

MULTUM IN PARVO.

AN

IMPROVED GRAMMAR

OF THE

ENGLISH LANGUAGE,

FOR THE

USE OF SCHOOLS AND ACADEMIES.

BY REV. W. COLEGROVE,

PRINCIPAL OF BURTON ACADEMY, AND MEMBER OF THE BOARD OF SCHOOL
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INTRODUCTION.

The following work is the result of an attempt to satisfy a necessity which the author has felt during a long experience in teaching. In presenting it to the public, it seems appropriate to point out some of its distinguishing features. It is hoped that the work will be found to be recommended by the following characteristics:

- 1st. *Brevity, conciseness, and accuracy in the definitions.*
- 2d. *Simplicity in the classification.*
- 3d. *Perspicuity in the arrangement and adaptedness to the purposes of class recitations.*
- 4th. *Freedom from superfluities.*
- 5th. *Comprehensiveness in the plan.*
- 6th. *Originality in the design and execution of the work.*

The grammars that have come under the inspection of the Author have all seemed to be defective in most of these particulars, and especially in the 1st and 4th.

Several of the definitions, as that of the *verb*, &c., are entirely new; but many of those which will perhaps appear to be new, as those of gender, number, case, &c., are fully sustained by Webster.—[See his Unabridged Dictionary.]

It has been a leading object in the preparation of this work, to leave out a large amount of matter found in most grammars, which appears to be only an incumbrance, and whose only use is to consume the time, and weary and perplex the mind of the student, while it does him no good. A specimen of this curtailment will be found in the treatment of the *verb* under the head of inflection.

It is difficult to find a good reason for separating what have been called *Adjectives* and *Adverbs*, and beside this, authors have found it impossible satisfactorily to draw the line of distinction between them. [For illustration see Webster's Grammar and many others.] Hence, in classification, these have been united under the name of *modifiers*. But

in this, as in many other instances, it is not thought best to incur the book with all the *reasons* for the Author's *conclusions*.

Very few new terms have been introduced, and they only where they seem indispensable.

The subject of English composition demands the serious and careful attention of every teacher, but it is better to attend to that separately than in connection with the technicalities of grammar. Hence, in this work, no attempt has been made to introduce exercises in composition. "*One thing at a time*" is a good rule.

The importance of *analysis*, or *syntactical parsing*, as a means of mental discipline, of acquiring the habit of close discrimination, and the ability rightly to apprehend the meaning of language, can hardly be over-estimated. That department, therefore, occupies a prominent place in this work.

The collection of exercises at the end of the volume will be found an important addition. But it is impossible in a brief introduction, to notice all the peculiarities of the work; *it must be examined*, to be understood.

The system here unfolded, is not put forth as a new one on which the trial of experiment is *yet* to be made; the experimental trial has *already* been made in the recitation room, and with results highly satisfactory, even without a text book. It is fully believed that a class following this system, will accomplish more in *one* term than they could in *two*, with any of the old systems.

The Author's acknowledgments are due for valuable hints to Webster, Mandeville, Green, Wells, Chapin, Abp. Whateley, and others, though very little direct reference has been made to either of their works in the preparation of this. It would be impossible to specify precisely the amount of obligation to any one.

Finally, it remains to say that the Author is by no means indifferent to the reception that may be given to this little treatise, but that he will be extremely gratified if it shall be found to answer its design in being adapted to the wants of the community.

BURTON, Geauga Co., Ohio, July 2, 1852.

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NOTE TO TEACHERS.

It is recommended in using this work, especially in large classes, that the *Analysis* of that portion assigned for a lesson, should be committed to memory *first*, and *first recited*, and that afterwards individuals of the class, or the whole class in concert, be required to recite the whole lesson *without questions from the teacher*. This being done, various questions should be proposed on the different topics.

RECOMMENDATIONS.

From A. H. GOTHAM, Esq., County Clerk, and Member of the Board of School Examiners for Geauga County,

Chardon, June 19, 1852.

Rev. W. COLEGROVE:—

Sir:—From a partial examination of your work on English Grammar, I can say that it is far in advance of the text-books now used in our schools, being much more concise, and better adapted to the capacity of beginners. As a text-book, it is, in my opinion, far superior to any now in use.

Yours respectfully,

A. H. GOTHAM.

From Mr. J. TUCKERMAN, Principal of Orwell Academy, and late Superintendent of Common Schools in Ashtabula County.

Orwell, June 30, 1852.

Rev. Mr. COLEGROVE:—

Dear Sir:—I have examined your manuscript upon English Grammar with some degree of care, and I am much pleased with it. The *plan* is certainly original and novel, and I doubt not your work will be of great service in simplifying our system of Grammar. The old systems are liable to many very serious objections, and Teachers should always hail with delight any work having a tendency to lessen the labor necessary to secure a thorough knowledge of the language. I think the brevity and completeness of the work render it eminently adapted to the wants of Common Schools.

Respectfully,

J. TUCKERMAN.

From Rev. E. BUSHNELL, late Tutor in the Western Reserve College.
Rev. W. COLEGROVE:—

Dear Sir:—I have made myself acquainted with your "Improved Grammar," I think sufficiently to form an intelligent estimate of its merits. There are points which I should probably treat differently; nor am I prepared, without further reflection, fully to endorse your view of the "Spelling Reform." Still my impressions, regarding the book as a whole, are decidedly favorable. It is characterized by conciseness and accuracy, and is adapted, in my estimation, to impart a thorough knowledge of English Grammar, without exciting that aversion to the study which has attended the use of poor text-books.

Yours respectfully,

BURTON, O., July 2, 1852.

E. BUSHNELL.

From Rev. G. T. DAY, Principal of Geauga Seminary at Chester:
Having been permitted to examine the manuscript of a work on English Grammar, by Rev. W. Colegrove, Principal of Burton Academy, I have no hesitation in commending it to the attention and confidence of teachers and pupils. The plan is somewhat novel, but there is no dogmatic condemnation of whatever has preceded it. It is left to work its way into public favor by the force of its own merits; and these it certainly possesses. It is brief, simple, comprehensive, and symmetrical. The obscurity which many pupils have complained of finding around the whole subject of Grammar, can hardly be complained of with this work at hand as a text-book. In the hands of a skillful teacher, or even of an unaided learner of fair capacity, the book promises to afford an unusually clear view of the science of Grammar, in return for an unusually small measure of time and study. It is hoped that the work may meet with the favorable reception which it deserves.

GEO. T. DAY.

CHESTER, Geauga Co., O., July 5, 1852.

From Mr. J. R. PERCY, Principal of Munson Select School.
Rev. W. COLEGROVE:—

Sir:—Your work on English Grammar, in my estimation, possesses many advantages over any other work of the kind which, in the course of several years teaching, I have had occasion to

examine. In its arrangement it is calculated to unfold, gradually and systematically, the elements of language, from the most simple to the most complex, and that in a manner entirely adapted to the capacity of those for whom it is designed.

Your work possesses both the merits of originality and correctness, and gives evidence of deep research.

I am, sir, with respect, &c.,

MUNSON, Geauga Co., O., July 5, 1852.

J. R. PERCY.

From Mr. C. D. WILBER, Instructor of the "Teachers' Department" in Western Reserve Eclectic Institute, at Hiram, Portage Co.

I have examined the manuscript copy of the "Improved Grammar," by Mr. Colegrove. He has given to the public a new system—based upon our language *as it is*, rather than upon those languages from which ours is derived. He has done away with many forms which the schools of other days instituted—has simplified the English conjugation, and combined Analysis and Parsing into a simple and easy method. I think it a valuable work, either as a text-book or as a book of reference for the Teacher.

C. D. WILBER.

HIRAM, July 6, 1852.

ENGLISH GRAMMAR.

PRELIMINARY DEFINITIONS.

Language is the art of communicating ideas.

Science is classified knowledge.

Grammar is the science of language.

English grammar is the science of the English language.

(See App. A.)

A *word* is a sound, or a combination of sounds, used as the sign of an idea ; as "*I*," "*O*," "*man*," "*tree*," &c.

A *Syllable* is a word, or part of a word, pronounced by a single impulse of the voice ; as "*re-main*," "*im-pose*," &c.,

A *sentence* is a collection of words expressing a complete thought ; as "*Our time is precious*."

A *phrase* is a combination of two or more words not forming a sentence ; as "*in the house*," "*the other side*," &c.

The *subject* of a sentence is that of which something is affirmed or denied ; as "*knowledge*," in the sentence "*knowledge is valuable*."

The *predicate* of a sentence is that which is affirmed or denied of the subject ; as "*valuable*" in the last example.

The *copula** is that which affirms or denies the predicate of the subject ; as the word "*is*" in the above example.

In the sentence "*Gold is yellow*," the copula "*is*" affirms that the quality indicated by the word "*yellow*" belongs to, or is found in the

* The copula is the word *am* or some of its variations, to which the word *not* is sometimes added.

substance "*gold*." In the sentence "*Silver is not yellow*," the copula "*is not*" denies that the quality "*yell w*" belongs to "*Silver*," &c.

Sometimes the predicate and copula are both included in one word : as "*John studies*," i. e. "*John is studying*."

DIVISIONS OF GRAMMAR.

Grammar is usually divided into four parts, called Orthography, Etymology, Syntax, and Prosody.

Orthography is that part of grammar which treats of *letters* and *spelling*.

Etymology is that part of grammar which treats of *classification*, *derivation* and *inflection*.

Syntax is that part of grammar which treats of the construction of sentences.

Prosody is that part of grammar which treats of versification.

ORTHOGRAPHY.

A *letter* is a character used to represent an elementary sound of the voice.

In the English Language there are forty-four elementary sounds, and these may be arranged in four classes, called Tonics, Subtonics, Atonics and Ambigues.

A *tonic element* is a free uninterrupted sound of the voice, as the sound of *a* in the word *make*, &c.

A *subtonic element* is a sound somewhat interrupted by the closing of the mouth, as the sound of *m* in *make*, &c.

An *atonic element* is a whispered articulation, as the sound of *k* in *make*, &c.

An *ambiguous* is a sound resembling both the tonics and subtonics, as the sound of *w* in *way*, &c.

REMARK.—The tonics are sometimes called *vowels* and the other sounds *consonants*.

The sounds are usually represented as follows : *

* The letter *a* represents *ten* sounds, as in *all*, *wh*, *t*, *dollar*, *bar*, *pass*, *car*, *at*, *came*, *any*, *village*

Atonics.—p. t. ch. k. f. th. (think) s. sh. h.
Subtonics—b. d. j. g. v. th. (then) z. si. (zh.) .. l. r. m. n. ng.

{ e (me) a (take) a (care) a (bar) a (all) u (burn) o (go)
i (in) e (met) a (at) a (pass) o (not) u (but) o (whole)
Tonics.
{ o (move) u (tube) i (time) oi (boil) ou (out)
u (full)

Ambigues.—w (will, woo) y (yet, ye.)

An *alphabet* consists of all the letters of a language arranged in a certain order.

The *English alphabet* is extremely defective, having only twenty-six letters with which to represent the forty-four sounds, and several of them as *c*, *x*, *g*, etc, are redundant;—that is, they do not represent any sound which is not represented by other letters.

CAPITAL LETTERS.

A *capital letter* should be used at the commencement, 1st, Of every sentence;—2nd, Of every line of poetry;—3d, Of every direct quotation; 4th, Of every important word in a phrase used as a title or caption;—5th, Of every proper name;—6th, Of all names and appellations of the Deity. The pronoun *I* and the exclamation *O* should be capitals.

Italic letters are used when a word or phrase is to be distinguished for the purpose of emphasis or otherwise.

SMALL CAPITALS are sometimes used to indicate a greater degree of emphasis than italics.

Underscoring in writing consists in drawing a line under such words as would be printed in italics. Small capitals are indicated by *two* lines, and large capitals by *three*.

e has *five* sounds, as in *her*, *they*, *met*, *me*, *pretty*.

i has *five* sounds, as in *fir*, *time*, *machine*, *tin*, *onion*.

o has *eleven* sounds as in *nor*, *not*, *worth*, *done*, *accompt*, *go*, *whole*, *move*, *wolf*, *women*, *one*.

u has *nine* sounds, as in *bur*, *but*, *Russia*, *full*, *flute*, *use*, *bury*, *busy*, *persuade*.

y has *four* sounds, as in *myrtle*, *my*, *lynx*, *yet*

The sound *e* in the word *me* is represented in *twenty different ways*, as in *me*, *mete*, *leaf*, *leave*, *meet*, *conceit*, *receive*, *relief*, *relieve*, *people*, *key*, *keyed*, *Cæsar*, *subpœna*, *albino*, *machine*, *musqueto*, *impregn*, *quay*, *disme*! In like manner the sound of *a* in *make* has *twenty representatives* the sound of *i* in *time* has *nineteen*; the sound of *o* in *go* has *thirteen*, that of *u* in *truth* has *eleven*, &c., &c.

SPELLING.

In consequence of the defectiveness of the English alphabet, no definite rules can be given for the spelling of words. This can only be learned by observation and a long continued and careful use of the spelling-book and dictionary.—[See App. A. *]

ETYMOLOGY.

CLASSIFICATION.

A *noun* is a word used as a name.

A proper noun is a name used to distinguish an individual person or object, as *John, Mary, Boston, Lake Erie, &c.*

A common noun is a name that is equally applicable to any one of a whole class of objects, as *man, house, book, &c.*—[See App. B.]

A *pronoun* is a word used as the representative of some other word or words.

Personal pronouns are such as have the inflection called person. They are *I, thou, you, he, she, and it, &c.*

Relative pronouns are such as relate to some word in a preceding sentence and thus connect the two sentences. They are *who, which, and that.*

Interrogative pronouns are such as are used in asking questions. They are *who, which, and what.*

Possessive pronouns are such as indicate possession. They are *mine, thine, his, hers, ours, yours, theirs.*

Modifying pronouns are such as modify the words which they represent. They are *this, that, some, &c.*—[See App. C.]

A *modifier* is a word used to modify or limit the meaning of some other word, as a *good* man; He reads *well*.

A *verb* is a word that may be used as the predicate of a sentence *without* a copula, as he *writes, &c.*

A *participle* is a form of the verb that may be used as the predicate of a sentence *with* a copula, as He *is writing*; It *is written, &c.*

A *preposition* is a word used to express the relation between other words.—[See App. D.]

A *connective* is a word used to connect words and sentences.
[See App. D. *]

An *exclamation* is one or more words not forming any part of a sentence.

An emotional exclamation is one that expresses some emotion or strong feeling, as *ah! alas! pshaw! &c.*

A *didactic exclamation* is one that does not express any emotion, as *yes, no,* and the names of persons or things addressed.

An exclamation is usually an equivalent for a sentence.

INFLECTION.

Inflection is a change in the form of words by declension, comparison, or conjugation.

The *root* of a word is the first form of it.

Declension signifies the usual inflections of nouns and pronouns.

NOUNS.

Nouns have three inflections, called Gender, Number and Case.

GENDER.

Gender is the difference of words to indicate sex.

The *masculine gender* is the form of the word used to denote the male sex; as *actor.*

The *feminine gender* is the form of the word used to denote the female sex; as *actress.*

REMARK 1. The sexes are sometimes distinguished by using different words, as *boy, girl, &c.* and sometimes by prefixing some other word to the noun, as *male child, female child, &c.*

REMARK 2. Nouns denoting things without life and some others have no gender, as *house, tree, company, &c.*—[See App. E.]

NUMBER.

Number is the difference of words to distinguish one from more than one; as *boy, boys; ox, oxen, &c.*

The *singular number* is the form of the word used to denote one object; as *book, chair, &c.*

The *plural number* is the form used to denote more than one; as *books, chairs, &c.*

RULE.—The plural number is usually formed by adding *s* to the singular or *es* when the sound of *s* will not readily combine with the last sound of the word; as *book, books; church, churches, &c.*

REMARKS 1. Some nouns have only one form and are used indiscriminately either as singular or plural; as *deer, sheep, swine*, &c.

2. Some nouns are used only in the singular; as *rice, wheat*, &c.

3. Some nouns are used only in the plural; as *scissors, bellows*, &c.

4. Some nouns form their plurals very irregularly; as *child, children; man, men; mouse, mice; leaf, leaves; lady, ladies*, &c.

5. In the case of nouns taken from foreign languages, it is very desirable, since the words have become English, that the regular English plurals should be used; as *automaton, automata; bandit, bandits; datum, datums*, &c.—[See App. F.]

6. When a title and a proper name are taken together, the plural termination should be annexed to *both*; as the Messrs. Harpers, &c.
[See App. F.*]

CASE.

Case is the form of a word used to denote its relation to other words.

NUMBER OF CASES.—Nouns have but one case and that is called the possessive case.

The *possessive case*, is that form of the word which denotes the relations of ownership, authorship, origin, adaptation, &c., as *John's Book; Webster's Dictionary; the tree's fruit; children's shoes*, &c.

RULE.—The possessive case is formed by adding an apostrophe and the letter *s* to the root of a word.

REMARKS.—1. When nouns in the plural end in *s*, the possessive is formed by adding the apostrophe only.

2. The nouns *conscience, Moses, Jesus*, and a few others, omit the additional *s* in the singular.

3. Some persons erroneously omit the additional *s* in *all* cases where the singular noun ends in *s*.

PRONOUNS.

Number of Inflections.—Some of the pronouns have four inflections, viz: Gender, Number, Case, and Person; others have only three, and some only one of these.

Gender, number and case, when applied to pronouns, have the same meaning as when applied to Nouns.

PERSON.

Person is the difference of words to distinguish the speaker, the person or thing spoken to, or the person or thing spoken of.

The *First Person* is that form of the word which denotes the speaker.

The *Second Person* is that form of the word which denotes the person or thing addressed.

The *Third Person* is that form of the word which denotes the person or thing spoken of.

PERSONS OF THE PRONOUNS.—*I*, with its variations, is of the first person, *thou* or *you*, of the second, and *he, she* and *it*, of the third.

CASE.

NUMBER OF CASES.—Some of the pronouns have three cases; the Nominative, Possessive and Objective.

The *Nominative Case* is that form of the word which shows it to be the *subject* of a sentence.

The *Possessive Case* is that form of the word which shows the relations of ownership, &c.,

The *Objective Case* is that form of the word which shows it to be the *object* of some verb or preposition.

DECLENSION OF THE PRONOUNS.

FIRST PERSON.

Singular.		Plural.	
Nominative case,	<i>I</i> ,	Nominative case,	<i>We</i> ,
Possessive case,	<i>My</i> ,	Possessive case,	<i>Our</i> ,
Objective case,	<i>Me</i> .	Objective case,	<i>Us</i> .

SECOND PERSON.

Singular.		Plural.	
Solemn Style.		Common Style.	
Nom.	<i>Thou</i> ,	Nom.	<i>You</i> ,
Poss.	<i>Thy</i> ,	Poss.	<i>Your</i> ,
Obj.	<i>Thee</i> .	Obj.	<i>You</i> .

THIRD PERSON.

Singular.		Plural.	
Nom.	<i>He, She</i> ,	Nom.	<i>It, They</i> ,
Poss.	<i>His, Her</i> ,	Poss.	<i>Its, Their</i> ,
Obj.	<i>Him, Her</i> .	Obj.	<i>It, Them</i> .

Who is used both as singular and plural, and is thus declined:

Nom.	<i>Who</i> .	Poss.	<i>Whose</i> .	Obj.	<i>Whom</i> .
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MODIFIERS.—[See App. G.]

Modifiers have one inflection called Comparison.

Comparison is the difference of words to express degrees of quality.

NUMBER OF FORMS—Three forms are used, called the Positive, Comparative and Superlative Degrees.

The Positive Degree is the first form or root of the word, and implies the comparison of the person or thing referred to with some imaginary standard.—[See Ap. H.]

The Comparative Degree is formed by adding *r* or *er* to the positive, and implies the comparison of the person or thing referred to with some other person or thing.

The Superlative Degree is formed by adding *st* or *est* to the positive, and implies the comparison of the person or thing referred to with two or more other persons or things.

REMARKS—1. Instead of changing the word, the comparison is often effected by prefixing other words; as more and most; less and least, &c.
2. Some words are very irregular in their comparison.

EXAMPLES OF COMPARISON.

Positive.	Comparative.	Superlative.
Large,	Larger,	Largest,
Great,	Greater,	Greatest,
Wonderful,	More Wonderful,	Most Wonderful,
Ingenious.	Less Ingenious.	Least Ingenious,
Good, }	Better,	Best,
Well, }		
Bad, Badly, }	Worse,	Worst,
Ill, Evil, }		
Far,	{ Farther,	{ Farthest,
	{ Further,	{ Furthest,
Fore,	Former,	{ Foremost,
		{ First,
Late,	Later,	{ Latest,
Little,	Less,	{ Last,
Much, }	More,	{ Least,
Many, }		{ Most,
Near,	Nearer,	{ Nearest,
		{ Next,
Old,	{ Older,	{ Oldest,
	{ Elder,	{ Eldest,
Hind,	Hinder,	{ Hindermost,
		{ Hindmost,

VERBS.—[See Ap. J.]

Number of Inflections.—Verbs have three inflections; Tense, Number and Person.

TENSES.

Tenses are forms of the verb used to indicate time.

*The Present Tense** is the first form or root, and denotes present time; as *I work*.

The Past Tense is formed by adding *ed* to the present (or *d* only, if the verb ends in *e*,) and denotes past time; as *I worked*.

The Future Tense is formed by prefixing *shall* or *will* to the present, and denotes future time; as *I shall work*.

The Indefinite Tense is formed by prefixing *may*, *can*, *must*, *might*, *could*, *would*, or *should* to the present and indicates no particular time; as *I may work*.

PARTICIPLES.

Each verb has two participles; the *present*, which is formed by adding *ing* to the root, and the *past*, which in regular verbs is of the same form as the past tense.—[See App. I.]

COMPOUND TENSES.

The Compound Present Tense is formed by prefixing *have* to the past participle, and refers to some portion of time a part of which is past and a part future; as the present day, week, year, century, &c. as *I have worked*.

The Compound Past Tense is formed by prefixing *had* to the past participle and refers to a past time prior to some other past time; as *I had worked*.

*Sometimes the word "*do*" is prefixed to the present tense for the purpose of emphasis or euphony, and the past tense is sometimes formed by prefixed "*did*" to the present instead of changing the termination, for the same reason; thus *Present*, "*do go*"; *Past*, "*did go*."

The *Compound Future Tense* is formed by prefixing *shall*, *have* or *will have* to the past participle, and refers to a future time prior to some other future time; as *I shall have worked*.

The *Compound Indefinite Tense* is formed by prefixing *may have*, *can have*, &c., to the past participle, and refers to no particular time; as *I may have worked*.

NUMBER OF THE VERB.

The *number of a verb* is the form used to show the number of its subject.

The *singular number* is the form that is used when the subject is singular.

The *plural number* is the form that is used when the subject is plural.

PERSON OF THE VERB.

The *person of a verb* is the form used to show the person of its subject.

The *first person* is the form used with a subject of the first person.

The *second person* is the form used with a subject of the second person.

The *third person* is the form used with a subject of the third person.

Conjugation signifies the usual inflections of the verb.

REMARKS.—1 In the common style no forms are used to show the number and person of the subject except that in the present tense, an *s* is added to indicate the *third person singular number*; and in the compound present, *have* is changed to *has* for the same purpose.

2 In the solemn style, in the present and past tenses, *est* (or *st* when the verb ends in *e*) is added to denote the *second person singular*, also wherever they occur *will* is changed to *wilt*, *shall* to *shalt*, *have* to *hast*, *can* to *canst*, &c., for the same purpose.—[See App. K.]

3 Formerly the third person singular of the present tense ended in *eth*, but that termination is now obsolete.

An *Infinitive Verb* is one which has the word *to* prefixed; as *to go*.

The word *to* is omitted where the infinitive follows *bid*, *dare*, *make*, *feel*, *see*, *hear*, *help*, *let*, &c.

Two FORMS.—The infinitive verb has two forms, the simple and the compound. In the simple form the word *to* is prefixed to the root, and in the compound form the words *to have* are prefixed to the past participle.

CONJUGATION OF THE VERB LOVE.

PARTICIPLES.		INFINITIVE.	
Present.	Past.	Simple.	Compound.
Loving.	Loved.	To love.	To have loved.
Simple Tenses.		Compound Tenses.	
Present,	{ Love,	{ Have loved,	
	{ Loves,	{ Has loved,	
Past,	{ Loved,	{ Had loved,	
	{ Shall love,	{ Shall or will have loved,	
Future,	{ Will love,	{ May have loved, &c.	
Indefinite,	May love, &c.		

IRREGULAR VERBS.—Those verbs which do not form their past tense by adding *d* or *ed* to the present, are called irregular.—[For list see App. J.]

CONJUGATION OF THE VERB WRITE.

PARTICIPLES.		INFINITIVE.	
Present.	Past.	Simple.	Compound.
Writing.	Written.	To write.	To have written.
Simple Tenses.		Compound Tenses.	
Present,	{ Write.	{ Have written,	
	{ Writes,	{ Has written,	
Past,	{ Wrote,	{ Had written,	
	{ Shall write,	{ Shall or will have written.	
Future,	{ Will write,	{ May have written, &c.	
Indefinite,	May write, &c.		

The *copula* is inflected like a verb, except that it has distinct plural forms in the present and past tenses, and also has the conditional tense.

CONDITIONAL TENSE.—The form *were*, in conditional sentences, is sometimes used indiscriminately with subjects of any person or number, and without any reference to time; as "*Were I in his place I would not do it;*" "*If I were sure it would not rain I would go;*" "*If he were wise he would shun such company;*" "*If we were able we would not do it;*" "*Were*

all their motives known, they might perhaps be justified," &c. For the sake of distinction it is then called the conditional tense. The form *be* is also used in a similar manner.

CONJUGATION OF THE COPULA.

PARTICIPLES.		INFINITIVE.	
Present.	Past	Simple.	Compound.
Being.	Been.	To be.	To have been.
Simple Tenses.		Compound Tenses.	
	Singular.	Plural.	
Present,	{ Am,	Are,	{ Have been,
	{ Is,		{ Has been,
Past,	Was,	Were,	Had been,
Future,	{ Shall be,		{ Shall
	{ or		{ or have been,
Indefinite,	Will be,		Will
	May be,		May have been,
Conditional,	{ Were,		
	{ Be,		

A defective verb is one that is used only in some of the tenses; as the verbs *ought*, *quoth*, &c.

A unipersonal verb is one that is used only in the third person singular; as the verbs *rains*, *snows*, &c.

An auxiliary verb is one that is used to form the different tenses of other verbs; as *shall*, *may*, &c.

PRINCIPAL PARTS.—The *present tense*, the *past tense*, and the *past participle* are called the *principal parts* of a verb, because when they are known the tenses may all be readily formed.

DERIVATION.

Derivation signifies those changes by which words are formed from other more simple ones that are called primitives

A primitive word is one that is not formed from any other word in the language.

A derivative word is one that is formed from some other word or words in the language.

How FORMED.—Derivatives are mostly formed by means of *Prefixes* and *Suffixes*.

A prefix is a letter, syllable, or word joined to the *beginning* of a word; as *incorrect*, &c.

A suffix is a letter, syllable, or word joined to the *end* of a word; as *correctness*, &c.—[For lists, &c., see App. L.]

SYNTAX.

A sentence is a collection of words expressing a complete thought; as "*Men are mortal*."

A simple sentence is one that contains but one subject and one predicate; as "*Gold is yellow*;" "*The horse runs*," &c.

A compound sentence is one that is composed of two or more simple sentences; as "*Time is short, and it should be well improved*." "*The man who is virtuous will be honored*."

A complex sentence is one having the subject, or predicate, or both *compound*; as "*JAMES and JOHN went*;" "*He fell and broke his arm*;" "*WILLIAM and his father drove out the cattle and repaired the fence*."

An absolute sentence is one that expresses an assertion absolutely or positively; as "*They will go*." "*The weather is cold*," &c.

A conditional sentence is one that expresses an assertion conditionally; as "*If he is honest he will return*." "*Unless ye repent ye shall likewise perish*." "*Were I in his place I would not do it*," &c.

REMARK.—The conditional sentence consists of two parts or clauses, one of which expresses the condition, and the other the assertion depending upon that condition. See examples above.

An interrogative sentence is one that expresses a question; as "*Why did he return?*" "*Are you certain it is so*," &c.

An imperative sentence is one that expresses a command or request, &c.; as "*Honor thy father*." "*Lend me your assistance*," &c.

Correlative words are such as are used in pairs and relate to each other; as *when* and *then*, *though* and *yet*, *so* and *as*, &c. [App. N.]

A *compact sentence* is a compound sentence whose parts are connected by correlative words; as "THOUGH *it is strange*, YET *it is true*," &c. [See App. M.]

The *subject of a sentence* is that of which something is affirmed or denied, and may be either a *noun*, a *pronoun*, a *phrase* or a *sentence*; as "The SUN shines." "HE writes." "TO DO GOOD is commendable." "I HAVE NOT SEEN HIM," was the answer."

The *predicate of a sentence* is that which is affirmed or denied of the subject, and may be either a *noun*, a *pronoun*, a *modifier*, a *verb*, a *participle*, a *phrase*, or a *sentence*; as "He is a MAN." "It is HE." "Gold is PRECIOUS." "They WRITE." "The letter was WRITTEN." "His object was TO DO GOOD." "His answer was 'I INTEND TO GO,'" &c.

REMARK.—The verb, when used as a predicate is equivalent to the copula and a participle; and hence it is said to contain the copula within itself.—[See Whately's Logic.]

The *copula* is that which affirms or denies the predicate of the subject, and is always "*is*," (or some of its modifications, *am*, *are*, *was*, &c.,) or "*is not*."

REMARK.—The copula never has any modifier.

An *adjunct* is a word, phrase or sentence, *joined* to some word or phrase as a modifier; as "SOME men went INTO THE HOUSE." In this case, "*some*" is an adjunct of "*men*," and "*into the house*" is an adjunct of *went*.

The *logical subject* is the subject with all its adjuncts; as "THE CHILDREN OF THAT MAN are objects of pity." Here "*The*," and "*of that man*," are adjuncts of "*children*," and "*The children of that man*," is the logical subject of the sentence.

The *grammatical subject* is the subject *without* its modifiers; as "*children*" in the above sentence.

The *logical predicate* is the predicate with all its adjuncts; as "*objects of pity*," in the above sentence.

The *grammatical predicate* is the predicate without its adjuncts; as "*objects*" in the preceding sentence.

A *phrase* is two or more words not forming a sentence.

A *prepositional phrase* is a phrase commencing with a preposition; as "*in the house*;" "*of the man*," &c.

The *object of a preposition or a verb* is the word which answers the question *what?* in relation to such preposition or verb; as "*mountain*" in the phrase "*on a high mountain*," and "*knife*," in the sentence "*He lost his knife*," &c.

An *infinitive phrase* is one that commences with an infinitive verb; as "*to write a book*;" "*to go away*," &c.

A *participial phrase* is one that commences with a participle; as "*concerning that man*;" "*having entered the house*," &c.

A *neutral phrase* is one that does not belong to either of the preceding classes.

RULES OF SYNTAX.

RULE 1.—The subject of a sentence should be in the nominative case. EXAMPLE.—"*He WENT*," should be written, rather than "*Him WENT*," &c.

RULE 2.—The verb or copula should be of the same person and number as the subject. EXAMPLES.—"*He WRITES*," rather than "*He WRITE*:" "*I AM*," rather than "*I ARE*," &c.

REMARK.—When the subject is a *noun* in the singular, the verb or copula should be in the *third person*, singular.

RULE 3.—The object of a verb or preposition should be in the objective case. EXAMPLES.—"*I saw HIM*," rather than "*I saw HE*;" "*It belongs to ME*," rather than "*It belongs to I*," &c.

REMARK.—The first and third rules apply only to the *pronouns*, since *nouns* have no nominative or objective case.

RULE 4.—When a thing belongs to two or more possessors conjointly, the last only of the names should be in the

possessive case; but when *different things* of the *same name* belong to two or more persons *separately considered*, the names of all the possessors should be in the possessive case. **EXAMPLES.**—“*Gaylord & Boughton's Store;*” “*Fowler & Wells's Publications;*” “*Webster's, Walker's, and Smalley's Dictionaries,*” &c.

REMARK.—Nouns and pronouns in the possessive case are always used as modifiers.

RULE 5.—Pronouns should be of the same gender and number as the nouns which they represent.

REMARKS.—1. Monarchs, editors, &c., often use the plural of the first person instead of the singular.

2. The pronoun “*who*” is applied to persons, “*which*” to irrational animals and things without life, and “*that*” is applied to both persons and things.

RULE 6.—When several individuals are referred to, the word which designates the person addressed should be placed *first*, and that which denotes the speaker, *last*; as “*You and James and I were present.*” But if anything *unfavorable* is mentioned the order should be reversed; thus, “*He blamed me and James and yourself.*”

PUNCTUATION.

Punctuation is the division of a composition by points to make the meaning more evident.

ILLUSTRATIONS.—“*William Thomas is in the house.*” In this sentence the meaning appears to be that a person named “*William Thomas*” is mentioned and it is said that he “*is in the house.*” But if a “*point*” is inserted after the word “*William*” it appears that “*William*” is addressed, and is informed that another person named “*Thomas*” is in the house. Again, in the sentence following,—“*Richard Green Parker says James Russell Lowell is a great genius;*” it is impossible to tell what the meaning of the author is until some “*points*” are inserted, for it may be read so as to give more than a dozen different meanings. They may be indicated as follows: 1st. Richard Green Parker says, “James Russell Lowell is a great genius.” 2nd. “Richard Green Parker,” says James Russell Lowell, “is a great genius.” 3d. Richard Green, Parker says, “James Russell Lowell is a great genius.” 4th. “Richard Green,” Parker says, “James Russell Lowell is a great genius.” 5th. Richard Green, “Parker,” says James Russell Lowell “is a great genius.” 6th. Richard, Green Parker says, “James Russell Lowell is a

great genius.” 7th. “Richard,” Green Parker says, “James Russell Lowell is a great genius.” 8th. Richard, “Green Parker,” says James Russell Lowell “is a great genius.” 9th. Richard Green Parker says, “James Russell Lowell is a great genius.” 10th. Richard Green Parker says, “James Russell, Lowell is a great genius.” 11th. “Richard Green Parker,” says James Russell, “Lowell is a great genius.” 12th. Richard Green, Parker says, “James, Russell Lowell is a great genius.” 13th. Richard, Green Parker says “James, Russell Lowell is a great genius.” 14th. Richard, Green Parker says “James, Russell Lowell is a great genius.” Other readings might be given, but perhaps these will suffice.

The comma (,) shows that the words between which it is placed should not be joined together in reading. It requires a pause which varies in length according to the nature of the composition. Sometimes it is so short as to be hardly perceptible, and sometimes has the length of two seconds.

The semicolon (;) shows that the sentence preceding it forms a part of a compound sentence. The pause required by a semicolon is usually double the length of the comma in the same style of composition.

The colon (:) has the same meaning as the semicolon, but is seldom used. It appears to be unnecessary.

The period (.) shows that the whole sentence is completed, or that the letters before it are used as an abbreviation. The pause required by the period is somewhat longer than that of the semicolon in the same composition.

RULES FOR PUNCTUATION.

RULE 1.—The comma should be placed between such words as are liable to be improperly connected in reading.

RULE 2.—When a part of a compound sentence is a complete sentence of itself, it should be separated from the other parts by the semicolon. **EXAMPLES.**—“*Vices, like shadows, towards the evening of life grow great and monstrous;*” “*Economy is no disgrace; for it is better to live on a little than to outlive a great deal.*”

The interrogation point (?) shows that the preceding sentence is an interrogative one; as “*He will go?*”

The exclamation point (!) shows that the preceding words express, or are adapted to excite some emotion.

REMARK—These two points are used in the place of either of the preceding ones.

The dash (—) shows that the sentence is left unfinished, or that there is a sudden change in the thought, or that a significant pause is required. It is also frequently used instead of a parenthesis, and, in connection with the comma, &c., to show that a long pause should be made.

EXAMPLES.—“*If you will give me your attention I will show you—but stop; I do not know that you wish to see.*” “*Good people all, with one accord, lament for Madam Blaise; who never wanted a good word—from those who spoke her praise.*” *Give me liberty or give me—death.*” “*The mountain—thy pull and thy prison—may keep thee.*” “*But winter has yet brighter scenes;—he boasts of splendors beyond what gorgeous summer knows.*” &c.

A small dash (˘) placed over a vowel shows it to be long, and a breve (˘) shows it to be short.

The parenthesis () includes some explanation or incidental remark by the author himself.

The brackets [] include some explanation, &c., by a person who copies the words of an author.

The apostrophe (') shows the omission of one or more letters; as *o'er* for *over*, &c.

The quotation (") shows that the exact words of another are introduced; “*I wish,*” said he “*that I had seen it before.*”

The double quotation (‘ ’) is used when the passage quoted contains a quotation; as *Mr. Johnson said “I have never, but once, been completely ‘used up’ in an argument.”*

An accent (´) is sometimes used to show which syllable of a word should have the principal stress in pronouncing it; as *remàin, mòment*, &c.

The diæresis (¨) shows that the vowel over which it is placed does not belong in the same syllable with the preceding one; as *cöperate*, &c.

The asterisk, ()* the *obelisk, (†)* the *double obelisk (‡)* and

parallels, (||) and sometimes *letters* and *figures*, refer to notes in the margin, or at the bottom of the page.

*The elipsis, (***)* or *(—)* is used to denote the omission of letters or words; as “*W * * * * m;*” “*C — s;*” &c. “*So saying he departed. * * * * * Five years after the above conversation,*” &c.

The brace { } shows that several lines or words are to be taken together.

The caret (^) shows that some word or letter has been omitted; as “*They were waking,*” &c.

The hyphen (-) connects the parts of a compound word, as *book-binder*, and, when placed at the end of a line, in writing, it shows that a word has been divided.

The index (☞) refers to some remarkable passage.

The section (§) shows the parts into which a book or chapter is divided.

The paragraph (¶) was formerly used to show the beginning of a new subject.

EXERCISES.

The following should be punctuated in several different ways, and the meaning that results from each mode pointed out

1. James Johnson is a good scholar
2. Do not gentlemen suffer the rage of passion to drive reason from her seat
3. There is nothing honorable that is not innocent and nothing mean but what attaches guilt
4. It was a saying of Socrates that we should eat and drink in order to live instead of living as many do in order to eat and drink
5. Young folks tell what they do old ones what they have done and fools what they will do
6. When you have nothing to say say nothing a weak defense strengthens your opponent and silence is less injurious than a bad reply
7. He will go to Cleveland to-morrow
8. John Mitchell says it happened a week ago
9. Why should he proceed in this way
10. I wish he would say to me it is profitless
11. William said truly my time is all taken up
12. He is not prepared thoroughly to weigh the arguments
13. They are not fitted properly to enter upon this work
14. William Jones says Thomas Wilson is mistaken
15. Alas what a pity but who could help it
16. John said William where are you going

EXAMINATION OF SOME PECULIAR WORDS.

I T.

This word is distinguished for its very general and extensive application. It often represents a noun or pronoun of either gender, number, and person; as *It is a man; It is a woman; It is I; It is you; It is he; It is we; &c.* Sometimes it represents a phrase, as *It is best to be upright in all our dealings*, and sometimes a whole sentence; as *It is said that the Esquimaux are very filthy in their habits. He is a man of talents, and has given abundant proof of it in the management of this suit.* Sometimes it is used indefinitely, as *It rains, &c.* "*They had lorded it over the land with absolute sway.*" When used at the beginning of a sentence, as "*It is best to be upright,*" &c., it is called an *inceptive* pronoun.

T H A T.

That is sometimes a modifier and sometimes a pronoun; as "*That man is wise;*" "*He that is wise will act consistently.*" It often represents a sentence; as "*He said that no one but a fool would go to California;*" "*Are you sure that he will go?*" This word may be repeated several times without any other word intervening; as *that person remarked that that THAT that that that that lady parsed FOLLOWED, was that that that that gentleman wished her to parse.*"

The 1st of the eight "*thats*" numbered, is a pronoun and represents the whole of the sentence following it. No. 2 is a modifier of No. 3. No. 3 is a noun, the name of the word under consideration. No. 4 is a relative pronoun representing No. 3, and is the object of "*followed.*" No. 5 is a modifier of No. 6. No. 6 is a noun, but a different word from No. 3. No. 7 is a relative pronoun representing No. 6, and is the object of "*parsed.*" No. 8 is a modifier of lady.

WHAT, WHOEVER, WHICHEVER, &c.

What is a pronoun, and usually performs the office of two words at the same time; as *I heard what you said.* In this case "*what*" is the object of "*heard,*" and also of "*said,*" "*I*

heard what was said." In this case "*what*" is the object of "*heard,*" and the subject of "*was said.*" It is generally equivalent to the two words *that which.* It is sometimes used as a modifier, especially in questions; as "*What man is that?*" It is often employed as an exclamation. *Whoever, whichever, &c.,* perform double offices, like *what,* as "*Whoever doubts this will doubt anything.*"

A S.

As is a modifier or pronoun, and also performs the office of a connective. It means *like, equally, in the manner in which, relating, when, because, so, or in the character of.*

EXAMPLES.—"*He wrote as I directed;*" that is, *in the manner in which, &c.* "*I am as good as he is;*" that is, *I am equally good, equally he is good.* "*As to the truth of that I cannot say;*" that is, *relating to the truth, &c.* "*As he was about to give up the search, he discovered a foot print in the sand;*" that is, *when he was about, &c.* "*As I am going that way I can do the errand as well as not;*" that is, *because I am going, &c.* "*On his return from Egypt, as I learned from the same authority, he levied a mighty army;*" that is, *so I learned, &c.* "*I like him as a man but not as a teacher;*" that is, *in the character of a man, &c.* "*Such as repent shall be forgiven.*" In this case "*as*" may be considered a relative pronoun, representing "*such.*"

T H E N.

Then is a modifier, and signifies *at that time.* It is the correlative of *when,* and, used in connection with it, serves as a connective; as "*When I am weak, THEN am I strong.*" It may sometimes be rendered *afterwards,* or *in the second place;* as "*He wrote the letter, THEN sealed it and carried it to the post office;*" that is, in the first place he wrote the letter, and "*afterwards,*" or "*in the second place*" he sealed it, &c. (Even here, however, if we go to the "*ultimate analysis,*" we shall find it to be the correlative of *when,* as above. Thus, *He wrote the letter, and when he had written it, THEN he sealed it, &c.*) Sometimes it may be rendered *in that case,* or *therefore;* as "*If this be so, THEN man has a natural freedom.*" Sometimes it means *at another time;* as "*now and then;*" that is, *at one time and at another time.* Sometimes it means *that time;* as "*till then;*" that is, *till that time.*

WHEN.

When is the correlative of *then*, and signifies *at what time*. In connection with *then* it forms a connective; as "*When I am weak, then am I strong*;" that is, *at what time I am weak, at that time I am strong*. There is a sort of redundancy in this use of *when* and *then*, for *when* or *at what time*, is the same as *at the time in which*; hence the sentence might be written *I am strong at the time in which I am weak*; thus leaving out "*at that time*," the equivalent of *then*. Hence *when* is often used without *then*. Sometimes *when* and *then* are both omitted; as "*The sun having risen, we pursued our journey*;" that is, *when the sun had risen, then we, &c*.

THAN.

Than is from the same root and means the same as *then*. It is generally to be taken in the sense of *in the second* or *subordinate place*. It always follows some modifier in the comparative degree, and serves as a connective.

EXAMPLES.—"*James returned sooner THAN John*;" that is, James returned soon *in the first place*, or *preëminently soon*; John returned soon *in the second place*, or *subordinately soon*. "*Wisdom is better than gold*;" that is, wisdom is good *preëminently*, gold is good *subordinately*; or, *in respect to goodness, wisdom occupies a first or superior place, gold occupies a second or lower place*.

RATHER.

Rather is the comparative degree of the obsolete modifier *rath*. It is followed by *than* like other comparatives. EXAMPLES.—"*He chose to go RATHER than to stay*;" i. e., he chose to go *rath preëminent'y*, he chose to stay *rath subordinately*. "*I would rather not do it*;" i. e., I would not do it *rather than (then) I would do it rath*.

BOTH.

Both is a pronoun, and signifies *the two*. EXAMPLE.—"*If the blind lead the blind, BOTH shall fall into the ditch*." It is often used as a modifier; as "*look at BOTH sides*."

MAY, CAN, MUST, MIGHT, COULD, WOULD, and SHOULD.

These are *defective verbs*, and are followed by infinitives with "*to*" omitted; as "*I may go*;" i. e., *I may to go, &c*. *May*, *can*, and *must*, have the form of the present tense, and the others that of the past tense; but all are indefinite as to time, and to avoid constant recourse to the "*ultimate analysis*," they may be considered as auxiliaries, forming an indefinite tense. *Shall* and *will* are also defective verbs, in the present tense, but are not so indefinite in relation to time.

THERE.

There is usually a modifier, and signifies "*in that place*;" as "*I left him there*." Sometimes it seems to perform the office of an indefinite pronoun, meaning *one, any one, anybody, the people, &c.*, as "*There needs little skill in logic to refute such a position*," &c., and sometimes it is a mere expletive; as "*There will be rain to-morrow*," &c.

WHERE.

Where is the correlative of *there*, and means "*in what place*;" as "*WHERE your treasure is, THERE will your heart be also*."

IF.

If is properly a verb used imperatively, and means *give, grant, allow, admit, &c*. For a full explanation of this and similar words, see *Webster's Large Dictionary*.

IDIOMS.

An Idiom is a mode of expression that is peculiar to a language. The term is often applied to such expressions as appear to be anomalous, or at least difficult to be reconciled with general principles, but which are sanctioned by usage. The following are regarded as correct. "*Many a time*." "*Now a days*." "*Averse to*." "*Of lesser note*." "*He was driving plough*." "*Who was you talking with?*" "*The grain is ripe enough to cut*." "*This apple is not fit to eat*."

"The goods sell rapidly." "The house is being built." "I heard of his being a gambler." "He was offered a seat." "A ten foot pole." "Under the circumstances." "The first two." "Open your hand wide." "Soft sighed the flute." "They came forward, TO A MAN."

ANALYSIS AND PARSING.

Parsing is an explanation of the properties and offices of words. It is of two kinds, Etymological and Syntactical.

Etymological parsing is the reference of words to their appropriate classes, and the explanation of their inflections.

Syntactical parsing is the separation of a sentence into its parts, and the explanation of the offices or uses of words. This is usually called *Analysis*. The other is simply called *parsing*.

MODELS OF ANALYSIS AND PARSING.

(1) "Time is precious".

ANALYSIS.—This is a simple sentence. *Time* is the subject,* and the predicate is "*precious*;" "*is*" is the copula, and connects "*time*" with "*precious*."

PARSING.—"*Time*" is a common noun, in the singular number; "*is*" is the copula, in the present tense, third person, and singular number, according to Rule 2; "*precious*" is a modifier, in the positive degree.

(2) "James was writing."

ANALYSIS.—The subject is "*James*;" the predicate is "*writing*," and the copula is "*was*." It is a simple sentence.

PARSING.—"*James*" is a proper noun in the singular number; "*was*" is the copula in the past tense singular; "*writing*" is the present participle of the verb *write*.

(3) "He sings."

* When the word subject is used ALONE, the grammatical subject is always meant, and so of the predicate.

ANALYSIS.—"*He*" is the subject, and "*sings*" the predicate.

PARSING.—"*He*" is a pronoun, in the third person, singular number, masculine gender, and nominative case, according to Rule 1st; "*sings*" is a verb in the present tense, third person, singular number, according to Rule 2.

(4) "They were fatigued."

ANALYSIS.—"*They*" is the subject, "*were*" the copula, and "*fatigued*" the predicate.

PARSING.—"*They*" is a pronoun, in the third person, plural number, and nominative case, according to Rule 1; "*were*" is the copula, in the past tense and plural number, according to Rule 2; "*fatigued*" is the past participle of the verb *fatigue*.

(5) "The good little boy is very careful of his books."

ANALYSIS.—This is a simple sentence. "*The good little boy*" is the logical subject; "*is*," the copula, and "*very careful of his books*," the logical predicate. The grammatical subject is "*boy*," and the adjuncts of "*boy*" are "*the*," "*good*," and "*little*." The grammatical predicate is "*careful*," and the adjuncts of "*careful*" are "*very*" and "*of his books*." "*Of his books*" is a prepositional phrase;—the preposition is "*of*" which expresses the relation between "*careful*" and "*books*;"—the object of "*of*" is "*books*;" and the adjunct of "*books*" is "*his*."

PARSING.—"*The*," is a modifier;—"*good*," is a modifier in the positive degree;—"*little*," is the same;—"*boy*," is a noun in the singular number and masculine gender;—"*is*," is the copula, in the present tense, third person, singular, according to Rule 2;—"*very*," is a modifier;—"*careful*," is a modifier in the positive degree;—"*of*," is a preposition; "*his*," is a pronoun in the third person, singular number, masculine gender, and possessive case;—"*books*" is a noun in the plural number.

REMARK.—It is often desirable to combine these exercises as follows :

(6) "*That beautiful young lady is very negligent of her studies.*"

"*That*" is a modifier of "*beautiful young lady*;" "*beautiful*," is a modifier, in the positive degree, and modifies "*young lady*;" "*young*," is a modifier, positive degree, and modifies "*lady*;" "*lady*," is a noun, in the singular number and feminine gender, and is the subject of the sentence; "*is*," is the copula in the present tense, third person singular, and connects "*lady*" and "*negligent*;" "*very*," is a modifier of "*negligent*;" "*negligent*," is a modifier positive degree, and is used as the predicate of the sentence; "*of*," is a preposition, and shows the relation between "*negligent*" and "*studies*;" "*her*," is a pronoun, third person, singular, feminine gender, possessive case, and modifies "*studies*;" "*studies*," is a noun, plural number, and is used as the object of the preposition "*of*"

(7) "*Some of the people had left the place very unwillingly.*"

"*Some*," is a pronoun representing the word persons understood, and is the subject of the sentence; "*of*," is a preposition, connecting "*some*" and "*people*;" "*had left*," is a verb in the compound past tense, and is the predicate of the sentence; "*place*," is a noun, singular, and the object of "*had left*;" "*very*," is a modifier of "*unwillingly*;" "*unwillingly*," is a modifier of "*had left*."

(8) "*My father has gone into the city this morning; but he will return soon.*"

ANALYSIS.—This is a compound sentence, composed of the two simple sentences "*My father has gone into the city this morning*;" and "*he will return soon.*" They are connected by the word "*but*." In the first, "*father*" is the grammatical subject, and "*my*," is its adjunct. "*Has gone*," is the grammatical predicate, and its adjuncts are "*into the city*" and "*this*

morning." In the second "*he*" is the subject; will return," the grammatical predicate; and soon, its adjunct.

(9) "*I shall have finished the letter by 8 o'clock.*"

ANALYSIS.—This is a simple sentence. "*I*" is the subject; "*shall have finished*," the predicate; "*the letter*," and "*by 8 o'clock*" adjuncts of the predicate.

PARSING.—"*By*" is a preposition and connects "*finished*," and "*8 o'clock*." "*8 o'clock*" is a phrase used as a noun and is the object of "*by*." It is the name of a particular point of time.

(10) "*Writing compositions is a profitable exercise.*"

ANALYSIS.—A simple sentence. The grammatical subject is "*writing*" and its adjunct is "*compositions*." The grammatical predicate is "*exercise*," and its adjuncts are "*profitable*," and "*a*."

PARSING.—"*Writing*" is the present participle of the verb write and is used as a noun; "*compositions*" is a noun plural and the object of "*writing*."

(11) "*I AM READY, was the reply of the other man.*"

ANALYSIS.—The structure is that of a simple sentence. The grammatical subject is "*I am ready*;"—the grammatical predicate is "*reply*;" "*was*" is the copula. The subject "*I am ready*" is itself a sentence, of which "*I*" is the subject; "*am*" the copula; and "*ready*" the predicate.

(12) "*To assist those who are in distress is a christian duty.*"

ANALYSIS.—This structure is also that of a simple sentence. "*To assist those who are in distress*," is the logical subject, and "*To assist*" is the grammatical subject. "*Those*" is the object of "*to assist*," and "*who are in distress*" is an adjunct of "*those*." But "*who are in distress*" is itself a sentence of which "*who*" is the subject; "*are*" is the copula; and "*in*

distress is a modifier of the word "*situated*" or some other which is understood as the grammatical predicate.*

(13) "*He is in the house.*"

ANALYSIS.—"*In the house*" is a prepositional phrase used as a modifier of the grammatical predicate "*situated*" which is understood or implied. "*In*" shows the relation between "*situated*" and "*house*."

(14) "*I am in health.*"

ANALYSIS.—This is equivalent to "*I am existing in a state of health*."—hence "*in*" connects "*existing*" and "*state*," both words being understood. This is an absolute sentence; as are also the preceding ones.

(15) "*Are they certain of accomplishing their object?*"

This is an interrogative simple sentence. "*Are*" is the copula in the present tense, plural, and connects the subject "*they*" with the grammatical predicate "*certain*," "*of accomplishing their object*," is a prepositional phrase, modifying "*certain*," in which "*of*" is the preposition, connecting "*certain*" and the object of the preposition, "*accomplishing*." The object of "*accomplishing*" is "*object*," and "*their*" is its adjunct.

(16) "*Who will show us any good?*"

This is an interrogative simple sentence, in which "*Who*" is the subject; "*will show*," the predicate; "*us*" is the object of "*to*" understood, the phrase "*to us*" being an adjunct of "*will show*;" "*any*" is a modifier of "*good*," which is a pronoun representing "*thing*," and is the object of "*will show*."

(17) "*When will he return?*"

ANALYSIS.—An interrogative simple sentence, in which "*he*" is the subject, "*will return*" the predicate, and "*when*" the adjunct of "*will return*."

* The phrase "*in distress*" is equivalent to the word "*suffering*" and may itself be regarded as the predicate; and so of other similar cases.

(18) "*The man who fell from the roof yesterday is dead.*"

ANALYSIS.—This is an absolute compound sentence, consisting of the two simple sentences, "*The man is dead*" and "*who fell from the roof yesterday*." In the latter "*who*" is a relative pronoun representing "*man*" in the former sentence, thus connecting the two, and is used as the subject. "*Yesterday*" is a noun and is used as a modifier of "*fell*."

(19) "*He that is honest and diligent will be respected.*"

ANALYSIS.—A compound sentence, composed of the two simple ones, "*He will be respected*" and "*that is honest and diligent*." The latter is a complex sentence in which *that*, a relative pronoun representing "*he*," is the subject and connective; "*honest and diligent*" is the compound predicate in which "*and*" connects "*honest*" with "*diligent*."

(20) "*He said that he would return immediately after sunset.*"

ANALYSIS.—A compound sentence consisting of "*He said that*," and "*he would return*," &c. "*That*" is a pronoun representing the sentence following it, thus connecting the two, and is the object of "*said*."

(21) "*The sun having risen, we pursued our journey.*"

ANALYSIS.—This is only an abbreviated form of the compact sentence, "*When the sun had risen, then we pursued our journey*." "*When*" is a modifier of "*had risen*," and "*there*" is a modifier of "*pursued*," and by their relation to each other they connect the two simple sentences.

(22) "*Use all the care which it is possible for you to exercise,*"

ANALYSIS.—This is an imperative compound sentence, consisting of two simple sentences, "*Use all the care*," and "*it is possible for you to exercise which*." The subject of the first is "*you*" understood;—"*Use*" is the predicate, and "*all the care*" an adjunct of "*use*." In the second, "*it*" is a pronoun representing "*to exercise which*" and is the subject;—"*possible*" is the predicate, and "*to exercise which*" is an adjunct of

"it,"—"which" is a relative pronoun representing "care" and connects the two sentences.

(23) "*He refused what was offered.*"

"What" is the object of "refused" and the subject of "was offered," thus connecting the two simple sentences.

(24) "*Wait here until I see what means can be adopted.*"

ANALYSIS.—An imperative compound sentence with three members, viz: "*Wait here until (the time;) (in which) I (shall) see what means,*" and "*what means can be adopted;*"—"until" is a preposition connecting "wait" and "time;"—"see" is a verb in the future tense and is the predicate of the second member, having "in which" and "what means" for its adjuncts;—"What means" is the object of "see" and the subject of the third member, in which "can be" is the copula in the indefinite tense.

(25) "*The book cost five dollars.*"

"Cost" is a verb in the past tense;—"dollars" is the object of "Cost."

(26) "*They called him John.*"

"Him" is the object of called;—"John" is an adjunct of "called," answering the question "how?" rather than "what?" thus:—"How did they call him?"—"They called him in this manner, viz: 'John.'"

(27) [1] "*They taught him grammar.*" [2] "*I was taught grammar.*"

In the 1st, "grammar" is the object of "taught," and "him" is the object of "to" understood. In the 2d, "grammar" is the object of the preposition "in" understood.

(29) "*We hear much now-a-days about spiritual rappings.*"

"Now-a-days" is an idiomatic phrase modifying "hear."

(30) "*They are not wise.*"

"Are not" is the copula. The insertion of "not" reverses the meaning of the copula, so that instead of affirming the

connection of the subject and predicate, it affirms their separation.

(31) "*Three times three is nine.*"

This sentence is correct, though censured by some authors. "Three times three" is an idiomatic phrase and means the number arising from the combination of three "three's." That number is "nine."

(32) "*Will you go?*"—"Yes."

"Yes" is not a modifier but an exclamation, and equivalent to the sentence "*I will go.*" "No" is used in the same way.

(33) "*There is no better evidence of a man's being a coward than his constant boasting of his courage.*"

ANALYSIS.—"There" is an expletive, and is used merely to give a smoother turn to the sentence. It has no meaning in this connection. The relations of the other words will be seen by the following transposition: "*No evidence of a man's being a coward is better than his constant boasting of his courage.*" This is a compound sentence, of which the first member is "*No evidence of a man's being a coward is better*" and the other is "*than his constant boasting of his courage (is good.)*" "No" is a modifier of "evidence;"—evidence is the subject of "better;"—"of" is a preposition connecting "evidence" and "being a coward;"—"a" is a modifier of "man's being a coward;"—"man's" is a noun in the possessive case and modifies "being a coward," which is an idiomatic phrase equivalent to the noun "cowardice" and is the object of the preposition "of;"—"is" is the copula; and "better" is the predicate, having the sense of "good preëminently;"—"than" connects the two members and is a modifier of "good," having the sense of "subordinately," or "in the second place;"—"his" is a pronoun in the possessive and modifies "constant boasting;"—"constant" modifies "boasting;"—"boasting" is the present

participle of "*boast*," used as a noun, and is the subject of "*good*" understood; "*of his courage*" is a prepositional phrase modifying "*boasting*;" "*of*" connects "*boasting*" and "*courage*;"—"courage" is the object of the preposition "*of*."

(34) "*And who is to judge of this necessity?—Why, the King.*"

"*To judge*" is an indefinite verb used as a noun and is the object of "*for*" understood; the whole phrase "*for to judge*" is a modifier of the predicate "*appointed*" which is also understood. "*Why*" is an exclamation or fragmentary sentence, being an abbreviation of "*Why do you ask that question?*" or something analagous. "*King*" is the subject of "*appointed*" understood.

(35) "*To speak plainly, the man was drunk.*"

The infinitive "*to speak*" has the same meaning, in this case, as the present participle "*speaking*," and the words "*I say*" should be supplied after "*plainly*." This being premised the analysis is not difficult.

(36) "*The more we have, the more we desire.*"

This is an abbreviated form of the sentence "*When we have the more property, then we desire the more increase of our property.*" The analysis of the expanded sentence is easy.

(37) { "*There needed a new dispensation of religion.*"
"*There needs no better proof,*" &c.

"*There*" in these and similar sentences seems to be used exactly like the French indefinite pronoun "*on*" which signifies "*one*," "*any one*," "*any body*," "*people*," &c.

(38) { "*William became the leader of a party.*"
"*William came to be the leader of a party.*"

These two sentences are each equivalent to the following: "*William came to that condition continuing in which he was the leader of a party.*" As they stand they bid defiance to analysis.

(39) "*William was chosen librarian.*"

Librarian is the object of "*for*" understood.

(40) "*He?*"—"Did you say *he*?"—"I said *he*."

"*He*" in these examples is considered merely as a word and hence is a *noun* and not a *pronoun*. In the question, it is the object of "*say*," and in the answer, of "*said*."

INCORRECT SENTENCES.

(1) "*I should have been glad to have been there,*" is used for "*I should have been glad to be there,*" or "*I should be glad to have been there.*"

(2) "*Iron is more useful than all the metals.*"

(3) "*Iron is the most useful of all other metals.*"

(4) "*The following was written by a person who had been for many years an inmate of the penitentiary for his own amusement.*"

(5) "*I had rather be myself the slave.*"

(6) "*I expected him to have come last week.*"

(7) "*They done their work well.*"

(8) "*I wish that I knew where my book was.*"

This last sentence may be corrected as follows: "*I wish that I could know where my book is.*"

PECULIAR PHRASES.

(1) "*A red and white flag.*" This means a flag of two colors.—"*A red and a white flag.*"—This means *two* flags, one *red*, and the other *white*.

(2) "*He has few friends,*" means that he has *not many* friends, or that he has *none*; while "*He has a few friends,*" means that he has *some*, or that he is *not destitute* of friends.

(3) "*He is a better farmer than mechanic,*" means that he has more skill in farming than he has in any mechanical art. "*He is a better farmer than a mechanic,*" means that he is a better farmer than a mechanic *would be*.

PROSODY.

Accent is the peculiar force with which some syllables of a word are pronounced; as the 1st in "*hòly*," the 2nd in "*remàin*," the 4th in "*representàtion*," &c.

When a word consists of several syllables, two or more accents are often used in pronouncing it, and the strongest is called the *primary accent*, &c.

Poetic Accent is the peculiar force given to certain syllables in a line of poetry; as "*The man who hails you Tom or Jack*," &c.

The Quantity of a syllable is the time occupied in pronouncing it.

A Long Syllable generally requires twice the time of a short one; as "*make*," "*met*," "*all*," "*at*," &c.

REMARK.—Quantity depends mainly upon *accent* and *emphasis*. The accented syllable of a word is *long*, while the others are *short*, and any syllable or word is made long by *emphasis*.

A Verse is a *line* consisting of some definite number of syllables, so arranged that the *accent* may recur at regular intervals, as

"In human works, though labored on with pain,
A thousand movements scarce one purpose gain."—Pope.

A Rhyme consists of two verses in which the last syllables correspond in sound, as in the last example.

RULE.—That two syllables may form a perfect rhyme they should have the same vowel, the parts following the vowel should be the same, the parts preceding the vowel should be different, and the syllables should be accented.

Blank Verse is verse without rhyme, and is written in lines of ten syllables each; as in the following example:

"As yet 'tis midnight deep. The weary clouds,
Slow meeting, mingle into solid gloom.
Now, while the drowsy world lies lost in sleep,
Let me associate with the serious Night,
And Contemplation, her sedate compeer;
Let me shake off th' intrusive cares of day,
And lay the meddling senses all aside."—Thompson.

A Foot consists of two or three syllables forming one of the parts into which a verse is divided by the accent. It corresponds to a "*measure*" in music; as

"Not half | so swift | the trem | bling doves | can fly."

Scanning is the resolving of verses in their component feet.

The Iambus is a foot consisting of two syllables, the first *short*, and the second *long*; as "*relate*," "*behold*," &c.

The Trochee is a foot of two syllables, the first *long*, and the second *short*; as "*nòble*," "*wisely*,"

The Spondee is a foot of two long syllables; as "*good life*," &c.

The Pyrrhic is a foot of two short syllables; as

"The dying gales that pant | *ópón* | the trees."

The Anapest is a foot of three syllables, the first two *short*, and the last *long*; as "*intercède*," &c.

The Dactyl is a foot of three syllables, the first *long*, and the two last *short*; as "*furtious*," "*murmuring*," &c.

The Amphibrach is a foot of three syllables, the first and third *short*, and the second *long*; as "*remembér*," "*réfusál*," &c.

The Tribrach is a foot of three short syllables; as

"And thunders down impet | *úous tò* | the plain."

A Couplet or *Distich* consists of two verses making complete sense: as

"Know then thyself; presume not God to scan;
The proper study of mankind is man."

A Triplet consists of three verses which rhyme together.

Alliteration is the frequent repetition of the same letter; as

"Up the high hill he heaves a huge round stone,
The lordly lion leaves his lonely lair," &c.

A Stanza consists of several verses, forming a regular division of a poem. *A stanza is often called a verse*.

Number of Feet.—A verse may consist of any number of feet from one to six.

The Heroic Verse is the most elevated and dignified kind of English verse, and consists of five feet, generally all *Iambics*; as

"Where slaves | once more | their na | tive land | behold,
No fiends | torment, | no Chris | tians thirst | for gold."—*Pope*.

The Alexandrine Verse consists of six feet and is seldom used except at the close of a passage in heroic verse; as

"Time writes no wrinkle on thine azure brow;—
Such as | Crea | tion's dawn | beheld, | thou roll | est now."—*Byron*.

REMARKS ON THE DIFFERENT FEET.

The Iambus is the foot most frequently used, and is regarded as the foundation of English poetry. In heroic verse it is used in every place in the line.

The Trochee in importance seems to rank next to the *Iambus*. Verses are sometimes composed entirely of Trochees; as

"Round us | roars the | tempest | louder," &c.

and it may be introduced in the first, third, or fourth place in the line in heroic verse; as

"Warms in | the sun, refreshes in the breeze," &c.
"And, staggered by the stroke, | drops the | large ox," &c.

The Pyrrhic is properly used in the first and fourth places; as

"Nor in | the helpless orphan dread a foe."
"The dying gales that pant | upon | the trees."

The Amphibrach is sometimes used alone; as

"Consenting,
Repenting," &c.

but it is generally used in the last place of the line in verses composed of other feet; as

"To sigh for ribands if thou art | so silly;
Mark how they grace Lord Umbra or | *Sir Billy*."

The Tribrach is used in the third and fourth places; as

"And thunders down impet | uous to | the plain."

The Dactyl is used in the first place; as

"Furious | he spoke, the angry chief replied."

The Anapest is used in every place of the line; as

"At the close | of the day, | when the ham | let is still," &c.

PAUSES.

There are two pauses that are peculiar to poetry, called the *caesural* and the *final*.

The caesural pause occurs at or near the middle of the line; as

"Her lively looks | a sprightly mind disclose," &c.

The final pause occurs at the end of the line.

REMARKS.—1. Where the *sense* does not require pauses at these points they should be extremely short.

2. Most people are inclined to make the *final* pause too long, and to neglect the *caesural* entirely.

EXPRESSION.

"*Expression* consists in such a choice and distribution of poetic feet as are best adapted to the subject, and best calculated to impress sentiment upon the mind."—*Webster*.

The Iambic measure is best adapted to solemn and grave subjects, and hence is used in most sacred and devotional compositions; as hymns, &c.

The Trochaic measure is well calculated for lively subjects; as

"Softly sweet in Lydian measures,
Soon he soothed his soul to pleasures;
War, he sung, is toil and trouble;
Honor, but an empty bubble;" &c.—*Dryden*.

The Amphibrachic measure is best adapted to lively comic subjects; as

"Since conjugal passion
Has come in | to fashion,
And marriage | so blest on | the throne is,
Like Venus | I'll shine,
Be fond and | be fine,
And | Sir Trusty | shall be my | Adonis."—*Addison*.

Adaptation.—The following examples exhibit much skill in adapting the sound of the verse to the sentiment.

"When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow."

"Not so where swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main."

"And grace and reason, sense and virtue, split
With all the rash dexterity of wit."—*Pope*.

"A needless Alexandrine ends the song.
That, like a wounded snake, drags its slow length along."

Poetic License.—Considering the difficulty of poetical composition it is regarded as allowable in verse to use many modes of expression that are not deemed elegant in prose: e. g. the omission of a syllable from a word, as *'gan* for *began*; *e'er* for *ever*, &c.; the combination of two words, as *th'immense*, for *the immense*; the use of antiquated pronunciation; as *smiléd* for *smiled*; also the use of a great variety of elliptical expressions, as "*He knew to sing and build the lofty rhyme*," &c., and the constant employment of rhetorical figures.—[See App. O.]

APPENDIXES.

[A.—Page 13.]

ORIGIN OF THE ENGLISH LANGUAGE.

The most ancient inhabitants of Europe, of whom we have any account, were called *Celts*, (Kelts,) a term having the same origin as the words *Gael*, and *Gaul*, and supposed to have reference to their fair complexions. They came originally from Asia, settling in the eastern part of Europe first, and afterwards as their necessities or inclinations prompted, extending their emigrations westward until they reached the Atlantic. It appears that those who first settled in England were after a time driven from their lands by a fresh emigration of adventurers more warlike or numerous than themselves, and were obliged to take refuge in the Highlands of Scotland, from whence colonies passed into Ireland. The language of these new comers probably did not differ essentially from the first and had some relationship to the *Persian*. But they were themselves subdued after a time by the Romans, whose language, though from the same original stock, had by cultivation become very dissimilar to theirs. While under the Romans (about 400 years) the language in England proper became mostly *Latin*, but retained a large mixture of words from the native dialect. The Roman armies being at length withdrawn from England, the country was invaded by the Picts and Scots from the north. In this emergency, the Britons invited the *Saxons*, a warlike people, of Celtic origin,

in Germany, to come to their assistance. They did so, and not only drove back the Picts and Scots, but at length subdued the Britons themselves and remained masters of the country. Another German tribe called the *Angles* or *inhabitants of the level country*, whose language was much like that of the Saxons, went over in great numbers and settled in Britain, and at length gave the name *Angle-land* or *England* to the country. These people coalesced with the Saxons, and their mixed language was called the Anglo-Saxon. This became the prevailing language, but was essentially modified by mixture with the provincial Latin of the Britons. This constitutes the basis, or main stock of the English language. The Danes afterwards invaded England and subdued a large portion of it, but were at length repulsed by King Alfred the Great. Many of them however remained in the country and a multitude of Danish words were incorporated with the language. A second Danish invasion afterwards modified the language still more, and William the Conqueror, being at length established upon the English throne, introduced the French as the language of the Court and made great efforts to secure its universal adoption by the people. In this he did not succeed, but, as a result, the French element became a very important one in the national language. In the cultivation of the Arts and Sciences a great multitude of terms have also been borrowed in modern times from the Latin, Greek, French, and other languages. Whenever a country is subdued and the common people are obliged to learn a new language, they always seize upon the most simple and elementary principles, never mastering the more artificial and difficult; and from the frequent repetition of this process it has happened that the structure of the English, *with the exception of its orthography*, is the most simple, and least artificial of all the modern languages. The very process, however, which has simplified the general structure, has, in

that department, introduced endless and inexplicable confusion.—[See next article.]

[A*—Page 16.]

SPELLING REFORM.

Among the various progressive and reformatory movements of the present age there is no one whose importance entitles it more imperatively to demand the attention of the philosopher, the philanthropist, and even the private economist, than that which has been called the *spelling reform*.

The first, the greatest, and the everlasting obstacle in the way of learning the English language is found in the defectiveness of its alphabet, and the entire want of system in the spelling of its words. This is an obstacle that is not surmounted by one in a thousand! Few persons are aware how small the number is, even of those who are called *educated*, who can be termed good spellers. And the reason of this small number is not, as some suppose, that spelling receives less attention in the schools than formerly. Probably there never was a time when more good spellers could be found than at present. It is not because people do not attend to this branch that they are not perfect in it, for every person who acquires what is called an Academical education devotes from *three to five years* of his life to *this branch alone*. The difficulty can only be met by a radical and entire change in our orthography. It is the object of those engaged in the spelling reform, to improve, or rather *complete*, the alphabet, by adding as many letters as are necessary to make the number equal to that of the elementary sounds of the language, letting each letter invariably represent one particular sound, and then *spell each word according to its pronunciation*. That is, to use just those letters in spelling a word which represent the sounds heard in pronouncing it. If this object

be accomplished a child of ordinary capacity may, instead of spending five *years* in learning to spell, accomplish the whole five *weeks*! And it will be accomplished *effectually* too. Instead of being completely at a loss how to spell every new word that he hears, as people are now, he will always be able, on hearing a word spoken, to spell it correctly. And again, instead of being unable to pronounce a new word that he may meet with in reading, as all readers are now, he will *never* meet with a word in English that he cannot pronounce correctly at first sight. To make a *very low* estimate, at least NINE-TENTHS of the labor and time of learning to read will be saved, and the object will be much better accomplished besides. The success of this reform will, besides being of immense value to the higher classes, enable thousands and millions of the poor and degraded to acquire the art of reading, which is the key to knowledge, who otherwise can never do it. Hence will arise those numerous advantages so often and eloquently described that are expected to follow an increase of intelligence among the lower classes. And this increase of intelligence will not be *confined* to the *lower classes*, for among the *higher* classes the time which has heretofore been lost in *searching for* the "key of knowledge," (learning to read,) may be employed in *using* it to unlock those rich mental treasures that lie neglected on every hand because there is not time to appropriate them after having looked so long for the means of doing it. But space will not permit to enlarge upon these advantages. Several objections are often urged against this movement, and that too by persons who ought to know better. These will now require some attention.

(1.) It is said that if words are spelled as they are pronounced we shall be unable to distinguish words of the same sound but different meanings; as "*rain*," "*rein*," "*reign*," &c.

ANSWER.—*First*: If there should be any loss in this respect it would be more than made up in that class of words that

are now spelled alike but pronounced differently; as "*bow*," "*bow*," "*mow*," "*mow*," "*gill*," "*gill*," &c. For this class, more numerous than the other, would then be spelled differently, and both the different pronunciation and different meaning would be indicated. But, *Secondly*: If the words in question were to be spelled alike, we should have no more trouble in distinguishing them in reading than we now have when we *hear them spoken*, for the speaker never stops to *spell* the word for his hearers that they may know whether he means "*rain*," "*rein*," or "*reign*," &c. In such cases we determine which meaning is intended by the connection in which the word is used, and this we can do *more* easily in reading, because we have more leisure to examine the connection. Still farther, we should have much less reason to apprehend difficulty from this class of words than we now have from many others that we never thought of fearing; for no one of this class of words would have more than *four* different meanings, while the word "*art*," has *six*, "*balance*," *fourteen*, "*good*," has *fifty*, "*break*," *thirty-three*, "*take*," *forty-four*, and "*stand*," more than *sixty*! and so of a great multitude of others. If we can distinguish between *sixty* definitions of one word shall we be troubled by *four*?

(2.) It is said that the proposed changes will destroy, or at least, obscure the analogies of words, so that their relationships to each other, as that of a primitive and its derivatives, cannot be perceived, and thus an important means of ascertaining the meaning of words will be lost. Foreexample, if "*know*" should be spelled "*no*," its relationship to "*knowledge*" could not be seen; and if *Philanthropy* should be spelled with *F* instead of *Ph*, then Greek scholars would not be able to perceive its derivation from the Greek word "*philos*," and hence understand its meaning.

ANSWER.—No intelligent Etymologist will make this objection. It is grounded in misapprehension, and is perfectly

false in all its bearings. If "know" is spelled "no," then *knowledge* will be spelled "nolej," and is there any less resemblance between "no" and "nolej," than between "know" and "knowledge?" Again those unacquainted with Greek will perhaps be surprised to learn that the combination "ph" is never used in that language at all, but that, on the contrary, all those words derived from the Greek which are spelled in English with "ph," have in the original a single letter (φ) to represent the sound indicated by "ph," and that letter too is no other than the original form of our "f." So then the "ph" in "philanthropy," and all similar words, instead of showing their derivation from their Greek originals, only obscures that derivation, and also their affinity to other words in English; for we have many words derived from the Greek, which are spelled with "f" instead of "ph." Compare the following:

Phrenology, Philosophy, Phalanx, Phantasm, Euphony, Fallacious, Ferocious, False, Fame, Offer, &c.

All these are from the Greek, and are spelled with an "f," (φ) instead of "ph." Is it possible to suppose that the substitution (restoration) of "f," in the place of "ph," in such words is going to obscure analogies and destroy the science of Etymology? And yet this example is a fair illustration of the case, and the proposed reform instead of *obscuring* analogies, will cause thousands of them to re-appear from beneath the rubbish of our false and barbarous "orthography." But once more; if, to the classical scholar, the advantage and convenience of analogies be as great as it was ever thought to be, and if the proposed reform would at once *annihilate them all*, yet the reasons are as a thousand to one in its favor; for this advantage, whatever it is, (and it is often much overrated,) is only available to those who have a classical education, (and who, as a consequence, are vastly better able to do without it than others,) and they hardly con-

stitute a thousandth part of those who have to learn the English language somehow. Now, is it fair that *nine hundred and ninety-nine* persons should be taxed the amount of three years labor each, merely for the accommodation of *one*, who is so fortunate as to be educated better than themselves?

(3.) It is said that if the proposed change in our orthography is made, all our libraries and books of every description will become useless, &c.

ANSWER.—*It is not so*; and if it *were*, the pecuniary advantage of the reform would be more than enough to replace them all in a short time with new editions. The present generation of readers certainly would not lose their ability to read our present books, and the generations that should learn the new system *would also be able to read them*, on the same principle that we are able to read the works of Chaucer and Spenser, and other old books in which the orthography differs from ours. We readily recognize an acquaintance, though dressed in a new suit of clothes, and we as readily recognize a familiar word in a new dress; and so children who have been instructed in the new orthography, and have become familiar with the words in that form, on taking up one of our ordinary books immediately recognize the words as old acquaintances, and read with little trouble. In fact, it has been found by *actual experience in a multitude of instances*, that a saving of more than one-half of the time and labor of teaching children to *read our common books* may be effected by teaching them the *new*, or Phonetic system *first*, and then making the transition from that to the *old*! But finally,

(4.) It is said that the undertaking to change the orthography of the English language is *chimerical*; that it is an *impossibility* to persuade the people to do it.

ANSWER.—The progress that the reform has already made, and especially within the last five years, proves such an assertion to be groundless. There never was a time when

its prospects were as flattering as they are now. It has already enlisted the sympathies and the efforts of a great number of men of *talent* and *learning* and *wealth*, both in this country and in England; it is receiving the favorable notice of the Legislatures of the different States, and is introduced into many of the common and higher schools. Books and papers in the new style are published and scattered broadcast over the land. Legacies are left by capitalists for the use of the Phonetic Councils in carrying on their operations. One of *ten thousand dollars* is appropriated to publish a Phonetic Dictionary of the English language, which is now in process of preparation, and will be published soon. The thousands of people that have already been persuaded to embrace the change, seem to indicate the possibility of persuading others until the *great reformation* shall be fully consummated.

(B.—Page 16.)

NOUNS.

The name of a *material object* is sometimes called a *concrete*, or *substantive* noun; as "*horse*," "*book*," &c.

The name of a *quality* apart from its substance is called an *abstract* noun; as "*goodness*," "*strength*," &c.

A participle performing the office of a noun is called a *participial* noun; as "*He lost his health by working in the mines.*"

A noun denoting a collection of individuals, as *church*, *school*, *army*, &c., is called a *collective* noun.

(C.—Page 16.)

PRONOUNS.

The term *representative* or *substitute* would be more appropriate to this class of words than *pronoun*, but to avoid the

introduction of new terms, I have in this as in other similar cases, retained the old word, but have given it a new definition.

(D.—Page 16.)

LIST OF PREPOSITIONS WITH DEFINITIONS.

REMARK.—The words in this and the following list, are many of them contracted forms of verbs, nouns, &c., (which have become obsolete except in these forms,) and retain the significations of their originals. Sometimes the word is still used in a different form, as a *verb*, &c., as "*if*," which is the same as "*give*," &c.

About.—Around, on the outside, or near to.

Above.—Higher than, more than, &c.

Across.—Intersecting, from side to side.

After.—Behind, later than, in pursuit of, according to.

Against.—In opposition to, in provision for.

Along.—By the length of, onward.

Amid.—Amidst.—In the midst, among.

Among.—Mixed or mingled with, of the number.

Around.—About, on all sides, from place to place.

At.—Near to, present in, towards, to, under, in, &c.

Athwart.—Across, from side to side.

Before.—In front, in presence of, preceding, in preference to.

Behind.—At the back of, remaining, inferior to.

Below.—Lower than, inferior to.

Beneath.—Under, lower than, unworthy of.

Beside.—At the side of, distinct from, contrary to, out of.

Besides.—Distinct from, moreover.

Between.—In the intervening space, pertaining to the two (or more.)

Betwixt.—Between.

Beyond.—On the farther side of, out of reach of, more than.

By.—Near to, through the means of, during, according to, passing.

Down.—From a higher to a lower place on, (or in.)
 For.—in the place of, in the character of, towards, on account of, conducing to, against, because, with regard to, in quest of.

From.—Distant, departing, origin.

In.—Surrounded by, present, for the sake of, by, on, &c.

Into.—From the outside to the inside.

Of.—From, out of, belonging to, relating to, having.

On.—In contact with the surface, near to, in, at the time of, for, by, after, attributed to, forward.

Over.—Across, above, upon, during, completely, again, done.

Round.—On every side, about.

Since.—After, ago, because, &c.

Through.—From side to side of, by means of, across, in.

Throughout.—In every part of.

Till.—To, to the time of, to the time in which.

To.—In the direction of, at, with, a part of, for, on, in comparison of, as far as, respecting, also.

Toward.—In the direction to, near.

Under.—Beneath, subject to, less than, with the pretense of, according to, in the state of, during, by, with.

Underneath.—Under, beneath.

Until.—To, to the place in which, to that degree in which.

Up.—From a lower to a higher place on.

Upon.—On, considering, incurring, by means of.

With.—By, against, in the company of, after, among, &c.

Within.—Inside of, not beyond, during a time less than.

Without.—Not with, beyond, outside of, separate from.

[D* Page 16.]
 CONNECTIVES.

And.—Add.

Although—Though.—Allow, grant, admit.

Because.—By the cause, for the reason.

But.—Excepting, only, add, on the contrary.

If.—Give, grant, allow, suppose, whether or not.

Lest.—Loosed, separated, for fear that.

Nor.—Not or.

Or.—Other, either.

Therefore.—For that.

Unless.—Unloose, exce t.

Wherefore.—For which reason, for what reason.

Yet.—Get, notwithstanding, besides, still, at this time, even, hitherto.

REMARK.—For, when it means because, may be regarded as a connective.

[E.—Page 17.]

GENDERS OF NOUNS.

MASOULINE.	FEMININE.	MASOULINE.	FEMININE.
Abbot,	Abbess,	Host,	Hostess,
Actor,	Actress,	Instructor,	Instructress,
Administrator,	Administratrix,	Jew,	Jewess,
Adulterer,	Adulteress,	Landgrave,	Landgravine,
Ambassador,	Ambassadress,	Lion,	Lioness,
Arbiter,	Arbitress,	Marquis,	Marchioness,
Author,	Authoress,	Margrave,	Margravine,
Baron,	Baroness,	Negro,	Negress,
Bridegroom,	Bride,	Patron,	Patroness,
Benefactor,	Benefactress,	Peer,	Peeress,
Caterer,	Oatress,	Poet,	Poetess,
Chanter,	Chantress,	Prior,	Prioress,
Conductor,	Conductress,	Prophet,	Prophetess,
Count,	Countess,	Protector,	Protectress,
Czar,	Czarina,	Priest,	Priestess,
Dauphin,	Dauphiness,	Prince,	Princess,
Deacon,	Deaconess,	Shepherd,	Shepherdess,
Don,	Donna,	Songster,	Songstress,
Duke,	Duchess,	Sorcerer,	Sorceress,
Emperor,	Empress,	Sultan,	Sultana,
Enchanter,	Enchantress,	Tailor,	Tailoress,
Executor,	Executrix,	Testator,	Testatrix,
Giant,	Giantess,	Tiger,	Tigress,
Governor,	Governess,	Tutor,	Tutroress,
Heir,	Heiress,	Viscount,	Viscountess,
Hero,	Heroine,	Votary,	Votress,
Hunter,	Hunteress,	Widower,	Widow.

DIFFERENT WORDS.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Beau,	Belle,	Landlord,	Landlady,
Boy,	Girl,	Lord,	Lady,
Brother,	Sister,	Male,	Female
Buck,	Doe,	Man,	Woman,
Drake,	Duck,	Master,	Mistress,
Earl,	Countess,	Master,	Miss,
Father,	Mother,	Mister,	Missee,
Friar or Monk,	Nun,		Niece,
Gander,	Goose,	Nephew,	Mamma,
Gentleman,	Lady,	Papa	Daughter,
Hart,	Roe,	Son,	Hind,
Horse,	Mare,	Stag,	Aunt,
Husband,	Wife,	Uncle,	Witch.
King,	Queen,	Wizard,	
Lad,	Lass.		

WORDS PREFIXED.

MASCULINE.	FEMININE.
Man-servant,	Maid-servant,
Male-child,	Female-child,
He-goat,	She-goat.

[F.—Page 18.]

IRREGULAR PLURALS.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Alumnus,	Alumni,*	Fungus,	Fungi,*
Amanuensis,	Amanuenses,	Genus,	Genera,
Analysis,	Analyses,	Gymnasium,	Gymnasia,*
Animalculum,	Animalcula,	Hypothesis,	Hypotheses,
Antithesis,	Antitheses,	Ignis fatuus,	Ignis fatui,
Apex,	Apices,*	Index,	Indices,*
Appendix,	Appendices,*	Larva,	Larvæ,*
Arcanum,	Arcana,*	Lamina,	Laminae,
Automaton,	Automata,*	Medium,	Media,*
Axis,	Axes,	Memorandum,	Memoranda,*
Bandit,	Banditti,*	Metamorphosis,	Metamorphoses,
Basis,	Bases,	Miasma,	Miasmata,*
Beau,	Beaux,*	Momentum,	Momenta,*
Caix,	Calces,*	Monsieur,	Messieurs,
Cherub,	Cherubim,*	Nebula,	Nebulae,*
Chrysalis,	Chrysalides,	Oasis,	Oases,
Crisis,	Crisis,	Parenthesis,	Parentheses,
Criterion,	Criteria,*	Phasis,	Phases,

Datum,	Data,*	Phenomenon,	Phenomena,*
Desideratum,	Desiderata,*	Radius,	Radii,*
Diæresis,	Diæreses,	Scoria,	Scoriae,*
Dogma,	Dogmata,*	Scholium,	Scholia,*
Effluvium,	Effluvia,*	Seraph,	Seraphim,*
Elipsis,	Elipses,	Speculum,	Specula,*
Emphasis,	Emphases,	Stamen,	Stamina,*
Encemium,	Encomia,*	Stimulus,	Stimuli,
Ephemeris,	Ephemerides,	Stratum,	Strata,*
Erratum,	Errata,*	Thesis,	Theses,
Focus,	Foci,*	Vortex,	Vortices,*
Formula,	Formulae,*		

REMARK.—Those marked thus (*) have also regular plurals.

[F.*—Page 18.]

MESSRS.

This is an abbreviation of the French *Messieurs*, and is used as the Plural of *Mr.* the abbreviation of *Mister*. It seems to have been adopted because the regular plural of *Mr.* (*Mrs.*) had been previously adopted as the abbreviation of *Mistress*. The pronunciation usually given of *Messrs.* (i. e. *Messurs*, or *Messyurs*,) is an outrageous barbarism. If the abbreviation is retained it should in reading, &c., be pronounced *Misters*; but it would be much better to use *Mr's* instead of *Messrs.*, and then pronounce it *Misters*. The possessive case of *Mr.* when not joined with a name is *Mr. ———'s*.

[G.—Page 20.]

MODIFIERS.

This class includes what have usually been called *articles*, *adjectives* and *adverbs*. There appears to be no *necessity* or *good reason* for thus dividing the class. Such a division always causes great perplexity to the student and *sometimes* to the teacher.

[H.—Page 20.]

DEGREES OF COMPARISON.

The *positive degree* implies a comparison of the person or thing mentioned with some imaginary standard. That standard sometimes appears to be one of *absolute perfection*, and in that case the positive degree affirms only an approach more or less near to the standard; as when we say of a body that *it is round*, we only mean to assert that it approaches more or less near to an ideal form of *perfect roundness*. Hence, evidently, one thing may approach nearer to the standard than another, and may thus be called *rounder*, &c. But frequently the "*imaginary standard*" instead of being one of absolute perfection, is only equal to the average degree of the quality in the class to which it belongs. In that case the positive degree affirms that the person or thing mentioned, comes *fully up* to the standard; but it is obvious that *this* standard may be indefinitely *surpassed*. Hence, when we say that a *tree is tall*, we mean that it is as tall as the *generality of tall trees*. But another tree may of course be taller, and a third may be the tallest, &c. The termination *ish* does not form a degree of comparison, but words with that ending are in the positive degree and may be compared like others; thus, *sweetish, more sweetish, most sweetish; redish, less redish, least redish, &c.*

[I.—Page 21.]

IS "AM" A VERB?

It will probably occasion some surprise to find what has been called "*the verb to be*," in all its varieties, completely shut out from the class called *verbs*. But let no one be alarmed. This old favorite is by no means degraded by the

new arrangement, but is rather advanced to a more prominent and honorable position. It certainly has some peculiarities which entitle it to a place of eminence. Its use appears to be peculiar and different from that of any verb. It may be that it had originally the same meaning as the verb *exist*, but the fact that both these words are retained in the language, is presumptive evidence that such is *not* the case now, and the more attention is directed to this point, the more evident it will doubtless become. In those sentences where "*is*" or "*am*" is usually supposed to mean "*exist*," it will be found that the predicate is the participle "*existing*" understood, and that "*is*," &c., is only the *copula* as usual. Other predicates are often understood after "*is*," as in this example: "*is he ready?*" ANSWER.—"*He is*," i. e. "*he is ready*." Certainly, in this case, there is no reference to *existence*. It is not "*existence*" but "*readiness*" that is affirmed of "*he*." In the example "*He that cometh to God must believe that HE IS, and that he is a rewarder*," &c., there is reference to "*existence*," but because the word "*existing*" is *not inserted*, we are no more authorized to infer that "*is*" means "*exist*," than we are in the other example to conclude that it means "*ready*." Again, in the sentence "*The wicked will be annihilated*," if *be* means *exist*, the sentence becomes "*The wicked will exist annihilated!*" What kind of an *existence* will that be? "*A Fairy is an imaginary creature*." If "*is*" means "*exists*," then "*A Fairy exists an imaginary creature*." Now the author has for a long time supposed "*an imaginary creature*" to be *one that does not exist*; and besides, some distinguished man has said that "*Such a thing as a fairy never did and never can exist*." "*That is a non-entity*." Does "*is*" mean *exist* in this case? If so, then "*a non-entity*" is *not*, as most people suppose, "*something which does not exist*." [See *Gramham's English Synonyms*, &c.]

[1.—Page 23.]

LIST OF IRREGULAR VERBS.

PRESENT.	PAST.	PAST PARTICIPLE.
Abide,	abode,	abode,
Awake,	awoke,	awaked,
Bear,	bore,	borne or born,
Beat,	beat,	beaten or beat,
Begin,	began or begun,	begun,
Bend,	bent or bended,	bent,
Bereave,	bereft or bereaved,	bereft or bereaved,
Beseech,	besought,	besought,
Bid,	bid or bade,	bid,
Bind,	bound,	bound,
Bite,	bit,	bitten or bit,
Bleed,	bled,	bled,
Blow,	blew,	blown,
Break,	broke,	broken,
Breed,	bred,	bred,
Bring,	brought,	brought,
Build,	built or builded,	built or builded,
Burn,	burnt or burned,	burnt or burned,
Burst,	burst,	burst,
Buy,	bought,	bought,
Cast,	cast,	cast,
Catch,	caught or caught,	caught or caught,
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,	cast,
Creep,	crept,	crept,
Crow,	crowed, crew,	crowed,
Cut,	cut,	cut,
Dare,	dared, durst,	dared,
Deal,	dealt, dealed,	dealt, dealed,
Dig,	dug, digged,	dug, digged,
Do,	did,	done,
Draw,	drew,	drawn,
Dream,	dreamed, dreamt,	dreamed, dreamt,
Drink,	drank,	drank,
Drive,	drove,	driven,
Dwell,	dwelt, dwelled,	dwelt, dwelled,
Eat,	eat, ate,	aten,
Fall,	fell,	fallen,
Feed,	fed,	fed,
Feel,	felt,	felt,
Fight,	fought,	fought,
Find,	found,	found,

PRESENT.	PAST.	PAST PARTICIPLE.
Flee,	fled,	fled,
Fling,	flung,	flung,
Fly,	flew,	flown,
Forsake,	forsook,	forsaken,
Freeze,	froze,	frozen,
Freight,	freighted,	fraught, freighted,
Get,	got,	got, gotten,
Gild,	gilded, gilt,	gilded, gilt,
Gird,	girt, girded,	girt, girded,
Give,	gave,	given,
Go,	went,	gone,
Grave,	graved,	graven, graved,
Grind,	ground,	ground,
Grow,	grew,	grown,
Hang,	hung,	hung,
Have,	had,	had,
Hear,	heard,	heard,
Heave,	heaved, hove,	heaved,
Hew,	hewed,	hewn, hewed,
Hide,	hid,	hid, hidden,
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 (to load,)	laded,	laden,
Lay,	laid,	laid,
Lead,	led,	led,
Leave,	left,	left,
Lend,	lent,	lent,
Let,	let,	let,
Lie, (to recline,)	lay,	lain,
Light,	lighted, lit,	lighted, lit,
Lose,	lost,	lost,
Make,	made,	made,
Mean,	meant,	meant,
Meet,	met,	met,
Mow,	mowed,	mowed, mown,
Pay,	paid,	paid,
Pen, (to enclose,)	penned, pent,	penned, pent,
Put,	put,	put,
Quit,	quit, quitted,	quit, quitted,
Read,	read,	read,
Rend,	rent,	rent,
Rid,	rid,	rid,
Ride,	rode,	rode, ridden,
Ring,	rang, rung,	rang,
Rise,	rose,	risen,
Rive,	rived,	riven,

PRESENT.	PAST.	PAST PARTICIPLE.
Run,	ran,	run,
Saw,	sawed,	sawn, sawed,
Say,	said,	said,
See,	saw,	seen,
Seek,	sought,	sought,
Seethe,	seethed, sod,	seethed, sodden,
Sell,	sold,	sold,
Send,	sent,	sent,
Set,	set,	set,
Sit,	sat,	sat,
Shake,	shook,	shaken,
Shape,	shaped,	shaped, shapen,
Shave,	shaved,	shaved, shaven,
Shear,	sheared,	shorn, sheared,
Shed,	shed,	shed,
Shine,	shined, shone,	shined, shone,
Shoe,	shod,	shod,
Shoot,	shot,	shot,
Show,	showed,	shown,
Shred,	shred,	shred,
Shrink,	shrank, shrank,	shrunk,
Shut,	shut,	shut,
Sing,	sung,	sung,
Sink,	sunk,	sunk,
Slay,	slaw,	slain,
Sleep,	aslept,	aslept,
Slide,	slid,	slid, sliddden,
Sling,	slung,	slung,
Slink,	slunk,	slunk,
Slit,	slit, slitted,	slit, slitted,
Smite,	smote,	smitten, smit,
Sow, (scatter,)	sowed,	sown, sowed,
Speak,	spoke,	spoken, spoke,
Speed,	sped,	sped,
Spell,	spelled, spelt,	spelled, spelt,
Spend,	spent,	spent,
Spill,	spilt, spilled,	spilt, spilled,
Spin,	spun,	spun,
Spit,	spit,	spit,
Split,	split,	split,
Spread,	spread,	spread,
Spring,	sprang, sprung,	sprung,
Stand,	stood,	stood,
Steal,	stole,	stolen,
Stick,	stuck,	stuck,
Sting,	stung,	stung,
Stride,	strode,	stridden,
Strike,	struck,	struck,
String,	strung,	strung,
Strive,	strove,	striven,
Strow,	strowed,	strown, strewed,

PRESENT.	PAST.	PAST PARTICIPLE.
Swear,	swore,	sworn,
Sweat,	sweat, sweated,	sweat, sweated,
Sweep,	swept,	swept,
Swell,	swelled,	swollen, swelled,
Swim,	swam, swum,	swum,
Swing,	swung,	swung,
Take,	took,	taken,
Teach,	taught,	taught,
Tear,	tore,	torn,
Tell,	told,	told,
Think,	thought,	thought,
Thrive,	throve, thrived,	thrived,
Throw,	threw,	thrown,
Thrust,	thrust,	thrust,
Tread,	trod,	trodden, trod,
Wear,	wore,	worn,
Weave,	wove,	woven, wove.
Weep,	wept,	wept,
Wet,	wet,	wet,
Whet,	whet, whetted,	whetted, whet,
Win,	won,	won,
Wind,	wound,	wound,
Work,	worked,	worked, wrought,
Wring,	wrung,	wrung,
Write,	wrote,	written.

REMARK.—Compound verbs, (as *overtake*, &c.,) are conjugated like the simple ones from which they are derived.

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CONJUGATION IN THE SOLEMN STYLE.

THE VERB LOVE.		THE COPULA.	
Simple Tenses.	Compound Tenses.	Simple.	Compound.
Pres. Lovest,	Hast loved,	Art,	Hast been.
Past. Lovedst,	Hadst loved,	Wast,	Hadst been.
Fut. Shall love,	Shalt have loved,	Wilt be,	Wilt have been.
Ind. Mayest love,	Mayest have loved,	Mayest be,	Mayest have been

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LIST OF PREFIXES.

a.—On, in, at.	bene.—Good, well.
a, ab, abs.—Departure, taking from,	all.—Most, wholly.
privation.	after.—Behind, later.
ad, ac, af, ag, &c.—To.	a, (Greek.)—Without.
ambi.—Both, doubtful.	ana.—Again, up, through.
amb, am, amphi.—About, around.	aristo.—The few, best.
ante.—Before.	astro.—A star.
ant, anti.—Against.	auto.—One's self.
be —Upon, over, about, to make.	apo, aph.—From, away from.

bi, bis.—Two, twice.
 bio.—Life.
 biblio.—A book.
 chrono.—Time.
 choro.—A place.
 chiro.—The hand.
 cosmo.—The world.
 centu, centi, cent.—A hundred.
 contra.—Against, opposition.
 co, com, con, &c.—With, together.
 circum.—Around, about.
 counter.—Opposite, against, corresponding.
 de.—From, down, not.
 di, dis, dif.—Separation, two, out, not.
 deca.—Ten.
 dia.—Through.
 duo.—Two.
 dys.—Bad, ill, difficult.
 epi.—In, on.
 entomo.—An insect.
 e, ex, ef, &c.—Out, beyond, from.
 en, em.—In, to make.
 en.—Good, well.
 equi.—Equal.
 extra.—Beyond, uncommonly.
 fore.—Previously, before.
 for.—Against, away, aside.
 geo.—The earth.
 genea.—Lineage, descent.
 homo.—Of the same kind.
 hetero.—Of another kind.
 hepta, sept.—Seven.
 helio.—The sun.
 hex, hexa, sex.—Six.
 hydro.—Water.
 hyper.—Over, excess.
 high.—Elevated, superior.
 inter.—Among, between.
 im, in, ig, &c.—Not, in, into, on.
 intro.—Within, into.
 infra.—Below, under.
 ichthyo.—A fish.
 juris.—Legal, lawful.
 juxta.—Near, next.
 lexico.—A dictionary.
 litho.—A stone.
 mono.—One, alone.
 miso, mis, (Greek.)—Hatred.
 mytho.—A fable.
 meta.—A change, after, according to.
 mis.—Wrong, erroneous.
 male, mal.—Evil, bad.
 multi, poly.—Many.
 manu.—A hand.
 non, ne, un.—Not, depriving.
 noct.—Night.
 ob, oc, of, &c.—In front, against, in, on.
 olig.—A few.
 over.—Above, beyond.
 out.—Beyond, more than.
 octo, octa, oct.—Eight.
 osteo.—A bone.
 ortho.—Right, correct.
 ornitho.—A bird.
 philo, phil.—A friend, lover.
 peri.—Near, around.
 para.—Against, near, similar.
 pan, panto, omni.—All.
 pyro.—Fire, heat.
 physico, physio.—Nature, natural.
 pleni.—Full.
 penta.—Five.
 preter.—Beyond, past, more.
 pest.—After.
 proto.—First.
 pro.—For, fore, forth, out.
 per.—Through, by, many.
 pre.—Before.
 quad, tota.—Four.
 re.—Again, back.
 retro.—Backward.
 sub, suf, &c.—Under, after.
 semi, demi, hemi.—Half.
 se.—Aside, apart.
 super, supra, sur.—Above, upon.
 self.—Individually, without help.
 soli.—One alone.
 sine.—Without.
 sym, syn, &c.—With, together, to.
 steno.—Short.
 stereo.—Solid, firm.
 theo.—God.
 thenno.—Warmth.
 topo.—A place.
 typo.—A type, mark, letter.
 trans, ultra.—Across, beyond.
 tri.—Three.
 uni.—One.
 under.—Beneath, inferior.
 up.—Elevated, inverted.
 with.—Against, from.
 zoö.—An animal.

LIST OF SUFFIXES.

ble.—That may be, state.
 bleness. } That property or quality that may be, capacity, state.
 bility. }
 nce, ncy.—The state, act of, the thing.
 ant, ent.—Continuing, the person or thing.
 ion, ment.—The act of, state of being.
 ate.—Having the quality, to, to make.
 age.—Rank, office, state, allowance.
 en, fy, fi; fic.—To make, made of.
 er, or, an, ian, ix, eian, ast, ess, } The person who.
 res, ee, eer, ist, ite, ine, san, zen. }
 ar, ary, ard, ate, ive, ster, ado, oso.—(Sometimes) the person or thing.
 ar, ary, ic, al, ical, } (Generally) pertaining to, relating to, like.
 ile, ine, ac, tial, cial, }
 hood.—State, condition, office.
 ile.—That may be, pertaining to, easily.
 ty, cy.—State, condition, reality.
 ive.—Tending to, the power or nature of.
 ism.—Doctrine, state, science, &c.
 ize.—To make, to assimilate.
 ics.—The sciences, doctrine, art.
 ish.—Like, somewhat.
 less.—Without, destitute of.
 ling, kin, cle, ule, etta.—Little, young.
 ly.—Like, in a manner.
 ful, ose.—Full of, abounding in.
 ing.—Continuing.
 ness.—The quality of, state.
 ous.—Partaking of, like, consisting of.
 ferous.—Producing, causing.
 oid.—Resembling, the form of.
 ory.—Containing, tending to, nature of, place for.
 ric, dom.—Jurisdiction, possession.
 ship.—Office, state, district.
 ude.—State of being, capacity.
 ward.—In a direction.
 ure.—The act, art, state, thing.
 cry, ry, y.—Art, practice, place, state, possession, thing.
 some.—Possessing a degree of.
 ed.—Did.

EXAMPLES.—*In* means *not*, &c., hence *incomplete* means *not complete* &c.; or means *the person who*, hence *actor* means *the person who acts*, &c.
ness means *the quality of*, hence *bitterness* signifies *the quality of being bitter*, &c., &c.

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ELLIPTICAL SENTENCES.

Many sentences are very elliptical; that is, more or less of the words necessary to complete the grammatical structure and *fully express* the meaning are, omitted, as "*What do you wish for?*" ANSWER.—"*A pen.*" That is, (*I wish for*) *a pen*. In this case the words within the parenthesis are said to be *understood*; that is, they are at once perceived to be necessary fully to express the meaning of the speaker. Not only are words simply *omitted*, but various other modes of abbreviation are used, as the substitution of a participle or infinitive phrase for a whole sentence, &c. This is especially the case in compact sentences, as in the following examples. "*Had he assisted me, I would have done it.*" That is, "*If he had assisted me, then I would have done it.*" "*Being justified by faith we have peace with God,*" &c., i. e. "*When we are justified by faith, then,*" &c. "*I was hungry, and ye gave me no meat,*" i. e. "*Though I was hungry, yet.*" "*Such being the case, there is of course an end to argument.*" i. e. "*When such is the case, then,*" &c. "*To deny this, he must forfeit every claim to the title of an honest man.*" i. e. "*When he shall deny this, then,*" &c.

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LIST OF CORRELATIVE WORDS.

Although, though.—yet.	When.—then.
Either.—or.	Where.—there.
Neither.—nor,	Therefore.—because, for.
As.—as, so.	If.—then, yet.
So.—as.	Unless.—then.
Not only.—but.	Now, then.—while.
Such.—as.	Wh. ther.—or.
More, &c.—than.	Forasmuch as.—therefore.
Indeed.—but.	

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FIGURES OF SPEECH.

Figures of speech are expressions whose meaning is different from the ordinary or literal signification of the words; as "*The soul mounts on the wings of faith,*" "*Youth is the morning of life,*" &c.

A *Simile* is a direct, formal comparison; as "*He rushed like a tiger on his victim,*" &c.

A *Metaphor* is an implied comparison; as "*That man is a fox,*" "*He bridles his tongue,*" &c.

An *Allegory* is an extended or continued metaphor; as in Psalms 80: 8–16; Bunyan's *Pilgrim's Progress*, &c.

An *Antithesis* is an expression of opposition or contrast; as "*Though deep, yet clear;*" "*Though gentle, yet not dull.*"

A *Hyperbole* is an exaggeration in the use of language, for the purpose of making it more impressive; as "*He was so gaunt, the case of a flageolette was a palace for him.*"

Irony is a mode of expression in which the literal meaning is exactly opposite to that intended; as "*Pope Hildebrand, you know, was remarkable for his meekness and humility.*"

Metonymy is a figure in which one thing is put for another; as "*Gray hairs* (i. e. old age) *should be respected.*"

Synecdoche is a figure in which a part is put for the whole, or the whole for a part; as "*This roof* (house) *shall be his protection;*" "*Fishes have scales.*" i. e. "*Some or most fishes,*" &c.

Personification is a figure by which irrational animals and things without life are represented as if they were intelligent; as "*See Winter comes to rule the varied year,*" &c.

Apostrophe is a direct address to some person or thing either present or absent; as "*Hail, holy light,*" &c., in Milton; Tell's Address to the Mountains, &c.

Interrogation is a figure in which a question is asked for

the purpose of expressing a contrary assertion more strongly; as "*But when shall we be stronger? Will it be when our enemies have bound us hand and foot?*"

Vision or Imagery is the representation of events as if they were passing before our eyes; as

"Methinks I behold her surrounded by her beloved charge, like a being more than human; to which every mind is bent, and every eye directed; the eager simplicity of infancy inhaling from her lips the sacred truths of religion in adapted phrase and familiar story; the whole rule of their moral and religious duties simplified for easier infusion. The countenance of that fond and anxious parent, all beaming with delight and love, and her eye raised occasionally to heaven in fervent supplication for a blessing on her work."

Climax is a figure in which the least impressive idea is placed first, the more striking next, and so on to that which is the most impressive; as "*What a piece of work is man! how noble in reason; how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension, how like a god!*"

EXERCISES FOR ANALYSIS AND PARSING.

Time is short.	They are afraid.
Wisdom is precious.	The boy is waiting.
Gold is yellow.	The letter is written.
Lead is heavy.	The maps are hanging.
Iron is strong.	The boys are playing.
John is a workman.	James was studious.
James is a carpenter.	They were studying.
William is a blacksmith.	I shall be willing.
Thomas is a scholar.	We shall be happy.
He is a musician.	Books may be studied.
She is a milliner.	They can be ready.
It is a pity.	You must be careful.
We are sorry.	The house might be bought.
You are glad.	The land could be sold.

They would be present.	She sings sweetly.
Scholars should be diligent.	They recited promptly.
I am ready.	The young horse ran away.
He was waiting.	The old man lost his hat.
It is not certain.	The poor man broke his arm.
The house is not white.	He sold the old farm-house.
The roads are not good.	I shall return to-morrow.
I write.	We may go to-night.
He writes.	He went into the house.
James wrote.	She has gone into the field.
They will write.	He fell on the ground.
We shall write.	The man wrote to his friends.
The scholars may write.	He cut the string with a knife.
The boys have written.	John is very studious.
Mary has written.	You are not very diligent.
You had written.	We do try to learn.
The man will have written.	He did go to Boston.
They must have written.	We did not believe the story.
He writes well.	

The little girls write beautifully.
 The white dove broke the window.
 They have returned from the fair.
 The man was greatly distressed on account of his loss.
 The windows of heaven were opened.
 The poor are often wanting in the necessaries of life.
 Public wisdom, on some occasions, must condescend to give way to popular folly.
 The prosperity of the wicked is not durable.
 By means of their standing armies they have lost their liberties.
 Besides this powerful engine of government, he had a most extraordinary talent of persuading men to his purposes.
 He tried to deceive the people; but he did not succeed.

I went to Chardon yesterday ; and I shall go to-morrow.
 I shall remain at home ; but Susan will go to school.
 The man who is honorable in his dealings will be respected.
 Those who waste their time will never prosper.
 He that is wise will shun temptation.
 That which is agreeable is often dangerous.
 I have seen the man of whom you speak.
 I had forgotten the circumstance which you mention.
 We have just seen the man that fell from the roof yesterday.
 When I shall see it, then I will believe it.
 Though he had no money, yet he found means to go.
 If you will assist me, then I will undertake it.
 As in Adam all die, so in Christ shall all be made alive.
 I wrote because it amused me.
 When he had finished the speech he resumed his seat.
 He left them exactly where he found them.
 Had he asked me to assist him I would have done it.
 Were I in his place I would resign my commission.
 A professed Catholic, he imprisoned the pope.
 Being conscious of his error, he tried to apologize.
 Perplexed by the difficulties of the search, he gave up in despair.
 Reduced to extreme necessity, he returned to his father.
 Saving the fruits of his labor, he was at length able to buy a farm.
 I was hungry, and ye gave me no meat.
 I have given five-times as much as he, and yet I fear that I have not given enough.
 Let him see that something is to be gained by study, and then he will apply himself to books.
 This event having occurred, he felt unable to remain in that place.
 His friend being much affected, he endeavored to compose himself.

The horses having run away, we were obliged to go on foot.
 The provisions having been stolen, we were in great want.
 In order to succeed, it is necessary that they should seem honest.
 To overcome these difficulties he had recourse to many subtle arts.
 In order to meet this demand, he was obliged to sell his farm.
 To secure the life of his friend, he cheerfully gave up his own.
 It was not an eclipse that caused the darkness at the crucifixion of our Lord ; for the sun and moon were not relatively in a position to produce an eclipse ; but a direct interposition of God ; for on no other supposition can we account for it.
 They had not come in search of gain, for the soil was sterile and unproductive ; but they had come that they might worship God according to the dictates of their own consciences.
 We must not impute the delay to indifference, for delay may be designed to promote our happiness.
 I am not come to destroy, but to fulfill.
 It is not his power, as attested by all that exists within the limits of actual discovery, but his power as conceived to form and uphold a universe whose outskirts are unknown.
 You were paid to fight against Alexander, not to rail at him.
 They were asleep ; not alienated.
 His wisdom, not his talents, attracts attention.
 Strong proofs, not a loud voice, produce conviction.
 Nay, but it's really true ;
 I had it from good hands, and so may you.

Is James ready? Are you prepared?
 Was it really so? Have they no remedy?
 Were they in their right mind?
 Where were the other members of the party?
 Where did he make that discovery?
 What was the consequence of his rashness?
 Why are they so careless of their health?
 Who are those men on the hill yonder?
 Which way is that vessel steering?
 Wherefore do they send me this message?
 Do you intend to go West, or remain in Boston?
 Are you willing to assist me, or must I depend entirely
 upon my own resources
 Then you *saw* him when he fell?
 James return to your seat. Lay this book on the table.
 Let it not be said that you have learned nothing in school
 this term.
 Thou shalt not bear false witness against thy neighbor.
 Do let me see that new book of yours.
 James and his brother arrived here last night.
 The teacher and the students were all much interested
 in the subject of the lecture.
 The man was very happy in the selection of his subject,
 and very skillful in the management of it.
 The young ladies, and the young gentlemen too, were not
 only willing but anxious to unite their efforts for the preser-
 vation of good order in the school.
 Well, cousin, how do you like our new situation?
 Really I think it is both pleasant and beautiful.
 How came you to be so fortunate as to get it?
 Are you sure of it? Yes; very sure. Will he not go?
 No. He refuses to go on any condition.

To retaliate an injury is to make two wrongs where there was but one before.

"Time and tide stay for no man," is a saying often heard, but seldom heeded.

THE PURITANS.—[MACAULAY.

The puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging in general terms an overruling Providence, they habitually ascribed every event to the will of the Great Being, for whose power nothing was too vast, for whose inspection nothing was too minute. To know Him, to serve Him, to enjoy Him, was with them the great end of existence. They rejected with contempt the ceremonious homage which other sects substituted for the pure worship of the soul. Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on the intolerable brightness, and to commune with Him, face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish when compared with the boundless interval which separated the whole race from Him on whom their eyes were constantly fixed. They recognized no title to superiority but His favor; and, confident of that favor, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they felt assured that they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had

charge over them. Their palaces were houses not made with hands; their diadems, crowns of glory which should never fade away. On the rich and the eloquent, on nobles and priests, they looked down with contempt; for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language, nobles by the right of an earlier creation, and priests by the imposition of a mightier hand.

EVENING ON THE ST. LAWRENCE.—[SILLIMAN.]

From the moment the sun is down, everything becomes silent on the shore which our windows overlook; and the murmurs of the broad St. Lawrence, more than two miles wide immediately above us, and a little way to the right spreading to five or six miles in breadth, are sometimes for an hour the only sounds that arrest our attention. Every evening, since we have been here, black clouds and splendid moonlight have hung over and embellished this tranquil scene; and on two of these evenings we have been attracted to the window by the plaintive Canadian boat-song. In one instance it arose from a solitary voyager, floating in his light canoe, which occasionally appeared and disappeared on the sparkling river, and in its distant course seemed no larger than some sportive insect. In another instance, a larger boat, with more numerous, and less melodious voices, not, indeed, in perfect harmony, passed nearer to the shore, and gave additional life to the scene. A few moments after, the moon broke out from a throne of dark clouds, and seemed to convert the whole expanse of water into one vast sheet of glittering silver; and in the very brightest spot, at the distance of more than a mile, again appeared a solitary boat, but too distant to admit of our hearing the song with which the boatman was probably solacing his lonely course.

THE CHRISTIAN CHARACTER.—[E. COOPER.]

The true Christian must show that he is *in earnest* about religion. In the management of his worldly affairs he must let it clearly be seen that he is not influenced by a worldly mind; that his heart is not upon earth; that he pursues his worldly calling from a principle of duty, not from a love of gain; and that, in truth, his treasures are *in Heaven*. He must, therefore, not only "provide things honest in the sight of all men"—not only avoid everything which is fraudulent and unjust in his dealings with others—not only openly protest against those iniquitous practices which the custom of trade too frequently countenances and approves—but also he must let his moderation be known to all men. He must not push his gains with seeming eagerness, even to the utmost *lawful* extent. He must exercise forbearance. He must be content with moderate profits. He must sometimes even forego advantages which, in themselves he might innocently take, lest he should seem to give any ground for suspecting that his heart is secretly set upon these things.

Thus also with respect to worldly pleasures; he must endeavor to convince men that the pleasures which religion furnishes are far greater than those which the world can yield. While, therefore, he conscientiously keeps from joining in those trifling, and, too often, profane amusements in which ungodly men profess to seek their happiness, he must yet labor to show that in keeping from those things, he is, in respect to real happiness, no *loser*, but even a *gainer* by religion. He must avoid everything which may look like moroseness and gloom. He must cultivate a cheerfulness of spirit. He must endeavor to show, in his whole deportment, the contentment and tranquility which naturally flow from heavenly affections, from a mind at peace with God, and from a hope full of immortality.

SUNRISE ON THE HILLS.—[H. W. LONGFELLOW.

I stood upon the hills, where heaven's wide arch
 Was glorious with the sun's returning march,
 And woods were brightened, and soft gales
 Went forth to kiss the sun-clad vales.
 The clouds were far beneath me ;—bathed in light
 They gathered midway round the wooded height,
 And in their fading glory shone
 Like hosts in battle overthrown.
 As many a pinnacle with a shifting glance,
 Through the gray mist thrust up its shattered lance,
 And rocking on the cliff was left
 The dark pine, blasted, bare and cleft.
 The veil of cloud was lifted—and below
 Glowed the rich valley, and the river's flow
 Was darkened by the forest's shade,
 Or glistened in the white cascade,
 Where upward, in the mellow blush of day,
 The noisy bittern wheeled his spiral way.
 I heard the distant waters dash,—
 I saw the current whirl and flash ;—
 And richly, by the blue lake's silver beach,
 The woods were bending with a silent reach.
 Then o'er the vale, with gentle swell,
 The music of the village bell
 Came sweetly to the echo-giving hills,
 And the wild horn, whose voice the woodland fills,
 Was ringing to the merry shout
 That faint and far the glen sent out,—
 Where, answering to the sudden shot, thin smoke
 Through thick-leaved branches from the dingle broke.—
 If thou art worn and hard beset
 With sorrows that thou would'st forget,—

If thou would'st read a lesson that will keep
 Thy heart from fainting, and thy soul from sleep,
 Go to the woods and hills ! No tears
 Dim the sweet look that Nature wears.

THE TREADMILL SONG.—[O. W. HOLMES.

The stars are rolling in the sky,
 The earth rolls on below,
 And we can feel the rattling wheel
 Revolving as we go.
 Then tread away, my gallant boys,
 And make the axle fly !
 Why should not wheels go round about
 Like planets in the sky ?
 Wake up, wake up, my duck-legg'd man,
 And stir your solid pegs ;
 Arouse, arouse, my gawky friend,
 And shake your spider legs ;—
 What though you're awkward at the trade ?
 There's time enough to learn ;
 So lean upon the rail, my lad,
 And take another turn.

They've built us up a noble wall
 To keep the vulgar out ;
 We've nothing in the world to do
 But just to walk about ;
 So faster, now, you middle men,
 And try to beat the ends ;
 It's pleasant work to ramble round
 Among one's honest friends.
 Here tread upon the long man's toes ;
 He sha'nt be lazy here ;—

And punch the little fellow's ribs,
 And tweak that lubber's ear ;—
 He's lost them both ;—don't pull his hair,
 Because he wears a scratch ;
 But poke him in the farther eye,
 That is'nt in the patch.

Hark! fellows, there's the supper bell,
 And so our work is done ;—
 It's pretty sport—suppose we take
 A round or two for fun !
 If ever they should turn me out
 When I have better grown,
 Now hang me, but I mean to have
 A treadmill of my own !

TELL'S ADDRESS TO THE MOUNTAINS.

Ye crags and peaks, I'm with you once again ;—
 I hold to you the hands you first beheld
 To show they still are free. Methinks I hear
 A spirit in your echoes answer me,
 And bid your tenant welcome to his home
 Again! O sacred forms—how proud you look ;—
 How high you lift your heads into the sky !—
 How huge you are ! how mighty and how free !
 Ye are the things that tower, that shine,—whose smile
 Makes glad,—whose frown is terrible,—whose forms,
 Robed, or unrobed, do all the impress wear
 Of awe divine ! Ye guards of liberty,—
 I'm with you once again ! I call to you
 With all my voice ! I hold my hands to you
 To show they still are free. I rush to you
 As though I could embrace you !

THE EAGLE.

* * * Scaling yonder peak
 I saw an eagle wheeling near its brow
 O'er the abyss ;—his broad expanded wings
 Lay calm and motionless upon the air
 As if he floated there without their aid,
 By the sole act of his unlorded will
 That buoyed him proudly up ! Instinctively
 I bent my bow ; yet kept he rounding still
 His airy circle as in the delight
 Of measuring the ample range beneath
 And round about ;—absorbed, he heeded not
 The death that threatened him !—I could not shoot !—
 'Twas Liberty ! I turned my bow aside
 And let him soar away !

THE THREE BLACK CROWS.—[BYRON.]

Two honest tradesmen meeting in the strand,
 One took the other briskly by the hand ;
 "Hark ye," said he, "'tis an odd story, this,
 About the crows !" "I don't know what it is,"
 Replied his friend. "No ! I'm surprised at that :
 Where I come from it is the common chat.
 But you shall hear ;—an odd affair indeed !
 And that it happened, they are all agreed.
 (Not to detain you from a thing so strange,)
 A gentleman that lives not far from change,
 This week, in short, (as all the alley knows,)
 Taking a puke, has thrown up three black crows.
 "Impossible !" "Nay, but it's really true ;
 I had it from good hands, and so may you."

"From whose, I pray?" So, having named the man,
 Straight to inquire his curious comrade ran.
 "Sir, did you tell——?" relating the affair.
 "Yes, Sir; I did; and if its worth your care,
 Ask Mr. Such-a-one; he told it me;—
 But by-the-by, 'twas two black crows; not three."
 Resolved to trace so wondrous an event,
 Whip to the third the virtuoso went.
 "Sir,"—and so forth. "Why, yes; the thing is fact,
 Though, in regard to number, not exact;
 It was not two black crows; 'twas only one;
 The truth of that you may depend upon;
 The gentleman himself told me the case."
 "Where may I find him?" "Why, in such a place."
 Away he goes; and having found him out,—
 "Sir, be so good as to resolve a doubt."
 Then to his last informant he referred,
 And begged to know if true what he had heard.
 "Did you, sir, throw up a black crow?" "Not li!"
 "Bless me! how people propagate a lie!
 Black crows have been thrown up, three, two and one,
 And here I find, at last, all comes to none!
 Did you say nothing of a crow at all?"
 "Crow,—crow,—Perhaps I might, now I recall
 The matter over." "And pray, sir, what was it?"
 "Why, I was horrid sick, and, at the last,
 I did throw up, (and told my neighbor so,)
 Something that was *as black, sir, as a crow.*"

THE STRATEGEM OF A THIEF.

In Broad-street buildings on a winter's night,
 Snug by his parlar fire, a gouty wight
 Sat all alone; with one hand rubbing

His feet, rolled up in fleecy hose;
 With t'other he'd beneath his nose
 The Public Ledger; in whose columns grubbing,
 He noted all the sales of slops,
 Ships, shops, and hops,
 Gums, galls, and groceries, ginger, gin,
 Tar, tallow, turmeric, turpentine and tin;
 When, lo! a decent personage in black
 Entered, and most politely said,
 "Your footman, sir, has gone his nightly track
 To the King's Head,
 And left your door ajar; which I
 Observed in passing by,
 And thought it neighborly to give you notice."
 "Ten thousand thanks; how very few get,
 In time of danger,
 Such kind attention from a stranger!
 Assuredly that fellow's throat is
 Doomed to a final drop at Newgate.
 He knows, too, (the unconscious elf,)
 That there's no soul at home except myself."
 "Indeed!" replied the stranger, (looking grave,)
 "Then he's a double knave;—
 He knows that rogues and thieves by scores
 Nightly beset unguarded doors;
 And see how easily might one
 Of these domestic foes,
 Even beneath your very nose,
 Perform his knavish tricks;
 Enter your room, as I have done,
 Blow out your candles thus,—and thus,—
 Pocket your silver candlesticks,
 And walk off—thus."
 So said, so done; he made no more remark,

Nor waited for replies,
But marched off with his prize;
Leaving the gouty merchant in the dark.

—
WATERLOO.—[BYRON.

There was a sound of revelry by night,
And Belgium's capital had gathered then
Her beauty and her chivalry; and bright
The lamps shone o'er fair women and brave men;—
A thousand hearts beat happily, and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spoke again;
And all went merry as a marriage bell;
But *hush!* *hark!*—a deep sound strikes like a rising knell!

Did ye not hear it? No!—'twas but the wind,
Or the ear rattling o'er the stony street;—
On with the dance! let joy be unconfined;
No sleep till morn, when youth and pleasure meet,
To chase the glowing hours with flying feet—
But, *hark!*—that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm!—Arm!—it is,—it is,—the cannon's opening roar!

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blushed at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated;—who could guess
If ever more should meet those mutual eyes,
Since upon a night so sweet, such awful morn could rise!

And there was mounting in hot haste; the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And deep the thunder, peal on peal afar,—
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While thronged the citizens, with terror dumb, [come!"]
Or whispering with white lips "The Foe! they come, they

And Ardennes waves above them her green leaves,—
Dewy with nature's tear-drops,—as they pass,
Grieving,—if aught inanimate ever grieves,—
Over the unreturning brave,—alas!
Ere evening to be trodden like the grass
Which now beneath them, but above shall grow
In its next verdure, when this fiery mass
Of living valor rolling on the foe,
And burning with high hope, shall moulder cold and low.

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 marshalling in arms,—the day
Battle's magnificently stern array!
The thunder clouds close o'er it which when rent,
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse,—friend, foe,—in one red burial blent.

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