative ever used in such cases?
What is said of double comparatives and superlatives?
What exception?
What is said of the person and number of verbs and nouns connected with *each, every, either, neither?*
What is said of *no* joined to two or more singular nouns?

bosom, and could not but guess at that of the other."—*Scott.* A man and a woman being referred to in the passage, *his* can not be used instead of *their*. The passage may be thus corrected: "Both knew the situation of their own bosoms, and each could not but guess at the situation of the other."

18. By some it is asserted that the expression *each other* refers to two objects only and *one another* to more than two. But there is no good authority for these restrictions; *each other* and *one another* are applied to either two or more. Johnson says, "To *each* the correspondent is *other*, whether it be used of two or of a greater number." Webster says of *each*, "Denoting one of the two or more individuals composing the whole, considered separately from the rest. To *each* corresponds *other*." "*Two* buckets filling *one another*."—*Shakespeare.* "Your brother and my sister no sooner sighed but they asked *one another* the reason."—*Id.* In each of these passages *one another* is applied to two. Worcester says of *one another*, "Two persons or things taken reciprocally." In the implied restriction he is not correct. "A new commandment I give unto you, that ye love *one another*."—*English Bible.* "The big round tears coursed *one another* down his innocent nose."—*Shakespeare. Each other* is applied to more than two in the following passages: "The cannibals that *each other* eat."—*Shakespeare.* "The sonnes and the daughters shall rebel ayenst father and mother, and kinred ayenst kinred, and chiden and despisen *eche other*."—*Chaucer.* "The thieves (Falstaff and his companions) are scattered and possessed with fear so strongly that they dare not meet *each other*."—*Shakespeare.*

19. *This* and *that* belong to singular nouns; *these* and *those* to plural nouns; as, "This *apple*, these *apples;* that *kind*, those *kinds.*"

20. When *this* (plur. *these*) and *that* (plur. *those*) refer to objects previously mentioned *this* refers to the last-mentioned, as being nearer than the other; as, "Virtue and vice are direct opposites; *that* ennobles the mind, *this* debases it."

> "Farewell my friends! farewell my foes!
> My peace with *these*, my love with *those*."—*Burns.*

21. Avoid such vulgarisms as "this *here* book," "that *there* hat," "*them* books," "*them there* hats."

22. When two or more objects are to be distinguished from each other by emphasis or otherwise the adjective expressing a quality or limitation common to them must be repeated; as, "To make a distinction between a man and *a* beast;" "The figurative and *the* literal sense are jumbled together:" "Both the man and *the* woman were acquitted;" "Neither the man nor *the* woman was found guilty;" "Either the father or *the* son must suffer."

This principle is violated in the following passages: "With this simple talk the old and young gentleman beguiled their way."—*Thackeray.* "Case is either the form or position of a noun."—*Hiley's English Grammar.* "The law is equal between the prosecutor and defendant."—*Judge Bullar.* "It embraces a portion both of the past and the future."—*Pinneo's English Grammar.* "The Eclogues of Virgil and Odes of Horace."—*Scott.* "The difference between the adjective and adverb."—*Mulligan.* "Charlie also bought a coarse and fine saw."—*Rev. E. Kellogg.*

23. An adjective with its noun is sometimes improperly used for a compound noun; as, "Musical printer" instead of "music printer," "photographical album" instead of "photograph-album." One may be a music printer who is not musical

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Is there any difference in application between *each other* and *one another*?
To what do *this* and *that* belong? *These* and *those*?
Explain "to make a distinction between a man and *a* beast."
Mention some violations.
What vulgarisms are mentioned?
For what is an adjective with its noun sometimes improperly used?
Give some examples of this improper usage.

in any sense; a photograph-album is an album for containing photographs, and is not at all photographical.

24. The preposition *of* is sometimes improperly used between *all* and its noun or between *both* and its noun; as, "All *of* his men were taken prisoners;" "Both *of* the apples were ripe." Say "all his men," "both the apples."

Of is used between *all* or *both* and a pronoun; as, "All of them were taken prisoners;" "Both of them were taken prisoners." Better, "They were all taken prisoners;" "They were both taken prisoners."

25. "*Number* one," "*number* two," etc., are correct expressions, because *one, two*, etc., are spoken of merely as numbers; but "*part* one," "*book* two," "*hymn* fifty," are modern absurdities. "Canto first."—*Wordsworth.* "Act second."—*Goldsmith.* "Canto fourth."—*Scott.* "Book the second."—*Dickens.*

26. When two or more adjectives belong to the same noun the article is placed before the first only; as, "He is a good and great man." But for the sake of emphasis the article may be repeated, if no ambiguity is caused by the repetition; as,

"A sadder and a wiser man
He rose the morrow morn."—*Coleridge.*

27. Generally the repetition of the article indicates that the adjectives belong to different nouns, all but the last being understood; as, "He has a white and a black horse" (a white horse and a black horse). By a "white and black horse" is meant but one horse.

Instead of repeating the article we may in some instances put the noun in the plural; as, "The north and south poles," "the Old and New Testaments." There is no ambiguity here, for we know that there are only two poles and two Testaments; but "but the black and white horses" may mean several horses, and the expression is not equivalent to "the black and the white horse."

We may say "the north and *the* south pole" or "the north and south *poles*," but not "the north and south pole" nor "the north and *the* south *poles*." It is correct to say "the first and second editions of the work," because the two editions are taken together; but it is incorrect to say "the first *or* second *editions*," because one or the other edition is meant, and not both.

With other limiting words there is the same principle of arrangement. "On that day he made his first and last will" (one will). "I compared his first and his last will" or "his first and last *wills*" (more than one).

Similar to "the north and south poles" are such expressions as "Walnut and Chestnut *streets*."

28. Before such complimentary epithets as *honorable* and *reverend* and the abbreviations of them *the* should be expressed; as, "A speech was made by *the* Hon. John Smith;" not "by Hon. John Smith."

29. A title mentioned merely as a title or a word mentioned merely as a word should not have *an* (*a*) before it; as, "He claimed the title of *duke*;" "He was fond of using the word *individual* for *person*."

30. When two nouns are used in comparing two qualities in the same object *an* (*a*) should not be placed before the second noun; as, "He is a better poet than *historian* (better in poetry than in history)."

What is said of "all of his men," "both of the apples"?
What of "part one," "book two," etc?
When two or more adjectives belong to the same noun where is the article placed?
Explain "He has a white and a black horse." "He has a white and black horse."
What may in some instances be done instead of repeating the article?
What is said of such expressions as "A speech was made by the Hon. John Smith"? Of "He claimed the title of duke"?
Of such expressions as "He is a better poet than historian"?

31. A word connected with a word as another name for the object should not have an article before it; as, "The trachea, or windpipe."

32. The adjective *some* is often placed before numerals to make the number less definite; as, "This happened *some* fifty years ago."

33. The adjective *some* should not be used for the adverb *somewhat;* as, "He is some better" instead of "He is *somewhat* better."

34. With adjectives denoting more than one plural nouns should be used; as "It weighed twenty pounds;" not "twenty pound."

35. A difficulty is sometimes felt in deciding whether the adjective or the adverb should follow certain verbs.

If *quality* is to be expressed, the adjective should be employed; if *manner*, the adverb.

With the verb *to be* or verbs denoting *coming to be* it is quality that is to be expressed, and the adjective must be employed; as, "He *is* cautious;" "He *became* (came *to be*) cautious;" "He *grows* (is coming *to be*) cautious;" "She *turned* pale."

All verbs in which the idea of *being* prevails must have the adjective.

If *to be* may be inserted after the verb, the adjective should be used; as, "She appears [to be] happy;" "I shall continue [to be] thankful."

If the verb denotes an impression made on any of the senses, the adjective should be used; as, "He *looks* sad" (*is* sad to the eye); "The rose *smells* sweet" (*is* sweet to the smell); "This apple *tastes* bitter" (*is* bitter to the taste); "That music *sounds* sweet" (*is* sweet to the ear); "This board *feels* smooth" (*is* smooth to the touch). In each of these passages the verb denotes *being* as perceived by the sense indicated, and it is *quality* that is to be expressed, not *manner*.

When the verb denotes activity of the organ of sense the adverb must be used, *manner* being that which is to be expressed; as, "She *looks* tenderly (in a tender manner) at him;" "He *touched* the anaconda cautiously" (in a cautious manner); "He *felt* it carefully."

It is correct to say, "The moon shines bright," the object being to express what the moon *is;* but sometimes the adverb is used with such verbs as *shine*, the object then being to denote *in what manner* the action is performed; as, "The moon shone gloriously into the room."

Verbs denoting *being* in particular states or postures require adjectives; as, "The three *stood* (*were*) calm and silent."—*Macaulay.* "Many a nobleman *lies* (*is*) stark and stiff."—*Shakespeare.* "Time *hangs* (*is*) heavy in the hall."—*Scott.* "The uneasiness that *sits* (*is*) so heavy upon us."—*Locke.*

"John arrived *safe*." The adjective is correctly used here, because the intention is to express the *state* in which John was when he arrived, not the *manner* of his arrival.

"I feel *badly*," an expression employed to declare that the speaker feels unwell, indisposed, uncomfortable, or something of the kind, really expresses that the speaker is dissatisfied with the manner in which he performs the act of feeling.

EXAMPLES.

1. Point out the adjectives and the nouns to which they belong:

A bright day followed a gloomy night. She had auburn hair, blue eyes, a fair complexion, white teeth, and rosy lips. He was a short,

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What is said of such expressions as "the trachea, or windpipe"? Of such as "some fifty years ago"?
What caution concerning the use of *some*?
What is said of such expressions as "twenty pound"?
What principle decides whether we should use an adjective or an adverb?
Is it correct to say "John arrived safely?"

square-built old fellow, with thick bushy hair and a grizzled beard.—*Irving.* Her sunny locks hang on her temples like a golden fleece.—*Shakespeare.* Bear not along the clogging burden of a guilty soul.—*Id.*

[Remark 1.] I saw a man cutting wood. The young maiden was seen standing on the shore, exposed to the merciless winds, and extending her hands toward heaven. Having lost his wealth, he was deserted by his boon companions. He is writing a letter.

They fell into a discussion concerning courts-martial. He was an excellent critic regarding all artists save one. There is but one opinion respecting his conduct. He made himself acquainted with every thing relating to this question. He made himself acquainted with every thing touching this question. He acted with zeal according to his knowledge. He acted with zeal excelling his knowledge. Let your zeal be according to knowledge. We may soon our satisfaction have touching this point.—*Shakespeare.* He asked a hundred questions regarding all things round about him.—*Thackeray.* Concerning all the other provinces of the Western Empire we have continuous information.—*Macaulay.* Touching the nature of these institutions there has been much dishonest and acrimonious controversy.—*Id.*

[Remark 3.] To err is human, to forgive divine. Lying is base. That he should so far forget himself is wonderful.

[Remark 4.] To be idle is to be vicious. Appearing good is not always being good.

[Remark 5.] This work treats of the true, the beautiful, and the good.

[Remark 6.] The rich are not always happy. The truly brave are not rash. Some of these girls are careless. The storm detained many from the meeting. The day was one of happiness. The life of this nobleman was that of a madman.

[Remark 7.] Viewing the matter in this light, his conduct is not surprising. Excepting a few books, every thing in the house was destroyed. There was a great deal of confusion and, speaking generally, a great deal of straw every where. Respecting what a rancorous mind he bears, it is not policy he should come near your person.—*Shakespeare.*

[Remark 9.] He was a ruler sagacious in counsel and deliberate in action.

[Remark 10.] This occurrence made him happy. Boiling turned the lobster red.

2. Correct the errors:

He has not enough money to pay for his dinner. I have enough bread for us all.

[Remark 12.] For them is reserved that last and decisive stage of the great conflict between man and nature, in which, advancing from success to success, fresh trophies will be constantly won, every struggle will issue in a conquest, and every battle end in a victory.—*Buckle.** It is money that the miser alone regards. It is by mercy that he can alone be saved.

[Remark 13.] The greatest two men of the time. The young two men met. These most worthy two persons. Those indefatigable two intriguers. The chief two men. The wisest seven men. The largest two rivers. Under the last two designations. Louis caused the last two words to be omitted. The first three sultans. The last two of these acts. The former seven volumes of the Spectator. The next two lines in that ode. The last two chapters.

[Remark 14.] Isabella was the cause of more misery in both countries than any woman who ever lived.—*White's History of France.* The landlord was thought to see further and deeper into things than any man in the parish.—*Fielding.* [The landlord belonged to the parish.] The tragedy of Douglas is more popular than any tragedy in the English language.—*Dr. A. Carlyle.* In plot, character, and incident, in dialogue, humor, and wit, "The School for Scandal" is acknowledged to surpass any comedy of modern times.—*Chambers.* It is a stain the most difficult of all others to expunge. Of all other poets Shakespeare is the greatest.

[Remark 16.] A more healthier place can not be found. The nightingale's voice is the most sweetest in the grove.

[Remark 17.] Let each of them be heard in their turn. Each of you are entitled to your share. Neither of us have had our portion. Every one of us have recited our lessons. Neither of these men seem to have any idea that their opinions may be wrong. If either of these two qualities are wanting, the language is imperfect. Neither of us are persons likely to postpone such a meeting. Neither of them are remarkable for precision.—*Blair.* Each of the ladies, like two excellent actresses, were perfect in their parts.—*Scott.* The two sisters were extremely different, though each had their admirers.—*Id.* Neither of which are taken into account.—*Dean Alford.*

[Remark 19.] I do not like those kind of men. Who broke that tongs? Will you have some of these molasses? We can easily manage these sort of things.

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*To what noun does *advancing* belong? The arrangement represents it as belonging to *trophies*. The structure of the sentence must be changed—"in which, *advancing* from success to success, *man* will constantly win fresh trophies, every struggle issuing in a conquest, and every battle ending in a victory?"

[Remark 21.] This here apple is green, and that there is rotten. I have never read them books. Them men spoke to me.

[Remark 22.] *I* has a long and short sound. The large and small boy went home. Death comes to both the good and bad. Can you tell the difference between a tree and shrub?

[Remark 23.] He was appointed musical director. She has a fine photographical case.

[Remark 24.] All of these books are interesting. I have no hesitation in saying that all of these forms are incorrect.—*Fitzedward Hall.* Nearly all of these sentences.—*Kerl's Common-school Grammar.* Both of the boys were punished.

[Remark 27.] The north and south pole. The Old and the New Testaments. The longest and shortest day of the year.

[Remark 28.] I heard Rev. Mr. Anderson preach to-day. Hon. Ephraim Jones presided at the meeting.

[Remark 29.] He bore the title of a marquis. The word *party* for a man occurs in Shakespeare.—*Dean Alford.*

[Remark 30.] He writes poetry as well as criticisms, but he is a better critic than a poet.

[Remark 33.] This lesson is some easier than that.

[Remark 34.] The pole is twelve foot long. I bought five bushel of wheat.

[Remark 35.] It made me mad to see him shine so briskly and smell so sweetly. That which we call a rose by any other name would smell as sweetly. She looks beautifully in that dress. I ate some hominy at dinner, and I have felt very badly ever since. He has arrived safely at home.

RULE IX.

A verb must agree with its subject in number and person; as, "I *love*, thou *lovest*, he *loves*, we *love*, you *love*, they *love*."

Remarks.—1. In some languages there is a distinct form for each person; as in Latin, *amo, amas, amat, amamus, amatis, amant.* But the English verb has no personal termination but *est* for the second person singular and *s* for the third person singular of the present tense and *st* for the second person singular of the past tense; as, "Thou lov*est*, he lov*es*, thou lov*edst*. (See Remark 1, p. 83.) *May, can, might, could, would, should* have no variation except *st* for the second person singular; as, *mayst, canst. Shall* and *will* have only *t* for the second person singular, *shalt, wilt.* The verb *have* has *hast*, contracted from *havest*, and *has*, contracted from *haves. Do* has *dost*, contracted from *doest.*

The verb *be* has a greater number of forms; as, present tense, singular, *am, art, is*, plural, *are;* past tense, *was, wast* (*wert*), *was*, plural *were.*

What is the rule for the agreement of a verb?

2. The verb *need* when followed by an infinitive is generally used without the *s* of the third person singular; as, "He *need* not be so hasty." It sometimes takes the *s;* as, "She *needs* not [make a doubt of your valor] when she knows it cowardice."—*Shakespeare.*

Dare when followed by the infinitive is sometimes used without the *s;* as, "Who *dare* scarce show his head on the Rialto."—*Shakespeare.* More frequently it takes the *s;* as, "No spirit *dares* stir abroad."—*Shakespeare.* "Goodness *dares* not check thee."—*Id.* "Who *dares* receive it other?"—*Id.*

3. In ordinary language the chief practical points that present themselves are whether we are to use in the third person *is* or *are, was* or *were, has* or *have,* the singular form in *s* or the plural form without *s.*

4. When an infinitive, a gerund, or a noun-proposition is the subject (see pp. 149, 150) the verb must necessarily be of the third person singular; as, "To study *pleases* him."

5. An adjunct of the subject should not affect the form of the verb; as, "The *number* of oysters *increases,*" not *increase;* "The ship with all the crew *was* lost," not *were.* In this sentence there is but one nominative, *ship,* which is singular and requires a singular verb. Some writers use the plural verb in such cases, but they should not be imitated. In most cases it is better to use *and* with a plural verb.

"Twice one *is* two," not "Twice one *are* two," is the correct form. The number one taken twice is equal to two. "Three times two is six" means that the abstract number two taken three times is equal to six.

Some would use the singular when two or more numbers are added; as, "Two and three *is* equal to five;" but as there are two or more words connected by *and,* the plural form seems to be required, according to Remark 6.

6. Two or more singular nouns connected by *and* expressed or understood, being equivalent to a plural noun, take a plural verb; as, "James and Edward *are* studious."

The same principle applies to *nouns* (including pronouns) referring to the connected nouns; as, "James and Edward are studious *boys,* and *they* will learn." And in general whatever controls the number of the verb controls the number of the noun referring to the subject.

"The collective *disposition* and *ability* of a community, working *itself* out under the guidance of circumstances, *determines* the phonetic form."—*Whitney.* Disposition and ability are *two* things, not *one* thing.

7. When two or more nouns are connected to denote one whole the verb must be singular; as, "A hue and cry *was* raised;" "Bread and butter *is* excellent food." Some write words connected in this way as one compound word; as "hue-and-cry."

8. When *each, every,* or *no* is used with singular nominatives connected by *and* the verb (and noun) must be singular, the objects being taken separately (one by one); as, "Each book and paper *is* kept in *its* place;" "Every man, woman, and child *was* lost;" "No book and no paper *is* out of *its* place."

9. When subjects connected by *and* follow the verb the verb is sometimes put in the singular number, if the subject next to it is singular; as, "Thine *is* the kingdom and the power and the glory;" "The scene was a stable, wherein *was* an

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What is said of *need?* Of *dare?*
What are the chief practical points?
When an infinitive, a gerund, or a noun-proposition is the subject what must be the number and person of the verb?
What is said of the effect of an adjunct?
Should we say, "Twice one *is* two" or "Twice one *are* two"?

Explain "James and Edward are studious boys."

Explain "A hue and cry was raised."

Explain "Each book and paper *is* kept in *its* place," etc.

Explain "Thine is the kingdom and the power and the glory."

ox, an ass, the cradle, the virgin, the babe, Joseph, shepherds, and angels."—*Locke.* "There *was* such peace and beauty in the scene."—*Dickens.* In such cases the speaker's attention seems to be fixed on each object in succession, and not on all the objects at once. The verb is understood with all the subjects but the first.

10. *And* may sometimes seem to connect nouns when it really connects propositions; as, "John, and James also, is here"="John is here, and James also is here;" "John, and James too, is here"="John is here, and James too is here;" "John, and not James, is here"="John is here, and James is not here." In each of these examples *John* is the subject of *is* expressed, and *James* is the subject of *is* understood. The construction is the same when *and* is omitted; as, "John, not James, is here"=" John is here, James is not here."

Akin to these constructions are such as "John, but not James, is here"="John is here, but James is not here;" "John, as well as James, is here"="John is here as well (truly) as James is here;" "Pompey, as well as Cæsar, was a great general."

"Here the boys, and especially Charlie, *was* very much interested in the tools." The writer meant that the *boys* were very much interested, and he should have used *were*, "and especially Charlie" forming part of another proposition.

If one of two subjects between which *and* is placed has a negative joined with it, it is the subject of a verb understood, the other noun being the subject of the verb expressed; as, "*Virtue*, and not riches, *constitutes* the happiness of a nation." Here *virtue* is the subject of *constitutes*, and *riches* is the subject of *constitute* understood.

11. The speaker regards all associated with him, whether they are denoted by one word or by more, as united with him in speaking, and accordingly he includes them all with himself by using the plural pronoun of the first person, *we* (*our, ours, us*); so that "you and I"=*we*, "George and I"=*we*, "you and I and George"=*we;* as, "*We* soldiers must leave *our* native land;" "You and I and George are to get *our* new desks to-day."

12. If the speaker does not mention himself, he includes the person addressed and all associated with the person addressed in the plural pronoun of the second person, *you;* so that "*thou* (*you*) and George"=*you;* as, "*You* soldiers must leave *your* native land!" "Thou and thy wicked son have spread *your* snares for my life."

13. In those languages which have a distinct form for each person of the plural "You and I," "George and I" take the first person, etc.; but in English, as the three persons of the plural are alike in form, this principle is of no practical importance.

14. Two or more singular nouns connected by *or* or *nor*, not being equivalent to a plural noun, require a singular verb; as, "John *or* James *was* here" (one or the other was here, but not both); "Neither John *nor* James *was* here" (neither the one nor the other was here).

15. When the nominatives connected by *or* or *nor* differ in person or number the verb agrees with the nominative next to it; as, "Either thou or I *am* concerned;" "I or thou *art* to blame;" "Neither you nor he *is* to blame." "Either the prior or thou *hast* made some singular alterations."—*Scott.** When a singular

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*Latham says that when the pronouns are preceded by *either* or *neither* the verb is in the third person ("Either he or I *is* in the wrong," "Neither he nor I *is* in the wrong"), and that when the pronouns are not preceded by *either* or *neither*

Explain "John, and James also, is here."
Explain "Virtue, and not riches, constitutes the happiness of a nation."
How does the speaker regard all associated with him?
What plural pronoun represents "You and I"? "George and I"? "You and I and George"? "Thou and George"?
Explain "John or James was here."
Explain "Either thou or I am concerned."

and a plural subject are connected by *or* or *nor* the plural subject is placed next to the verb; as, "Neither poverty nor *riches* were injurious to him."

Few good writers ever use such constructions as these. It is generally better to express the verb with each subject or to change the form of expression; as, "Either thou art concerned or I am," or "One of us is concerned;" "I am to blame or thou art," or "One of us is to blame," or "The blame rests on me or thee;" "He was injured by neither poverty nor riches," etc.

16. A collective noun in the singular number takes a singular verb when the speaker thinks of the collection as *one* mass or body, a plural verb when he has in his mind the individual objects composing the collection.

"The crowd *was* immense, and *it* swayed hither and thither in one unbroken mass." Here the crowd is spoken of as *one*, and accordingly the verb *was* and the noun *it* are in the singular number. "All the world *are spectators* of your conduct." It is the *persons composing* the world that are here spoken of, and accordingly the verb *are* and the noun *spectators* are in the plural number.

"The army *destroys* every thing in *its* course;" "The army *destroy* every thing in *their* course." Which of these is the correct expression? Does the speaker think of the army as *one* body, or does he think of the individual soldiers? Evidently he thinks of the army as one body, and he should use the singular verb and noun.

Let the pupil ask himself similar questions with respect to "The nation *is* powerful" and "The nation *are* powerful," "The meeting *was* large" and "The meeting *were* large," "The multitude *pursue* pleasure as *their* chief good" and "The multitude *pursues* pleasure as *its* chief good," "The corporation *consists* of a mayor and council" and "The corporation *consist* of a mayor and council," "The committee *was* very full" and "The committee *were* very full." He will see that the first expression in each series is the correct one.

When a person invites the public to attend a lecture or speech should he say, "The public *is* invited" or "The public *are* invited"? In other words, does he think of the whole public as *one* mass, or does he think of the persons composing the public? Evidently it is of the persons composing the public that he is thinking, and he should say, "The public *are* invited."

17. With the second person of the imperative the subject is generally omitted; as, "Go [you] in peace." (See Rule I, Remark 3.)

18. When the subject is a relative pronoun it is sometimes omitted. (See Rule I, Remark 4.)

19. The subject is sometimes omitted when it is the antecedent to a relative pronoun; as, "Who combats bravely *is* not therefore brave."—*Pope.* (See pp. 52, 53.)

20. "Betwixt four and five years had elapsed since they had parted on the beach of the island of Roseneath."—*Scott.* What is the subject of *had elapsed*? Not *years;* for that is in the objective case after the preposition *betwixt.* Some such word as *space* is implied.

The subject is omitted in such expressions as *as follows, as appears;* as, "The road is dangerous, *as* [it, the matter] *appears* from his statement;" "His speech was *as follows;*" "His words were *as follows.*" *It* or some other general word is

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the verb agrees with the first ("I or he *am* in the wrong," "He or I *is* in the wrong," "You or he *are* in the wrong," "He or you *is* in the wrong"). Every cultivated ear instinctively rejects such expressions as those presented here as models. What ear could tolerate "Either the prior or thou *has* made some singular alterations"? The ear tolerates expressions containing a verb which is inconsistent with one subject but consistent with the other only when the verb is placed next to the subject with which it is consistent.

In what number must the verb be with a collective noun?

When is the subject omitted? Explain "as appears." "As follows."

the subject of *follows*, which takes the same form whether the word preceding it is singular, like *speech*, or plural, like *words*.

21. There is a construction in which by the omission of the subject *but* seems to be equivalent to a relative pronoun and *not*;* as, "There is no man *but* knows"= "There is no man *who* does *not* know." "There was not a pretty face in the whole country *but* came in for a share."—*Irving*. "There is scarcely one of these characters *but* is a villain."—*Thackeray*. "There's not a breeze *but* whispers of thy name."—*Proctor*.

"On the house-tops was no woman
But spat towards him and hissed;
No child *but* screamed out curses
And shook its little fist."—*Macaulay*.

"There's not a string attuned to mirth
But has its chord of melancholy."—*Hood*.

"No sycophant or slave that dared oppose
Her sacred cause *but* trembled when he rose."——*Cowper*.

"There's not the smallest orb which thou behold'st
But in his motion like an angel sings."—*Shakespeare*.

In this construction there is probably an ellipsis of a personal pronoun; as, "I found no man but *he* was true to me."—*Shakespeare*. Or a relative may be supplied; as, "There is no man but [a man who] knows." "There's not a breeze but [a breeze that] whispers of thy name."

22. The subject is sometimes improperly omitted; as, "The whole is produced as an illusion of the first class and *hopes* it will be found worthy of patronage." Here *hopes* is connected to *is produced*, and *the whole* is represented as hoping, etc. *He* or some other noun should be inserted before *hopes*. "Any person finding the spectacles, and will return them to the Galt House, shall be liberally rewarded." Here *person* is the subject of *shall be rewarded*, and *will return* has no subject. Corrected, "Any person who shall find the spectacles and return them," etc. "Their master happened to stay at home that summer to finish a galley he was building to cruise with, and *was* then upon the stocks."—*Lockhart's Don Quixote*. Here the master is represented as being on the stocks. *Which* should be inserted before *was*. "A kind of riding with short stirrups which the Spaniards took from the Arabians, and is still used by all the African and Eastern nations."—*Lockhart's Don Quixote*. What is the subject of *is used*? Not *which*; for that is the object of *took*. Insert *which* before *is used*.

23. As the relative pronoun does not vary in form for number or person, the number and person of the verb are determined by the antecedent; as, "*I* who *am*, *thou* who *art*, *he* who *is*, *we* who *are*, *you* who *are*, *they* who *are*."

"Thomas Mowbray, Duke of Norfolk, head of one of the greatest houses that ever *was* in England."—*Maginn*. The antecedent to the relative *that* is *houses*, and the verb should be plural—"one of the greatest houses that ever *were* in England." "He was one of the most mischievous statesmen that has ever appeared in modern Europe."—*Sir Jonah Barrington*. Why is *has* in this passage incorrect? "He was the most mischievous statesman that has ever appeared in modern Europe." Is the singular *has* in this passage correct? Why?

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* Like the Latin *quin*; *Nemo est quin sciat*, where *quin*=*qui non*.

Explain "There is no man but knows."
Give an example in which the subject is improperly omitted.
When a relative pronoun is the subject by what are the number and person of the verb determined?

In "He was one of the most mischievous statesmen that has ever appeared in modern Europe" which is the relative? Which the antecedent?
Should the verb in this sentence be singular or plural?

EXERCISES.

1. Point out the verbs and subjects:

Now fades the glimmering landscape on the sight.—*Gray.*

Lovely indeed the mimic works of Art,
But Nature's works far lovelier.—*Cowper.*

How noiseless is thought! No rolling of drums, no tramp of squadrons or immeasurable tumult of baggage-wagons, attends its movements.—*Carlyle.*

2. Correct the errors:

They was discontented. You has no book. Does you live there? You is here. You was there. You loves rain. We was delighted. Thou has been pleased. Was you present? Them 's my sentiments. Circumstances alters cases. Molasses are sweet, and so are honey. His pulse are very rapid. Idle boys hates study. Fifty pounds of wheat contains forty pounds of flour. Here lies the remains of John Smith. Not one in ten of the English plays written before the time of Shakespeare have escaped destruction.—*R. G. White.* The derivation of the word, as well as the usage of the great majority of English writers, fix the spelling the other way.—*Dean Alford.*

[Remark 5.] A part of the exports consist of raw silk. Nothing but vain and foolish pursuits delight some persons. The derivation of these words are uncertain. The general with some soldiers were taken.

[Remark 6.] Idleness and ignorance produces many vices. John and James has been here. Temperance and exercise preserves health. Time and tide waits for no man. Our welfare and security consists in unity. Honor and shame from no condition rises. He and I was there. The love of virtue and devotion to pleasure is opposed to each other. His energy and industry was remarkable. What means that noise and excitement? Much does human pride and folly require correction. If his explanation and mine agrees.—*Smollett.*

[Remark 8.] Every leaf, every twig, every drop of water teem with life. Every sight and every sound amaze him. Each day and hour and moment are to be properly employed. No wife, no mother were there to comfort him.

[Remark 10.] The mind, and not the body, sin. Merit, and not patronage, cause his promotion. Diligent industry, and not mean savings, produce honorable competence. Cicero, as well as Demosthenes, were great orators. Books, and not pleasure, occupies his time. Our own heart, and not other men's opinions, form our true honor.

[Remark 14.] Either ability or inclination were wanting. George or William have the book. Neither Jonathan nor Joseph were there. Our happiness or misery are in a great measure put in our own hands. Neither George nor Thomas nor Richard are studying. Florence or Elizabeth favor us with their company every evening. A man is not such a machine as a clock or a watch, which move only as they are moved. One or the other of these boys must relinquish their claim. I have carefully marked the secondary evidence on whose faith a passage or a fact were reduced to depend.—*Gibbon.* I am one of those whom neither fear nor anxiety deprive of their ordinary appetite.—*Scott.* A circle, a square, a triangle, or a hexagon please the eye by their regularity.—*Blair.*

> The traveler, he whom sea or mountain sunder
> From his own country, sees things strange and new.—*Rose.*

[Remark 16.] The British Parliament are composed of King, Lords, and Commons. The Congress of the United States consist of a Senate and a House of Representatives. The public is invited to attend, and we can promise it much pleasure. The council was divided in its sentiments. The committee were very full when this point was decided. The crowd I met were very large.

[Remark 22.] The calm in which he was born and lasted so long did not continue to the end of his life. He is a man whom I have known for a long time, and sustains an excellent character. Wilkes was a man whose inclinations led him to be corrupt, and had great abilities.

> Will martial flames forever fire thy mind,
> And never, never be to heaven resigned?—*Pope.*

[Remark 23.] Scott is one of those men of genius who delights in the genius of others.—*C. R. Leslie.* He came at last to prove one of the cruellest renegades that ever was known.—*Lockhart's Don Quixote.* Thackeray's "Virginians," one of the most elaborate and careful and exquisite pictures of English life a hundred years ago that has ever been painted by pen or pencil.—*Harper's Magazine.* One of the most peculiar cases that has ever been recorded.—*Mrs. Gordon.* One of the most valuable books for the improvement of young minds that has appeared in any language.—*Boswell.* In that short time he effected one of the most extensive, difficult, and salutary reforms that ever was accomplished by any statesman.—*Macaulay.* *Abnormal* is one of those words which has come in to supply a want in the precise statements of science.—*Dean Alford.*

RULE X.

The infinitive may be used as a noun, an adjunct, or a finite verb.*

Noun-infinitive.

As a noun the infinitive may be used—

1. As subject of a verb; as, "*To play* is pleasant;" "*To rule* a state is a difficult art;" "I feel it to be my duty *to go*"="I feel that to go is my duty." (See p. 161, 3, and Rem.) *To go*, or *it, to go*, subject of *to be*.

2. As object of a transitive verb; as, "Boys love *to play*;" "He refused *to labor*;" "He has begun *to study*;" "George wishes *to learn*;" "They sought *to slay* him;" "She tried *to run*;" "I have *to pay* it;" "Justice ought (owes) *to prevail*;" "Justice should *prevail*;" "I can *write*" (see p. 82); "He may *go*."

3. As predicate-nominative; as, "To persevere is *to succeed*;" "The proper course is *to pay* the debt."

4. As object of a preposition;" as, "He is about *to go*."

5. As noun in apposition; as, "Delightful task! *to rear* the tender thought."

6. As nominative independent; as, "*To die, to sleep*."

7. As nominative absolute; as, "*To whisper* being forbidden," "It being forbidden *to whisper*." (See p. 150, 3, and Remark.)

8. As factitive objective; as, "I saw him *fall*;" "I heard him *sing*;" "I feel my pulse *beat*." † This may be called the *factitive infinitive*.

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*Some represent the infinitive as always having a subject. In "John loves to play" *to play* is regarded as having *John* for its subject. This is an erroneous view. *To play* is merely a *name* for the action, and with respect to a subject does not differ from an abstract noun. "John loves *to play*"="John loves *play*." Both these forms imply that there is some one to play; and the infinitive *to play* is no more to be regarded as having a subject than is the noun *play*.

†At least I do not believe that sentences like *Ich sah ihn fallen*, "I saw him fall," *Ich hörte ihn singen*, "I heard him sing," *Ich hiesz ihn gehen*, "I bade him go," *Lasz mich gehen*, "let me go," analogous cases to which occur in Sanskrit, can be taken otherwise than so that the working of the operation of seeing, hearing, etc., falls directly upon the person or thing which one sees, hears, charges, etc., and then upon the action expressed by the infinitive which one in like manner sees, hears, etc. The two objects of the verb are coördinate, and stand in the relation of apposition to one another (I saw "him" and "falling," "the action of falling"). It appears, however, from the context, but is not formally expressed, that the action expressed by the second object [as "fall"] is performed by the first object ("I saw the stone fall").—*Bopp's Comparative Grammar of Sanskrit*, etc. 3, 1285.

It does not seem to be true that the action of seeing, hearing, etc., falls first upon the person or thing which one sees, etc., and then upon the action expressed

What is the rule for the infinitive?
Give an example in which the infinitive is used as subject. As object of a transitive verb. As predicate-nominative.

Give an example in which the infinitive is used as object of a preposition. As noun in apposition. As nominative independent. As nominative absolute. As factitive objective.

Adjunct-infinitive.

The infinitive as adjunct may have connected with it the idea of—

1. *At;* as, "We sigh to see such ruin" (at seeing); "I rejoice to hear it" (at hearing); "Just as grieved appears [at] to want the strength of bulls."

2. *In;* as, "Boys delight to play" (in playing); "He is prompt to perform his duty" (in performing); "They rejoice [in] to do evil;" "Be thou the first [in] to befriend true merit;" "He is wiser than [he would be wise] to do this" (in doing); "Brooks exults [in] to trust and blushes [at] to be paid."

3. *Of;* as, "He was desirous to learn" (of learning); "Worthy to be promoted" (of being promoted); "I am ashamed [of] to have encouraged such a villain;" "He was afraid [of] to see her;" "The generous pleasure [of] to be charmed with wit."—*Pope.*

4. *On;* as, "They tremble to hear these murmurs" (on hearing); "She smiled to see the doughty hero slain" (on seeing); "Resolved [on] to win the prize;" "Determined [on] to resist."

5. *With;* as, "Still pleased to teach (with teaching), and yet not proud to know (of knowing), nor yet too vain [for] to mend."—*Pope.* "She should have been content [with] to manage well that mighty government."—*Dryden.*

6. *From;* as, "Yet oft a sigh prevails and sorrows fall
To see (from seeing) the sum of human bliss so small;
And oft I wish amidst the scene to find
Some spot to real happiness consigned,
Where my worn soul, each wandering hope at rest,
May gather bliss [from] to see my fellows blest."—*Goldsmith.*

7. *For;* as, "They serve [for] to fill a room;" "She stoops [for] to conquer;" "He has come in order [for] to relieve you;" "I sigh [for] to behold the scenes of my youth;" "He sent the servant [for] to bring the letters;" "There is a time [for] to laugh;" "He is too proud [for] to labor;" "I have a house [for] to sell;" "This house is [for] to

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by the infinitive. The infinitive rather completes the idea begun to be expressed by the verb of seeing, for instance, and then the person or thing seen is made the object of the complex expression (see "factitive objective," Remark 11, p. 193). "I saw"+"fall"="I saw-fall." What did I see-fall? The stone. Compare "*Let* me *go*" and "*Dismiss* me," "He *let fly* a stone" and "He *threw* a stone." "She *made* him *go*," and "She *sent* him."

Give an example in which the infinitive as adjunct has connected with it the idea of *at*. Of *in*. Of *of*.

Give an example in which the infinitive as adjunct has connected with it the idea of *on*. Of *from*. Of *for*.

be sold;" "He has a great desire [for] to improve;" "The fruit is ripe enough [for] to use;" "Boys long [for] to play;"* "In the time [for] to come." †

"And shall I think the world was made for one,
And men are born for kings, as beasts for men,
Not for protection, but [for] to be devoured?"—*Dryden.*

Verb-infinitive.

In the sense of a finite verb the infinitive may be used—

1. With a subject in the objective (see Rule I, Remark 1, p. 178); as, "I know *him* to be honest;" "Let *him* be punished;" "He orders the *bridge* to be broken down;" "He confessed *himself* to be in fault."

Remarks.—1. An infinitive, a gerund, or a noun-proposition may be the subject of an infinitive; as, "I believe it to be a difficult matter *to understand* him"—"I believe *to understand* him to be a difficult matter." (Or *it, to understand.* See p. 150, 3.) "We find *walking* to be more agreeable than sitting still." "*That he was the author* we believe to have been the opinion of all his friends"="We believe that-he-was-the-author to have been the opinion of all his friends."

2. An infinitive with its subject may be introduced by *for;* as, "*For* us to do so would be improper." (See p. 151.) But *for* before an infinitive with its subject is not always merely introductory; as, "This passage is too difficult for me to translate." Here *for* is a preposition having as its object *me to translate.* (See Remark 5, p. 196.)

2. Without a subject; as, "He was commanded *to retreat*" (that he should retreat); "He was advised *to do* it" (that he should do it); "Philip swore *to abstain* from aggression" (that he would abstain); "I told him how *to do* it" (how he should or could do it); "He was so blind as not *to see* the danger" (that he did not see); "*To confess* the truth, I was in fault." (See Substitutes and Transformations," fourth paragraph, p. 166.)

Remarks.—1. For such expressions as "He is said to be honest" see Remark, p. 167. "Bills are requested to be paid in advance." Such expressions as this seem to push this construction about as far as it can in reason be expected to go.‡

2. The *to* of the infinitive was originally a preposition. The Anglo-Saxons had two forms of the infinitive, one without *to*, as *helpan*, to help; the other with

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*"Than longen folke *to gon* on pilgrimages,
And palmeres *for to seken* strange stroudes."—*Chaucer.*

†"The days that are yet for to come."—*Psalter.*

‡This construction is common in Greek and Latin and is called in Greek and Latin grammars "The personal construction for the impersonal," *personal* denoting the construction in which a *noun* is the subject (whether it denotes a person or not), and *impersonal* denoting the construction in which a *proposition* is the subject." Impersonal, "It is said that he is honest;" personal, "He is said to be honest." (See *Hadley's Greek Grammar*, p. 285; *Harkness's Latin Grammar*, p. 254.)

Give an example in which the infinitive in the sense of a finite verb is used with a subject.

Without a subject.

What was *to* with the infinitive originally?

to, as *to helpanne*, to or for helping. This form is by some called the dative of the infinitive, by others the gerund. The two forms in the course of time became confounded, so that the form with *to* came to be used instead of the simple form, and the nature of the preposition was forgotten.*

But a word does not often change its meaning so completely as to lose all traces of its original meaning, and we find *to* still employed as a preposition in some constructions, particularly with words denoting tendency; as, "She is disposed to be merry" (to merriment); "They are obliged to be cautious" (bound to caution); "He is inclined to be sad" (to sadness): "I was forced to comply" (to compliance); "He aspired to rule;" "I am going to study;" "He was urged to declare war;" "These things are destined to perish;" "It came to pass;" "It will go near to be thought so;" "This will contribute to produce satisfaction."

3. The simple form of the infinitive (without *to*) is used after the so-called auxiliaries, *can*, *may*, *must*, *might*, *could*, *would*, *should;* as, "I can *write*," "I must *write*." The verbs after *shall*, *will*, and *do*, are simple forms of the infinitive; as, "I shall *write*," "I will *write*," "I do *write*."

4. The simple form is used after the verbs *bid*, *dare* (venture), *feel*, *hear*, *let*, *make*, *need*, *see*, *behold*, *observe*, *perceive*, and *have* (in the sense of procure, require, cause); as, "I bade him *follow;*" "I feel the pain *abate;*" "He made me *go;*" "You dare not *meet* him;" "We saw him *fall;*" "You heard him *say* so;" "I let him *go;*" "They would have us *give* up our rights;" "How delightful to behold a young man *resist* the allurements of vice!"

To is sometimes used with the infinitive after some of these verbs, particularly when they are emphatic; as, "The law of friendship bids me *to conceal*."—*Shakespeare.* "And bade me *to dismiss* you."—*Id.* "And dar'st thou then *to beard* the lion in his den?"—*Scott.*

After the passive voice of such of these verbs as are transitive, except *let*, *to* is used; as, "He was heard *to declare;*" "He was seen *to fall*."

5. The simple form is used in such passages as the following: "They are not willing to do so much as *listen* to his story;" "They wish to do something more than *eat* and *sleep;*" "Better not *be* at all than not *be* noble;" "She does nothing but *sigh*." The infinitive *sigh* is the subject of the verb *be* disguised in *but* (be out to sigh). (See Remark 14, p. 127.)

6. In the minds of some persons there seems to be a great deal of confusion with respect to the subject of the infinitive. To determine whether an objective after a transitive verb is the object of that verb or the subject of the infinitive following, nothing is necessary but to change the infinitive to a finite verb and see whether the object becomes the subject of the finite verb. "He commanded the soldier to shoot"="He commanded the soldier that he should shoot," *soldier* being the object of *commanded*, not the subject of *to shoot*. "He commanded the soldier to be shot"="He commanded that the soldier should be shot." Here *soldier* is the subject of the infinitive *to be shot*. The command was not given to the soldier.

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*To say, as some grammarians do, that *to* is a preposition in such expressions as "To play is pleasant" is as absurd as to say that all the Smiths of the present day are smiths.

Give some examples in which *to* retains its original meaning.

In what mood is the verb after *may*, *can*, *might*, *could*, *would*, or *should*?

After what other verbs is the simple form (without *to*) used?

Which form is used after the passive of these verbs?

Explain "They are not willing to do so much as *listen* to his story."

Explain "She does nothing but *sigh*."

How may we determine whether an objective following a transitive verb is the object of that verb or the subject of the infinitive following?

"The infinitive is used . . with a subject in the objective case; as, 'He told HIM TO GO.'"—*Vickroy's English Grammar*, p. 187. Here *him* is not the subject of the infinitive *to go*, but the object of the transitive verb *told*. The passage does not mean that he told that he should go. "The general sent him to reconnoitre. *Him* is construed as the subject of the infinitive *to reconnoitre*."—*Vickroy's English Grammar*, p. 190. *Him* is not the subject of *to reconnoitre*, but the object of *sent*. The general sent him [for] to reconnoitre, that he should reconnoitre.

Another writer gives as examples of infinitives with subjects the following: "I bade *him* follow;" "He commanded *me* to desist;" "The ant told the *butterfly* to go about his business." It is easy to see that the nouns following *bade, commanded*, and *told* are the objects of those verbs, not the subjects of the infinitives following.

7. The imperfect infinitive denotes something as imperfect, still going on or about to take place; the perfect infinitive something perfect or past at the time indicated. "The bulls of Colchis are reported *to have* brazen feet."—*Swift*. As the writer did not wish to represent the bulls of Colchis as still in existence, he should have used the perfect infinitive, *to have had*. "The Bailie had a great mind *to have continued* the dispute."—*Scott*. As the Bailie's "great mind" did not regard something that was past at the time, the imperfect should have been used—"The Bailie had a great mind *to continue* the dispute." "I was once inclined *to have gone* on shore."—*Defoe*. Was the going on shore to precede the inclination? The answer to this question shows *to go* to be the proper expression. "I expected *to have found* him at home." We do not expect (look forward to) what is past. "I was anxious *to have done* it." *At the time of the anxiety* was the doing past? If not, *to have done* is incorrect. Apply the principle to "Yesterday I hoped *to have seen* you." If we intend to refer the *seeing* to the time denoted by *yesterday* and the hoping to some previous time, we should say, "I had hoped to see you yesterday."

8. For "He ought *to have gone*" see pp. 104–5, 10. If the verb *ought* had a regular form for the past tense, this would be "He *oughted* to go." The perfect infinitive is employed to express what *ought* has no form to express. A similar construction is to be seen in "He should have gone," "He could have gone," "He might have gone," etc.

9. It is an error to omit *to* in any case except such as have been mentioned. Do not say, "Please excuse me," but "Please to excuse me."

10. Avoid the vulgarism of using *and* instead of *to* after *try*; as, "I will try *and* see him," instead of "I will try *to* see him."

11. It is a vulgarism to use the sign *to* without a verb; as, "They are always doing what they want *to*;" "I can go, if I wish *to*;" instead of "They are always doing what they want *to do*;" "I can go, if I wish," or "if I wish *to go*," or "if I wish *to do* so."

12. The infinitive and the gerund being so nearly allied (see p. 68), in some constructions either the infinitive or the gerund may be used; as, "*To play* is pleasant," or "*Playing* is pleasant;" "He ceased *to speak*," or "He ceased *speaking*." But some words require the infinitive, others the gerund; as, "He began *to speak*;" "He commenced *speaking*." It is incorrect to use the infinitive after *commence*. "I recollect *having seen* him" is better than "I recollect *to have seen* him." "She acknowledged *to have felt* an impulse towards him."—*Irving*. Better, *having felt*. "He was suspected *to entertain* sentiments unfavorable to the government."—*Scott*. Better, *of entertaining*. "In danger *to form* rash and hasty conclusions."—*Swift*. Better, *of forming*. "So supercilious and exacting that the

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Why is "I expected to have found him at home" incorrect? "Please excuse me"? "I will try and see him"?

Why is "I can go if I wish to" incorrect?

Is "He commenced to speak" correct?

footmen avoided *to go* his errands"—*Taine's Eng. Literature.* Avoided *going* [on]. "I do not care *for terminating* my thoughts in barren speculations."—*Addison.* Care *to terminate.*

13. For the gerund in such forms as "The house is building" see Remark 3, p. 91. Some examples are presented here. "The whilst this play is *playing.*"—*Shakespeare.* "I saw that a way was *opening* for the establishment of real liberty, that a foundation was *laying* for the deliverance of man."—*Milton.* "While the temple of the Lord was *building.*"—*Id.* "Designs are *carrying* on against their liberties."—*Locke.* "He begged the honor of his Majesty's accepting a dinner while his carriage was *repairing*, and while the dinner was *preparing* begged leave to amuse his Majesty with a collection of pictures."—*Horace Walpole.* "While this necessary movement was *making.*"—*Cooper.* "An attempt is *making* in the English Parliament."—*Daniel Webster.* "While these things were *transacting* in England."—*Bancroft.* "While innocent blood was *shedding* under the form of justice Parliament met."—*Macaulay.* "There is always mason's work *doing.*"—*Ruskin.* "The excellent edition of Shakespeare now *publishing* in Boston."—*G. P. Marsh.* "For me the final chapter is now *writing;* it may be already written."—*John Bright.**

EXERCISES.

1. Show how the infinitives are used:

To err is human. To whisper in school is forbidden. To remain here is impossible.

> To laugh were want of goodness and of grace,
> And to be grave exceeds all power of face."—*Pope.*

These boys love to study. He has learned to swim. Cease to do evil. Learn to do well. He scorns to lie. I dislike to scold him. He desires to see her. They began to fight. He has ceased to read. Fools rush in where angels fear to tread. Give me to see, and Ajax asks no more.

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*Dickens, whom grammaticasters seem to have frightened from his propriety at the beginning of his career, recovered himself at a more mature period. "Baskets, troughs, and tubs of grapes had been *carrying* all day along the roads and lanes."—*Little Dorrit.* "Among the mighty store of wonderful chains that are for ever *forging.*"—*Edwin Drood.* "The street lamps were *lighting.*"—*Little Dorrit.*

Dr. Fitzedward Hall, a Sanskrit scholar, who, if we may judge from his style, is very much dissatisfied with classical English generally, defends *is being built* by taking the ground that it is composed of *is+being built*, not of *is being+built*, and he thinks this analysis removes every objection. "If Mr. White," says he, "had hit upon the right participle, I suspect his chapter on *Is Being Done* would have been much shorter than it is, and very different."—*Modern English*, p. 339. Now, *being* expresses in the participial form what *is* expresses in the indicative form, and, as *is built* means *is* in the state expressed by *built*, *being built* must mean *being* in the state expressed by *built*. If "the house is built" means that the house is completed, "the house being built" must mean that the house is completed; and this is the sense in which such expressions are used. "That house being finished, the workmen have begun the other." If *is being finished* means *is+being finished*, it can not mean not finished, as Dr. Hall wishes it to mean.

What Dr. Hall's skill in criticism is may be inferred from the following passage: "What is there in Latin—which helplessly leaves it doubtful whether *amor* is to mean 'I am loved,' or 'I am being loved'—to suggest *is being done?*" If *is being done* were an established form in the language, the form would not be proper in such verbs as *love.* (See Remark 1, p. 91 of this Grammar.) As Dr. Hall's *imperfect passive* "The house is being built" implies that the house is not yet built, so "She is being loved" would imply that she is not yet loved, but only on the way to that state.

What a tangled web we weave
When first we practice to deceive.—*Scott.*

To live is to think. The property of rain is to wet. The best way is to frighten him. His chief object is to get money. This thing, to stand waiting for hours, has become wearisome. This alone is evil fortune, to be deprived of knowledge. You were about to speak. They are about to elect him. To forget him so soon! To live with such a woman! To please her being impossible. To understand him being so difficult.

They grieve to see him so fallen. I am surprised to find you so heedless. He wondered to meet her there. I am glad to see you. Let dogs delight to bark and bite. He was afraid to venture. They are desirous to excel. If they are handsome, they have the gift to know it. The earth shook to see the heavens on fire. They are resolved to conquer or die. I am satisfied to see you safe; I ask no more. They are content to threaten, though they would destroy. I am best pleased to be absent. Pope was not content to satisfy; he desired to excel.

I read to learn. We should eat to live, not live to eat. He is too deaf to hear you. There is a time to weep. He was anxious to succeed. He had no opportunity to distinguish himself. One of the few, the immortal names that were not born to die. We are ready to recite. We were too late to take the train. There is no time to waste. I come to bury Cæsar, not to praise him. This horse is to be sold. She is to be married.

Faith, gospel, all, seemed made to be disputed;
And none had sense enough to be confuted.—*Pope.*

All fools have still an itching to deride.—*Id.*

I supposed him to be a gentleman. That will cause you to be despised. The sovereigns had ordered their throne to be placed in public.—*Irving.* The passage of Cæsar is insufficient to prove the reindeer to have existed in Germany.—*Milman.* I believe Halifax to have been the author.—*Macaulay.* He believed it to be wrong. He did [that] what he believed to be wrong. He took a course which the event showed to have been taken too hastily.

I gave my love a ring and made him swear never to part with it. Never to speak of this that you have seen swear by my sword. He was ordered to depart out of the kingdom. He was requested to give money. They were commanded to advance rapidly. He knows not where to lay his head. Can you tell me how to do this? He was so foolish as to rush into the snare. To speak plainly, he is very ignorant.

To conclude, they are like the fruits of the earth in this unnatural season. Their progress was such as to excite admiration. It is so high as to be inaccessible. He went on in a noble strain of thought and language, so as to chain the attention of every hearer.—*Macaulay.* Every passion, not to mention health and sickness and the greater alterations in body and mind, makes us appear almost different creatures.—*Addison.*

Greece her useful rules indites
When to repress and when indulge our flights.—*Pope.*

2. Correct the errors:

So let he and I say good-night together. Let you and I be together. The person I had seen in pattens, and who I suppose to have been the cook, frequently came.

[Remark 4.] I heard him to say. I saw him to enter the house. Let no rash promise to be made. I felt a chilling sensation to creep over me. Wanton jests make fools to laugh and wise men to frown.

He was heard say. He was seen enter the house. The pain was felt abate. He was made go with them. He was observed put his hand in the gentleman's pocket.

[Remark 7.] The bulls of Guisando are two vast statues remaining in that town ever since the time of the Romans, supposed to be set up by Metellus.—*Lockhart's Don Quixote.* I can not excuse the remissness of those whose business it should have been to have interposed their good offices. I found him better than I expected to have found him. I was then disposed to have yielded. They would have found it difficult to have accomplished their purpose. We have done no more than it was our duty to have done. It would have been no difficult matter to have compiled a volume of such amusing precedents. I intended to have started yesterday. They would say that the facts stated in the indictment would have been fully sufficient to have warranted the judge to have directed and the jury to have given a general verdict of guilty.—*Lord Erskine.*

[Remark 9.] Please give me that book. It is better to live on a little than outlive a great deal. You ought not walk so fast. Mary helped me do it.

[Remark 10.] I will try and do my duty. We ought not to try and over-define or prove God.—*Taine's English Literature.*

[Remark 11.] He was ordered to go, but he did not wish to. I said, I will try not to whisper this forenoon, and I did not; then I said, I will try not to this afternoon. Be sure to write yourself, and tell him to.

[Remark 12.] He is in danger to form bad habits. He was suspected to be friendly to the banished family. He avoided to express himself decidedly. She has not commenced to study yet.

RULE XI.

A preposition with its object forms an adjunct modifying some preceding word; as, "He sat *by me*."

The preceding word is sometimes called the *antecedent term.*

"He went from Boston to Philadelphia." [From what? From Boston. What from Boston? Went from Boston. *From Boston* is an adjunct to *went.* To what? To Philadelphia. What to Philadelphia? Went to Philadelphia. *To Philadelphia* is an adjunct to *went.*]

"By imprudence he was plunged into difficulties." [By what? By imprudence. What by imprudence? Was plunged by imprudence. *By imprudence* is an adjunct to *was plunged.* Into what? Into difficulties. What into difficulties? Was plunged into difficulties. *Into difficulties* is an adjunct to *was plunged.*]

Remarks.—1. The object is sometimes omitted. (See Rule VI, Remark 6.)

2. The antecedent term is sometimes omitted; as, "[To say all] in a word, he is ruined;" "All the horrors of war before known or heard of were mercy [when compared] to that new havoc."—*Burke.* "These, [reckoning] to a man, will hate or suspect him."—*Pope.* "They met us [amounting] to the number of three hundred." "The queen that bore thee, [who was] oftener upon her knees than on her feet, died every day she lived."—*Shakespeare.* "Virtue [being] in distress excites pity." "A poem [written] by Sir Walter Scott." "They are often governed by fancy instead of [being governed] by reason."

3. For *in vain*, etc., see Remark 14, p. 134. For *from forth*, etc., see p. 121.

4. For *from before*, etc., see p. 134. "Lambeth is over against Westminster Abbey." Some make a "compound preposition" of *over against* in such constructions; but each of these words has its own meaning; *against* means *opposite to*,* and *over* implies the other side of something. Lambeth is against (opposite to) Westminster Abbey, and it is over the Thames. For *over* see Remark 16, p. 128.

5. Two prepositions are sometimes placed before the same object; as, "Did you vote *for* or *against* the measure?" When a preposition is separated from its object by several words the effect is generally unpleasant; as, "He came *from* and is now returning to France." Better, "He came from France and is now returning to it." Such forms as that mentioned above should be employed only when they produce special exactness or clearness.

6. Care should be taken to use the proper preposition.

There is no *abatement* OF the disease; not IN. That country *abounds* IN corn. The faithful man shall *abound* WITH blessings. I do not wish to *abridge* him OF

* "*Against* the Tiber's mouth, but far away,
An ancient town was seated on the sea."—*Dryden.*

What is the rule for prepositions?
What is the preceding word sometimes called?
Give examples in which the object is omitted.
Give examples in which the antecedent term is omitted.
How may "He came from and is now returning to France" be improved?

his privileges; sometimes FROM. He was *accused* OF having done this. This was well *adapted* TO the purpose. He is an *advocate* FOR peace. He *agreed* to my proposal. This dialect is *akin* TO that; not WITH. This caused her *alienation* FROM him. She made an *alteration* IN the dress. This is *analogous* TO that. He is *angry* WITH her. He is *angry* AT her conduct. She has a great *antipathy* TO a cat; sometimes AGAINST. This was *appropriate* TO his circumstances. He is *ashamed* OF having deceived you. We *arrived* AT Stonington.

He *bestowed* the money ON his favorites. He *blushed* FOR shame. He has no *capacity* FOR thinking. He *conferred* a favor ON them. Do you *confide* IN him? He is *conversant* WITH such persons and WITH such things.* *Deficient* IN means to carry on war. He *died* OF the cholera. She *died* FOR love. They shall *die* BY the sword. The pound of flesh which I *demand* OF him. Appearance is *different* FROM reality. He *disagreed* TO our proposal. The rain will *disappoint* us OF our walk. The road was so muddy that we were *disappointed* IN the walk we took.

They *embarked* IN that vessel FOR Venice. He was passionately *enamored* OF her. He *enjoins* ON them the duty of obedience. The house was *founded* ON a rock. They are *friendly* TO us. *Inculcate* this truth ON their minds. He made an *inroad* INTO the country. He was *initiated* INTO the club. He is *insensible* TO (not affected by) her kindness. He is *insensible* OF (destitute of the feeling of) shame. He *insinuated* himself INTO the king's favor.

He *lives* IN Lisbon; sometimes AT.† If I had been *married* TO him. He has my good will to *marry* (intransitive) WITH Nan Page.

He was *named* AFTER his father; sometimes FOR. You have *need* OF rest.

I am much *obliged* TO you FOR this favor.‡ This quarrel *originated* IN a trifling misunderstanding.

He has a *partiality* TO such studies. The book was *placed* IN his hands; not INTO. The field was *planted* WITH corn; not TO. He *plunged* INTO the water. He has a *prejudice* AGAINST the man. He has a *prejudice* IN favor of the man. He *presented* her WITH a book. He *presented* a book TO her.‖ She has *profited* BY your

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*"He is *au fait* OF these matters;" not IN OF WITH. In French *au fait* is followed by *de*, of. "Il est *au fait* DE ces choses"—"He is up to the fact (thorough knowledge) of these things."

†One who thinks of any city as merely a point, as it were, will speak of a person's living *at* that city; but if by visiting the city, by examining plans and views, or by any other means he gains some knowledge of the interior, the same person will speak of a person's living *in* that city. Whatever place presents itself to the mind as having an interior will suggest the employment of *in*. One who is familiar with even a small village will say that a person lives *in* that village. No one would say, "I *saw* him *at* Lisbon;" for one who has been in any city naturally thinks of it as having an interior. "The court lay *at* Windsor." Windsor Castle is not *in* the town of Windsor.

‡"The passive verb *am obliged* should not be followed by the preposition *to*; we are obliged *by*, not *to* a person."—*Burt's Pract. Eng. Gram.* This is a mistake arising from a misapprehension of the meaning of the word *oblige*. "I am obliged to you" means "I am bound to you." Falstaff says, "I am bound to thee, reverend Feeble," using *bound* in the sense in which we use *obliged*. "To whom I have been often bound for no less than my life."—*Shakespeare.*

‖The verb *present* sometimes means *make a present* (or *presents*) *to*; as, "Thou spendest thy time in waiting upon such a great one and thy estate in *presenting* him."—*South.* The word is used in this sense when we say, "He presented her with a book," *book* denoting the instrument with which the presenting was done. Though some have objected to this form, it is rather better than the form "He presented a book to her," being less liable to be ambiguous. When Petruchio says, "I do present you with a man of mine," he is understood to be making a present; but "I do present a man of mine to you" might denote merely a formal introduction.

Give the proper preposition instead of those incorrectly used in "There is no abatement in the disease" and passages following.

advice. He *put* his book IN his pocket. (*Put* is seldom, *place* never, followed by *into*.)

Try to *reconcile* him TO his brother—TO his fate. He knew how to *reconcile* liberality WITH prudence. You may *rely* ON his fidelity. He *remonstrated* AGAINST this. They bear a great *resemblance* TO each other.

A *sale* BY auction; not AT.* Be not *solicitous* ABOUT the future. He is *solicitous* FOR an office (something to be obtained). "Shall we *sow* the headland WITH wheat? WITH red wheat, Davy."—*Shakespeare.*

7. *Between* and *betwixt* refer to two, *among* to more than two; as, "He divided his books *between* his two sons;" "He divided his books *among* his three sons;" "The exact partition of power *among* king, lords, and commons."—*Macaulay.*

8. *In* is often improperly used for *into* to denote entrance; as, "He went *in* the house." "He ran *in* the garden" implies that he was already in the garden when he began to run; "He ran *into* the garden" implies that he was out of the garden when he began to run.

9. To denote the separation of any thing into parts *into*, *to*, and *in* are used. *Into* regards the state of separation as something that may be entered into; *to* regards the state as something that may be arrived at; *in* regards the state as something in which the thing may exist. When the *number* of parts or pieces is mentioned *in* is always used. "Break it *into* shatters."—*Swift.* "Break it all *to* pieces."—*Shakespeare.* "Break thou *in* pieces." —*Id.* "They were divided *into* little independent societies."—*Locke.* "Divide a minute *into* a thousand parts."—*Shakespeare.* "Divide the living child *in* two."—*English Bible.* "We have divided *in* three our kingdom."—*Shakespeare.* "All *to* shivers dashed."—*Milton.* "Cut me *to* pieces."—*Shakespeare.* "My leg is cut *in* two."—*Id.* "Lest Paul should have been pulled *in* pieces."—*English Bible.*

10. In some places *on* is improperly used for *in* before the names of streets; as, "He lives *in* Pittsburg *on* Wood Street."—*Burt's Pract. Eng. Gram.* "No. 137 *on* Walnut Street."—*Harvey's Eng. Grammar.* It is said that a house can not be *in* a street; but certainly a house can not be *on* a street, in contact with the upper surface of a street. When we say that a certain bank is in Lombard Street we mean by *street* the *space* distinguished by the name of the paved way that passes through it, *in* which space the bank is situated. "The situation of a building, whether it were high or low, *in* an open square or *in* a narrow street."—*Addison.* "The captain proceeded to withdraw his men towards their guard-house *in* the High Street."—*Scott.* "This was a large wooden house built in a fashion of which there are specimens still extant *in* the streets of our older towns."—*Hawthorne.* "Friend Rawdon then drove on to Mr. Moss's mansion *in* Cursitor Street."—*Thackeray.* "The Merdle establishment *in* Harley Street."—*Dickens.*

11. Avoid the gross vulgarism of using *to* for *at* to denote situation or presence; as, "He is up *to* the house;" "I saw them do it over *to* Fred's."—*Rev. E. Kellogg.*

12. "I really doubt whether I shall write any more *under* this signature."—*Junius.* Some persons in America have attempted to introduce the barbarism "*over* this signature," supposing the preposition to be employed to point out the *place* of the signature in relation to the writing. It would not be more absurd to suppose that "He did it under the name of friendship" implies that the name of friendship was written over him. "Under his signature" implies that the signa-

*Sale by auction (by *increasing*), so called from the fact that each successive bidder *increases* the price offered, is a particular mode *by* which goods are disposed of, as *by barter* denotes another mode. "Goods sold *by* auction."—*Johnson.* "Such is the sale *by* auction."—*Beattie.* "In America the more prevalent expression has been 'sales *at* auction,' as if referring to the place where they are made. In England the form has always been 'sales *by* auction,' *i. e.* by an *increase* of bids (Latin *auctione*). This latter form is more correct, and is now coming into use in some of our leading newspapers."—*Webster's Dictionary.*

ture gives character, attestation, authority to the writing. Those who say "over his signature" should, to be consistent, say "given *over* my hand and seal." "The first works which were published *under* my name."—*Johnson.*

EXERCISES.

1. Point out the adjuncts and the antecedent terms:

Our clock strikes when there is a change from hour to hour; but no hammer in the horologe of Time peals through the universe when there is a change from era to era.—*Carlyle.*

[Remark 2.] In short, he is ruined. All that they did was piety to this.—*Ben Jonson.* We are ready to try our fortunes to the last man.—*Shakespeare.*

To thee, sweet Eden, how dark and sad
Are the diamond turrets of Shadukiam!—*Moore.*

[Rem. 3.] Now shake from out thy fruitful breast the seeds
Of envy, discord, and of cruel deeds.—*Dryden.*

2. Correct the errors:

[Remark 6.] There was no abatement in the disease. He was accused with having done this. This was well adapted for the purpose. He is an advocate of war. He agreed with my proposal. This language is akin with that. Austria's alienation to British interests.—*British Quarterly Review.* They made an alteration of the coat. This is analogous with that. He is angry at her. She has a great antipathy for a dog. This was appropriate for his circumstances. I arrived to Newport in the night. Robert and his schoolmates were ashamed at having called Henry a coward.

You have bestowed your favors to the most deserving persons.—*Swift.* He blushed with shame. Some of the lower animals have a capacity of thinking.—*Prof. Whitney.* He conferred a favor to them. Do not confide on him. The government was deficient of means to carry on war. I will demand it from him. He died with the measles. My father had gone when I returned, and so I was disappointed in the walk I expected to take with him. Joseph's pronunciation is very different to yours.

They embarked on that ship. He was enamored with the lady. He enjoined to them the duty of helping the poor. The tale is founded in truth. He is friendly toward us. He inculcated this maxim into the mind of his son. He was initiated in the society. The enemy made an inroad in the country. He is insensible to shame. She insinuated herself in the queen's favor. You have need for recreation. You have done me a great favor, and I am much obliged by you. The

quarrel originated from a misunderstanding. She has a partiality for such persons. He placed the books into their hands. The rat plunged in the river. The field was planted to cotton. He had a prejudice to the woman. I have profited from your advice. He was reconciled with the man with whom he had quarreled. He is a man in whom you can not rely. To this General Badeau remonstrated. The twins have a great resemblance with each other.

The property was sold at auction. He is solicitous for the future. Shall we sow the field to wheat? He divided the apples between John, James, and William. Is he a man in whom you can rely? Is he a man on whom you can confide? He fell in the ditch. The guests have gone in the dining-room. Break the stick into two. Divide the flour into three parts. There was not a window on the steep and crooked street called the Bow that was not absolutely filled with spectators. Our old friends the Crawleys' family-house on Great Gaunt Street. They came to a dirty shop-window on a dirty street. They are planting corn up to Mr. Robinson's. He is up to home. This remarkable story is said to be founded in undoubted facts. He lives down to Mr. Randolph's. An article over his own signature was published in the papers. Given over my hand and seal this first day of August. He has a very handsome house on Bedford Square.

RULE XII.

Adverbs modify verbs, adjectives, or adverbs; as, "He spoke *distinctly*;" "She is *extremely* cautious;" "I know him *too* well."

Remarks.—1. For adverbs seeming to modify nouns see Rem. 4, p. 132. Adverbs sometimes modify abstract nouns expressing action or being; as, "I 'll break with your young wives of your departure *hence*."—*Shakespeare.* "Owen Glendower's absence *thence*."—*Id.* "His presence *there* would be of great service." For *from afar*, etc., see Remark 15, p. 134. For *after*, *before*, etc., with propositions, see Rule VI, Remark 4. For the adverbs *yet*, *also*, etc., see Remark 10, p. 141.

2. Adverbs sometimes modify adjuncts. (See Remark 5, p. 133.) They sometimes modify virtual adjuncts with which the preposition is not expressed; as, "I have lived here nearly twenty years"="I have lived here for nearly twenty years."

3. The modified word is sometimes omitted; as, "We in vain seek for a remnant of the valor [which was] once the terror of the world."—*Chambers.* "Finally [I say] the war has begun." "Up, Guards, and at them."—*Wellington.* Here *spring* or some such word is understood. "No remains of Grecian paintings have been preserved, [which has happened] unfortunately for the lovers of antiquity." Such passages are usually arranged in an inverted order; as, "Unfortunately for the lovers of antiquity, no remains," etc.

Give the rule for adverbs? Give examples in which the modified word is omitted.

4. Adjectives should not be used as adverbs; as, "If with your inferiors, speak no *coarser* than usual; if with your superiors, no *finer*." Here *coarser* and *finer* are intended to denote the manner of speaking, and they should be changed to *more coarsely* and *more finely*. "Her aged lover made her presents, but she hated him all the *same*."—*R. G. White.* Here the adjective *same* is improperly used to modify the verb *hated*. One gentleman meeting another said, "How are you?" "I am tolerable," replied the other; "how are you?" "I am endurable too," was the answer. The gentleman used *tolerable* for *tolerably well*.

5. Poets sometimes take the license of using adjectives for adverbs; as, "*Swift* fly the years."—*Pope.*

6. Adverbs should not be used as adjectives; as, "He arrived *safely*" for "He arrived *safe*." (See p. 210.)

Above is sometimes used as an adjective, there being an ellipsis of *mentioned, made, cited*, or *quoted;* as, "The above [mentioned] statement." *Then* is sometimes used elliptically for *then existing;* as, "In his then [existing] situation."—*Johnson.*

7. *No* before a noun is an adjective; as, "*No* man saw it." *No* is sometimes an adverb modifying an adjective in the comparative degree; as, "She is *no* wiser than he." Here *no* is used for *not*.

No is sometimes used for *not* after *whether*, if the verb is omitted; as, "Whether they will walk in my law or *no*."—*English Bible.* This form has been much censured by grammarians; but it is used by good writers; as, "La Bruyere has often painted single persons; whether accurately or *no* we can not at this time determine."—*Hallam.* "Whether a war for the propagation of Christianity be lawful or *no*."—*Bacon.* "Resolve whether you will or *no*."—*Shakespeare.*

For *no* in the answer to a question see Remark 9, p. 133.

8. *But* has come to be used as an adverb in the sense of *only;* as, "Our light affliction, which is *but* for a moment." The original form is "which is *not* but (be out) for a moment." The use of *but* in the sense of *only* is confined to constructions in which *not* has been omitted. Other negatives are expressed with *but*, and then *but* has its proper meaning; as, "*No* one *but* a villain would do so." With *never* it has its proper meaning; as, "A person I *never* saw *but* twice."—*Bulwer.*

"God is light,
And *never but* in unapproached light
Dwelt from eternity."—*Milton.*

Some, from mistaking the meaning of *but*, avoid this construction and say, for instance, "A person I never saw *more than* once.

9. In *affirming* equality *as* is used with the adjective; as, "She is *as* foolish as he is." In *denying* equality *so* is used; as, "She is not *so* foolish as he is."

10. Among vulgar errors with respect to adverbs may be mentioned—

(*a*) The use of *most* for *almost;* as, "He was *most* suffocated by the smoke."

(*b*) The use of *way* for *away;* as, "He lives *way* up the hill."

(*c*) The use of *like* for *as* or *as if;* as, "Read *like* (as) he does;" "She reads it *like* (as if) she did not understand it." Do not use the adverb *like* if you can not insert the preposition *to* after it. "Read like [to] him" is correct. (See p. 167.)

(*d*) The use of *directly* for *as soon as;* as, "She went out *directly* he came in."

(*e*) The use of *illy* for the adverb *ill;* as, "He is *illy* able to bear the loss."

Give examples of the improper use of adjectives for adverbs.
Of adverbs for adjectives.
What is *no* before a noun?
Give examples in which *no* is used for *not*.
How has *but* come to be used in the sense of *only*?
In what sense is it used with *never*?
In affirming equality what adverb is used before the adjective?
What in denying equality?
Give an example of the improper use of *most* for *almost*.
Of *way* for *away*. Of *like* for *as;* *as if*. Of *directly* for *as soon as*. Of *illy* for *ill*.

(*f*) The use of *how* or *how that* for *that;* as, "He said *how* he had seen them last night;" "He said *how that* he had seen them last night."

(*g*) The joining of the adverb *ever* to an *interrogative* pronoun, making what is in appearance, but not in sense, a compound relative pronoun; as, "*Whoever* would have thought it?" instead of "*Who* would *ever* have thought it?" In England particularly this vulgarism is becoming very common among slipshod writers.

(*h*) The use of such vulgarisms as *mighty fine* for *very fine, awful ugly* for *extremely ugly.*

(*i*) The use of two negatives to express a negation; as, "I did *not* eat *nothing*" (*no* thing) for "I did not eat any thing" or "I ate nothing." "I did *not* eat nothing" denies that I ate nothing and implies that I ate something.

11. Adverbs should be placed in such a way as to show clearly what words they are intended to modify. The same principle applies to adjuncts and other modifying expressions.

"In the proper disposition of words the sound *carefully* requires to be consulted as well as the sense." The adverb *carefully* is intended to modify *consulted*, and it should be placed immediately before that word.

"The sublime Longinus in *somewhat* a later period preserved the spirit of ancient Athens."—*Gibbon.* "In a somewhat later period."

"Though some of the European rulers may be females, they may be *correctly* classified under the denomination of kings."—*Dean Alford.* This means that the rulers may be classified in a correct manner; but the writer intended to say that it would be correct to classify them as kings, and he should have said, "They may correctly be classified." *Correctly* modifies *may.*

"He might have *easily* caught the fox." *Easily* is intended to modify *might*, and it should be placed next to it. "He might easily have caught the fox."

"Every one that begs is *not* poor." By the position of *not* this sentence is made to affirm that no beggar is poor. *Not* should be placed before *every.* "Not every one that begs is poor."

"When we *merely* speak of numbers the verb is better singular."—*Dean Alford.* "When we speak of numbers merely."

"The floor had been *just* washed."—*Rev. J. G. Wood.* This should be "The floor had *just* been washed." *Just* is an adverb of time, and in the compound tense *had been washed* it should be placed next to that part, *had*, which denotes the time. In "The floor had just been *thoroughly* washed" *thoroughly* is properly placed next to another part of the compound tense.

"His Majesty was *only* shaved twice a week."—*Swift.* Only what? Not only *shaved*, but only *twice a week.* "In a large district he *only* found two carts."—*Taine's Eng. Lit.* Only what? Only two carts. "This verb is *only* used in the indicative mood."—*Mason's Eng. Gram.* Here should be "only in the indicative mood" or "in the indicative mood only." "George Sand has *only* celebrated one passion."—*Taine's Eng. Lit.* Only what? Only one passion. "The termination of the possessive case is only affixed to the last of the names."—*Mason's English Gram.* Here should be "only to the last" or "to the last only."

Alone (for *only*) is often misplaced: as, "Decorations and costumes of great splendor, of which the mythological paintings of Rubens can *alone* give an idea."—*Taine's Eng. Lit.* This means that the mythological paintings of Rubens can *by themselves* give an idea of these decorations and costumes; but the writer

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Give an example of the improper use of *how that* for *that.*
Of the improper annexing of *ever* to an interrogative pronoun.
Of the improper use of *mighty, awful,* etc.
Give an example of the improper use of two negatives.
How should adverbs be placed?
Give examples of the violation of this principle.

intended to assert that *nothing but* these paintings can give an idea of these decorations and costumes, and he should have said, "Decorations and costumes of great splendor, of which only the mythological paintings of Rubens can give an idea."

12. The adverb *enough* should always follow the adjective or adverb which it modifies; as, "He spoke in a tone loud enough to be heard by all."

13. It is generally inelegant to place an adverb between *to* and the simple form of the infinitive; as, "He endeavored to *faithfully* perform his duty." This should be "He endeavored to perform his duty faithfully" or "He endeavored faithfully to perform his duty."

EXERCISES.

1. Point out the adverbs and the words modified:

Now came still evening on. Never can she be more happy. She was most gaudily dressed. The two friends were then walking rapidly down a very steep hill. Slowly and sadly we laid him down. Often have I seen them walking together.

[Remark 1.] She is far from the land where her young hero sleeps. He went much against his inclination. That was greatly to his advantage. It turned almost every way.

[Remark 3.] I learned this from a Mr. Thomson, formerly a citizen of Mobile. Have you ever seen him? Never. Have you ever spoken to her? No. On, Stanley, on!

[Remark 7.] No villain should enter here. She is no better than he is. No more, sweet Hamlet! No offer could be more acceptable. I do not know whether they are out or no.—*Byron.* Can I make men live, whether they will or no?—*Shakespeare.*

2. Correct the errors:

[Remark 4.] He spoke clear and distinct. She walks graceful. The soldier acted braver than the officer. He lives best who acts the noblest. The words nearest connected.—*Dean Alford.* A tolerable good fire.—*Scott.* He writes beautiful. She is a remarkable handsome girl. He does his work good.

[Remark 6.] She can not look gracefully in that dress. This construction sounds harshly. He makes often mention of those friends. This infinitive stands independently of the other words in the sentence.

[Remark 9.] She is so timid as he is. She is not as timid as he is.

[Remark 10.] The fire is most out. I have most finished my exercise. He walks like you do. He has gone way to the Rocky Mountains. It seemed like the wind would blow the house down. Directly I receive the letter I will go. It illy becomes him to talk so. He said how he had been badly treated. Whoever can understand him? That girl is

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What is said of placing an adverb between *to* and the simple form of the infinitive?

mighty weak. That apple is awful sour. I do n't need no help. I can't find no paper. Does he never drink nothing? I can not see to write no more.

[Remark 11.] We must not expect to find study agreeable always. We should not be overcome by present events totally. We always should prefer our duty to our pleasure. They seemed to be nearly dressed alike. He made rather a short stay. The floor has thoroughly been swept. Every one that boasts of riches is not rich. All that glitters is not gold. The floor has been not washed. He can be certainly elected. He can triumphantly be elected.

Wanted a young man to take care of some horses of a religious turn of mind. The following verses were written by a young man who has long lain in the grave for his own amusement. At that time I wished some one would hang me a hundred times. A public dinner was given to the inhabitants of roast-beef and plum-pudding. He rode to town and drove twelve cows on horseback. She washed the plates with her old clothes and the tears in her eyes. [With her old clothes on her and the tears in her eyes, she washed the plates.] The beaux of that day used the abominable art of painting their faces, as well as the women.—*I. Disraeli.* These "shrieks" as they have been called [exclamation-points], have been scattered up and down the page by compositors without any mercy.—*Dean Alford.* [Have been, without any mercy, scattered up and down the page.]

We do not admit that a man only is an artist, and nothing else.—*Taine's Eng. Lit.* An article should only be used once before a complex description of one and the same object.—*Mason's Eng. Gram.* The grotesque characters, who are only introduced to fill up and to excite laughter.—*Taine's Eng. Lit.* The infinitive mood and the participles of this verb are only used when it has the stronger of its two senses.—*Mason's Eng. Gram.*

[Remark 12.] He is not enough busy. You are too impassioned, and not enough inquisitive.—*Taine's Eng. Lit.*

[Remark 13.] They are accustomed to carefully study their lessons. He does not like to often do it.

RULE XIII.

Conjunctions connect propositions or similar parts of propositions.

Remarks.—1. For Illustrations and explanations see the etymology of conjunctions, pp. 138, 139, 140.

What is the rule for conjunctions?

2. With *both...and*, *either...or*, and *neither...nor* the parts connected should, as nearly as possible, correspond in form; as, "A position assailed with equal fury by all who were zealous *either* for the new *or* for the old opinions"—*Macaulay.* Here "for the old opinions" corresponds to "for the new [opinions]." For either the new or the old opinions" would also preserve the correspondence. But "either for the new or the old opinions" destroys the correspondence.

3. *Or* and *nor* are sometimes used by poets for *either* and *neither;* as, "*Or* by the lazy Scheldt or wandering Po."—*Goldsmith.* "I received *nor* rhyme nor reason."—*Spenser.*

4. It is sometimes the case that a word or a collection of words common to two connected passages is expressed only once; as, "This has always been, and it always will be admired." Here *admired* is common to *has been* and *will be* (has been admired, will be admired). But "This always has, and always will be admired" is not correct, because *be admired* is not common to the connected expressions (has be admired). "I always have, and always will endeavor to bring pleasure with me."—*Scott. Endeavor* does not belong to the first of the connected expressions. "I always have endeavored, and always will endeavor to bring pleasure with me." Here "to bring pleasure with me" is common to the two expressions. "Florence is more beloved, but not so much admired as Margaret" should be "Florence is more beloved than Margaret, but not so much admired [as Margaret]."

5. After a negative which of the two conjunctions *or* and *nor* should be used to connect? Grammarians have differed much about this matter; some, as Priestley and Murray, saying that "*or* or *nor* may, either of them, be used with nearly equal propriety."

Nor should be used after *neither* or *nor*. The following sentence is incorrect: "It is *neither* acid *or* alkaline, it *neither* supports combustion *or* burns."—*Wells's Chemistry.*

After negatives in general the speaker's choice will naturally be determined by the way in which the connected things present themselves to his mind. If they present themselves together, as if they were parts of one thing to be denied, he will naturally regard the negative as modifying the whole expression, and he will connect the parts by *or;* as, "Rome was *not* built in a day *or* destroyed in a day." Here the influence of *not* is felt through the whole expression.

But if the second of the connected things presents itself as an addition to the first, the speaker will naturally use *nor;* as, "Rome was *not* built in a day, *nor* destroyed in a day." Here *not* modifies only the first part, and that which is added as a kind of second thought requires a negative. "Do not think that they have any mysterious goodness *nor* occult sublimity"—*Ruskin. Nor* is incorrect. What we are *not* to think is that they have any mysterious goodness *or* occult sublimity.

6. *But* as a conjunction generally connects propositions; as, "I go, *but* I return;" "He spoke to the mob, *but* I could not hear him."

7. Nothing but conjunctions should be regarded as conjunctions.*

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* *Not only* and *but also* are by some classified as "correlative conjunctions." This classification is one of the most remarkable productions of what may be called the *huddling* system. *Not, only,* and *also* are adverbs, each having a complete signification of its own; but the classification mentioned makes each of

What is said concerning the parts connected by *both...and, either...or,* and *neither...nor?*

What are sometimes used for *either* and *neither?*

Explain "This always has been and always will be admired."

What is the impropriety in "It is neither acid or alkaline"?

After negatives in general which of the conjunctions *or* and *nor* should be used?

What does *but* connect?

What only should be regarded as conjunctions?

For *for this reason, in addition*, etc., see Remark 8, p. 141. For *in as much as, as well as*, etc., see Remark 9, p. 141. For *yet, also, still*, etc., see Remark 10, p. 141.

Than connects, but it connects as a *conjunctive adverb*. (See Remark 17, p. 135.)

Properly speaking, *that* is never a conjunction. Its office is described by calling it the article of the noun-proposition. (See foot-note, p. 196.) "That he is idle is true." Here *that* can not be said to connect; it serves merely to introduce the noun-proposition, and this is its office whether the noun-proposition is used as subject, as object, as predicate-nominative, as noun in the nominative absolute, or as noun in apposition. (See "Noun-propositions," p. 160.) An adjunct-proposition introduced by it is a noun-proposition, the implied preposition giving the proposition its adjunct character; as, "We eat [for] that we may live."

That is sometimes used as an adverb; as, "Now *that* (when) all women of condition are well educated we hear no more of these apprehensions."—*Coleridge*

EXERCISES.

1. Point out the connections and the things connected:

The dog in the manger would neither eat hay himself nor suffer the ox to eat it. John the Baptist came neither eating bread nor drinking wine. Though he became poor, he remained honest. A wise son maketh a glad father, but a foolish son is the heaviness of his mother. I will take it, in as much as it is the best you can offer. She sings as well as plays.* I forgive you, unnatural though you are. He has a high character both for ability and for integrity.

2. Correct the errors:

[Remark 2.] I neither requested Jane nor Mary to go. Either you saw him or did not see him. Almost every noble quality owns Temperance either for its parent or its nurse.

[Remark 4.] Such works always have, and always will be read. He is more bold and active, but not so wise and studious as his companion. This preface may serve for almost any book that has, or ever shall be published. The intentions of these philosophers might and probably were good.

[Remark 5.] He did not think the minutes lagged too slow nor flew too fast. The water is neither cold or hot. I have neither paper, pen, or ink. He is without an outburst of emotion nor an accent of originality.—*Taine's History of English Literature.*

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these words nothing but an ingredient in a kind of grammatical *pot-pourri*. "He only preached this doctrine; he did not practice it." *Only*, adverb modifying *preached*. "He *not only* (merely) preached this doctrine, *but* he *also* practiced it." *Only*, adverb modifying *preached; not*, adverb modifying *only; but*, conjunction; *also*, adverb modifying *practiced*. "He did not only preach," etc. Here *not* modifies *did*, and *only* modifies the infinitive *preach*.

*"She sings as well as she plays." By the omission of the subject of the second verb a different meaning is given to the adverb *well*—"she sings as truly as she plays."

What is said of *than*? What is said of *that*?

RULE XIV.

Interjections have no grammatical connection with other words.

Remark.—*Ah* and *O* (*oh*) are sometimes used with the objective *me;* as, "Ah *me!*" "O *me!*" But it is not the interjection that causes *me* to be in the objective; for the objective *me* may be used without the interjection; as, "Me miserable! which way shall I fly infinite wrath?"—*Milton. Me* in such passages is an *independent objective.*

For such constructions as "O that I were as in months past!" "O for a closer walk with God!" in which the interjection is used as what may be called a *pro-proposition*, see Remark 4, p. 142.

EXERCISES.

O sweet angel! Alas! he has left us! O! what a rapturous cry!
O for a spark of Allan's glee!

MISCELLANEOUS REMARKS.

1. The compound personal pronoun *myself* is often improperly used for the simple pronoun *I;* as, "Jane and *myself* went" instead of "Jane and *I* went."

Those who use *myself* in this way think that by avoiding the use of *I* they avoid egotism; but egotism consists in improperly thrusting one's self forward, not in the words employed. When it is proper for a person to speak of himself at all it is proper for him to use the honest *I.* Always say what you mean; if you mean *I,* say *I.* To avoid the unemphatic *I* by using the emphatic *myself* is much like avoiding a shower by jumping into the river.

2. Some say that in a descriptive relative proposition *that* should always be used, not *who* or *which;* as, "The boy *that* studies will learn." But it is equally correct to say, "The boy *who* studies will learn." The possessive *whose* and the objective *whom* are used in such propositions, and there is no valid objection to the use of the nominative.

3. When a relative proposition is used to convey an additional idea *who* or *which,* not *that,* must be used; as, "He came to the town Cirta, *which* he immediately besieged." Here the relative proposition is employed, not to describe the town, but to express an additional idea, *which* being equivalent to *and it* (*and* he immediately besieged *it*).

4. *That* is used in preference to *who* or *which* in the following cases: (*a*) After adjectives in the superlative degree; as, Charles XII. was one of the greatest madmen *that* the world ever saw." (*b*) After *same, very,* and *all;* as, "He is the *same* man *that* I saw before;" "He is the *very* boy *that* did the mischief;" "It was *all that* he could do." (*c*) After *who;* as, "*Who that* knows him would say this?" (*d*) When the relative refers to both persons and things; as, "The *men* and *cities that* he saw."

5. *That* should not be interchanged with *who* or *which;* as, "He is a man *that* is ready to make promises and *who* never performs them." *Who* should be *that,* or *that* should be *who.*

What is the rule for interjections?
In "Ah me!" what is *me?*
What is said of the expression "Jane and myself"?
Is it correct to say "The boy *who* studies"?
What relative must be used when the proposition is to convey an additional idea?
What is said of interchanging *that* with *who* or *which?*

6. In modern speech *thou* and *you* belong to different styles, and they should not be interchanged; as,

> But the rose was awake all night for *your* sake,
> Knowing *your* promise to me;
> The lilies and roses were all awake;
> They sighed for the dawn and *thee.*—*Tennyson.*

Here *thee* is manifestly lugged in merely because it rhymes with *me.*

7. A relative proposition intended to modify the subject should not be placed after a noun in the predicate, if this position would produce ambiguity or the appearance of ambiguity; as, "He should not attempt to teach a boy that is not fond of learning." "I am the man who command you" should be "I who command you am the man." In "I am the man who *commands* you" the relative proposition modifies *man.* "Then men frowned at stage-plays who smiled at massacres." Here the position causes no ambiguity.

8. *Than whom* is an anomalous expression, which may have had its origin in an incorrect translation of the Latin ablative *quo.*

9. General truths, real or alleged, are expressed by the present tense, no matter what may be the tense of the verb with which the proposition is connected; as, "He believed that there *is* but one god." This principle is often violated; as, "The missionary endeavored to inculcate the truth that there *was* but one god."—*Reade.* "I had never known before how short life really *was.*"—*Dickens.* "We then fell into a discussion whether there *is* any beauty independent of utility. The General maintained that there *was* not; Dr. Johnson maintained that there *was.*"—*Boswell.*

10. Such passages as the following contain still greater errors; because, though the verbs in the principal propositions are past in form, they are present in sense: "What is the law? I wish I knew what the law really *was.*"—*Scott.* "It might be supposed at first sight that this way of speaking *was* indefensible."—*Dean Alford.* "I should say there *was* a strong connection between the Scottish temperament and humor."—*Dean Ramsay.*

11. When a speaker uses the present tense in relating what is past he is supposed to do so merely because the events seem to be passing before him. (See Remark 3, p. 76.) It is inconsistent to use the past tense in connection with such a present; as, "The officer *rushes* upon him and *struck* him with his sword." The following passage is faulty:

> But now secure the painted vessel *glides,*
> The sunbeams trembling on the floating tides;
> While melting music *steals* upon the sky,
> And softened sounds along the waters *die;*
> Smooth *flow* the waves, the zephyrs gently *play,*
> Belinda *smiled,* and all the world *was* gay.—*Pope.*

12. The past tense is sometimes improperly used for *might, should,* or *would,* with the infinitive; as, "King John, feeling that in any case, whatever *was* done afterward, it would be a satisfaction to his mind to have those handsome eyes burnt out." *Should be* or *might be,* not *was.* (See Remark 12, p. 77.)

13. Should we say "To-morrow *is* Wednesday" or "To-morrow *will be* Wednesday?" As we wish to express an abstract truth rather than a future event, the

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What is said of interchanging *thou* and *you?*
What caution about the position of relative propositions?
What is said of *than whom?*
What is said of such expressions as "I had never known before how short life really *was*"?
What of such expressions as "The officer *rushes* upon him and *struck* him with his sword"?
How is the past tense sometimes improperly used?
Should we say "To-morrow *is* Wednesday" or "To-morrow *will be* Wednesday"?

first form seems preferable. Shakespeare uses this form: "Wednesday *is* to-morrow."—*Romeo and Juliet.* "To-morrow *is* the wedding-day."—*Taming of the Shrew.* "*Is* not to-morrow, boy, the ides of March?"—*Julius Cæsar.* "To-morrow *is* the joyful day, Audrey."—*As You Like It.* "To-morrow *is* St. Crispian."—*Henry V.* "To-morrow *is* her birthday."—*Pericles.*

14. "A proper selection of faulty composition is more instructive than any rules and examples." Some assert that in the latter part of such sentences as this the verb should be expressed, because there is required a form different from that which is used in the other part; as, "A proper selection of faulty composition is more instructive than *are* any rules and examples." Strict adherence to such a rule as this would make the style intolerably stiff and pedantic. There is no foundation for such a rule in either reason or usage. The assertion that if the verb is not expressed in the latter part of the sentence it is understood as it appears in the former part is absurd. The verb is understood *in its proper form.* "Dire was the tossing, deep the groans."—*Milton.*

15. One of the worst vulgarisms is the use of *had have* for *had* in the past-perfect tense; as, "Oh, Burgo, *hadst* thou not *have* been a very child!"—*A. Trollope.*

16. In conditions or suppositions expressing uncertainty whether the thing supposed does or does not exist and relating to *present* time the indicative mood is used; as, "If he *has* the money, he will pay it." If the thing supposed is something that may occur in *future* time, *shall* or *should* with the infinitive is used; as, "If he *should have* the money to-morrow, he will pay it."

Shall and *should* are sometimes omitted; as, "If he *have* the money." (See Remark 3, p. 88.) Here we have the so-called "present subjunctive," which never denotes present time. It is generally better to express *shall* or *should.* The indicative present is often used in expressing suppositions of this kind; as, "If he has the money to-morrow."

17. To express a supposition implying that the thing supposed does not exist and referring to present time we employ the past tense, and to express the conclusion *might, could, would,* or *should* with the imperfect infinitive; as, "If he had the money, he would pay it."

To express a supposition referring to past time we employ the past-perfect tense, and to express the conclusion *might, could, would,* or *should* with the perfect infinitive; as, "If he *had had* the money, he *would have paid* it."

18. The singular forms *were* and *wert* refer to present time only; as, "He *looks* as if he *were* an honest man." (See Remark 10, p. 77.) It is not correct to say, "He *looked* as if he *were* an honest man." "He looked as if he *had been* an honest man" might mean that his appearance indicated that *before* that time he had been an honest man, not that he was an honest man *at* that time. It is best in such cases to use the simple past tense; as, "He treated one or two remarks she made as if she *was* an idiot."—*Thackeray.*

The following are instances of the incorrect use of the conditional form: "Being doubtful of his way, he inquired if he *were* on the right way to Dunkeld."—*Dean Ramsay.* "I can not tell whether I *were* more pleased or mortified to observe that the smaller birds did not appear to be at all afraid of me."—*Swift.*

19. *Was* is sometimes improperly used for *were;* as, "I wish I *was* where Anna lies."—*Gifford.*

What is said of using *had have* for *had?*
What is said of such expressions as "If he has the money, he will pay it"?
What is used if the thing supposed is something that may occur in future time?
Is *shall* or *should* always expressed?

What is said of "If he had the money, he would pay it"? Of "If he had had the money, he would have paid it"?
What is said of such expressions as, "He looks as if he were an honest man"?
Give an example of the improper use of *was* for *were.*

EXERCISES.

Correct the errors in the following examples:

[Remark 1.] He gave the book to John and myself. You or myself must do it.

[Remark 3.] He came to the city of Calais, that immediately opened the gates to him.

[Remark 4.] It is the best which can be obtained. It is the same horse which you saw yesterday. It was all which he had to give. The man and the dog which we saw have disappeared. Who who has any regard for his character would act thus?

[Remark 5.] The lady that taught you and who was so kind to you has left us.

[Remark 6.] O Abudah! for four days thou hast slept upon this sofa, and we thought you were dead.—*Tales of the Genii.*

[Remark 7.] He should not keep a carriage that has to stay in the house. He needs no spectacles that can not see.

[Remark 9.] Master Charles Bates, appalled by Sikes's crime, fell into a train of reflection whether an honest life was not, after all, the best. Arriving at the conclusion that it certainly was, he turned his back upon the scenes of his past life.—*Dickens.*

[Remark 10.] It might be supposed that his conduct was irreproachable; but it is not. I wish I could hear what he was saying. I should say that he was an honest man. I do not know him well, but I should think he was a man of truth. No one would say that there was any thing particularly repugnant to the character of a gentleman in that.—*Saturday Review.*

[Remark 11.] The boy hears the noise and hid himself in the thicket.

[Remark 12.] A man who said ill-natured things might be a worse man than one who called his neighbor a fool or a liar.—*Sat. Review.* He requested her to repeat it again and again till he understood it.

[Remark 15.] If I had have seen him, I would have spoken to him. If he had have been here, he might have seen his friend. Had you have been with us, our pleasure would have been much greater.

[Remark 18.] He laid hands on Mr. Pogram as if he were taking his measure for a coat.—*Dickens.* I could not tell whether he were in earnest or not. It was an age of revolutions, and none ventured to ask whether the commission were legal or whether it were legally discharged.—*Merivale.*

[Remark 19.] I wish I was a better scholar. I wish our merry friend was here.

PUNCTUATION.

PUNCTUATION treats of the points and marks used in written language.

The chief use of the points is to show more clearly the relation between the different parts of the discourse.

The principal points are the period [.], the comma [,], the semicolon [;], and the colon [:].

Remarks.—1. These points should not be regarded as intended to denote *pauses*. They are grammatical, not elocutionary points. As they point out the relation which the different parts of the discourse sustain to each other, they assist the reader in making the proper pauses; but this should be regarded as merely a secondary use, with which grammar has nothing to do. A point is sometimes to be used where no pause is to be made; as in *yes, sir*, and *no, sir;* and a pause is often to be made where no point is admissible; as, "Prosperity gains friends, but adversity tries them." Here a pause must be made after *prosperity* and after *adversity;* but no point is admissible.

2. In the use of the points there is great diversity, which has arisen chiefly from confounding two distinct things. If the points are regarded in their proper character, as merely indicating the relations existing between the different parts of the discourse, the subject is greatly simplified.

"The respect which we justly feel for Clarendon as a writer must not blind us to the faults which he committed as a statesman."—*Macaulay.* One who regards the points as intended to denote pauses would place a comma after *writer*, a pause being necessary in reading; but one who regards only the relation of the parts of the sentence would insert no point, the grammatical relation between the subject and the predicate being too intimate to admit of separation.

THE PERIOD.

The period marks the close of a sentence; as, "Fear God. Honor the king. Have charity toward all men."

Remarks.—1. As every part of a continuous discourse is connected with the other parts, it is sometimes difficult to decide where the separation is such as to require to be marked by the period. Two things which one person would regard as so distinct as to require to be expressed in two sentences may to another seem so closely connected as to require to be expressed in one sentence. When a writer is in doubt as to the closeness of connection between two ideas he will of course be in doubt as to the point to be used.

2. A period is sometimes placed even before conjunctions; as, "The amount of treasure in the Capital did not equal the sanguine expectations that had been formed by the Spaniards. *But* the deficiency was supplied by the plunder which they had collected at various places on their march."—*Prescott.*

3. This point is used after abbreviations; as, "J. Smith, Esq., addressed the meeting." In this use the period is merely a mark of abbreviation, having noth-

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What is punctuation? | The principal points?
Chief use of the points? | What does the period mark?

ing to do with the division of the discourse. The same points follow it that would be used if the word were written in full; as, "An address was delivered by J. Smith, Esq., who was frequently applauded." If the abbreviation is at the end of a sentence, however, the same point answers to mark both the abbreviation and the close of the sentence.

EXERCISES.

Transcribe the following, inserting a period wherever required and making the letter after the period a capital letter:

In a little thatched cottage near a thrifty forest lived a hard-working couple the husband was a fagot-maker, and the wife used to spend all her spare time in spinning they had only one child, a little daughter, who was about eight years old she was a handy little maid, who wished to do every thing she could to assist her mother she was an early riser she helped her mother in getting ready her father's breakfast before he went to work after breakfast she made every thing in the house tidy and orderly she would go on short errands for her mother her grandmother had made for her a little red hood the little red hood looked so bright and smart among the green trees that it could always be seen a long way off.

THE COMMA.

I. The principal use of the comma is to separate the propositions of a compound or a complex sentence; as, "Life is short, and art is long;" "Phocion was poor, though he might have been rich;" "Phocion, though he might have been rich, was poor." In this last sentence the proposition *though he might have been rich* is cut off by a comma before and a comma after it.

II. As a noun-proposition performs the office of a noun, it should not be cut off from the word with which it is connected when a noun performing the same office would not be cut off.

Therefore a noun-proposition should not be cut off when it is—

1. Subject of a verb; as, "That he will succeed is evident."
2. Object of a transitive verb; as, "I believe that he will succeed."

Remark.—Noun-propositions which are the objects of such verbs as *say, cry, exclaim, reply* are cut off when they contain the words spoken; as, "He said, 'I will come.'" But when the substance only is given the comma is not used; as, "He said that he would come."

The principal use of the comma?
When should a noun-proposition not be cut off?

What is said of noun-propositions which are the objects of such verbs as *say, cry*, etc?

3. Predicate-nominative; as, "The general belief is that he will succeed."

4. Object of a preposition; as, "This will depend on how it is done."

III. An adjective-proposition which *describes* is not cut off; as, "The girl who is always laughing shows want of sense." Here *who is always laughing* describes the girl that shows want of sense.

But if the proposition presents an additional idea, it is cut off; as, "He went up to a large and beautiful house, which he entered."

"I went to California with my cousin who had been there before." "I went to California with my cousin, who had been there before." In the former sentence *who had been there before* points out what cousin is meant; it *assumes* something. In the latter sentence the same proposition is employed to *assert* something additional.

"The girls, who went to school with her, were very fond of her." This represents *all* "the girls" as going to school with her. The writer meant to say, "The girls who went to school with her were very fond of her."

"By this scimitar, that slew the Sophy and a Persian prince, that won three fields of Sultan Solyman." "By this scimitar, that slew the Sophy and Persian prince that won three fields of Sultan Solyman." The former punctuation represents the sword as having won the three fields; the latter represents the Persian prince as having won them.

IV. Adjunct-propositions should not be cut off when the equivalent adjuncts should not be cut off; as, "He is anxious that you should succeed"="He is anxious for your success."

"He did not go because you commanded him" asserts that the going was not caused by the command. "He did not go, because you commanded him" first denies the going, then gives the reason for his not going.

Remark.—The semi-colon is often employed to set off a proposition giving the reason.

V. The punctuation of adverb-propositions is governed by the same principles that govern the punctuation of adjective-propositions and adjunct-propositions. When the proposition *asserts* something it is cut off; when it *assumes* something it is

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When should an adjective-proposition not be cut off?
When should adjunct-propositions not be cut off?
By what is the punctuation of adverb-propositions governed?
When the proposition asserts something?
When it assumes something?

not cut off; as, "He was walking over the bridge, when a soldier met him;" "He was walking over the bridge when the soldier met him." The first *when*="at which time;" the second *when*="at the time at which."

VI. The comma cuts off whatever is equivalent to a proposition; as—

1. The nominative absolute with the words closely connected with it; as, "His horse being unmanageable, he dismounted." Here "his horse being unmanageable"="as his horse was unmanageable."

2. The infinitive with the words closely connected with it in such expressions as "To confess the truth, I was in fault." Here "to confess the truth"="that I may confess the truth."

3. An expression introduced by an adjective and equivalent to a proposition; as, "The mother, happy in attending to her children, desired no change." Here "happy in attending to her children"="because she was happy in attending to her children."

4. Such expressions as *however, no doubt, besides, unfortunately, nay, more, moreover, by the bye, in the first place, secondly, in a word, well, why,* most of which are parts of propositions of which the other words are omitted; as, "He made every effort; he did not, however, succeed." Here *however* is part of a proposition, "however this may be." "He will, no doubt, succeed." Here *no doubt* is part of a proposition, "there is no doubt." "Unfortunately, he was interrupted." Here *unfortunately* is part of a proposition, "what (or which) happened unfortunately."

VII. The comma cuts off the nominative independent; as, "John, you may go to your seat;" "He of himself, poor man, can make nothing of it;" "Continue, my dear child, to walk in the path of virtue."

VIII. When another name for an object is introduced by *or* a comma is placed before *or;* as, "This cage contains the giraffe, or camelopard."

IX. If a noun in apposition is annexed for the purpose of asserting something additional, it is cut off, being in sense equivalent to a proposition; "A son, *John,* was born after his death." Here *John* is introduced in such a way as to add to

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Mention some expressions which, being equivalent to propositions, are cut off by the comma.

What of the punctuation of the nom. independent? Of another name introduced by *or*? Of nouns in apposition?

the idea of the birth of the son an additional idea, "whose name was John," or "I mean John." "Hope, the balm of life"="Hope, which is the balm of life."

But if a noun is annexed in such a way as to express something *assumed* rather than asserted, or something forming as it were part of the name, it is not cut off; as, "His son John was born after his death;" "The Apostle Paul;" "The Emperor Augustus."

X. When words are arranged in pairs the comma should separate the pairs from one another; as, "It lives in the heart of every Swiss, high and low, young and old, gentle and simple."

XI. The comma is sometimes employed to prevent misconception of the meaning; as, "Those that escaped being killed at once turned and fled." Here *at once* may modify either *being killed* or *turned and fled.* A comma after *at once* would show that *at once* modifies *being killed;* a comma before *at once* would show that this adjunct modifies *turned and fled.*

An expression having the same relation to each of two or more other expressions is cut off from them; as, "Philosophy makes us wiser, Christianity makes us better, men." The comma after *better* shows that *men* is modified by *wiser* as well as by *better.*

XII. Where there is an ellipsis of a verb a comma may be placed, if without the comma there would be obscurity; as, "Power reminds you of weakness; permanency, of change; life, of death."

But the comma is generally unnecessary; as, "In prosperity he was too much elated, and in adversity too despondent;" "Plants are formed by culture, and men by education."

XIII. If a conjunction is omitted between two or more words in the same construction, a comma is put in the place of the conjunction; as, "He is a plain, honest man"="He is a plain *and* honest man;" "He is a plain, honest, straightforward man."

What of words arranged in pairs?
Give an instance of a comma employed to prevent misconception.
What punctuation where there is an ellipsis of the verb?
What when conjunctions are omitted?

If the conjunction is expressed between only the two last of several words in the same construction, the comma separates the two last as well as the others; as, "He is a plain, honest, and straightforward man." If the comma were not placed between the two last words, they would seem to the eye to be more closely connected with each other than with the preceding word.

Remark.—When three or more words are in the same construction some separate them from one another, whether the conjunctions are omitted or expressed; as, "He is a plain, and honest, and straightforward man." But this punctuation is stiff, and there is no good reason for using the comma where no conjunction is omitted. "Light and music and high-swelling hearts."—*Carlyle.* "All courage and love and honor."—*Thackeray.* "Light and gayety and hope and health and joy."—*Dickens.* "Both man and bird and beast."—*Coleridge.*

XIV. In a compound subject a comma should not be placed between the last of the nouns and the verb; as, "Painting, poetry, and music are fine arts."

XIV. If an adverb, an adjunct, or other expression is out of its natural place, some cut it off by the comma; as, "To perseverance, every thing is possible." There is no good reason for this punctuation; for, though there is a *pause* after the adjunct, the grammatical relation is not changed by the position. "With the fear and hatred inspired by such a tyranny contempt was largely mingled."—*Macaulay.*

XVI. The subject, however long it may be, should not be cut off from the predicate. "It is not conformable to the principles of our government to make that vain display of military authority which disgusts us so much in some continental kingdoms."—*Hallam.*

EXERCISES.

1. Punctuate the following:

[I.] Crafty men contemn studies simple men admire them and wise men use them. They shrunk from no dangers and they feared no hardships. Cast out the scorner and contention shall go out.

[VI.] The king being insane his son was appointed regent. To say the least they have shown great want of prudence. The young man

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What is said of the punctuation when the conjunction is not omitted?
What is said about placing a comma between the last word of a compound subject and the verb?
What of the punctuation when an adverb or other expression is out of its natural place?
What is said of punctuation between the subject and predicate?

diligent in the performance of every duty gained the confidence of his employers. Unfortunately for us the tide was already ebbing. They will no doubt with reasons answer you. Lastly strive to preserve a conscience void of offense.

[VII.] James wait for me. Those happy days whither have they fled? Hamlet thou hast thy father much offended. I can not my dear friend do all that you desire but I will do all that is in my power.

[VIII.] The period or full stop denotes the end of a sentence. We saw a large opening or inlet.

[IX.] The capital of Turkey Constantinople is finely situated. Diogenes the Greek philosopher lived in a tub.

[X.] For Romans in Rome's quarrel
Spared neither land nor gold
Nor son nor wife nor limb nor life
In the brave days of old.

[XI.] Those to whom he did not speak immediately left the house. He can walk and run too.

[XII.] He was a brave generous man. He was a brave wise and pious man. The spirit of true religion is social kind and cheerful.

2. Correct the errors:

[I.] He ran off, as fast as he could. And spend, in idleness or mischief, the time which ought to be spent in study. Charles called at the hut of this fisherman, one day. Lord Palmerston then entered on his head, a white hat upon his feet, large but well-polished boots upon his brow, a dark cloud in his hand, his faithful walking-stick in his eye, a menacing glare saying nothing. He sat down.

[II.] That you have not studied, is evident. I know, how you obtained the prize. The general belief is, that he was deceived. The poor woman felt, that she was indeed left alone in her desolate home. What is left, is due to me in right of my office. It was not right, that Mary should care for nothing but such things as these.

[III.] Questions, which can not be answered by *yes* or *no*, take the falling inflection. He is trying to leave me behind him which he can not do. The child was much attached to Mary who loved him dearly. The child was much attached to one, who loved him so dearly.

[IV.] He was pleased, that you called to see him. You ought to be ashamed, that you have lost so much time. I did not go from home, because he was coming [I went, but not for that reason]. I did not go from home because he was coming [I staid at home, and for that reason].

[V.] A little girl lived in a place, where there were a great many goats. We shall always be happy, when we do our duty. He went to a large city where he spent all his money. A word is said to be emphasized, when it is uttered with force.

[VI.] The bluebirds having come we may expect some pleasant weather. To come to the point he can not free himself from blame. James awkward in his person was not qualified to command respect. In short he is too ambitious. He could not however be elected.

[VII.] Doctor you have come too late. Do my dear friend let me hear from you. It cometh not again that golden time.

[VIII.] This bird is the celebrated osprey or fish-hawk.

[IX.] Mohammed was a native of Mecca a city of Arabia. The poet, Milton, became blind.

[XI.] We often commend, as well as censure imprudently. It is the duty of a child to obey, not to direct his parents.

[XIII.] Blind to all our claims, and woes, and wrongs. They only sniff, and titter, and snigger from the throat outward.

[XV.] In youth, shun the temptations to which youth is exposed. In perusing the works of such writers, we are obliged to think. By reading, we add the experience of others to our own.

[XVI.] A steady and undivided attention to one object, is a sure mark of a superior mind. The most obvious remedy, is to withdraw from all association with bad men.

THE SEMICOLON.

I. The semicolon separates from the principal proposition something not so closely connected with it as portions set off by the comma would be.

II. Generally speaking, the portion set off by a semicolon before it is a proposition complete in itself and expressing something formally added as a contrast, a reason, an inference, a result, or some related idea; as, "There is a fierce conflict of good and evil; but good is in the ascendant and must conquer at last." "Never value yourself upon your riches; for this is the sign of a weak mind." "He is not good; therefore he is not great." "His mother and his aunt

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What is the office of the semicolon? | What is the character of the portion set off by the semicolon?

have indulged him in every thing; so that he has become insufferably vain and selfish."

III. Propositions which would otherwise be separated by the period are sometimes separated by the semicolon, because some general thought connects the ideas expressed; as, "She hath killed her beasts; she hath mingled her wine; she hath also furnished her table." Here the general idea of a feast runs through the propositions, preventing so great a separation as would be denoted by the period.

IV. The semicolon is used to separate parts of sentences when these parts, or any of them, consist of portions separated from each other by the comma; as, "The dome of Agrippa, still glittering with bronze; the mausoleum of Adrian, not yet deprived of its columns and statues; the Flavian amphitheatre, not yet degraded into a quarry, told the Mercian and Northumberland pilgrims some part of the story of that great civilized world which had passed away."—*Macaulay.*

Remark.—Some would use a dash as well as a comma after *quarry.*

V. Particulars introduced in such a way as to cause the mind to dwell on each particular are separated by the semicolon; as, "A traveller must be freed from all apprehension of being murdered or starved before he can be charmed by the bold outlines and rich tints of the hills. He is not likely to be thrown into ecstacies by the abruptness of a precipice from which he is in danger of falling two thousand feet perpendicular; by the boiling waves of a torrent which suddenly whirls away his baggage and forces him to run for his life; by the gloomy grandeur of a pass where he finds a corpse which marauders have just stripped and mangled; by the screams of those eagles whose next meal may probably be on his own eyes."—*Macaulay.* Here the repetition of the preposition *by* serves to introduce the particulars in a more formal manner, thus causing the mind to dwell on each one.

Why are propositions which would otherwise be separated by the period sometimes separated by the semicolon?

Why is the semicolon used in "The dome of Agrippa," etc?

Why in "A traveller must be freed," etc?

VI. A general term having several particulars in apposition with it is separated from the particulars by the semicolon, and the particulars are separated from one another by the comma; as, "There are four genders; the masculine, the feminine, the common, and the neuter."

VII. *As* introducing a sentence as an illustration is preceded by a semicolon and followed by a comma.

VIII. If *yes* or *no* in the answer to a question is followed by a proposition, it is generally separated from the proposition by the semicolon; as, "Yes; he said he would come;" "No; I know nothing about it."

EXERCISES.

Punctuate the following:

[II.] The buds spread into leaves and the blossoms swell to fruits but they know not how they grow. Why Dr. Johnson this is not so easy as you seem to think for if you were to make little fishes talk you would make them talk like whales.

[III.] Every thing grows old every thing passes away every thing disappears.

[IV.] There was the honest cock-robin, the favorite game of stripling sportsmen, with its loud, querulous note and the twittering blackbirds, flying in sable clouds and the golden-winged woodpecker, with his splendid plumage and the cedar-bird, with its red-tipped wings and yellow-tipped tail, and its little montero cap of feathers and the blue jay, that noisy coxcomb, in his gay, light-blue coat and white under-clothes, screaming and chattering, nodding and bobbing and bowing and pretending to be on good terms with every songster of the grove.

[V.] He delighted to read descriptions of countries devastated by war of cities destroyed by fire of regions depopulated by the plague.

[VI.] There are three cases the nominative the possessive and the objective. There are six tenses the present the present-perfect the past the past-perfect the future and the future-perfect.

[VII.] There should be no point between the factitive objective and the verb as Plutarch calls lying the vice of slaves.

[VIII.] Did you see him? No I could not find him. Have you ever been in Mobile? Yes I was there last winter but I remained only a few days.

Why is the semicolon used in "There are four genders," etc?

What punctuation with *as*?
What punctuation with *yes* and *no*?

THE COLON.

I. The colon sets off a proposition not formally connected with the preceding part of the sentence; as,

> My father lived beside the Tyne;
> A wealthy lord was he;
> And all his wealth was marked as mine:
> He had but only me.—*Goldsmith.*

Remark.—The last line gives a reason without being formally connected with what goes before. If *for* had been expressed, thus making a formal connection, the semicolon should have been used instead of the colon.

II. An unconnected proposition expressing in another form what has been previously expressed is set off by the colon; as, "But Goldsmith had no secrets: his follies, his weaknesses, his errors, were all thrown to the surface."—*Irving.*

III. A proposition containing a general statement, if followed by propositions separated by semicolons and giving particulars as illustrations,* should have a colon after it; as, "He disposed of his time with great regularity: in his garden he limited himself to one hour twice a day; in reading books of amusement he limited himself to one hour after breakfast and another in the evening."

IV. The colon is used before a quotation not introduced as the object of a verb; as, "He spoke as follows: 'I am lost in wonder at this infatuation. I see before me,'" etc.; "Fierce he broke forth: 'And dar'st thou then,'" etc.

Remark.—After *say, reply, exclaim, cry,* or other verb of the kind, the quotation is the object of the verb, and it is separated from the verb by the comma. Though there may be more than one sentence in the quotation, still the comma is used, the whole quotation being taken as a unit; as, "Retiring to his chamber, he said to Rapp, 'Misfortunes never come singly. This event fills up the measure of evil here.'"

V. The colon is used when such expressions as *the following* point forward to something; as, "Punctuate the following: John, give it to me."

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*Genus and species.

What is the office of the colon?
Explain the punctuation of the sentence, "But Goldsmith had no secrets," etc.
Of "He disposed of his time," etc.
When is the colon used before a quotation?
What punctuation with such expressions as *the following*?

VI. The colon is used also after a formal address at the beginning of a speech; as, "Ladies and gentlemen: The subject before us is one of great importance," etc. Also after a formal address at the beginning of a letter; as, "My Dear Friend: You do not know how anxious I am to hear from you," etc.

Remark.—The formal address is generally placed in a line by itself.

EXERCISES.

Punctuate the following:

[I.] Study to acquire a habit of thinking no study is more important. Avoid affectation it is a contemptible weakness. Be on thy guard against flattery it is an insidious poison.

[II.] He was generous and inconsiderate money with him had no value. Laziness grows on people it begins in cobwebs and ends in iron chains. They talked of their murderous exploits as a sportsman talks of his amusements to shoot down a traveler seemed of little more consequence to them than to shoot down a hare.

[III.] The Scottish people had always been singularly turbulent and ungovernable they had butchered their first James in his bedchamber they had repeatedly arrayed themselves in arms against James the Second they had slain James the Third on the field of battle their disobedience had broken the heart of James the Fifth they had deposed and imprisoned Mary they had led her son captive.

[IV.] His speech was as follows "I have not come to waste your time," etc. He folded his arms, and thus he spoke "My manors, halls, and bowers," etc.

[Remark.] He said "I will wait for you here. Come back as soon as you can." "Turning to Graham, she added 'Will you help to make way for us?'"

[V.] She found in his pockets the following articles an apple, etc. Friends and fellow-citizens On this beautiful day, etc.

THE INTERROGATION-POINT.

I. The interrogation-point, or note of interrogation, marks the end of a question; as, "Of what parentage are you?" "He said, 'Of what parentage are you?'"

Remark.—This point is to be used only with direct questions. "He asked me of what parentage I was." Here is not a question, but merely an assertion that a question was asked.

What punctuation after a formal address? | What is the office of the interrogation-point?

II. The interrogation-point is generally equivalent to a period and followed by a capital letter; as, "Do you confess so much? Give me your hand." But sometimes the degree of separation is no greater than that marked by the comma or the semicolon; as, "Will you sit down? and we two will rail against the world."

III. In a series of connected questions the interrogation-point should be used after each complete question; as, "What said he? How looked he? Did he ask for me?" But when two or more questions are arranged as one, no answer being expected till after the last, this point is used after the last only; as, "Hath he said it, and will he not do it?" "Will you go, or will you stay?"

EXERCISES.

Punctuate the following:

[I.] Why did you cry When did you come How long have you been here Knowest thou the land where the citrons bloom

[Remark.] They asked me why I cried Tell me when you came John asked me when I came You ask me whether I have read Milton

[II.] Marked ye his words he would not take the crown Shall I descend and will you give me leave

[III.] Must I budge Must I observe you Must I stand and crouch under your testy humor Did he go or did he send

THE EXCLAMATION-POINT.

I. The exclamation-point, or note of exclamation, is used after vehement expressions of emotion; as, "O Banquo! Banquo! our royal master's murdered!"

II. In impassioned language this point is used after the nominative independent instead of the points that would be used in unimpassioned language; as, "All hail Macbeth! Hail to thee, thane of Cawdor!" "O thou vile king! give me my father!"

With what kind of letter is this point followed?
What punctuation in a series of connected questions?
What is the office of the exclamation-point?
Explain the punctuation of "All hail, Macbeth!"

Remark.—The interrogation-point is sometimes improperly used after exclamations that have the form of questions; as, "O! who would inhabit this bleak world alone?" This being intended, not for inquiry, but for a forcible expression of opinion, the exclamation-point should be used.

III. The exclamation-point is generally used after interjections; as, "Fie! how dare you do it!" "O! save him!"

But when interjections are used as *pro-propositions* (see page 142, Remark 4), or when they are placed before nouns in the nominative case independent or objective independent (see Remark; p. 239), the exclamation-point is placed at the end of the expression; as, "Fie upon thee, slanderer!" "O that my heart would burst!" "O most lame and impotent conclusion!" "Ah me unhappy!" "O me, that awful dream!"

IV. This point should be placed only where the full force of the exclamation is brought out; as, "Charge, Chester, charge!" This is better than "Charge! Chester, charge!" because the exclamation is partially suspended till the second "charge." But in Othello's bitter exclamation against his own folly, "O fool! fool! fool!" the point is properly placed after each "fool."

EXERCISES.

Punctuate the following:

[I.] Hail to the chief who in triumph advances Set a village on fire the wicked wretches Good heavens the child is swallowing a pin

[II.] Gold and gold and nothing but gold God save thee, ancient mariner The heavens thee guard and keep, most royal imp of fame

[Remark.] How can you be so careless Was this a face to be exposed against the warring winds

[III.] Bah this is the third umbrella gone since Christmas O let me not be mad O what a noble mind is here o'erthrown

[IV.] On Stanley on Reputation reputation reputation O I have lost my reputation Lights lights lights Speed Malise speed

THE DASH.

The dash is used—

I. When a sentence breaks off abruptly; as, "'Ah! Burleigh, thou little knowest'—here her tears fell over her cheeks

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What punctuation with interjections? Where should this point be placed?

What is the first case in which the dash is used?

in despite of her;" "'Still my advice is so far worth taking that—in short, that I have never taken it myself and am the—' here Mr. Micawber, who had been beaming and smiling all over his head and face, checked himself and frowned—'the miserable wretch you behold.'"

II. When there is a change in the construction of the sentence; as, "The pages of history—how is it that they are so dark and sad?"

III. Before and after a parenthesis; as, "Those who hated him most heartily—and no man was hated more heartily—admitted that his natural parts were excellent."

Remark.—A parenthesis is some incidental and explanatory remark inserted in a sentence which is complete without it; as, "and no man was hated more heartily," in the passage quoted above.

IV. At a significant pause; as,—

"Before my face my handkerchief I spread,
To hide the flood of tears I did—not shed."

V. Where a passage that has been interrupted is resumed with a repetition of some word or words previously used; as, "'I wish,' said my uncle Toby, with a deep sigh—'I wish, Trim, I were asleep.'"

VI. Before a word emphatically repeated; as, "Newton was a Christian—Newton, whose mind burst from the fetters cast by nature on our finite conceptions."

Remark.—Some would place a semicolon as well as a dash before the repeated *Newton*, but there is no necessity for the semicolon, and the page is neater without it.

VII. When the speeches of different speakers are placed in the same paragraph they are sometimes separated by the dash. "What does this mean, Mr. Etty!"—"Suppose you look."—"But I have looked."—"Suppose you look again."

Remark.—Some do not use the dash in such cases, regarding the marks of quotation as a sufficient separation. "What does this mean, Mr. Etty?" "Suppose you look." "But I have looked." "Suppose you look again."

VIII. When a sentence is continued on the next line, as in the first line under "THE DASH."

What is the second case? The third? The fourth? The fifth? | What is the sixth case? The seventh? The eighth?

IX. To denote hesitation or faltering; as, "He stands up to you like—like a—why, I do n't know what he does n't stand up to you like."

X. To denote an expressive pause; as, "Then the pulse fluttered—stopped—went on—throbbed—stopped again—moved—stopped— Shall I go on?—No."

EXERCISES.

Punctuate the following:

[I.] Was there ever but I scorn to boast. If you will give me your attention, I will show you but stop, I do not know that you wish to see.

[II.] Shakespeare, Milton, Wordsworth the words of such men do not stale upon us. But my feelings words are too weak to express them.

[III.] Having performed this ceremony, he was permitted and the permission was blamed by the Savoyards to limp home without a rag upon him.

[IV.] The good woman was allowed by every person, except her husband, to be a sweet-tempered lady when not in liquor.

[V.] "We have framed" such was in substance his reasoning "we have framed a law which has in it nothing exclusive."

[VI.] Can Parliament be so dead to its dignity and duty as to give its sanction to measures thus obtruded and forced upon them? measures, my lords, which have reduced this late flourishing kingdom to scorn and contempt.

[IX.] I did not wish to but a it was necessary a to to secure his a support.

[X.] The stream fell over the precipice paused fell paused again then darted down the valley.

THE CURVES, OR MARKS OF PARENTHESIS.

The curves, or marks of parenthesis, are used to inclose parentheses; as, "I stood to hear (I love it well) the rain's continuous sound."

Remarks.—1. The dash is at present used more frequently than the curves, being thought to have a neater appearance.

2. A parenthesis does not interfere with the punctuation of the passage in which it occurs; as, "The night (it was the middle of summer) was fair and

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What is the ninth case? The tenth? What is the office of the curves?

What is said of the punctuation of the passage in which a parenthesis occurs?

calm." Whatever point is demanded by the passage is placed after the last curve. "If he sometimes stooped to be a villain, it was merely to amuse himself and to astonish other people." If a parenthesis is inserted after *villain*, the comma is placed after the parenthesis, and not at *villain*; as, "If he sometimes stooped to be a villain (for no milder word will come up to the truth), it was merely," etc.

3. The parts of the parenthesis itself are punctuated according to the general rules; as, "Our little room (is it not a little one?) is well filled;" "Thou too (O heavens!) mayst become a political power."

EXERCISES.

Place the curves where required:

He seemed to be very fond of my mother I am afraid I liked him none the better for that, and she was very fond of him. The rocks hard-hearted varlets! melted not into tears at his lamentation. While they wish to please and why should they not wish it? they disdain dishonorable means. Left now to himself and malice could not wish him a worse adviser, he resolved on a desperate project.

THE HYPHEN.

The hyphen is used to join the parts of compound words; as, "laughter-loving, printing-office." It is also used after one or more syllables to show that the rest of the word is in the next line.

When two words are so closely joined in pronunciation that they have but one primary accent they are united in one compound word; as, "walking-stick, singing-school, inkstand, sunbeam."

Remarks.—1. "The crow is a black bird, but not a blackbird." In speaking the separate words *black* and *bird* we accent both; but in speaking *blackbird* we accent the first syllable only. "A walking stick" would mean a stick that walks; but "a walking-stick" is a stick to walk with. "A reading lesson" would mean a lesson that reads; but "a reading-lesson" is a lesson for reading. "Boy hunters"=hunters who are boys; but "boy-hunters"=persons who hunt boys. "A hot house"=a house which is hot; but "a hot-house"=a house for protecting plants from cold. "A singing school"=a school that is singing; but "a singing-school"=a school for teaching singing. "Exclamation-point"=a point to mark exclamation.

2. When words are first compounded the component parts are united by the hyphen; but when the compound words come into very common use the hyphen, unless the component parts are very long, is generally omitted; as, "steam-boat, steamboat."

No definite rule with respect to the omission of the hyphen can be given. The dictionaries are inconsistent; for we find in them such inconsistent forms as

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How is the parenthesis punctuated? What is the office of the hyphen? | When words are first compounded how are the component parts united?

hot-house and *greenhouse*. Till recently *bluebird* was written *blue-bird*, though at the same time *blackbird* was written as a solid word.

3. Sometimes a part belonging to each of two connected compound words is expressed only once, in which case the hyphen is generally omitted; as, "dwelling and sleeping rooms"=dwelling-rooms and sleeping-rooms. In German books a hyphen is placed where the part is omitted; as, "Gehirn- oder Nervenkrankheit" (brain- or nerve-disease). This is sometimes done in English books; as, "For poaching at once upon the game- and the sin-preserves of his betters."—*R. G. White.* "Who was what is called a rigger, and mast-, oar-, and block-maker."—*Forster's Life of Dickens.* This deserves to be followed; as, "dwelling- and sleeping-rooms, the exclamation- and the interrogation-point."

4. Compound numerals from *twenty* to *hundred* have their parts united by the hyphen; as, "twenty-one, twenty-first."

5. The adverbs *ill, well,* and sometimes others, are joined to participles coming before the modified noun, but are not joined when the participle comes after the noun; as, "With an ill-trained and ill-appointed army."—*Macaulay.* "The horses had been ill fed and ill tended."—*Id.* "Two hundred Irish foot, ill armed, ill clothed, and ill disciplined."—*Id.*

6. When a compound word the parts of which are united by the hyphen is made to form part of another compound word the first hyphen is omitted: *Red-headed* united with *woodpecker* forms *redheaded-woodpecker*, not *red-headed-woodpecker*. Some omit the second hyphen instead of the first; as, "red-headed woodpecker."

7. When two words usually separated are used in the sense of an adjective they are united by the hyphen; as, "Main Street," "Main-street car;" "A New-Albany wagon." "A New Albany wagon" might be understood to mean an Albany wagon which is new.

EXERCISES.

Insert hyphens in the proper places:

Let us go to the printing office. The dining room is empty. They have a diving bell. She is at the dancing school. The reading lessons are preceded by definitions. This is a difficult spelling lesson. Is this an interrogation point? It is a well preserved specimen. The coat was made of dark blue cloth.

THE QUOTATION-POINTS, OR MARKS OF QUOTATION.

The quotation-points, or marks of quotation, inclose something quoted.

EXAMPLES.—Socrates said, "I believe that the soul is immortal." "I believe," said Socrates, "that the soul is immortal."

If the substance only is given, not the words, the quotation-points are not used.

EXAMPLES.—Socrates said he believed that the soul is immortal. He answered that he would not come.

What is the office of the quotation-points?

Are the points used when the substance only is given?

A quotation included within a quotation is marked with one point at the beginning and one at the end, instead of two.

EXAMPLE.—"I have had what women call 'a real good cry.'" The single point after *cry* marks the end of the included quotation, and the double point marks the end of the whole quotation.

When a question or an exclamation is quoted the marks of quotation should follow the marks of interrogation or of exclamation.

EXAMPLES.—He said, "What are you doing here?" He exclaimed, "O the perfidy of man!"

But if the mark of interrogation or of exclamation does not belong to the part quoted, but to the whole passage, it is placed after the marks of quotation.

EXAMPLES.—Will you say "I am holier than thou"? And this is your "happy home"!

OTHER MARKS.

BRACKETS generally inclose some explanation or something intended to prevent mistake; as, "John told James that he [James] was to get a new book."

The APOSTROPHE is used where a letter is omitted; as, *e'en* for *even*, *'t is* for *it is*. It is used as a sign of the possessive case, marking the omission of the *e* which formerly belonged to this case; as, *lamb's* for *lambes*.

The DIÆRESIS placed over the latter of two vowels shows that they do not form a diphthong; as, *aërial*. The diæresis here shows that this word is not to be pronounced *erial*.

The ELLIPSIS is generally used where some letters are omitted from a name; as, B——n, or B***n, for Byron.

The SECTION [§] marks the small divisions of a book or chapter.

The PARAGRAPH [¶], which is not much used except in the English Bible, denotes the beginning of a new subject.

What of a quotation within a quotation? Where are the quotation-points placed when a question or exclamation is quoted?

What is the office of the brackets? Of the apostrophe? Of the diæresis? Of the ellipsis? Of the section? Of the paragraph?

The INDEX, or Hand [☞], is used to point out something to which particular attention is called.

The BRACE [}] is used to connect several terms with one common term; as, John Williams, James Anderson, Robert Thomson, } Managers. It was formerly used to connect the three lines of verse which form a triplet.

The CARET, used in writing only, shows where to insert words or letters that have been omitted; "This is my book."

The MACRON, or the Long, placed over a vowel shows that the vowel has its long sound; as, Palestīne. The mark here shows that *i* has the sound that it has in *fine*.

The BREVE, or the Short, placed over a vowel shows that the vowel has its short sound; as, fertĭle. The mark here shows that *i* has the sound that it has in *fin*.

The ASTERISK [*], the OBELISK [†], the DOUBLE DAGGER [‡], and the PARALLELS [||] refer to marginal notes. The letters of the alphabet and the numerical figures are often used for the same purpose.

CAPITAL LETTERS.

The following words should begin with capital letters:

1. The first word of every distinct sentence.

Remark.—In a formal enumeration each particular begins with a capital; as, "This takes place 1. When an address is made; 2. In mere exclamations."

In an enumeration of this kind the period is sometimes used after each item, the connection being regarded as sufficiently indicated by the figures.

2. Proper names and titles; as, "Socrates, George Washington, Judge Story, Lord Palmerston, Sir Walter Scott, the Duke of Wellington, Charles the Bold, Walnut Street, Ohio, the Hon. John Smith, Great Salt Lake, Lake Erie, Jersey City, Cape Fear, Rhode Island, Hudson's Bay, Trinity College, the Mountains of the Moon."

Remarks.—1. Names of objects personified are of course regarded as proper names; as, "And Truth severe by fairy Fiction dressed."

2. The French *de* (of) and the German *von* (of) are written in small letters when preceded by some part of the name or by a title; when not so preceded they begin with capitals; as, "Captain de Caxton; the old De Caxtons."—*Bulwer.* "Wolfgang von Dilke; even Von Raumer."—*Hood.*

What is the office of the index? Of the brace? Of the caret? Of the macron? Of the breve? Of the asterisk, etc?

What is the first class of words that should begin with a capital letter? The second?

3. The names of months and days begin with capitals, but not the names of the seasons; as, "January, May, Monday, Christmas, Good Friday, spring, summer."

3. All the chief words in the titles of books; as, "Clarendon's History of the Great Rebellion."

4. Names of the Deity; as, "God, Jehovah, Most High, Divine Providence, Almighty, Supreme Being, Great Spirit."

Remark.—A pronoun referring to the Deity should begin with a capital only when it is equivalent to a name of the Deity; as, "Our trust is in Him who guides the storm."

But some in modern times begin with capitals all pronouns referring to the Deity, even relative pronouns; as, "Give ear, O Shepherd of Israel, Thou That leadest Joseph like a flock." This is a kind of typographical cant which does not show itself in the English Bible, the Book of Common Prayer, the Westminster Confession of Faith, or the Roman Catholic prayer-books.

5. Words derived from proper names; as, Roman, English, American, Americanism. But when the derived word ceases to point to its origin it no longer begins with a capital. Thus, *stentorian* is derived from *Stentor*, the loud-voiced herald in Homer; but as we do not now think of Stentor when we use this word we do not begin it with a capital. The word *italic* denoting a kind of type should, according to this principle, begin with a small letter.

6. Every line of poetry.

7. The first word of a direct quotation when the quotation would form a complete sentence by itself; as, "Chaucer beautifully says, 'Up rose the sonne, and up rose Emelie.'"

Remark.—The word *that* introducing a statement of something resolved or enacted should begin with a capital; as, "Resolved, That the thanks of this meeting," etc.; "Be it enacted, That after this date," etc.

8. The letters *I* and *O* forming the pronoun *I* and the interjection *O* are always capital letters.

EXERCISES.

Write the following with capitals in their proper places:

thou shalt not kill. thou shalt not steal. honesty is the best policy. socrates, plato, aristotle, and pythagoras were grecian philosophers. the soldiers of general washington loved him.

he has read a great many german and french works. solomon says, go to the ant, thou sluggard. remember the ancient maxim, know thyself. he has read milton's paradise lost and paradise regained. if i can find the work, i will send it to you. hear, o man. o excellent scipio!

here rests his head upon the lap of earth
a youth to fortune and to fame unknown.

What is the third class? The fourth? The fifth, etc? What is said of *I* and *O*?

PROSODY.

PROSODY treats of the laws of versification, or verse-making.

A verse is a certain number of accented and unaccented syllables arranged in order and forming a line of poetry.

Remark.—The word *verse* is from the Latin *versus*, a turning; and a verse is so called because at the end of one line there is a turning to the beginning of another line. The word *verse* is sometimes applied to a collection of verses properly called a *stanza*.

A *foot* is a portion of a verse, consisting of two or more syllables combined according to accent.

Scanning is the dividing of a verse into the feet of which it is composed.

The macron [-] over a syllable shows that it is accented; the breve [⏑] shows that the syllable is unaccented.

Remark.—In the poetry of some languages syllables are *long* or *short* instead of accented and unaccented, a long syllable occupying twice the time of a short syllable.

KINDS OF FEET.

The principal feet are the *iambus*, the *trochee*, the *anapest*, and the *dactyl*.

The iambus and the trochee consist each of two syllables, and the anapest and the dactyl each of three syllables.

The iambus has the *second* syllable accented and the first unaccented; as, dĕvōte, crĕāte.

The trochee has the *first* syllable accented and the second unaccented; as, ōldĕr, rūnnĭng.

The anapest has the *last* syllable accented and the two first unaccented; as, ŭndĕrstānd, mĭsbĕhāve.

The dactyl has the *first* syllable accented and the two last unaccented; as, lăbŏrĕr, pōsĭtĭve.

Of what does prosody treat?
What is a verse? A foot? Scanning?
What are the principal feet?
Of how many feet do the iambus and the trochee consist?
Of how many feet do the anapest and the dactyl consist?
Which syllable is accented in the iambus? In the trochee? In the anapest? In the dactyl?

Remark.—Part of a word may be in one foot and part in another or others; as,

"Swēet rū | răl scēne."

Here the accented syllable *ru* of *rural* is joined with the unaccented *sweet* to form an iambus, and the unaccented *ral* of the same word is joined with the accented *scene* to form another iambus. Two or more monosyllables may be taken together in such a way that one of them, from its relative importance or its position in the verse, receives the accent, just as if the monosyllables were syllables of one word; as,

"Ăll crīmes | shăll cēase, | ănd an | cĭĕnt frāud | shall fail."

The spondee and the pyrrhic are two feet which occasionally occur. The spondee consists of two accented syllables; as,

"Town, tower,
Shōre, dēep,
Where lower
Cliffs stēep;

"Wāves grāy,
Whēre plāy
Winds gāy—
All asleep."—*From Victor Hugo.*

The pyrrhic consists of two unaccented syllables; as,

"Brought death *intŏ* the world and all our woe."—*Milton.*

A word of one syllable is sometimes placed so as to be dwelt on and made equivalent to a foot; as,

"Break, break, break
On thy cold gray stones, O sea!"—*Tennyson.*

Remark.—A word used in this way is sometimes called a *cæsura.**

EXERCISES.

What foot does each of the following words form?

Console, compose, confine, derange, divide, unite, erect, distinct, mother, other, singer, going, feeling, ever, never, wither, hydrant, distant, overtake, overcome, absentee, insincere, introduce, entertain, recommend, incomplete, supervise, prosody, singular, masculine, fuel, syllable, happiness, bigotry, artifice, sacred, efface, dissent, gather, elegant, disconnect, complete, simple, deserve, finish, ecstacy, divine, condescend, morose, finger, subtrahend, remote, gather, infinite, glorify, feminine, glory, manager, epithet, serious, furious, decide, otter, reduce, exist, wisdom, folly, expect, ignorant, retrace, apprehend, fester, robust, indistinct, wishing, washing, weather, whither.

**Cæsura*, which literally means *cutting off*, is properly applied to the separation of the parts of a foot by the sense; as,

"A steed comes at morn*ing: nō rider* is there."—*Campbell.*

Here the syllables in italics make one foot; but the sense makes a pause or separation between *ing* and the rest of the foot.

Give an example in which part of a word is in one foot and part in another.
Give an example in which two monosyllables are taken together to form a foot.
Of what does the spondee consist? The pyrrhic?
Give an example in which a word is made equivalent to a foot.

RHYME.

Poetry is either with or without rhyme.

Rhyme is a correspondence of sound between the endings of two or more verses; as,

"Favors to none, to all she smiles ex*tends;*
Oft she rejects, but never once o*ffends.*"—*Pope.*

The term *rhyme* is also applied to a word that rhymes with another.

A syllable that rhymes with another must be at no great distance from it, so that the sound of the first syllable may remain in the memory till that of the second is heard.

In perfect rhymes the vowel-sound is the same, and what follows the vowel-sound is the same. Thus, *-tends* and *-fends* have the same vowel-sound, *e* short, and the same sounds following *e*, *nds*. What precedes the vowel-sounds must be different; as, *-tends* and *-fends*. *Extends* and *intends* would not furnish proper rhymes, both words ending in the same accented syllable *tends*.

Sometimes an unaccented syllable is added after the accented syllable; as, *dy̆ing*, *fly̆ing*. This kind of rhyme is called *double rhyme*. When two unaccented syllables are added the rhyme is called *triple rhyme;* as, *fĭnĭcăl*, *cy̆nĭcăl*.

Sometimes a syllable in the middle portion of a verse rhymes with one at the end; as, "The splendor *falls* on castle *walls*." This is called *middle rhyme*.

Remark.—Poets often use what are called "allowable rhymes," in which the vowel-sounds are somewhat different; as,

"Hither the heroes and the nymphs re*sort*
To taste a while the pleasures of a *court*."—*Pope.*

What follows the vowel-sounds must be the same in "allowable" as well as in perfect rhyme.

KINDS OF VERSE.

Iambic verse is composed chiefly of iambuses; *trochaic* verse of trochees; *anapestic* verse of anapests; and *dactylic* verse of dactyls.

IAMBIC VERSE.

1. Tŏ mēet.
2. Thrŏugh wōods, | thrŏugh lākes.
3. Bĕlōved | frŏm pōle | tŏ pōle.
4. Thĕ īce | wās hēre, | thĕ īce | wās thēre.

What is rhyme?
In perfect rhymes what must be the same?
What is double rhyme? Triple rhyme?
What is middle rhyme?
Of what is iambic verse composed? Trochaic? Anapestic? Dactylic?
Give some examples of iambic verse.

5. Thĕ lō | tŭs blōoms | bĕlōw | thĕ bār | rĕn pēak.
6. Thў rēalm | fōr ēv | ĕr lāsts, | thў ōwn | Mĕssī | āh rēigns.
7. Ă thōu|sănd knīghts|āre prĕss|ĭng clōse|bĕhīnd|thĕ snōw|-whīte crēst.

Each of these kinds of iambic verse may take an additional *unaccented* syllable; as,

1. Dĭsdāin | ĭng.
2. Bĕsīde | ă fount | ăin.
3. Thĕ āl | bătrōss | dīd fōl | lōw.
4. Būt hāil, | thōu gōd | dĕss sāge | ănd hō | lў.
5. Thĕ mēet | ĭng pōints | thĕ sā | crĕd hāir | dĭssēv | ĕr.
6. Whōse frōnt | cān brāve | thĕ stōrm | būt wĭll | nōt rēar | thĕ flōw | ĕr.
7. Thēy cōme|thĕ mēr|rў sūm|mĕr mōnths|ōf beaū|tў, sōng,|ănd flōw|ĕrs

Iambic verse of five feet is called *heroic* verse, because it is the verse employed in poems relating the exploits of heroes.

An iambic verse of six feet is called an *alexandrine*,* a name derived from an old French poem on the exploits of Alexander.

Remark.—Most of the works of Chaucer, Shakespeare, Milton, Dryden, Pope, Cowper, Thomson, Young, and Wordsworth are in heroic verse.

An *elegiac* stanza—so called because it is used in elegies, or plaintive poems—consists of four heroic verses, the first verse rhyming with the third and the second with the fourth; as,

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea.
The plowman homeward plods his weary way,
And leaves the world to darkness and to me."

Remark.—This is the stanza of Gray's "Elegy in a Country Church-yard."

The *Spenserian* stanza consists of eight heroic verses followed by an alexandrine. The first verse rhymes with the third; the second with the fourth, fifth, and seventh; the sixth with the eighth and ninth; as,

"And greedy avarice by him did ride
Upon a camel laden all with gold;
Two iron coffers hung on either side,
With precious metal full as they might hold;
And in his lap a heap of coin he told;
For of his wicked pelf a god he made,
And unto hell himself for money sold;
Accursed usury was all his trade;
And right and wrong alike in equal balance weighed."

Remark.—This is the stanza of Spenser's "Faerie Queen," Thomson's "Castle of Indolence," Beattie's "Minstrel," and Byron's "Childe Harold."

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*This word is generally, but unnecessarily, begun with a capital.

Examples with an additional syllable. | What is an elegiac stanza? The Spenserian stanza?
What is heroic verse? An alexandrine? |

A sonnet consists of fourteen heroic verses, which are generally arranged in four stanzas, the two first containing four verses each, the two last containing three verses each; as in the following sonnet of Milton:

"Cyriack, this three years' day these eyes, though clear
To outward view of blemish or of spot,
Bereft of light, their seeing have forgot;
Nor to their idle orbs doth sight appear
Of sun or moon or star, throughout the year,
Or man or woman. Yet I argue not
Against Heaven's hand or will, nor bate a jot
Of heart or hope; but still bear up and steer
Right onward. What supports me, dost thou ask?
The conscience, friend, to have lost them overplied
In liberty's defense, my noble task,
Of which all Europe rings from side to side.
This thought might lead me through the world's vain mask
Content though blind, had I no better guide."

Remark.—This is the way in which Milton's sonnets are printed. Wordsworth's sonnets are printed without any marking of the divisions. Shakespeare's sonnets are arranged in three elegiac stanzas followed by a couplet, or two lines rhyming with each other.

Iambic verse of seven feet is usually divided into two lines, the first containing four feet, the second three; as,

"When all thy mercies, O my God,
My rising soul surveys."

This is what is called *common meter*. *Long meter* has four iambuses in each line; as, "O! come, loud anthems let us sing,
Loud thanks to our Almighty King."

Short meter has three iambuses in the first, second, and fourth lines and four in the third; as,

"May Jacob's God defend
And hear us in distress,
Our succor from his temple send,
Our cause from Sion bless!"

TROCHAIC VERSE.

1. Strāyĭng.
2. Clōuds ārе | flўĭng.
3. Gŏ whĕrе | glōrў | wāits thĕе.
4. Rēad thĭs | sōng ŏf | Hĭă | wāthă.
5. Spāke fŭll | wĕll ĭn | lānguāge | quāint ănd | ōldĕn.
6. Lāy ă | shēphērd | swāin ănd | vĭewed thĕ | rōllĭng | bĭllŏw.
7. Wōo thĕ | fāir ōne | whĕn ă | rōund hĕr | ēarlў | bĭrds ārе | sĭngĭng.
8. Nōt thĕ|lēast ŏ|bēisănce|māde hĕ,|nōt ăn|ĭnstănt|stōpped ŏr|stāyed hĕ.

What is a sonnet? | What is short metre?
What is common metre? Long metre? | Give some examples of trochaic verse.

Trochaic verse may take an additional *accented* syllable; as,

1. Rĭpplĕs | flōw.
2. Hărk thĕ | rīsĭng | swēll.
3. Thēe thĕ | vōice, thĕ | dănce ŏ | bĕy.
4. Sāt ă | fārmĕr, | rūddў, | fāt, ănd | fāir.
5. Hāil tŏ | thēe, blīthe | spīrĭt! | bīrd thŏu | nēvĕr | wērt.
6. Nĭght ănd | mōrnĭng | wēre ăt | mēetĭng | ōvĕr | Wātĕr | lōo.
7. Drĕarў | glēams ă | bōut thĕ | mōorlănd, | flўĭng | ōvĕr | Lōckslĕy | Hāll.

Verses like the three last may be divided each into two; as,

"Hail to thee, blithe spirit!
Bird thou never wert."

"Night and morning were at meeting
Over Waterloo."

Remarks.—1. Trochaic verse with the additional accented syllable is the same as iambic verse without the initial unaccented syllable.

2. Longfellow's "Hiawatha" is in trochaic verse of four feet.

ANAPESTIC VERSE.

1. Nŏ rĕplў.
2. Fŏr mў lōve | hĕ ĭs lāte.
3. Shĕ will sāy | 't wās ă bār | bărōus dēed.
4. 'T wās thĕ nĭght | bĕfōre Chrĭst | mās, ănd āll | thrŏugh thĕ hōuse.

Remark.—Greater stress on the first syllable will change anapestic verse of one foot to a trochee with an additional accented syllable.

DACTYLIC VERSE.

1. Mĕrrĭlў.
2. Rāshlў ĭm | pōrtŭnāte.
3. Mārch tŏ thĕ | bāttlĕ flĕld | fēarlĕsslў.
4. Bāchĕlŏr's | Hāll, whăt ă | quēer-lŏokĭng | plāce ĭt ĭs!

Dactylic verse scarcely ever ends with the dactyl. Sometimes an accented syllable is added, sometimes a trochee; as,

Brĭghtĕst ănd | bĕst ŏf thĕ | sŏns ŏf thĕ | mŏrnĭng,
Dāwn ŏn ŏur | dārknĕss ănd | lēnd ŭs thĭne | āid.

The epic or heroic verse of the Greeks and Romans is called *dactylic hexameter*. It consists of six feet, of which the fifth is a dactyl, the sixth a spondee, and each of the others may be either a dactyl or a spondee. Homer's Iliad and Odyssey and Virgil's Æneid are in this verse. Longfellow has imitated this verse in his Evangeline; but, as

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Give some examples of trochaic verse with an additional syllable.
Give some examples of anapestic verse?
Of dactylic verse?
How does dactylic verse usually end?
What is the epic or heroic verse of the Greeks and Romans called?
Of what does it consist?

the English language does not readily furnish spondees, he has for the most part been obliged to take trochees instead of them.

Āll were sūb | dūed ānd | lōw ās thē | mūrmūrs ōf | lōve, ānd thē | grēat sūn
Lōoked with thē | eye ōf | lōve thrōugh thē | gōldēn | vāpōrs ā | round hīm.

Great sun makes a spondee; but *-dued and, eye of, golden,* and *-round him* are trochees.

Scarcely any poem is perfectly regular in its feet. Iambic verse, for instance, admits of any of the other feet; as,

Thrōugh thē | wīde rēnt | īn Time's | ētēr | nāl vēll.
Mūrmūring, | ānd with | hīm flēd | thē shādes | ōf night.
Bēfōre | āll tēm | *plēs thē ŭp* | right hēart | ānd pūre.
Ā mind | *nōt tō* | bē chānged | bў plāce | ōr time.

Anapestic verse often begins with an iambus; as,

Hē thought | ās ā sāge | though hē fēlt | ās ā mān.—*Beattie.*

In modern poetry anapests are frequently mingled with iambuses, and dactyls with trochees; as,

Lō! while | wē āre gāz | ing, īn swift | ĕr hāste
Strēam dōwn | thē snōws | till thē āir | is white.—*Bryant.*

Beaūtiful | Ēvelўn | Hope is | dēad!
Sit ānd | watch bў hĕr | side ān | hour.—*R. Browning.*

POETICAL PAUSES.

The *final pause* is a pause naturally made at the end of a verse, whether a pause is demanded by the sense or not; as,

"His spear, to equal which the tallest pine
Hewn on Norwegian hills to be the mast
Of some great admiral were but a wand."—*Milton.*

The *cæsural pause* is a pause in the verse, made naturally in reading verse correctly.

In the longer verses it is made where the verse seems to be divided into two nearly equal verses; as,

"But they smile, they find a music ‖ centred in a doleful song
Steaming up a lamentation ‖ and an ancient tale of wrong."—*Tennyson.*

In the shorter verses there is no pause, unless one is demanded by the sense; as, "Faint with famine, Hiawatha
Started from his bed of branches."—*Longfellow.*

In the first verse there is a pause, which is demanded by the sense; in the second there is no pause.

What is said concerning the regularity of poems?
With what does anapestic verse often begin?
What feet are frequently mingled in modern poetry?
What is the final pause? The cæsural pause?
Where is the cæsural pause in the longer verses?
Where is the cæsural pause in the shorter verses?

In almost every heroic verse there is a pause, but no pause independent of the sense; as,

"The steer and lion ‖ at one crib shall meet,
And harmless serpents ‖ lick the pilgrim's feet."—*Pope.*

Each of these verses has in the middle a pause, but no other pause than such as would be proper in prose between the subject and the predicate.

The pause may be made to fall near the beginning or the end of the verse. By having a pause placed at *falls* in the following passage the verse is made to imitate the motion of the falling leaf, *falls* expressing the loosening from the branch, the rest of the verse expressing the gentle floating off to the ground:

"And turning yellow,
Falls, and floats adown the air."—*Tennyson.*

EXERCISES FOR SCANNING AND PARSING.

The beginner in scanning is advised first to read the verse slowly, so that he may see which syllables are accented. Then he may place a mark over each of the accented syllables.

The curfew tolls the knell of parting day.

He will see that the accented syllables are *cur*, *tolls*, *knell*, *part*, and *day*.

The cŭrfew tōlls the knēll of pārting dāy.
The cur | few tolls | the knell | of part | ing day.

He will see that the feet, consisting each of an unaccented followed by an accented syllable, are iambuses.

I am monarch of all I survey.

The accented syllables are *mon*, *all*, and *vey*.

I am mōnarch of āll I survēy.
I am mon | arch of all | I survey.

The feet, consisting each of three syllables, the two first unaccented and the last accented, are anapests.

Hark! his hands the lyre explore.

The accented syllables are *hark*, *hands*, *lyre*, and *plore*.

Hārk! his hānds the lȳre explōre.
Hark! his | hands the | lyre ex | plore.

The feet, consisting each of two syllables, the first accented and the second unaccented, are trochees; *plore* is an additional accented syllable.

Lochiel,* Lochiel, beware of the day.
Lochīel, Lochīel, bewāre of the dāy.
Lochi | el, Lochi | el, beware | of the day.

This is anapestic verse; the first foot is an iambus.

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*Pronounced *lock-ē-el.*

Wearily flaggeth my soul in the desert.

Accented syllables, *wear*, *flag*, *soul*, and *des.*

Wĕarily flăggeth my sōul in the dĕsert.
Wearily | flaggeth my | soul in the | desert.

Dactylic verse; the last foot is a trochee.

Deep in the wave is a coral grove.
Dēep in the wāve is a cŏral grōve.
Deep in the | wave is a | coral | grove.

The two first feet are dactyls; the third is a trochee; and *grove* is an additional accented syllable. In this poem there are four accented syllables in each verse; but the feet are iambuses, trochees, anapests, or dactyls.

Hark! hist! Of space
Around All trace
I list! Efface
The bounds Of sound.

On thy fair bosom, silver lake,
The wild swan spreads his snowy sail,
And round his breast the ripples break,
As down he bears before the gale.

On thy fair bosom, waveless stream,
The dipping paddle echoes far,
And flashes in the moonlight gleam,
And bright[1] reflects the polar star.—*Percival.*

The quiet August noon has come,
A slumberous silence fills the sky,
The fields are still, the woods are dumb,
In glassy sleep the waters lie.—*Bryant.*

Here to the houseless child of want
My door is open still;
And though my portion is but scant,
I give it with good will.

Then, pilgrim, turn; thy cares forego;
All earth-born cares are wrong:
Man wants but little here below,
Nor wants that little long.—*Goldsmith.*

Ah! my heart is weary waiting—
Waiting for the May—
Waiting for the pleasant rambles,
Where the fragrant hawthorn brambles,
With the woodbine alternating,
Scent the dewy way.
Ah! my heart is weary waiting—
Waiting for the May.—*McCarthy.*

[1] Rule XII, Rem. 5.

Eternal blessings crown[1] my earliest friend,
And round his dwelling guardian saints attend![1]
Blest be that spot where cheerful guests retire
To pause from toil and trim their evening fire!
Blest that abode where want and pain repair,
And every stranger finds a ready chair!
Blest be those feasts with simple plenty crowned,
Where all the ruddy family around[2]
Laugh at the jests or pranks that never fail,
Or sigh with pity at some mournful tale,
Or press the bashful stranger to his food,
And learn the luxury of doing good!—*Goldsmith.*

The dews of summer night did fall;
The moon, sweet regent of the sky,
Silvered the walls of Cumnor Hall
And many an oak that grew thereby.—*Mickle.*

When around thee dying,
Autumn leaves are lying,
O! then remember me.
And at night, when gazing
On the gay hearth blazing,
O! still remember me.
Then should music, stealing
All the soul of feeling,
To thy heart appealing,
Draw one tear from thee,
Then let memory bring thee
Strains I used to sing thee—
O! then remember me.—*Moore.*

The soul, secured in her existence, smiles
At the drawn dagger and defies its point.
The stars shall fade away, the sun himself
Grow dim with age, and nature sink in years;
But thou shalt flourish in immortal youth,
Unhurt amidst the war of elements,
The wreck of matter, and the crush of worlds.—*Addison.*

The sea! the sea! the open sea!
The blue, the fresh, the ever free!
Without a mark, without a bound,
It runs the earth's wide regions round;[3]
It plays with the clouds; it mocks the skies;
Or like a cradled creature[4] lies.—*Procter.*

Deep in the wave is a coral grove
Where the purple mullet and gold-fish rove;
Where the sea-flower spreads its leaves of blue
That never are wet with the falling dew,
But in bright and changeful beauty shine
Far down in the green and glassy brine.—*Percival.*

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[1] See p. 83.
[2] See p. 133, first paragraph.
[3] See p. 121, third paragraph.
[4] See p. 167, fourth paragraph.

'T is the last rose of summer
Left blooming alone;
All her lovely companions
Are faded and gone;
No flower of her kindred,
No rosebud is nigh,
To reflect[1] back her blushes
Or give sigh for sigh.

I 'll not leave thee, thou lone one,
To pine[1] on the stem;
Since the lovely are sleeping,
Go sleep thou with them.
Thus kindly I scatter
Thy leaves o'er the bed
Where thy mates of the garden
Lie scentless and dead.

So soon may I follow
When friendships decay,
And from Love's shining
The gems drop away!
When true hearts lie withered,
And fond ones are flown,
O! who would inhabit
This bleak world alone![2]—*Moore.*

Remark.—In this poem the lines are connected in twos, so that in the two lines there are four anapests. 'T is the lāst | rose of sūm | mer left blōom | ing alōne.

Where are the flowers, the fair young flowers[3] that lately sprang and stood
In brighter light and softer airs, a beauteous sisterhood?[4]
Alas! they all are in their graves; the gentle race of flowers
Are lying in their lowly beds, with the fair and good of ours.[5]
The rain is falling where they lie; but the cold November rain
Calls not from out[6] the gloomy earth the lovely ones again.—*Bryant.*

Autumn 's sighing,
Moaning, dying;
Clouds are flying
On like steeds;
While their shadows
O'er the meadows
Walk like widows
Decked in weeds.

Storms are trailing;[7]
Winds are wailing,
Howling, railing
At each door.
'Midst this trailing,[8]
Howling, railing,
List the wailing
Of the poor.—*Read.*

Maud Muller on a summer's day
Raked the meadow sweet with hay.
Beneath her torn hat glowed the wealth
Of simple beauty and rustic health.
Singing she wrought, and her merry glee
The mock-bird echoed from his tree.—*Whittier.*

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[1] See p. 221, 7.
[2] Adjective in predicate belonging to subject *who*.
[3] See p. 201, 4.
[4] Rule II.
[5] Rule IV, Rem. 1.
[6] See p. 121.
[7] Participle.
[8] Noun.

We have been friends together,
In sunshine and in shade,
Since[1] first beneath the chestnut-trees
In infancy we played.
But coldness dwells within thy heart,
A cloud is on thy brow.
We have been friends together—
Shall a light word part us now?—*Mrs. Norton.*

Farewell! but whenever you welcome the hour
That awakens the night-song of mirth in your bower,
Then think of the friend who once welcomed it too,
And forgot his own griefs to be[2] happy with you.
His griefs may return—not a hope may remain
Of the few that have brightened his pathway of pain—
But he ne'er will forget the short vision that threw
Its enchantment around him while[3] lingering with you.—*Moore.*

In the spring a fuller crimson comes upon the robin's breast;
In the spring the wanton lapwing gets himself another crest;
In the spring a lovelier iris changes on the burnished dove;
In the spring a young man's fancy lightly turns to thoughts of love.
[*Tennyson.*

Meanwhile the Tuscan army,
Right glorious to behold,
Came flashing back the noonday light,
Rank behind rank,[4] like surges bright
Of a broad sea of gold.
Four hundred trumpets sounded
A peal of warlike glee
As that great host, with measured tread
And spears advanced and ensigns spread,
Rolled slowly towards the bridge's head,
Where stood the dauntless three.—*Macaulay.*

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea
When the blue wave rolls nightly on deep Galilee.—*Byron.*

Lochiel! Lochiel! beware of the day
When the Lowlands shall meet thee in battle array!
For a field of the dead rushes red on my sight,
And the clans of Culloden are scattered in fight.—*Campbell.*

Not[5] a drum was heard, not a funeral note,
As his corse to the rampart we hurried:
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.—*Wolfe.*

Let firm, well-hammered soles protect thy feet
Through freezing snows and rains and soaking sleet.—*Gay.*

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[1] Rule VI, Rem. 4.
[2] See p. 221, 7.
[3] He was.
[4] Rule VI, Rem. 10.
[5] *Not* modifies *a* (*one*).

Through the night, through the night,
In the saddest unrest,
Wrapped in white, all in white,
With her babe on her breast,[1]
Walks the mother so pale,
Staring out on the gale
Through the night!

Through the night, through the night,
Where the sea lifts the wreck,
Land[2] in sight, close in sight,
On the surf-flooded deck
Stands the father so brave,
Driving on to his grave
Through the night!—*Stoddard.*

With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags,
Plying her needle and thread—
Stitch! stitch! stitch!—[3]
In poverty, hunger, and dirt;[4]
And still with a voice of dolorous pitch
She sang the "Song of the Shirt!"—*Hood.*

O! breathe not his name! let it sleep[5] in the shade
Where cold and unhonored his relics are laid:
Sad, silent, and dark be[6] the tears that we shed
As the night-dew that falls on the grave o'er his head.
But the night-dew that falls, though in silence it weeps,
Shall brighten with verdure the grave where he sleeps;
And the tear that we shed, though in secret it rolls,
Shall long keep his memory green in our souls.—*Moore.*

I am monarch of all I survey—
My right there is none to dispute;
From the center all round to the sea
I am lord of the fowl and the brute.

O solitude! where are the charms
That sages have seen in thy face?
Better dwell[7] in the midst of alarms
Than reign[7] in this horrible place.—*Cowper.*

O! dear to memory are those hours
When every pathway led to flowers,
When sticks of peppermint possessed
A scepter's power to sway the breast,
And heaven was round us while we fed
On rich, ambrosial gingerbread.—*Eliza Cook.*

A vile conceit in pompous words expressed
Is like a clown in regal purple dressed.—*Pope.*

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[1] Rule VI, Rem. 5.
[2] Rule III, Rem. 1.
[3] Rule III.
[4] Adjunct to plying.
[5] See p. 84, Rem. 1.
[6] See p. 83.
[7] See p. 223, Rem. 5.

Abou Ben Adhem—may his tribe increase!—
Awoke one night[1] from a deep dream of peace
And saw within the moonlight in his room,
Making it rich[2] and like[2] a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,[2]
And to the presence in the room he said,
"What writest thou?" The vision raised his head
And, with a look made all of sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still, and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote and vanished. The next night[1]
It came again, with a great wakening light,
And showed the names whom love of God had blessed—
And, lo! Ben Adhem's name led all the rest.—*Hunt.*

Under a spreading chestnut-tree
The village smithy stands:
The smith,[3] a mighty man is he,
With large and sinewy hands;
And the muscles of his brawny arms
Are strong as iron bands.[4]—*Longfellow.*

Our bugles sang truce; for the night-cloud had lowered,
And the sentinel stars set their watch in the sky;
And thousands had sunk on the ground overpowered,
The weary to sleep,[5] and the wounded to die.[5]—*Campbell.*

'T is pleasant through the loopholes of retreat
To peep[6] at such a world, to see[6] the stir
Of the great Babel and not feel[6] the crowd,
To hear[6] the roar she sends through all her gates
At a safe distance, where the dying sound
Falls a soft murmur[7] on the uninjured ear.—*Cowper.*

The mothers of our forest-land!
On old Kentucky's soil
How shared they with each dauntless band
War's tempest and life's toil.—*Gallagher.*

Soft is the strain when zephyr gently blows
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore
The hoarse, rough verse should like the torrent roar:
When Ajax strives some rock's vast weight to throw
The line too labors, and the words move slow:
Not so[7] when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.—*Pope.*

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[1] See p. 197, Rem. 10.
[2] Rule VIII, Rem. 10.
[3] Rule III.
[4] [Are strong.]
[5] See p. 221, 7.
[6] See p. 150.
[7] Rule II.
[8] [It is.]

They say that in his prime,
Ere[1] the pruning-knife of time
Cut him down,
Not a better man was found
By the crier on his round
Through the town.—*Holmes.*

And darkness and doubt are now flying away;
No longer I roam in conjecture forlorn.
So breaks on the traveler faint and astray
The bright and the balmy effulgence of morn.
See truth, love, and mercy in triumph descending,
And nature all glowing in Eden's first bloom!
On the cold cheek of death smiles and roses are blending,
And beauty immortal awakes from the tomb.—*Beattie.*

Stand here by my side and turn, I pray,
On the lake below thy gentle eyes;
The clouds hang over it heavy and gray,[2]
And dark and silent[2] the water lies;
And out of that frozen mist the snow
In wavering flakes begins to flow;
Flake after flake,[3]
They sink in the dark and silent lake.—*Bryant.*

Speak and tell us, our Ximena, looking northward far away,
O'er the camp of the invader, o'er the Mexican array,
Who is losing? Who is winning? Are they far, or come they near?
Look abroad and tell us, sister, whither rolls the storm we hear?[4]—*Whittier.*

Wearily flaggeth my soul in the desert,
Wearily, wearily.
Sand, ever sand, not a gleam from the fountain;
Sun, ever sun, not a shade from the mountain;
Wave after wave[3] flows the sea of the desert,
Drearily, drearily.—*Bulwer.*

Somewhat back from the village street
Stands the old-fashioned country-seat:
Across its antique portico
Tall poplar-trees their shadows throw;
And from its station in the hall
An ancient time-piece says to all,
"For ever—never—
Never—for ever."

Thou art gone to the grave; but we will not deplore thee;
Though sorrows and darkness encompass the tomb,
The Saviour has passed though its portals before thee,
And the lamp of his love is thy guide through the gloom.—*Heber.*

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[1] Rule VI, Rem. 4.
[2] Rule VIII, Rem. 2, latter part.
[3] See p. 197, Rem. 10, last paragraph.
[4] Rule V, Rem. 5.

Hark! his hands the lyre explore;
Bright-eyed Fancy, hovering o'er,
Scatters from her golden urn
Thoughts that breathe and words that burn.—*Gray.*

The harp that once through Tara's halls
  The soul of music shed
Now hangs as mute on Tara's walls
  As if that soul were fled.
So sleeps the pride of former days;
  So glory's thrill is o'er,
And hearts that once beat high for praise
  Now feel that pulse no more.—*Moore.*

Morn on the waters! and purple and bright
Bursts on the billows the flushing of light!
O'er the glad waves, like a child of the sun,
See, the tall vessel goes gallantly on!
Full to the breeze she unbosoms her sail,
And her pennant streams onward, like hope in the gale!
The winds come around her in murmur and song,
And the surges rejoice as they bear her along.—*Hervey.*

Lo! in the middle of the wood
The folded leaf is wooed from out the bud
With[1] winds upon the branch, and there
Grows green and broad, and takes no care,
Sun-steeped at noon, and in the moon
Nightly dew-fed; and turning yellow,
Falls, and floats adown the air.
Lo! sweetened with the summer light,
The full-juiced apple, waxing over-mellow,
Drops in a silent autumn night.
All its allotted length[2] of days
The flower ripens in its place,
Ripens and fades and falls, and hath no toil,
Fast-rooted in the fruitful soil.—*Tennyson.*

Were[3] half the power that fills the world with terror,
  Were half the wealth bestowed on camps and courts,
Given to redeem the human mind from error,
  There were[4] no need of arsenals or forts.—*Longfellow.*

To each his sufferings: all are men,
  Condemned alike to groan;[5]
The tender for another's pain,
  The unfeeling for his own.
Yet, ah! why should they know their fate,
Since sorrow never comes too late,
  And happiness too swiftly flies?
Thought would destroy their paradise.
No more—where ignorance is bliss
  'T is folly to be wise.—*Gray.*

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[1] Rule VI, Rem. 5. [2] See p. 197, Rem. 10. [3] See p. 77, Rem. 9.
[4] See p. 77, Rem. 11. [5] See p. 223, second paragraph.

The day is ending,
The night is descending,
The marsh is frozen,
The river dead.

Through clouds like ashes
The red sun flashes
On village windows
That glimmer red.—*Longfellow.*

Full many a gem of purest ray serene
The dark, unfathomed caves of ocean bear;
Full many a flower is born to blush unseen
And waste its fragrance on the desert air.—*Gray.*

Know ye the land where[1] the cypress and myrtle
Are emblems of deeds that are done in their clime,
Where the rage of the vulture, the love of the turtle
Now melt into sorrow, now madden to crime?
Know ye the land of the cedar and vine,
Where the flowers ever blossom, the beams ever shine;
Where the light wings of zephyr, oppressed with perfume,
Wax faint o'er the gardens of Gul in her bloom;
Where the citron and olive are fairest of fruit,
And the voice of the nightingale never is mute;
Where the tints of the earth and the hues of the sky,
In color though varied, in beauty may vie,
And the color of ocean is deepest in dye;
Where the virgins are soft as the roses they twine,
And all, save the spirit[2] of man, is divine?—*Byron.*

Note.—If one verse is made to run into the next, this passage consists entirely of dactyls except in a few places; as, Know ye the | land where the | cypress and | myrtle are | emblems of | deeds that are | done in their | clime, where the | rage of the | vulture, the | love of the | turtle now | melt into | sorrow, now | madden to | etc.

Farewell life! my senses swim,
And the world is growing dim;
Thronging shadows cloud the light,
Like the advent of the night—
Colder, colder, colder still,
Upward steals a vapor chill;
Strong the earthy odor grows—
I smell the mould above the rose.

Welcome life! the spirit strives!
Strength returns and hope revives;
Cloudy fears and shapes forlorn
Fly like shadows at the morn—
O'er the earth there comes a bloom,
Sunny light for sullen gloom,
Warm perfume for vapor cold—
I smell the rose above the mould.—*Hood.*

All smatterers are more brisk and pert
Than those that understand an art;
As little sparkles shine more bright
Than glowing coals that give them light.—*Samuel Butler.*

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[1] See p. 162, first paragraph.

[2] Rule III, Rem. 3.

PARSING EXERCISES.

RULE I.

The oak grows silently in the forest a thousand years;[1] only in the thousandth year, when the woodman arrives with his axe, is there heard an echoing through the solitudes; and the oak announces itself when with far-sounding crash it falls. How silent too was the planting of the acorn, scattered from the lap of some wandering wind!—*Carlyle.*

[Remark 1.] A wise man will make haste to forgive, because he knows the true value of time and will not suffer it to pass away in unnecessary pain.—*Johnson.*

Clarendon allows his demeanor through the whole proceeding to have been such that even those who watched for an occasion against the defender of the people, were compelled to acknowledge themselves unable to find any fault in him.—*Macaulay.*

That German intellect has been fairly appreciated among us we believe to be mainly owing to Carlyle's persevering efforts.[2]

Zeal for what he regarded as truth, undaunted intrepidity to maintain his own system, abilities both natural and acquired to defend his principles and unwearied industry in propagating them are virtues which shine so conspicuously in every part of his behavior that even his enemies must allow him to have possessed them in an eminent degree.—*Robertson.*

[Remark 2.] He does nothing with sourness or obstinacy, and his being unconfined to modes and forms makes him only the readier and abler to please and oblige all who know him.—*Addison.*

To suffer the opinion of others to rule our choice or overpower our resolves is to submit tamely to the lowest and most ignominious slavery.—*Johnson.*

Remains only that the court, to whom his manners and garrulity were always agreeable, shall make his fall soft.—*Carlyle.*

But[3] for him you would have been ruined.

[Remark 6.] Nothing but vain and foolish pursuits delights some persons.

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

It is not that that hath incensed the duke,
It is because no one should sway but he,
No one but he should be about the king.—*Shakespeare.*

Sing again the song you sung
When we were together young—
When there were but[4] you and I
Underneath the summer sky.—*Curtis.*

There is none but he whose being I do fear.—*Shakespeare.*

If we do but[5] put virtue and vice in equal circumstances, the advantages of ease and pleasure will be found to be on the side of religion.—*Tillotson.*

What stays had I but they?—*Shakespeare.*

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[1] See p. 197, Rem. 10. [2] See p. 222, Rem. 1. [3] But [it had been] for him.
[4] There were [none] but you and I.
[5] If we do [nothing] but put. *Put*, infinitive, subject of *be.*

Your poem hath been printed, and we have no objection but the obscurity of several passages.—*Swift.*

Who hath any cause to mourn but I?—*Shakespeare.*

If a reader examines Horace's Art of Poetry, he will find[1] but very few precepts in it which he may not meet with in Aristotle.—*Addison.*

It can not be[2] but I am pigeon-livered.—*Shakespeare.*

RULE II.

Know that it was he in the times past
Which[3] held you so under fortune.—*Shakespeare.*

'T was he that told me first;
An honest man he is, and hates the slime
That sticks on filthy deeds.—*Shakespeare.*

O unblest falsehood! Mother of all evil!
Thou misery-making demon, it is thou
That sink'st us in perdition. Simple truth,
Sustainer of the world, had saved[4] us all.—*Coleridge.*

For three long years I bowed my pride
A horse-boy in his train to ride;
And well my folly's meed he gave,
Who forfeited, to be[5] his slave,
All[6] here and all beyond the grave.—*Scott.*

[Remark 3.] To become a scholar requires application. To be called a philosopher was the object of all his wishes. He had the misfortune to be born a genius. He resigned all these prospects of usefulness to become an attendant upon the court. He was very anxious to be chosen leader.

What is beauty? Not the show
Of shapely limbs and features! No!
'T is the stainless soul within
That outshines the fairest skin.

[Remark 4.] I took the lady in the black dress to be her that owned the house.

Night, sable goddess, from her ebon throne,
In rayless majesty now stretches forth
Her leaden scepter o'er a slumbering world.
Silence how deep, and darkness how profound!—*Young.*

RULE III.

The foe! they come, they come!

Hail, thou goddess sage and holy!
Hail, divinest Melancholy!—*Milton.*

My mother! when I learned that thou wast dead,
Say, wast thou conscious of the tears I shed?
Hovered thy spirit o'er thy sorrowing son,
Wretch[7] even then, life's journey just begun.—*Cowper.*

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[1] See p. 233, Rem. 8. [2] It can not be [any thing] but. I am pigeon-livered be out.
[3] *Which* was formerly applied to persons. [4] See p. 77, Rem. 11.
[5] See p. 221, 7. [6] Rule XII, Rem. 3. [7] Being.

[Remark 1.] The war finished, and order restored, the country had time to recover from its prostration.

The passions under control, a man's greatest enemies are subdued.

Me howling blasts drive devious, tempest-tossed,
Sails ripped, seams opening wide, and compass lost.—*Cowper.*

It was a lovely sight to see
The lady Christabel when she
Was praying at the old oak tree,
Amid the jagged shadows
Of massy leafless boughs,
Kneeling in the moonlight
To make her gentle vows;
Her slender palms together pressed,
Heaving sometimes on her breast;
Her face resigned to bliss or bale—
Her face, O call it fair, not pale!
And both blue eyes more bright than clear,
Each about to have a tear.—*Coleridge.*

[Remark 2.] Including that debt, he owes a thousand dollars. Considering the circumstances, he was punished too severely. Excepting the house in which he lives, he has no property. Admitting that he was intoxicated, does that lessen the crime?

Thy deeds, thy plainness, and thy housekeeping
Have won the greatest favor of the commons,
Excepting none but[1] good Duke Humphrey.—*Shakespeare.*

It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.—*Shakespeare.*

I know no book, always excepting Milton, which at once quickened and exalted my poetical view of man and his history as that great prose poem, the single epic of modern days, Thomas Carlyle's "French Revolution."—*Charles Kingsley.*

[Remark 3.] During this discussion the minister was greatly excited. Pending the suit the defendant was to retain possession of the property. He left us two hours ago. Notwithstanding savage persecution, the number of his followers increased.

None[2] save thou[3] and thine,[4] I 've sworn,
Shall be left upon the morn.—*Byron.*

[Remark 4.] Granted that he is old enough to vote, this is not the place for him to vote. Except that he is favored by the president, he has no expectation of getting the office. Provided that he accepts these conditions, he is to be admitted. Save that it would be illegal, I would certainly do what seems so much to my interest.

It is singular how long the rotten will hold together, provided you do not handle it roughly.—*Carlyle.*

I take your offer and will live with you,
Provided that you do no outrages.—*Shakespeare.*

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[1] Rule I, Rem. 6.
[2] See p. 41, Rem. 6.
[3] See p. 126, Rem. 13.
[4] See Rule IV, Rem. 8.

It was his mishap in the course of his voyage to fall into the hands of the English, and he was detained prisoner,[1] notwithstanding that a truce existed between the two countries.—*Irving.*

Indeed I have known a Gascon whose limbs were as eloquent as his tongue: he never mentioned the word *sleep* without reclining his head upon his hand; when he had occasion to talk of a horse he always started and trotted across the room, except[2] when he was so situated that he could not stir without incommoding the company, and in that case he contented himself with neighing aloud.—*Smollett.*

RULE IV.

The soul's dark cottage, battered and decayed,
Lets in new light through chinks that Time has made.—*Waller.*

At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power.
In dreams through camp and court he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet-ring;
Then pressed that monarch's throne – a king;
As wild his thoughts, and gay of wing,
As Eden's garden bird.—*Halleck.*

[Rem. 8.] Who steals my purse steals trash; 't is something, nothing;
'T was mine, 't is his, and has been slave to thousands.—*Shakespeare.*

[Remark 10.] I do n't wonder at people's giving him to me for a lover.—*Sheridan.* This little delusion was assisted by the circumstance of its being market-day.—*Dickens.* Who gave you knowledge of your wife's being there.—*Ben Jonson.*

His discourse was broken off by his man's telling him he had called a coach. Upon our going to it, after having cast his eye upon the wheels he asked the coachman if his axletree was good. Upon the fellow's telling him he would warrant it the knight turned to me, told me he looked like an honest man,[3] and went in without further ceremony.—*Addison.*

RULE V.

A friend called on Michael Angelo, who was finishing a statue; some time afterward he called again and found the sculptor still[4] at work. The friend, looking at the figure, exclaimed,[5] "You have been idle since I saw you last." "By no means," replied[5] the sculptor, "I have retouched this part and polished that; I have softened this feature and brought out this muscle; I have given more expression to this lip and more energy to this limb." "Well,[6] well," said[5] his friend, "but all these are trifles." "It may be so," replied Angelo; "but recollect[7] that trifles make perfection, and perfection is no trifle."—*Colton.*

[Remark 1.] Disbanded legions freely might depart,
And slaying man would cease to be[8] an art.[9]—*Cowper.*

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[1] Rule II. [2] When he was so situated that he could not stir without incommoding the company except (being excepted). See p. 185, Rem. 4.
[3] Rule V, Rem. 12. "He looked like an honest man," noun-proposition used as a noun in the objective case.
[4] See p. 133, Rem. 5. [5] See Rem. 2. [6] See p. 134, Rem. 11.
[7] Rule V, Rem. 2. [8] See p. 220, par. 2. [9] Rule II, Rem. 3.

[Remark 2.] Breadalbane was suspected of intending to cheat both the clans and the king.—*Macaulay.*

Who can tell when he sets forth to wander whither he may be driven by the uncertain currents of existence, or when he may return, or whether it may ever be his lot to revisit[1] the scenes of his childhood?—*Irving.*

[Remark 13.] We have been taught[2] that we can not without danger suffer any breach of the constitution to be unnoticed.—*Macaulay.*

I had often been told[3] that the rock before me was the haunt of a genius.—*Addison.*

RULE VI.

Hence it[1] was that the tragedies of Byron were his least successful performances. They resemble those pasteboard pictures invented by the friend of children, Mr. Newberry, in which a single movable head goes around twenty different bodies; so that[4] the same face looks out upon us successively from the uniform of a hussar, the furs of a judge, and the rags of a beggar.—*Macaulay.*

One of the greatest arts of escaping superfluous uneasiness is to free our minds from the habit of comparing our condition with that of others on whom the blessings of life are more bountifully bestowed, or with imaginary states of delight and security, perhaps unattainable by mortals.—*Johnson.*

Let us read with method, and propose to ourselves an end to which all our studies may point. Through neglect of this rule gross ignorance often disgraces great readers; who by skipping hastily and irregularly from one subject to another render themselves incapable of combining their ideas. So many detached parcels of knowledge can not form a whole. This inconstancy weakens the energies of the mind, creates in it a dislike to application, and even robs it of the advantages of natural good sense. Yet let us avoid the contrary extreme, and respect method without rendering ourselves its slaves.—*Gibbon.*

I pity bashful men, who feel the pain
Of fancied scorn and undeserved disdain,
And bear the marks upon a blushing face
Of needless shame and self-imposed disgrace.
Our sensibilities are so acute,
The fear of being silent makes us mute.—*Cowper.*

[Remark 4.] Besides that he 's a fool, he 's a great quarreller, and, but[5] that he hath the gift of a coward to allay the gust he hath in quarrelling, 't is thought among the prudent he would quickly have the gift of a grave.—*Shakespeare.*

RULE VII.

Reason's whole pleasure, all the joys of sense,
Lie in three words, health, peace, and competence.—*Pope.*

Wenham, the wit and lawyer, Lord Steyne's right-hand man, went about everywhere praising her.—*Thackeray.*

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[1] See p. 150, second and third paragraphs.

[2] The noun-proposition beginning with *that* would be the direct object if the active voice of the verb *teach* were employed; it is here construed like *grammar* in "I was taught grammar." Verbs having two objectives in the active voice retain one of them in the passive voice.

[3] Compare "They had often told me a tale."

[4] Adverbs, in that manner in which.

[5] Rule I, Rems. 2 and 6.

Dear lovely bowers of innocence and ease,
Seats of my youth when every sport could please;
How often have I loitered o'er thy green,
Where humble happiness endeared each scene!
How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topped the neighboring hill.

[Remark 4.] All our ecstacies are wounds to peace,
Peace, the full portion of mankind below.—*Young.*

RULE VIII.

It is related[1] of the great Dr. Clarke that when in one of his leisure hours he was unbending himself with a few friends in the most playful and frolicsome manner he observed Beau Nash approaching. He suddenly stopped: "My boys," said he, "let us be grave; here comes a fool."—*Boswell.*

We have no minute information respecting[2] those years of Johnson's life during[3] which his character and his manners became immutably fixed.—*Lord Macaulay.*

Ere long[4]
Thick darkness descended the mountains among;[5]
And a vivid, vindictive, and serpentine flash
Gored the darkness and shore it across with a gash.
The rain fell in large heavy drops. And anon
Broke the thunder. The horses took fright, every one.
The Duke's in a moment was far[6] out of sight.
The guides whooped. The band was obliged to alight,[7]
And, dispersed up the perilous pathway, walked blind
To the darkness before from the darkness behind.—*Lord Lytton.*

RULE IX.

Thou hast belied mine innocent child;
Thy slander hath gone through and through her heart,
And she lies buried with her ancestors.—*Shakespeare.*

And the storm is abroad in the mountains! He fills
The crouched hollows and all the oracular hills
With dread voices of power. A roused million or more
Of wild echoes reluctantly rise from their hoar
Immemorial ambush and roll in the wake
Of the cloud, whose reflection leaves vivid the lake.
And the wind, that wild robber, for plunder descends
From invisible lands, o'er those black mountain-ends;
He howls as he hounds down his prey; and his lash
Tears the hair of the timorous wan mountain-ash,

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[1] See p. 150, third paragraph. [2] Participle belonging to *information*.
[3] Participle belonging to *which*, which during, nominative absolute.
[4] See note, p. 134, Rem. 15, and note. The expression, however, might come under Rem. 14 (ere a long time). Shakespeare uses *long* as an adjective belonging to *it*, meaning time: "They will then ere 't be long."
[5] See p. 121, third paragraph.
[6] The adverb *far* modifies the adverb *out*, and *out* is modified by the adjunct *of sight*. [7] See p. 223, second paragraph.

Which clings to the rocks, with[1] her garments all torn,
Like a woman[2] in fear; then he blows his hoarse horn
And is off, the fierce guide of destruction and terror,
Up the desolate heights, 'mid an intricate error
Of mountain and mist.—*Lord Lytton.*

[Remark 10.] Our own heart, and not other men's opinions, forms our true honor.—*Coleridge.*

Virtue, not rolling suns, the mind matures.—*Young.*

RULE X.

Close on the hounds the hunter came
To cheer them on the vanished game;
But, stumbling in the rugged dell,
The gallant horse exhausted fell.
The impatient rider strove in vain
To rouse him with the spur and rein,
For the good steed, his labors o'er,
Stretched his stiff limbs to rise[3] no more.—*Scott.*

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.—*Bacon.*

'T is these that early taint the female soul,
Instruct the eyes of young coquettes to roll,[4]
Teach infant cheeks a bidden blush to know,[4]
And little hearts to flutter[4] at a beau.—*Pope.*

Meanwhile
The sun in his setting sent up the last smile
Of his power, to baffle the storm. And behold!
O'er the mountains embattled, his armies, all gold,
Rose and rested; while far[5] up the dim airy crags,
Its artillery silenced,[6] its banners in rags,[6]
The rear of the tempest its sullen retreat
Drew off slowly, receding in silence, to meet
The powers of the night, which, now gathering afar,
Had already sent forward one bright signal star.—*Lord Lytton.*

RULE XI.

She walks in beauty like the night[7]
Of cloudless climes and starry skies;
And all that 's best of dark[8] and bright[8]
Meets in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.—*Byron.*

Wisdom crieth without; she uttereth her voice in the streets.—*English Bible.*

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[1] See p. 196, Rem. 5. [2] See p. 228, Rem. 2. [3] Adjunct infinitive, 7. Denotes result.
[4] See Rule V, Rem. 12. The verb *teach* has two objectives, the infinitive here being employed as one of the objectives. The verb *instruct* is used in the sense of *teach*. [5] See p. 133, Rem. 5. [6] Rule II, Rem. 1.
[7] Rule VI, Rem. 11. [8] Rule VIII, Rem. 5.

She had just as good a right to live, if she chose, in St. Martin's Street as Queen Charlotte had to live at St. James's.—*Macaulay.*

An old lord of the council rated me the other day in the street about you, sir; but I marked him not: and yet he talked very wisely; but I regarded him not: and yet he talked wisely, and in the street too. Thou didst well, for wisdom cries out in the streets, and no man regards it.—*Shakespeare.*

Arise and go into the street which is called Straight.—*English Bible.*

RULE XII.

Our birth is but[1] a sleep and a forgetting;
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar;[2]
Not in entire forgetfulness,
And not in utter nakedness,
But[3] trailing clouds of glory do we come
From God, who is our home.—*Wordsworth.*

[Remark 3.] Munster, Ulster, and Connaught were ruled by petty sovereigns, partly Celts and partly degenerate Normans.—*Macaulay.*

RULE XIII.

"Courage!" he said, and pointed toward the land,
"This mounting wave will roll us shoreward soon."
In the afternoon they came unto a land
In which it seemed always afternoon;
All round the coast the languid air did swoon,
Breathing like one that hath a weary dream.
Full-faced above the valley stood the moon;
And, like a downward smoke, the slender stream
Along the cliff to fall and pause and fall did seem.—*Tennyson.*

I replied that I had never been at sea, but[4] that I was going.—*Marryat.*

RULE XIV.

O blessed hope, sole boon of man, whereby on his strait prison-walls are painted beautiful, far-stretching landscapes.—*Carlyle.*

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[1] Is [naught] but a sleep.
[2] See page 134, Rem. 15.
[3] Rule XII, Rem. 6.
[4] But [I replied] that.

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