BROWN'S GRAMMAR IMPROVED.

THE

INSTITUTES

OF

ENGLISH GRAMMAR,

METHODICALLY ARRANGED;

WITH

COPIOUS LANGUAGE LESSONS;

ALSO

A KEY TO THE EXAMPLES OF FALSE SYNTAX.

DESIGNED FOR THE USE OF SCHOOLS, ACADEMIES, AND PRIVATE STUDENTS.

BY

GOOLD BROWN,

AUTHOR OF THE GRAMMAR OF ENGLISH GRAMMARS.

"*Ne quis igitur tanquam parva fastidiat Grammatices elementa.*"—QUINTILIAN.

A NEW AND REVISED EDITION,

WITH EXERCISES IN ANALYSIS, PARSING, AND CONSTRUCTION.

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ADVERTISEMENT.

THE excellence of BROWN'S GRAMMARS, both as treatises and school manuals, has been very generally acknowledged; but the system of instruction embodied therein has been found to be at variance, in some important respects, with that most generally in use at the present time, and favored by the best educators. Experience has shown that mere parsing, however familiar it may render the pupil with definitions and rules, by mechanical repetition, does not fully attain the most important end of grammatical instruction, to make the learner expert and accurate in the use of language, as well as intelligent in respect to its principles and rules.

In the present edition of these grammars, the more modern system of instruction has been introduced: copious exercises in *construction* and *composition* have been inserted in connection with those of analysis and parsing, thus supplying a complete series of practical LANGUAGE LESSONS, and insuring to the student a thorough critical knowledge of his mother tongue. The carefully arranged exercises in correction, or *False Syntax*, inserted under each rule,—covering as they do the whole field of syntactical criticism,—will be found to contribute greatly to this result.

The arbitrary method of presenting elaborate and concise definitions without any previous exposition of the ideas on which they depend, has been modified by the insertion, where requisite, of carefully constructed *development lessons*, adapted to the grade of this work, so that nothing, either in the use of terms or the expression of thought, might anticipate the needed explanation.

Numerous corrections and alterations have been made, but not such as to interfere essentially with the original system of grammar contained in these works, but with the exclusive object of adapting them to a more approved system of practical instruction. The improvement in the typography of this new edition will not fail to commend the books to general favor.

With these alterations, the publishers hope that these works will be found more useful to the public, and will prove a more valuable aid to teachers in imparting instruction in this really important branch of education.

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PREFACE.

"*Neque enim aut aliena vituperare, aut nostra jactantius prædicare, animus est.*"

1. LANGUAGE is the principal vehicle of thought; and so numerous and important are the ends to which it is subservient, that it is difficult to conceive in what manner the affairs of human society could be conducted without it. Its utility, therefore, will ever entitle it to a considerable share of attention in civilized communities, and to an important place in all systems of education. For, whatever we may think in relation to its origin—whether we consider it a special gift from Heaven, or an acquisition of industry—a natural endowment, or an artificial invention,—certain it is, that, in the present state of things, our knowledge of it depends, in a great measure, if not entirely, on the voluntary exercise of our faculties, and on the helps and opportunities afforded us. One may indeed acquire, by mere imitation, such a knowledge of words, as to enjoy the ordinary advantages of speech; and he who is satisfied with the dialect he has so obtained, will find no occasion for treatises on grammar; but he who is desirous either of relishing the beauties of literary composition, or of expressing his sentiments with propriety and ease, must make the principles of language his study.

2. It is not the business of the grammarian *to give law* to language, but *to teach it*, agreeably to the best usage. The ultimate principle by which he must be governed, and with which his instruc[redacted] custom which critics denominate GOOD USE; [redacted] principle, which is equally opposed to fanta[redacted]nce to the quaint peculiarities of ancient usage, is the only proper standard of grammatical purity. Those rules and modes of speech, which are established by this authority, may be called the Institutes of Grammar.

3. To embody, in a convenient form, the true principles of the English Language; to express them in a simple and perspicuous style, adapted to the capacity of youth; to illustrate them by appropriate examples and exercises; and to give to the whole all possible advantage from method in the arrangement, are the objects of the following work. The author has not deviated much from the principles adopted in the most approved grammars already in use; nor has he acted the part of a servile copyist. It was not his design to introduce novelties, but to form a practical digest of established rules. He has not labored to subvert the general system of grammar, received from time immemorial, but to improve upon it, in its present application to our tongue.

4. That which is excellent, may not be perfect; and amendment may be desirable, where subversion would be ruinous. Believing that no theory can better explain the principles of our language, and no contrivance afford greater facilities to the student, the writer has in general adopted those doctrines which are already best known; and has contented himself with attempting little more than an improved method of inculcating them. The scope of his labors has been, to define, dispose, and exemplify those doctrines anew; and, with a scrupulous regard to the best usage, to offer, on that authority, some further contributions to the stock of grammatical knowledge. The errors of former grammarians he has been more studious to avoid than to expose; and of their deficiencies the reader may judge, when he sees in what manner they are here supplied.

5. This treatise being intended for general use, and adapted to all classes of learners, was designed to embrace in a small compass a complete course of English Grammar, disencumbered of every thing not calculated to convey direct information on the subject. Little regard has therefore been paid to gainsayers. Grammarians have ever disputed, and often with more acrimony than discretion. Those who have dealt most in philological controversy, have well illustrated the couplet of Denham:

"The tree of knowledge, blasted by disputes,
Produces sapless leaves instead of fruits."

6. They who set aside the authority of custom, and judge everything to be ungrammatical which appears to them to be unphilosophical, render the whole ground forever disputable, and weary themselves in beating the air. So various have been the notions of this sort of critics, that it would be difficult to mention an opinion not found in some of their books. Amidst this rage for speculation on a subject purely practical, various attempts have been made to overthrow that system of instruction which long use has

rendered venerable, and long experience proved to be useful. But it is manifestly much easier to raise even plausible objections against this system, than to invent another less objectionable. Such attempts have generally met the reception they deserved. Their history will give no encouragement to future innovators.

7. While some have thus wasted their energies in eccentric flights, vainly supposing that the learning of ages would give place to their whimsical theories; others, with more success, not better deserved, have multiplied grammars almost innumerably, by abridging or modifying the books they had used in childhood. So that they who are at all acquainted with the origin and character of the various compends thus introduced into our schools, cannot but desire a work which shall deserve a more extensive and more permanent patronage, based upon better claims. For, as Lord Bacon observes, the number of ill-written books is not be diminished by ceasing to write, but by writing others which, like Aaron's serpent, shall swallow up the spurious.

8. The nature of the subject almost entirely precludes invention. The author has, however, aimed at that kind and degree of originality, which are to be commended in works of this sort; and has borrowed no more from others than did the most learned and popular of his predecessors. And, though he has taken the liberty to think and write for himself, he trusts it will be evident that few have excelled him in diligence of research, or have followed more implicitly the dictates of that authority which gives law to language.

9. All science is laid in the nature of things; and he only who seeks it there, can rightly guide others in the paths of knowledge. He alone can know whether his predecessors went right or wrong, who is capable of a judgment independent of theirs. But with what shameful servility have many false or faulty definitions and rules been copied, and copied from one grammar to another, as if authority had canonized their errors, or none had eyes to see them! Whatsoever is dignified and fair, is also modest and reasonable; but modesty does not consist in having no opinion of one's own, nor reason in following with blind partiality the footsteps of others. Grammar unsupported by authority is, indeed, mere fiction. But what apology is this, for that authorship which has produced so many grammars without originality? Shall he who cannot write for himself, improve upon him who can? It is not deference to merit, but impudent pretense, practicing on the credulity of ignorance! Commonness alone exempts it from scrutiny, and the success it has is but the wages of its own worthlessness! To read and be informed, is to make a proper use of books for the advancement of learning; but to assume to be an author by editing mere commonplaces and stolen criticisms, is equally beneath the ambition of a scholar and the honesty of a man.

10. Grammar being a practical art, with the principles of which every intelligent person is more or less acquainted, it might be expected that a book written professedly on the subject should exhibit some evidence of its author's skill. But it would seem that a multitude of bad or indifferent writers have judged themselves qualified to teach the art of speaking and writing well; so that correctness of language and neatness of style are as rarely to be found in grammars as in other books. There have been, however, several excellent scholars, who have thought it an object not unworthy of their talents, to prescribe and elucidate the principles of English Grammar. But these, for an obvious reason, have executed their designs with various degrees of success; and even the most meritorious have left ample room for improvement, though some have evinced an ability which does honor to themselves, while it gives cause to regret their lack of an inducement to further labor. The mere grammarian can neither aspire to praise, nor stipulate for a reward; and to those who were best qualified to write, the subject could offer no adequate motive for diligence.

11. Having devoted many years to studies of this nature, and being conversant with most of the grammatical treatises already published, the author conceived that the objects above enumerated, might, perhaps, be better effected than they had been in any work within his knowledge. And he persuades himself that the improvements here offered are neither few nor inconsiderable. He does not mean, however, to depreciate the labors, or to detract from the merits, of those who have gone before him and taught with acknowledged skill. He has studiously endeavored to avail himself of all the light they have thrown upon the subject. For his own information, he has carefully perused more than two hundred English grammars, and has glanced over many others that were not worth reading. With this publication in view, he has also resorted to the original sources of grammatical knowledge, and has not only critically considered what he has seen and heard of our vernacular tongue, but has sought with some diligence the analogies of speech in the structure of several other languages.

12. His progress in compiling this work has been slow, and not unattended with labor and difficulty. Amidst the contrarieties of opinion, that appear in the various treatises already before the public, and the perplexities inseparable from so complicated a subject, he has, after deliberate consideration, adopted those views and explanations which appeared to him the least liable to objection, and the most compatible with his ultimate object—the production of a practical school grammar.

13. Ambitious of making not a large but an acceptable book, he has compressed into this volume the most essential parts of a mass of materials from which he could as easily have

formed a folio. Whether the toil be compensated or not, is a matter of little consequence; he has neither written for bread, nor built castles in the air. He is too well versed in the history of his theme, too well aware of the precarious fortune of authors, to indulge any confident anticipations of success; yet he will not deny that his hopes are large, being conscious of having cherished them with a liberality of feeling which cannot fear disappointment. In this temper he would invite the reader to a thorough perusal of the following pages. A grammar should speak for itself. In a work of this nature, every word or tittle which does not recommend the performance to the understanding and taste of the skillful, is, so far as it goes, a certificate against it. Yet, if some small errors have escaped detection, let it be recollected that it is almost impossible to print with perfect accuracy a work of this size, in which so many little things should be observed, remembered, and made exactly to correspond. There is no human vigilance which multiplicity may not sometimes baffle, and minuteness sometimes elude. To most persons grammar seems a dry and difficult subject; but there is a disposition of mind, to which what is arduous, is for that very reason alluring. The difficulties encountered in boyhood from the use of a miserable epitome, and the deep impression of a few mortifying blunders made in public, first gave the author a fondness for grammar; circumstances having since favored this turn of his genius, he has voluntarily pursued the study, with an assiduity which no man will ever imitate for the sake of pecuniary recompense.

14. This work contains a full series of exercises adapted to its several parts, with notices of the manner in which they are to be used, according to the place assigned them. The examples of false syntax, placed under the rules, are to be corrected *orally*; the four chapters of exercises adapted to the four parts of the subject, are to be *written out* by the learner. In selecting examples for these exercises, the author has been studious to economize the learner's and the teacher's time, by admitting those only which were very short. He has, in general, reduced each example to a single line. And, in this manner, he has been able to present, in this small volume, a series of exercises, more various than are given in any other grammar, and nearly equal in number to all that are contained in Murray's two octavos. It is believed that a grammatical treatise at once so comprehensive and concise, has not before been offered to the public.

15. The only successful method of teaching grammar, is, to cause the principal definitions and rules to be committed thoroughly to memory, that they may ever afterwards be readily applied. Oral instruction may smooth the way, and facilitate the labor of the learner; but the notion of communicating a competent knowledge of grammar, without imposing this task, is disproved by universal experience. Nor will it avail anything for the student to rehearse definitions and rules of which he makes no practical application. In etymology and syntax, he should be alternately exercised in learning small portions of his book, and then applying them in *parsing*, till the whole is rendered familiar. To a good reader, the achievement will be neither great nor difficult; and the exercise is well calculated to improve the memory, and strengthen all the faculties of the mind.

16. The mode of instruction here recommended is the result of long and successful experience. There is nothing in it which any person of common abilities will find it difficult to understand or adopt. It is the plain didactic method of definition and example, rule and praxis, which no man who means to teach grammar well, will ever desert, with the hope of finding another more rational or more easy. The book itself will make any one a grammarian, who will take the trouble to observe and practice what it teaches; and even if some instructors should not adopt the readiest and most efficient method of making their pupils familiar with its contents, they will not fail to instruct by it as effectually as they can by any other. Whoever is acquainted with the grammar of our language, so as to have some tolerable skill in teaching it, will here find almost everything that is true in his own instructions, clearly embraced under its proper head, so as to be easy of reference. And perhaps there are few, however learned, who, on a perusal of the volume, would not be furnished with some important rules and facts which had not before occurred to their own observation.

17. The greatest peculiarity of the method is, that it requires the pupil to speak or write a great deal, and the teacher very little. But both should constantly remember that grammar is the art of speaking and writing well; an art which can no more be acquired without practice than that of dancing or swimming. And each should be careful to perform his part handsomely—without drawling, omitting, stopping, hesitating, faltering, miscalling, reiterating, stuttering, hurrying, slurring, mouthing, misquoting, mispronouncing, or any of the thousand faults which render utterance disagreeable and inelegant. It is the learner's diction that is to be improved; and the system will be found well calculated to effect that object, because it demands of him, not only to answer questions on grammar, but also to make a prompt and practical application of what he has just learned. If the class be tolerable readers, it will not be necessary for the teacher to say much; and, in general, he ought not to take up the time by so doing. He should, however, carefully superintend their rehearsals; give the word to the next, when any one errs; and order the exercise in such a manner that either his own voice, or the example of his best scholars, may gradually correct the ill habits of the awkward, till all learn to recite with clearness, understanding well what they say, and making it intelligible to others.

18. The exercise of parsing commences immediately after the first lesson of etymology, and is carried on progressively till it embraces all the doctrines that are applicable to it. If it be performed according to the order prescribed, it will soon make the student perfectly familiar with all the primary definitions and rules of grammar. It requires just enough of thought to keep the mind attentive to what the lips are uttering; while it advances by such easy gradations and constant repetitions as leave the pupil utterly without excuse, if he does not know what to say. Being neither wholly extemporaneous nor wholly rehearsed by rote, it has more dignity than a school-boy's conversation, and more ease than a formal recitation, or declamation; and is therefore an exercise well calculated to induce a habit of uniting correctness with fluency in ordinary speech—a species of elocution as valuable as any other.

19. The best instruction is that which ultimately gives the greatest facility and skill in practice; and grammar is best taught by that process which brings its doctrines most directly home to the habits as well as to the thoughts of the pupil—which the most effectually conquers inattention, and leaves the deepest impress of shame upon blundering ignorance. In the whole range of school exercises, there is none of greater importance than that of parsing; and yet perhaps there is none which is, in general, more defectively conducted. Scarcely less useful, as a means of instruction, is the practice of correcting false syntax orally, by regular and logical forms of argument; nor does this appear to have been more ably directed toward the purposes of discipline. There is so much to be done, in order to effect what is desirable in the management of these things, and so little prospect that education will ever be generally raised to a just appreciation of that study which, more than all others, forms the mind to habits of correct thinking; that, in reflecting upon the state of the science at the present time, and upon the means of its improvement, the author cannot but sympathize, in some degree, with the sadness of the learned Sanctius; who tells us that he had "always lamented, and often with tears, that while other branches of learning were excellently taught, grammar, which is the foundation of all others, lay so much neglected, and that for this neglect there seemed to be no adequate remedy."—*Pref. to Minerva.* The grammatical use of language is in sweet alliance with the moral; and a similar regret seems to have prompted the following exclamation of the Christian poet:

> "Sacred Interpreter of human thought,
> How few respect or use thee as they ought!"—*Cowper.*

20. No directions, either oral or written, can ever enable the heedless and the unthinking to speak or write well. That must indeed be an admirable book which can attract levity to sober reflection, teach thoughtlessness the true meaning of words, raise vulgarity from its fondness for low examples, awaken the spirit which attains to excellency of speech, and cause grammatical exercises to be skillfully managed, where teachers themselves are so often lamentably deficient in them. Yet something may be effected by means of a better book, if a better can be introduced. And what withstands?—Whatever there is of ignorance or error in relation to the premises. And is it arrogant to say there is much? Alas! in regard to this, as well as to many a weightier matter, one may too truly affirm, *Multa non sunt sicut multis videntur*—Many things are not as they seem to many. Common errors are apt to conceal themselves from the common mind; and the appeal to reason and just authority is often frustrated, because a wrong head defies both. But, apart from this, there are difficulties: multiplicity perplexes choice; inconvenience attends change; improvement requires effort; conflicting theories demand examination; the principles of the science are unprofitably disputed; the end is often divorced from the means; and much that belies the title has been published under the name.

21. It is certain that the printed formularies most commonly furnished for the important exercises of parsing and correcting, are either so awkwardly written, or so negligently followed, as to make grammar, in the mouths of our juvenile orators, little else than a crude and faltering jargon. Murray evidently intended that his book of exercises should be constantly used with his grammar; but he made the examples in the former so dull and prolix, that few learners, if any, have ever gone through the series agreeably to his direction. The publishing of them in a separate volume has probably given rise to the absurd practice of endeavoring to teach his grammar without them. The forms of parsing and correcting which this author furnishes are also misplaced; and when found by the learner, are of little use. They are so verbose, awkward, irregular, and deficient, that the pupil must be a dull boy, or utterly ignorant of grammar, if he cannot express the facts extemporaneously in better English. When we consider how exceedingly important it is that the business of a school should proceed without loss of time, and that, in the oral exercises here spoken of, each pupil should go through his part promptly, clearly, correctly, and fully, we cannot think it a light objection that these forms, so often to be repeated, are badly written. Nor does the objection lie against this writer only: *Ab uno disce omnes.* But the reader may demand some illustrations.

22. First—from his etymological parsing: "O Virtue! how amiable thou art!" Here his form for the word *Virtue* is—"*Virtue* is a *common substantive of* the *neuter* gender, *of the third* person, *in the* singular number, *and the* nominative case." It should have been—"*Virtue* is a common *noun*, personified *proper*, of the *second person*, singular number, *feminine* gender, and nominative case." And then the definitions of all these things should have followed in regular numerical order. He gives the class of this noun wrong, for virtue addressed becomes an individual; he gives the gender wrong, and in direct contradiction of what he says of the word, in his section on gender; he gives the person wrong, as may be seen by the pronoun *thou;* he repeats the definite article three times unnecessarily, and inserts two needless prepositions, making them different where the relation is precisely the same; and all this, in a sentence of two lines, to tell the properties of the noun *Virtue!*—But, in etymological parsing, the definitions explaining the properties of the parts of speech ought to be regularly and rapidly rehearsed by the pupil, till all of them are perfectly familiar, and till he can discern, with the quickness of thought, what is true or false in the description of any word in any intelligible sentence. All these the author omits: and, on account of this omission, his whole method of etymological parsing is miserably deficient.

23. Secondly—from his syntactical parsing: "*Vice* degrades us." Here his form for the word *Vice* is—"*Vice* is a common substantive of the third person, *in the* singular number, *and the* nominative case." Now, when the learner is told that this is the syntactical parsing of a noun, and the other the etymological, he will of course conclude, that to advance from the etymology to the syntax of this part of speech, is merely *to omit the gender*—this being the only difference between the two forms. But even this difference had no other origin than the compiler's carelessness in preparing his octavo book of exercises—the gender being inserted in the duodecimo. And what then? Is the syntactical parsing of a noun to be precisely the same as the etymological? Never. But Murray, and all who admire and follow his work, are content to parse many words by halves—making a distinction, and yet often omitting, in both parts of the exercise, everything which constitutes the difference. He should here have said—"*Vice* is a common noun of the third person, singular number, neuter gender, and nominative case; and is the subject of *degrades;* according to the rule which says, 'A noun or a pronoun which is the subject of a verb must be in the nominative case.' Because the meaning is—*vice degrades.*" This is the whole description of the word, with its construction; and to say less is to leave the matter unfinished.

24. Thirdly—from his "mode of verbally correcting erroneous sentences: 'The man is prudent which speaks little.' This sentence," says Murray, "is incorrect; because *which* is a pronoun *of the neuter gender, and does not agree in gender* with its antecedent *man*, which is masculine. But a pronoun should agree with its antecedent in gender, etc., according to the fifth rule of syntax. *Which* should *therefore* be *who*, a relative pronoun, agreeing with its antecedent *man;* and the sentence should stand thus: 'The man is prudent *who* speaks little.'" Again: "'After I visited Europe, I returned to America.' *This sentence,*" says he, "*is not correct,* because the verb *visited* is in the imperfect tense, and yet used here to express an action, not only past, but prior to the time referred to by the verb *returned*, to which it relates. By the thirteenth rule of syntax, when verbs are used that, in point of time, relate to each other, the order of time should be observed. The imperfect tense *visited* should therefore have been *had visited*, in the pluperfect tense, representing the action of *visiting*, not only as past, but also as prior to the time of *returning. The sentence corrected would stand thus:* 'After I *had visited* Europe, I returned to America.'" These are the first two examples of Murray's verbal corrections, and the only ones retained by Alger in his *improved, recopy-righted edition* of Murray's Exercises. Yet, in each of them, is the argumentation palpably false! In the former, truly, *which* should be *who;* but not because *which* is of the *neuter gender;* but because the application of that relative to *persons* is now nearly obsolete. Can any grammarian forget that, in speaking of brute animals, male or female, we commonly use *which*, and never *who?* But if *which* must needs be *neuter*, the world is wrong in this. As for the latter example, it is right as it stands, and the correction is, in some sort, tautological. The conjunctive adverb *after* makes one of the actions subsequent to the other, and gives to the *visiting* all the priority that is signified by the pluperfect tense. "*After* I *visited* Europe," is equivalent to "*When* I *had visited* Europe." The whole argument is therefore void.

25. These few brief illustrations, out of thousands that might be adduced in proof of the faultiness of the common manuals, the author has reluctantly introduced, to show that, even in the most popular books, the grammar of our language has not been treated with that care and ability which its importance demands. It is hardly to be supposed that men unused to a teacher's duties can be qualified to compose such books as will most facilitate his labors. Practice is a better pilot than theory. And while, in respect to grammar, the evidences of failure are constantly inducing changes from one system to another, and almost daily giving birth to new expedients as constantly to end in the same disappointment; perhaps the practical instructions of an experienced teacher, long and assiduously devoted to the study, may approve themselves to many, as seasonably supplying the aid and guidance which they require.

26. From the doctrines of grammar novelty is rigidly excluded. They consist of details to which taste can lend no charm and genius no embellishment. A writer may express them with neatness and perspicuity—their importance alone can commend them to notice. Yet, in drawing his illustrations from the stores of literature, the grammarian

may select some gems of thought, which will fasten on the memory a worthy sentiment, or relieve the dullness of minute instruction. Such examples have been taken from various authors, and interspersed through the following pages.

27. The moral effect of early lessons being a point of the utmost importance, it is especially incumbent on all those who are endeavoring to confer the benefits of intellectual culture, to guard against the admission or the inculcation of any principle which may have an improper tendency, and be ultimately prejudicial to those whom they instruct. In preparing this treatise for publication, the author has been solicitous to avoid everything that could be offensive to the most delicate and scrupulous reader; and, of the several thousands of quotations given, he trusts that the greater part will be considered valuable on account of the sentiments they contain.

28. He has not thought it needful, in a work of this kind, to encumber his pages with a useless parade of names and references, or to distinguish very minutely what is copied and what is original. All strict definitions of the same thing are necessarily similar. The doctrines of the work are, for the most part, expressed in his own language and illustrated by that of others. Where authority was requisite, names have been inserted; and in general also where there was room. In the doctrinal parts of the volume, not only quotations from others, but most examples made for the occasion, are marked with guillemets, to distinguish them from the main text; while, to almost everything which is really taken from any other known writer, a name or reference is added. In the exercises for correction few references have been given; because it is no credit to any author, to have written bad English. But the intelligent reader will recognize as quotations a large portion of the examples, and know from what works they are taken. To the school-boy this knowledge is neither important nor interesting.

29. Many of the definitions and rules of grammar have so long been public property, and have been printed under so many names, that it is difficult, if not impossible, to know to whom they originally belonged. Of these, the author has freely availed himself, though seldom without some amendment; while he has carefully abstained from everything on which he supposed there could now be any individual claim. He has therefore fewer personal obligations to acknowledge, than most of those who are reputed to have written with sufficient originality on the subject.

30. In truth, not a line has here been copied with any view to save the labor of composition; for, not to compile an English grammar from others already extant, but to compose one more directly from the sources of the art, was the task which the writer proposed to himself. And though the theme is not one upon which a man may hope to write well with little reflection, it is true, that the parts of this treatise which have cost him the most labor, are those which "consist chiefly of materials selected from the writings of others." These, however, are not the didactical portions of the book, but the proofs and examples; which, according to the custom of the ancient grammarians, ought to be taken from other authors. But so much have the makers of our modern grammars been allowed to presume upon the respect and acquiescence of their readers, that the ancient exactness on this point would often appear pedantic. Many phrases and sentences either original or anonymous will therefore be found among the illustrations of the following work; for it was not supposed that any reader would demand for every thing of this kind the authority of a great name. Anonymous examples are sufficient to elucidate principles, if not to establish them; and elucidation is often the sole purpose for which an example is needed.

31. The author is well aware that no writer on grammar has any right to propose himself as authority for what he teaches; for every language, being the common property of all who use it, ought to be carefully guarded against any caprice of individuals, and especially against that which might attempt to impose erroneous or arbitrary definitions and rules. "Since the matter of which we are treating," says the philologist of Salamanca, "is to be verified, first by reason, and then by testimony and usage, none ought to wonder if we sometimes deviate from the track of great men; for, with whatever authority any grammarian may weigh with me, unless he shall have confirmed his assertions by reason, and also by examples, he shall win no confidence in respect to grammar. For, as Seneca says, Epistle 95, 'Grammarians are the *guardians*, not the *authors*, of language.'"—*Minerva*, Lib. i., Cap. ii. Yet, as what is intuitively seen to be true or false, is already sufficiently proved or detected, many points in grammar need nothing more than to be clearly stated and illustrated; nay, it would seem an injurious reflection on the understanding of the reader, to accumulate proofs of what cannot but be evident to all who speak the language.

32. Among men of the same profession, there is an unavoidable rivalry, so far as they become competitors for the same prize; but in competition there is nothing dishonorable, while excellence alone obtains distinction, and no advantage is sought by unfair means. It is evident that we ought to account him the best grammarian, who has the most completely executed the worthiest design. But no worthy design can need a false apology; and it is worse than idle to prevaricate. That is but a spurious modesty, which prompts a man to disclaim in one way what he assumes in another—or to underrate the duties of a [illegible] that could reasonably be expected"

more of the matter than the generality of English grammarians; and he who begins with saying that "little can be expected" from the office he assumes, must be wrongfully contradicted when he is held to have done much. Neither the ordinary power of speech, nor even the ability to write respectably on common topics, makes a man a critic among critics, or enables him to judge of literary merit. And if, by virtue of these qualifications alone, a man will become a grammarian or a connoisseur, he can hold the rank only by courtesy—a courtesy which is content to degrade the character, that his inferior pretensions may be accepted and honored under the name.

33. By the force of a late popular example, still too widely influential, grammatical authorship has been reduced in the view of many, to little or nothing more than a mere serving-up of materials anonymously borrowed; and, what is most remarkable, even for an indifferent performance of this low office, not only unnamed reviewers, but several writers of note, have not scrupled to bestow the highest praise of grammatical excellence! And thus the palm of superior skill in grammar, has been borne away by a *professed compiler*; who had so mean an opinion of what his theme required, as to deny it even the common courtesies of compilation. What marvel is it, that, under the wing of such authority, many writers have since sprung up, to improve upon this most happy design; while all who were competent to the task, have been discouraged from attempting anything like a complete grammar of our language? What motive shall excite a man to long-continued diligence, where such notions prevail as give mastership no hope of preference, and where the praise of his ingenuity and the reward of his labors must needs be inconsiderable, till some honored compiler usurp them both, and bring his "most useful matter" before the world under better auspices? If the love of learning supply such a motive, who that has generously yielded to the impulse, will not now, like Johnson, feel himself reduced to an "humble drudge"—or, like Perizonius, apologize for the apparent folly of devoting his time to such a subject as grammar?

34. Since the first edition of this work, more than two hundred new compends, many of them professing to be abstracts of *Murray* with improvements, have been added to our list of English grammars. The author has examined about one hundred and fifty, and seen advertisements or notices of nearly half as many more. Being various in character, they will of course be variously estimated; but, so far as he can judge, they are, without exception, works of little or no real merit, and not likely to be much patronized or long preserved from oblivion. For which reason, he would have been inclined entirely to disregard the petty depredations which the writers of several of them have committed upon the following digest, were it not possible that by such a frittering-away of his work, he himself might one day seem to some to have copied that from others which was first taken from him. Trusting to make it manifest to men of learning, that in the production of these Institutes far more has been done for the grammar of our language, than any single hand had before achieved within the limits of a school-book, and that with perfect fairness towards other writers; he cannot but feel a wish that the integrity of his text should be preserved, whatever else may befall; and that the multitude of scribblers who judge it so needful to remodel Murray's defective compilation, would forbear to publish under his name or their own what they find only in the following pages.

35. The mere rivalry of their authorship is no subject of concern; but it is enough for any ingenuous man to have toiled for years in solitude to complete a work of public utility, without entering a warfare for life to defend and preserve it. Accidental coincidences in books are unfrequent, and not often such as to excite the suspicion of the most sensitive. But, though the criteria of plagiarism are neither obscure nor disputable, it is not easy, in this beaten track of literature, for persons of little reading to know what is, or is not, original. Dates must be accurately observed. Many things must be minutely compared. And who will undertake such a task, but he that is personally interested? Of the thousands who are forced into the paths of learning, few ever care to know, by what pioneer, or with what labor, their way was cast up for them. And even of those who are honestly engaged in teaching, not many are adequate judges of the comparative merits of the great number of books on this subject. The common notions of mankind conform more easily to fashion than to truth; and, even of some things within their reach, the majority seem content to take their opinions upon trust. Hence, it is vain to expect that that which is intrinsically best, will be everywhere preferred; or that which is meritoriously elaborate, adequately appreciated. But common sense might dictate that learning is not encouraged or respected by those who, for the making of books, prefer a pair of scissors to the pen.

36. The real history of grammar is little known; and many erroneous impressions are entertained concerning it: because the story of the system most generally received, has never been fully told; and that of a multitude now gone to oblivion, was never worth telling. In the distribution of grammatical fame, which has chiefly been made by the hand of interest, we have had a strange illustration of the saying: "Unto every one that hath shall be given, and he shall have abundance; but from him that hath not, shall be taken away even that which he hath." Some whom fortune has made popular, have been greatly overrated, if learning and talents are to be taken into the account;

very foremost rank among grammarians, and thrown the learning and talents of others into the shade, or made them tributary to their own success and popularity.

37. Few writers on grammar have been more noted than Lily and Murray. A law was made in England by Henry the Eighth, commanding Lily's grammar "only everywhere to be taught, for the use of learners and for the hurt in changing of schoolemaisters."—*Pref. to Lily*, p. xiv. Being long kept in force by means of a special inquiry directed to be made by the bishops at their stated visitations, this law, for three hundred years, imposed the book on all the established schools of the realm. Yet it is certain, that about one-half of what has thus gone under the name of Lily, ("because," says one of the patentees, "he had *so considerable a hand* in the composition,") was written by Dr. Colet, by Erasmus, or by others who improved the work after Lily's death. (See Ward's Preface to the book, 1793.) And of the other half, history incidentally tells, that neither the scheme nor the text was original. The Printer's Grammar, London, 1787, speaking of the art of type-founding says: "The Italians in a short time brought it to that perfection, that in the beginning of the year 1474, they cast a letter not much inferior to the best types of the present age; as may be seen in a Latin Grammar written by Omnibonus Leonicenus, and printed at Padua on January 14, 1474; *from whom our grammarian, Lily, has taken the entire scheme of his grammar, and transcribed the greatest part thereof, without paying any regard to the memory of this author.*" The historian then proceeds to speak about types. See also the History of Printing, 8vo, London, 1770. This is the grammar which bears upon its title page: "*Quam solam Regia Majestas in omnibus scholis docendam præcipit.*"

38. Murray was an intelligent and very worthy man, to whose various labors in the compilation of books our schools are under many obligations. But in original thought and critical skill he fell far below most of "the authors to whom," he confesses, "the grammatical part of his compilation is *principally indebted for its materials*; namely, Harris, Johnson, Lowth, Priestley, Beattie, Sheridan, Walker, Coote, Blair, and Campbell."—*Introd. to Gram.*, p. 7. It is certain and evident that he entered upon his task with a very insufficient preparation. His biography informs us, that, "Grammar did not particularly engage his attention, until a short time before the publication of his first work on that subject;" that, "His grammar, as it appeared in the first edition, was completed in rather less than a year—though he had an intervening illness, which for several weeks stopped the progress of the work;" and that, "the Exercises and Key were also composed in about a year."—*Life of L. Murray*, p. 188. From the very first sentence of his book, it appears that he entertained but a low and most erroneous idea of the duties of that sort of character in which he was about to come before the public. He improperly imagined, as many others have done, that "little can be expected" from a modern grammarian, or (as he chose to express it) "from a *new compilation*, besides a careful selection of the most useful matter, and some degree of improvement in the mode of adapting it to the understanding, and the gradual progress of learners."—*Introd. to Gram.*, 8vo, p. 5; 12mo, p. 3. As if, to be master of his own art—to think and write well himself, were no part of a grammarian's business! And again, as if the jewels of scholarship, thus carefully selected, could need a burnish or a foil from other hands than those which fashioned them!

39. Murray's general idea of the doctrines of grammar was judicious. He attempted no broad innovation on what had been previously taught; for he had neither the vanity to suppose he could give currency to novelties, nor the folly to waste his time in labors utterly nugatory. By turning his own abilities to their best account, he seems to have done much to promote and facilitate the study of our language. But his notion of grammatical authorship, cuts off from it all pretense to literary merit, for the sake of doing good; and, taken in any other sense than as a forced apology for his own assumptions, his language on this point is highly injurious toward the very authors whom he copied. To justify himself, he ungenerously places them, in common with others, under a degrading necessity which no able grammarian ever felt, and which every man of genius or learning must repudiate. If none of our older grammars disprove his assertion, it is time to have a new one that will; for, to expect the perfection of grammar from him who cannot treat the subject in a style at once original and pure is absurd. He says, "The greater part of an English grammar *must necessarily be a compilation*;" and adds, with reference to his own, "originality belongs to but a small portion of it. This I have acknowledged; and I trust *this acknowledgement* will protect me from all attacks, grounded on any supposed unjust and irregular assumptions."—*Letter*, 1811. The acknowledgment on which he thus relies does not appear to have been made till his grammar had gone through several editions. It was then inserted as follows: "In a work which professes to be a compilation, and which, *from the nature and design of it*, must consist chiefly of materials selected from the writings of others, *it is scarcely necessary to apologize* for the use which the compiler has made of his predecessor's labors, or for *omitting to insert* their names."—*Introd. to Gram.*, 8vo, p. 7; 12mo, p. 4.

40. For the nature and design *of a book*, whatever they may be, the author alone is answerable; but the nature and design *of grammar*, are no less repugnant to the strain of this apology, than to the vast number of errors and defects which were overlooked by Murray in his work of compilation. There is no part of the volume more accurate, than

debted for more than a hundred and twenty paragraphs; and even in these there are many things obviously erroneous. Many of the best practical notes were taken from Priestley; yet it was he, at whose doctrines were pointed most of those "positions and discussions," which alone the author claims as original. To some, however, his own alterations may have given rise; for, where he "persuades himself he is not destitute of originality," he is often arguing against the text of his own earlier editions. Webster's well-known complaints of Murray's unfairness, had a far better cause than requital; for there was no generosity in ascribing them to peevishness, though the passages in question were not worth copying. On perspicuity and accuracy, about sixty pages were extracted from Blair; and it requires no great critical acumen to discover, that they are miserably deficient in both. On the law of language, there are fifteen pages from Campbell; which, with a few exceptions, are well written. The rules for spelling are the same as Walker's; the third one, however, is a gross blunder; and the fourth, a needless repetition. Were this a place for minute criticism, blemishes almost innumerable might be pointed out. It might easily be shown that almost every rule laid down in the book for the observance of the learner, was repeatedly violated by the hand of the master. Nor is there among all those who have since abridged or modified the work, an abler grammarian than he who compiled it. Who will pretend that Flint, Alden, Comly, Jaudon, Russell, Bacon, Lyon, Miller, Alger, Maltby, Ingersoll, Fisk, Greenleaf, Merchant, Kirkham, Cooper, R. G. Greene, Woodward, Smith, or Frost, has exhibited greater skill? It is curious to observe, how frequently a grammatical blunder committed by Murray, or some one of his predecessors, has escaped the notice of all these, as well as of many others who have found it easier to copy him than to write for themselves.

41. But Murray's grammatical works, being at once extolled in the reviews, and made common stock in trade,—being published, both in England and in America, by booksellers of the most extensive correspondence, and highly commended even by those who were most interested in the sale of them,—have been eminently successful with the public; and, in the opinion of the world, success is the strongest proof of merit. Nor has the force of this argument been overlooked by those who have written in aid of his popularity. It is the strong point in most of the commendations which have been bestowed upon Murray as a grammarian. A recent eulogist computes, that, "at least five millions of copies of his various school-books have been printed;" particularly commends him for his "candor and liberality toward rival authors;" avers that, "he went on, examining and correcting his grammar, through all its forty editions, till he brought it to a degree of perfection which will render it as permanent as the English language itself;" censures (and not without reason) the "presumption" of those "superficial critics" who have attempted to amend the work, and usurp his honors; and, regarding the compiler's confession of his indebtedness to others, but as a mark of "his exemplary diffidence of his own merits," adds (in very bad English), "Perhaps there never was an author whose success and fame were *more unexpected by himself, than Lindley Murray.*"—*The Friend*, Vol. iii., p. 33.

42. In a New York edition of Murray's Grammar, printed in 1812, there was inserted a "Caution to the Public," by Collins & Co., his American correspondents and publishers, in which are set forth the unparalleled success and merit of the work, "as it came *in purity* from the pen of the author;" with an earnest remonstrance against the several *revised editions* which had appeared at Boston, Philadelphia, and other places, and against the unwarrantable liberties taken by American teachers, in altering the work, under pretense of improving it. In this article it is stated, "that *the whole* of these mutilated editions *have been seen* and examined by Lindley Murray himself, and that they have met with his *decided disapprobation.* Every rational mind," continue these gentlemen, "will agree with him, that, 'the *rights of living authors*, and the *interests of science and literature*, demanded the abolition of this *ungenerous practice.*'" Here, then, we have the opinion and feeling of Murray himself upon this tender point of right. Here we see the tables turned, and other men judging it "scarcely necessary to apologize for the use which *they have made* of their predecessors' labors."

43. It is not intended by the introduction of these notices to impute to Murray anything more or less than what his own words plainly imply; except those inaccuracies and deficiencies which still disgrace his work as a literary performance, and which of course he did not discover. He himself knew that he had not brought the book to such perfection as has been ascribed to it; for, by way of apology for his frequent alterations, he says, "Works of this nature admit of repeated improvements, and are, perhaps, never complete." But it is due to truth to correct erroneous impressions; and, in order to obtain from some an impartial examination of the following pages, it seems necessary first to convince them that it is *possible* to compose a better grammar than Murray's, without being particularly indebted to him. If this treatise is not such, a great deal of time has been thrown away upon a useless project; and if it is, the achievement is no fit subject for either pride or envy. It differs from his, and from every grammar based upon his, as a new map, drawn from actual and minute surveys, differs from an old one, compiled chiefly from others still older and confessedly still more imperfect. The region and the scope are essentially the same; the tracing and the coloring are more original; and (if

44. He who makes a new grammar does nothing for the advancement of learning unss his performance excel all earlier ones designed for the same purpose; and nothing for s own honor unless such excellence result from the exercise of his own ingenuity and ste. A good style naturally commends itself to every reader—even to him who cannot ll why it is worthy of preference. Hence there is reason to believe that the true princies of practical grammar, deduced from custom and sanctioned by time, will never be nerally superseded by anything which individual caprice may substitute. In the republ of letters there will always be some who can distinguish merit; and it is impossible at these should ever be converted to any whimsical theory of language, which goes to ake void the learning of past ages. There will always be some who can discern the difrence between originality of style and innovation in doctrine—between a due regard to e opinions of others and an actual usurpation of their text; and it is incredible that ese should ever be satisfied with any mere compilation of grammar, or with any such thorship as either confesses or betrays the writer's own incompetence. For it is not ue that "an English grammar must necessarily be," in any considerable degree, if at all, a compilation;" nay, on such a theme, and in "the grammatical part" of the work, all mpilation, beyond a fair use of authorities regularly quoted, or of materials either volunrily furnished or free to all, most unavoidably implies—not conscious "ability," generisly doing honor to rival merit—nor "exemplary diffidence" modestly veiling its own—it madequate skill and inferior talents bribing the public by the spoils of genius, and eking precedence by such means as not even the purest desire of doing good can justify.

45. All praise of excellence must needs be comparative, because the thing itself is so. o excel in grammar is but to know better than others wherein grammatical excellence nsists. Hence there is no fixed point of perfection beyond which such learning may not carried. The limit to improvement is not so much in the nature of the subject as in e powers of the mind, and in the inducements to exert them upon a theme so humble id so uninviting. Dr. Johnson suggests in his masterly preface, "that a whole life nnot be spent upon syntax and etymology, and that even a whole life would not be sufient." Who then will suppose, in the face of such facts and confessions as have been hibited, that either in the faulty publications of Murray, or among the various modifitions of them by other hands, we have any such work as deserves to be made a permant standard of instruction in English grammar? The author of this treatise will not tend that it is perfect; though he has bestowed upon it no inconsiderable pains, that e narrow limits to which it must needs be confined, might be filled up to the utmost adntage of the learner, as well as to the best direction and greatest relief of the teacher.

46. A KEY *to the Oral Exercises in False Syntax* is inserted in the Grammar, that the pil may be enabled fully to prepare himself for that kind of class recitations. Being quainted with the rule, and having seen the correction, he may be expected to state the ror and the reason for the change, without embarrassment or delay. It is the opinion some teachers that no Key in aid of the student should be given. Accordingly many ammars, not destitute of exercises in false syntax, are published without either formules correction, or a Key to show the right reading. But English grammar, in any extenve exhibition of it, is a study dry and difficult enough for the young, when we have used it best endeavors to free it from all obscurities and doubts. The author thinks he as learned from experience, that, with explicit help of this sort, most pupils will not ily gain more knowledge of the art in a given time, but in the end find their acquisitions ore satisfactory and more permanent.

47. A separate KEY *to the Exercises for Writing* is published for the convenience of achers and private learners. For an obvious reason this Key should not be put into the nds of the school boy. Being a distinct volume, it may be had, bound by itself or with ie Grammar. Those teachers who desire to exercise their pupils orally in correcting lse grammar without a Key, can at any time make use of this series of examples for such urpose.

48. From the first edition of the following treatise there was made by the author, for ie use of young learners, a brief abstract, entitled, "*The First Lines of English Gramar;*" in which are embraced all the leading doctrines of the original work, with a new ries of examples for their application in parsing. Much that is important in the gramar of the language was necessarily excluded from this epitome; nor was it designed for ose who can learn a larger book without wearing it out. But economy, as well as conenience, demands small and cheap treatises for children; and those teachers who aprove of this system of grammatical instruction will find many reasons for preferring the 'irst Lines to any other compend, as an introduction to the study of these Institutes.

49. Having undertaken and prosecuted this work, with the hope of facilitating the tudy of the English Language, and thus promoting the improvement of the young, the uthor now presents his finished labors to the candor and discernment of those to whom s committed the important business of instruction. How far he has succeeded in the exeution of his design is willingly left to the just decision of those who are qualified to udge.

GOOLD BROWN.

Revised, LYNN, MASS., 1854.

POSTSCRIPT TO THE PREFACE.

THE school-book now pretty well-known as "Brown's Institutes of English Grammar," was my first attempt at authorship in the character of a grammarian; and, satisfactory as it has been to the many thousands who have used it, it has nevertheless, like all other not incorrigible attempts in this line, been found susceptible of sundry important emendations. So that I must believe with Murray, that, "Works of this nature admit of *repeated improvements;* and are, perhaps, never complete." It cannot, however, be said in my favor, as it has been in commendation of this author, that, "He went on examining and correcting his grammar *through all its forty editions*, till he brought it to the utmost degree of perfection;" but something has been done in this way, three or four of the early editions of the Institutes having been severally retouched and improved by the author's hand; and now, an undiminished demand for the work having continued to spread its reputation, I have at length the satisfaction to have endeavored yet once again to render it still more worthy of the public favor.

The time which has elapsed since the author first published this work, has been mainly spent in labors and studies tending very directly to enlarge and mature his knowledge of English Grammar; and, especially, to better his acquaintance with the great variety of books and essays which have been written upon it. The principal result of these labors and studies has been given to the world in his large work entitled "The Grammar of English Grammars." To conform the future editions of these Institutes more nearly to the text of this large Grammar, to supply some deficiencies which have been thought to lessen the comparative value of the former work, to divide the book more systematically into chapters and subdivisions, and to correct a few typographical errors which had crept in, were the objects contemplated in the revision which has now been effected.

In making these improvements, I have not forgotten that alterations in a popular class-book are, on some accounts, exceedingly undesirable. The writer who ventures at all upon them, is ever liable to subject his patrons and best friends to more or less inconvenience; and for this he should be very sure of having presented, in every instance, an ample compensation. It is believed that the changes which the present revision exhibits, though they are neither few nor unimportant, need not prevent, in schools, a concurrent use of old editions with the new, till the former may be sufficiently worn out. What has been added or changed, will therefore lack no justification; and the author will rest, with sufficient assurance, in the hope that the intelligent patronage which has hitherto been giving more and more publicity to his earliest teachings, will find decidedly, and without mistake, in this improved form of the work, the best common school Grammar now extant.

GOOLD BROWN.

TABLE OF CONTENTS.

INTRODUCTORY.

LANGUAGE.

We can think of any object which we have seen—a *tree*, for example—so as to see it in the mind, like an image or picture. This mental image or picture is called an **idea** of the tree. The word *tree* enables us to express the idea, either in speaking or writing. Words serve to bring to the mind the ideas of things previously observed. Thus we may think of various things, and recall to our minds the ideas of them by such words as the following:—

A horse.
A white horse.
A soldier on horseback.
A lady riding a black horse.
A horse running away with a carriage.

In a similar manner may be brought to the mind the ideas of things heard, smelt, tasted, or felt. Thus:—

Thunder.—The thunder peals.
A rose.—The rose smells sweetly.
An orange.—The orange has a sweet and acid taste.
Velvet.—Velvet is soft and smooth to the touch.

When we try to think of these things, we find that, although we can seem to hear, smell, taste, or feel them, we cannot do this so clearly as we can see in the mind a tree, a horse, or other object of sight. Hence we say, the ideas of things seen are clearer than those obtained through any of the other senses.

In thinking we combine ideas in various ways. Thus:—

The bird builds its nest in the tree.

Here we have several ideas combined in a single **thought**:—of the *bird*, of *building*, of a *nest*, of a *tree*; and these are related to each other in various ways:—the bird builds; the nest is built; the nest is in the tree. There are, thus, four ideas of things, and several ideas of their relations one to another.

We cannot think without constantly using many ideas; and we cannot think clearly or communicate our thoughts to other persons without using **words** to represent those ideas. These words joined together in the right way make **language.**

Language is the expression of our thoughts in speaking or in writing.

There are two kinds of language: spoken language and written language.

OBS. 1.—LANGUAGE, in the primitive sense of the term, embraced only vocal expression, or human speech uttered by the mouth; but, after letters were invented to represent articulate sounds, language became twofold, *spoken* and *written;* so that the term *language* now signifies *any series of sounds or letters formed into words and employed for the expression of thought.*

OBS. 2.—Letters claim to be a part of language, not merely because they represent articulate sounds, or spoken words, but because they form words of themselves, and have the power to become intelligible signs of thought, even independently of sound. Literature being the counterpart of speech, and more plenteous in words, the person who cannot read and write is about as deficient in language as the well-instructed deaf mute: perhaps, more so; for *copiousness*, even of speech, results from letters.

By **grammar** we learn how to use language correctly both in speaking and in writing.

English grammar is the art of speaking and writing the English language correctly.

It is divided into four parts, namely, **Orthography, Etymology, Syntax,** and **Prosody.**

Orthography treats of letters, syllables, separate words, and spelling.

Etymology treats of the different parts of speech, with their classes and modifications.

Syntax treats of the relation, agreement, government, and arrangement, of words in sentences.

Prosody treats of punctuation, utterance, figures, and versification.

PART I.

ORTHOGRAPHY.

Orthography treats of letters, syllables, separate words, and spelling.

I.—LETTERS.

A **letter** is an alphabetic mark, or character, commonly representing some elementary sound of a word.

An **elementary sound** of a word, is a simple or primary sound of the human voice, used in speaking.

The sound of a letter is commonly called its **power:** when any letter of a word is not sounded, it is said to be **silent** or **mute.**

The letters in the English alphabet are twenty-six; the elementary sounds in the language are about thirty-six.

A knowledge of the letters consists in an acquaintance with their *names*, their *classes*, their *powers*, and their *forms*.

The letters are printed, written, or otherwise represented in a variety of forms. The following are the four chief modes of representation:—

1. **Roman:** A a, B b, C c, D d, E e, F f, G g, H h, I i, J j, K k, L l, M m, N n, O o, P p, Q q, R r, S s, T t, U u, V v, W w, X x, Y y, Z z.

2. **Italic:** *A a, B b, C c, D d, E e, F f, G g, H h, I i, J j, K k, L l, M m, N n, O o, P p, Q q, R r, S s, T t, U u, V v, W w, X x, Y y, Z z.*

3. **Script:** *A a, B b, C c, D d, E e, F f, G g, H h, I i, J j, K k, L l, M m, N n, O o, P p, Q q, R r, S s, T t, U u, V v, W w, X x, Y y, Z z.*

4. **Old English:** A a, B b, C c, D d, E e, F f, G g, H h, I i, J j, K k, L l, M m, N n, O o, P p, Q q, R r, S s, T t, U u, V v, W w, X x, Y y, Z z.

Names of the Letters.

The **names** of the letters, as now commonly spoken and written in English, are *A, Bee, Cee, Dee, E, Eff, Gee, Aitch, I, Jay, Kay, Ell, Em, En, O, Pee, Kue, Ar, Ess, Tee, U, Vee, Double-u, Ex, Wy, Zee.*

Obs. 1.—The names of the letters, as expressed in the modern languages, are mostly framed *with reference* to their powers, or sounds. Yet is there in English no letter of which the name is always identical with its power; for *A, E, I, O,* and *U,* are the only letters which can name themselves, and all these have other sounds than those which their names express.

Obs. 2.—Those letters which name themselves, take for their names those sounds which they usually represent at the end of an accented syllable; thus the names, *A, E, I, O, U,* are uttered with the sounds given to the same letters in the first syllables of the other names, *Abel, Enoch, Isaac, Obed, Urim;* or in the first syllables of the common words, *paper, penal, pilot, potent, pupil.* The other letters, most of which can never be perfectly sounded alone, have names in which their powers are combined with other sounds more vocal; as, *Bee, Cee, Dee,—Ell, Em, En,—Jay, Kay, Kue.* But, in this respect, the terms *Aitch* and *Double-u* are irregular; because they have no obvious reference to the powers of the letters thus named.

Obs. 3—Letters, like all other things, must be learned and spoken of by their *names;* yet, as the simple characters are better known and more easily exhibited than their written names, the former are often substituted for the latter, and are read as the words for which they are assumed.

Obs. 4.—The letters, once learned, may be used *unnamed;* and so are they always used, except in oral spelling, or when some of their own number are to be particularized.

Classes of the Letters.

The letters are divided into two general classes, **vowels** and **consonants.**

A **vowel** is a letter which forms a perfect sound when uttered alone; as, *a, e, o.*

A **consonant** is a letter which cannot be perfectly uttered till joined to a vowel; as, *b, c, d.*

The vowels are *a, e, i, o, u,* and sometimes *w* and *y.* All the other letters are consonant.

W or *y* is called a consonant when it precedes a vowel heard in the same syllable; as in *wine, twine, whine; ye, yet, youth:* in all other cases, these letters are vowels; as in *newly, dewy, eye-brow; Yssel, Ystadt, yttria.*

Classes of Consonants.

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

A **semivowel** is a consonant which can be imperfectly sounded without a vowel, so that at the end of a syllable its sound may be protracted; as, *l, n, z,* in *al, an, az.*

A **mute** is a consonant which cannot be sounded at all without a vowel, and which at the end of a syllable suddenly stops the breath; as, *k, p, t,* in *ak, ap, at.*

The semivowels are *f, h, j, l, m, n, r, s, v, w, x, y, z,* and *c* and *g* soft: but *w* or *y* at the end of a syllable, is a vowel; and the sound of *c, f, g, h, j, s,* or *x,* can be protracted only as an *aspirate,* or strong breath.

Four of the semivowels,—*l, m, n,* and *r,*—are termed *liquids,* on account of the fluency of their sounds; and four others,—*v, w, y,* and *z,*—are likewise more vocal that the aspirates.

The mutes are eight; *b, d, k, p, q, t,* and *c* and *g* hard: three of these,—*k, q,* and *c* hard—sound exactly alike: *b, d,* and *g* hard, stop the voice less suddenly than the rest.

OBS. 1.—The foregoing division of the letters is of very great antiquity, and, in respect to its principal features, sanctioned by almost universal authority. Aristotle, three hundred and thirty years before Christ, divided the Greek letters into *vowels*, *semivowels*, and *mutes*, and declared that no syllable could be formed without a vowel. Some modern writers, however, not well satisfied with this ancient distribution of the elements of learning, have contradicted the Stagirite, and divided both sounds and letters into new classes, with various new names. Dr. Rush, author of "the Philosophy of the Human Voice," resolves the letters into "*tonics*, *subtonics*, and *atonics*;" and avers that "consonants alone may form syllables." Other authors have used the terms *vocals*, *subvocals*, and *aspirates* in classifying the elementary sounds.

OBS. 2.—Certain consonants or consonantal sounds are often distinguished in pairs, by way of contrast with each other, the one being called *flat* and the other *sharp*: as, *b* and *p*; *d* and *t*; *g* hard and *k*; *j* and *ch*; *v* and *f*; *th* flat and *th* sharp; *z* and sharp *s*; *zh* and *sh*. These, with reference to each other, are sometimes termed *correlatives* or *cognates*.

Powers of the Letters.

The **powers** of the letters are properly those elementary sounds which their figures are used to represent; but letters formed into words are capable of communicating thought independently of sound.

The **vowel sounds** which form the basis of the English language, and which ought therefore to be perfectly familiar to every one who speaks it, are those which are heard at the beginning of the words, *ate, at, ah, all, eel, ell, isle, ill, old, on, ooze, use, us,* and that of *u* in *bull.*

In the formation of words or syllables, some of these fourteen primary sounds may be joined together, as in *ay, oil, out, owl;* and all of them may be preceded or followed by certain motions and positions of the lips and tongue, which will severally convert them into other terms in speech. Thus the same essential sounds may be changed into a new series of words by an *f;* as, *fate, fat, far, fall, feel, fell, file, fill, fold, fond, fool, fuse, fuss, full.* Again, into as many more with a *p;* as, *pate, pat, par, pall, peel, pell, pile, pill, pole, pond, pool, pule, purl, pull.*

The **simple consonant sounds** in English are twenty-two: they are marked by *b, d, f, g* hard, *h, k, l, m, n, ng, p, r, s, sh, t, th* sharp, *th* flat, *v, w, y, z,* and *zh.* But *zh* is written only to show the sound of other letters; as of *s* in *pleasure,* or *z* in *azure.*

All these sounds are heard distinctly in the following words: *buy, die, fie, guy, high, kie, lie, my, nigh, eying, pie, rye, sigh, shy, tie, thigh, thy, vie, we, ye, zebra, seizure.* Again: most of them may be repeated in the same word if not in the same syllable; as in *bibber, diddle, fifty, giggle, high-hung, cackle, lily, mimic, ninny, singing, pippin, mirror, hissest, flesh-brush, tittle, thinketh, thither, vivid, witwal, union, dizzies, vision.*

OBS. 1.—The possible combinations and mutations of the twenty-six letters of our alphabet are many millions of millions. But those clusters which are unpronounceable, are useless. Of such as may be easily uttered, there are more than enough for all the purposes of useful writing, or the recording of speech.

Thus it is, that from principals so few and simple as about six or seven and thirty plain elementary sounds, represented by characters still fewer, we derive such a variety of oral and written signs, as may suffice to explain or record all the sentiments and transactions of all men in all ages.

OBS. 2.—Different vowel sounds are produced by opening the mouth differently, and placing the tongue in a peculiar manner for each; but the voice may vary in loudness, pitch, or time, and still utter the same vowel power.

OBS. 3.—Each of the vowel sounds may be variously expressed by letters. About half of them are sometimes words: the rest are seldom, if ever, used alone even to form syllables. But the reader may easily learn to utter them all, separately, according to the foregoing series. Let us note them as plainly as possible: eigh, ā, ah, awe, ēh, ĕ, eye, ī, oh, ō, oo, yew, ŭ, û. Thus the eight long sounds, *eigh, ah, awe, eh, eye, oh, ooh, yew,* are, or may be words; but the six less vocal, called the short vowel sounds, as in *at, et, it, ot, ut, put,* are commonly heard only in connection with consonants; except the first, which is perhaps the most frequent sound of the vowel *A* or *a*—a sound sometimes given to the *word a,* perhaps most generally; as in the phrase, "twice *ă* day."

OBS. 4.—With us, the consonants J and X represent, not simple, but complex sounds: hence they are never doubled. J is equivalent to *dzh;* and X, either to *ks* or to *gz.* The former ends no English word, and the latter begins none. To the initial X of foreign words, we always give the simple sound of Z; as in *Xerxes, xebec.*

OBS. 5.—The consonants C and Q have no sounds peculiar to themselves. Q has always the power of *k*, and is constantly followed by *u* and some vowel or two more in the same syllable; as in *quake, quest, quit, quoit.* C is hard, like *k*, before *a, o,* and *u;* and soft, like *s*, before *e, i,* and *y:* thus the syllables *ca, ce, ci, co, cu, cy,* are pronounced *ka, se, si, ko, ku, sy.* *S* before *c* preserves the former sound, but coalesces with the latter; hence the syllables, *sca, sce, sci, sco, scu, scy,* are sounded *ska, se, si, sko, sku, sy.* *Ce* and *ci* have sometimes the sound of *sh;* as in *ocean, social.* *Ch* commonly represents the sound of *tsh;* as in *church.*

OBS. 6.—G, as well as C, has different sounds before different vowels. G is always hard, or guttural, before *a, o,* and *u;* and generally soft, like *j*, before *e, i,* or *y:* thus the syllables, *ga, ge, gi, go, gu, gy,* are pronounced *ga, je, ji, go, gu, jy.*

Forms of the Letters.

In the English language, the Roman characters are generally employed; sometimes, the *Italic;* and occasionally, the Old English. In *writing,* we use the *Script.*

The letters have severally two forms, by which they are distinguished as **capitals** and **small letters.**

Small letters constitute the body of every work, and capitals are used for the sake of eminence and distinction.

Rules for the use of Capitals.

RULE I.—TITLES OF BOOKS.

The titles of books, and the heads of their principal divisions, should be printed in capitals. When books are merely mentioned, the chief words in their titles begin with capitals, and the other letters are small; as, "Pope's Essay on Man."

RULE II.—FIRST WORDS.

The first word of every distinct sentence, or of any clause separately numbered or paragraphed, should begin with a capital.

RULE III.—NAMES OF DEITY.

All names of the Deity should begin with capitals; as, *God, Jehovah, the Almighty, the Supreme Being.*

RULE IV.—PROPER NAMES.

Titles of office or honor, and proper names of every description, should begin with capitals; as, *Chief Justice Hale, William, London, the Park, the Albion, the Spectator, the Thames.*

RULE V.—OBJECT PERSONIFIED.

The name of an object personified, when it conveys an idea strictly individual, should begin with a capital; as,

"Come, gentle *Spring*, ethereal mildness, come."

RULE VI.—WORDS DERIVED.

Words derived from proper names of persons or places should begin with capitals; as, *Newtonian, Grecian, Roman.*

RULE VII.—I AND O.

The words *I* and *O* should always be capitals; as, "Out of the depths have *I* cried unto thee *O* Lord."

RULE VIII.—IN POETRY.

Every line in poetry, except what is regarded as making but one verse with the line preceding, should begin with a capital; as,

"Our sons their fathers' failing language see,
And such as Chaucer is, shall Dryden be."—*Pope.*

RULE IX.—EXAMPLES, ETC.

A full example, a distinct speech, or a direct quotation, should begin with a capital; as, "Remember this maxim: 'Know thyself.'" "Virgil says, 'Labor conquers all things.'"

RULE X.—CHIEF WORDS.

Other words of particular importance, and such as denote the principal subjects of discourse, may be distinguished by capitals. Proper names frequently have capitals throughout.

II.—SYLLABLES.

A **syllable** is one or more letters pronounced in one sound, and is either a word or a part of a word; as, *a, an, ant.*

In every word there are as many syllables as there are distinct sounds; as, *gram-ma-ri-an.*

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

Diphthongs and Triphthongs.

A **diphthong** is two vowels joined in one syllable; as, *ea* in *beat*, *ou* in *sound*.

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

An **improper diphthong** is a diphthong in which only one of the vowels is sounded; as, *oa* in *loaf*.

A **triphthong** is three vowels joined in one syllable; as, *eau* in *beau*, *iew* in *view*.

A **proper triphthong** is a triphthong in which all the vowels are sounded; as, *uoy* in *buoy*.

An **improper triphthong** is a triphthong in which only one or two of the vowels are sounded; as, *eau* in *beauty*, *iou* in *anxious*.

Syllabication.

In dividing words into syllables, we are to be directed chiefly by the ear; it may however be proper to observe, as far as practicable, the following rules:—

RULE I.—CONSONANTS.

Consonants should generally be joined to the vowels or diphthongs which they modify in utterance; as, *ap-os-tol-i-cal*.

RULE II.—VOWELS.

Two vowels, coming together, if they make not a diphthong, must be parted in dividing the syllables; as, *a-e-ri-al*.

RULE III.—TERMINATIONS.

Derivative and grammatical terminations should generally be separated from the radical words to which they have been added; as, *harm-less*, *great-ly*, *con-nect-ed*.

RULE IV.—PREFIXES.

Prefixes in general form separate syllables; as, *mis-place*, *out-ride*, *up-lift*: but if their own primitive meaning be disregarded, the case may be otherwise; thus *re-create* and *rec-reate* are words of different import.

RULE V.—COMPOUNDS.

Compounds, when divided, should be divided into the simple words which compose them; as, *no-where*.

RULE VI.—FULL LINES.

At the end of a line, a word may be divided, if necessary; but a syllable must never be broken.

III.—WORDS.

A **word** is one or more syllables spoken or written as the sign of some idea, or of some manner of thought.

Species and Figure of Words.

Words are distinguished as **primitive** or **derivative**, and as **simple** or **compound.** The former division is called their **species;** the latter, their **figure.**

A **primitive word** is one that is not formed from any simpler word in the language; as, *harm*, *great*, *connect*.

A **derivative word** is one that is formed from some simpler word in the language; as, *harmless*, *greatly*, *connected*, *disconnect*, *unconnected*.

A **simple word** is one that is not compounded, not composed of other words; as, *watch*, *man*, *never*, *the*, *less*.

A **compound word** is one that is composed of two or more simple words; as, *watchman*, *nevertheless*.

Permanent compounds are consolidated; as, *bookstore*, *housekeeper:* others, which may be called temporary compounds, are formed by the hyphen; as, *glass-house*, *schoolmaster*.

Rules for the Figure of Words.

I.—Words regularly or analogically united, and commonly known as forming a compound, should never be needlessly broken apart.

II.—When the simple words would only form a regular phrase, of the same meaning, the compounding of any of them ought to be avoided.

III.—Words otherwise liable to be misunderstood, must be joined together or written separately, as the sense and construction may happen to require.

IV.—When two or more compounds are connected in one sentence, none of them should be split to make an ellipsis of half a word.

V.—When the parts of a compound do not fully coalesce; as, *to-day*, *to-night*, *to-morrow*; or when each retains its original accent, so that the compound has more than one, or one that is movable; as, *first-born*, *hanger-on*, *laughter-loving*, the hyphen should be inserted between them.

VI.—When a compound has but one accented syllable in pronunciation, as *watchword*, *statesman*, *gentleman*, and the parts are such as admit of a complete coalescence, no hyphen should be inserted between them.

IV.—SPELLING.

Spelling is the art of expressing words by their proper letters.

Obs.—This important art is to be acquired rather by means of the spelling-book or dictionary, and by observation in reading, than by the study of written rules. The orthography of our language is attended with much uncertainty and perplexity: many words are variously spelled by the best scholars, and many others are not usually written according to the analogy of similar words. But to be ignorant of the orthography of such words as are uniformly spelled and frequently used, is justly considered disgraceful. The following rules may prevent some embarrassment, and thus be of service to those who wish to be accurate.

Rules for Spelling.

Rule I.—Final F, L, or S.

Monosyllables ending in *f*, *l*, or *s*, preceded by a single vowel, double the final consonant; as, *staff*, *mill*, *pass*: except three in *f*—*clef*, *if*, *of*; three in *l*—*bul*, *sal*, *sol*; and eleven in *s*—*as*, *gas*, *has*, *was*, *yes*, *is*, *his*, *this*, *us*, *thus*, *pus*.

Rule II.—Other Finals.

Words ending in any other consonant than *f*, *l*, or *s*, do not double the final letter: except *abb*, *ebb*, *add*, *odd*, *egg*, *inn*, *err*, *burr*, *purr*, *yarr*, *butt*, *buzz*, *fuzz*, and some proper names.

Rule III.—Doubling.

Monosyllables, and words accented on the last syllable, when they end with a single consonant preceded by a single vowel, or by a vowel after *qu*, double their final consonant before an additional syllable that begins with a vowel: as, *rob*, *robber*; *permit*, *permitting*; *acquit*, *acquittal*, *acquitting*.

Exc.—X final, being equivalent to *ks*, is never doubled.

Rule IV.—No Doubling.

A final consonant, when it is not preceded by a single vowel, or when the accent is not on the last syllable, should remain single before an additional syllable: as, *toil*, *toiling*; *visit*, *visited*; *general*, *generalize*.

Exc.—But *l* and *s* final are sometimes doubled (though according to Webster, improperly), when the last syllable is not accented; as *travel*, *traveller*; *bias*, *biassed*.

Rule V.—Retaining.

Words ending with any double letter, preserve it double before any additional termination, not beginning with the same letter; as in the following derivatives: *seeing*, *blissful*, *oddly*, *hilly*, *stiffness*, *illness*, *smallness*, *carelessness*, *agreement*, *agreeable*.

Exc.—The irregular words, *fled*, *sold*, *told*, *dwelt*, *spelt*, *spilt*, *shalt*, *wilt*, *blest*, *past*, and the derivatives from the word *pontiff*, are exceptions to this rule.

Rule VI.—Final E.

The final *e mute* of a primitive word, is generally omitted before an additional termination beginning with a vowel: as, *rate*, *ratable*; *force*, *forcible*; *rave*, *raving*; *eye*, *eying*.

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

Rule VII.—Final E.

The final *e* of a primitive word, is generally retained before an additional termination beginning with a consonant; as, *pale*, *paleness*; *lodge*, *lodgement*.

Exc.—When the *e* is preceded by a vowel, it is sometimes omitted: as, *true*, *truly*; *awe*, *awful*; and sometimes retained; as, *rue*, *rueful*; *shoe*, *shoeless*.

Rule VIII.—Final Y.

The final *y* of a primitive word, when preceded by a consonant, is changed into *i* before an additional termination: as, *merry, merrier, merriest, merrily, merriment; pity, pitied, pities, pitiest, pitiless, pitiful, pitiable.*

Exc.—Before *ing*, *y* is retained to prevent the doubling of *i*; as, *pity, pitying.* Words ending in *ie*, dropping the *e* by Rule 6th, change *i* into *y*, for the same reason; as, *die, dying.*

Obs.—When a vowel precedes, *y* should not be changed; as, *day, days; valley, valleys; money, moneys; monkey, monkeys.*

Rule IX.—Compounds.

Compounds generally retain the orthography of the simple words which compose them; as, *hereof, wherein, horseman, recall, uphill, shellfish.*

Exc.—In permanent compounds, the words *full* and *all* drop one *l*; as, *handful, careful, always, withal:* in others, they retain both; as, *full-eyed, all-wise, save-all.*

Questions for Review.

I.—Introductory.

What is an Idea?
What is a Thought?
What is Language?
What is the use of Grammar?
What is English Grammar?
How is it divided?
Of what does Orthography treat?
Of what does Etymology treat?
Of what does Syntax treat?
Of what does Prosody treat?

II.—Letters.

Of what does Orthography treat?
What is a *Letter?*
What is an elementary sound of a word?
What name is given to the sound of a letter?—What epithet, to a letter not sounded?
How many letters are there in English?—How many sounds do they represent?
In what does a knowledge of the letters consist?
What variety is noticed in letters that are always the same?
What different sorts of types, or letters, are used in English?

What are the names of the letters in English?
Which of the letters name themselves, and which do not?
What are the names of all in both numbers, singular and plural?

III.—Classes of Letters.

Into what general classes are the letters divided?
What is a vowel?
What is a consonant?
What letters are vowels?—What, consonants?
When are *w* and *y* consonants, and when vowels?
How are the consonants divided?
What is a semivowel?
What is a mute?
What letters are semivowels, and which of these are aspirates?
What letters are called liquids, and why?
How many and which are the letters reckoned mutes?

IV.—Powers, or Sounds.

What is meant, when we speak of "the *powers* of the letters?"
In what series of short words are heard our chief vowel sounds?
How may these sounds be modified to form words or syllables?
Can you form a word from each by means of an *f?*
Will you form another such series with a *p?*
How many and what are the consonant sounds in English?
In what series of words may all these sounds be heard?
In what series of words is each of them heard more than once?
Do our letters admit of combinations enough?
What do we derive from these elements of language?

V.—Forms of the Letters.

What is said of the employment of the several styles of letters in English?
What distinction of form do we make in each of the letters?
What is said of small letters, and why are capitals used?
How many rules for capitals are given, and what are their heads?
What says Rule 1st of *titles of books?*—Rule 2d, of *first words?*—Rule 3d, of *names of Deity?*—Rule 4th, of *proper names?*—Rule 5th, of *objects personified?*—Rule 6th, of *words derived?*—Rule 7th, of *I and O?*—Rule 8th, of *poetry?*—Rule 9th, of *examples, etc.?*—Rule 10th, of *chief words?*

VI.—Syllables.

What is a syllable?
Can the syllables of a word be perceived by the ear?
What is a word of one syllable called?—a word of two syllables?—of three?—of four or more?
What is a diphthong?
What is a proper diphthong?—an improper diphthong?
What is a triphthong?

What is a proper triphthong?—An improper triphthong?
What chiefly directs us in dividing words into syllables?
How many rules of syllabication are given, and what are their heads?
What says Rule 1st, of *consonants?*—Rule 2d, of *vowels?*—Rule 3d, of *terminations?*—Rule 4th, of *prefixes?*—Rule 5th, of *compounds?*—Rule 6th, of *lines full?*

VII.—Words.

What is a word?
How are words distinguished in regard to species and figure.
What is a primitive word?
What is a derivative word?
What is a simple word?
What is a compound word?
How do permanent compounds differ from others?
How many are the rules for the figure of words, and what are their heads?
What says rule 1st, of *compounds?*—Rule 2d, of *simples?*—Rule 3d, of *the sense?*—Rule 4th, of *ellipses?*—Rule 5th, of *the hyphen?*—Rule 6th, of using *no hyphen?*

VIII.—Spelling.

What is *spelling?*
How is this art to be acquired?
How many rules for spelling are there, and what are their heads?
What says Rule 1st of *final f, l, or s?*—Rule 2d, of *other finals;*—Rule 3d, of the *doubling* of consonants?—Rule 4th, *against the doubling* of consonants?—Rule 5th, of *retaining?*—Rule 6th, of *final e?*—Rule 7th, of *final e?*—Rule 8th, of *final y?*—Rule 9th, of *compounds?*

Exercises for Writing.

I.—Capitals.

These exercises are classified according to rules on pages 24, 25.

1. The pedant quoted Johnson's dictionary of the english language, Gregory's dictionary of arts and sciences, Crabb's english synonymes, Walker's key to the pronunciation of proper names, Sheridan's rhetorical grammar, and the diversions of purley.

2. gratitude is a delightful emotion. the grateful heart at once performs its duty and endears itself to others.

3. What madness and folly, to deny the great first cause! Shall mortal man presume against his maker? shall he not fear the omnipotent? shall he not reverence the everlasting one?—'The fear of the lord is the beginning of wisdom.'

4. xerxes the great, emperor of persia, united the medes, persians, bactrians, lydians, assyrians, hyrcanians, and many other nations, in an expedition against greece.

5. I observed that, when the votaries of religion were led aside, she commonly recalled them by her emissary conscience, before habit had time to enchain them.

6. Hercules is said to have killed the nemean lion, the erymanthian boar, the lernean serpent, and the stymphalian birds. The christian religion has brought all mythologic stories and milesian fables into disrepute.

7. i live as i did, i think as i did, i love you as i did; but all these are to no purpose; the world will not live, think, or love as i do.—o wretched prince! o cruel reverse of fortune! o father Micipsa!

8. are these thy views? proceed, illustrious youth,
and virtue guard thee to the throne of truth!

9. Those who pretend to love peace, should remember this maxim: "it is the second blow that makes the battle."

II.—Capitals. Miscellaneous.

'time and i will challenge any other two,' said philip.—'thus,' said diogenes, 'do I trample on the pride of plato.'—'true,' replied plato; 'but is it not with the greater pride of diogenes?'

the father in a transport of joy, burst into the following words: 'o excellent scipio! heaven has given thee more than human virtue! o glorious leader! o wondrous youth!'

epaminondas, the theban general, was remarkable for his love of truth. he never told a lie, even in jest.

and pharaoh said to Joseph, "say to thy brethren, 'do this—lade your beasts, and go to the land of canaan.'"

who is she that, with graceful steps and a lively air, trips over yonder plain? her name is health: she is the daughter of exercise and temperance.

to the penitent sinner, a mediator and intercessor with the sovereign of the universe, appear comfortable names.

the murder of abel, the curse and rejection of cain, and the birth and adoption of seth, are almost the only events related of the immediate family of adam, after his fall.

on what foundation stands the warrior's pride,
how just his hopes, let swedish charles decide.

in every leaf that trembles to the breeze,
i hear the voice of god among the trees.

III.—Syllables.

Divide the following words into their proper syllables :—

Ado, adorn, adown, adrift, anoint, athwart, awry, bespeak, bestow, between, encroach, incrust, foreknow, forestall, forswear, underanged, preterit, retrace, unoiled, unrepaid, unresting, underbid, upholder, withal.

Civil, color, copy, damask, dozen, ever, feather, gather, heaven, lemon, meadow, never, orange, punish, robin, shovel, timid, whither, benefit, canister, generous, academical, several, miserable, tolerable, epidemic, paralytic, liberal, characteristic, experimental.

Folio, genial, genius, glossy, junior, mover, satiate, seizure, vitiate, ambrosia, convenient, ingenious, omniscience, peculiar, substantiate, sociable, partiality, pecuniary, annunciate, enunciate, appreciate, associate, expatiate, negotiate.

Eastern, pallet, stormy, England, anthill, cowslip, farewell, foretop, hogshead, homeward, sandstone, forever, husbandman, painstaker, bookseller, acquittal, requisition, architecture, machinery, aqueduct, arable, horrible, inflammation, impossible, preferable, perilous, business, preferred.

IV.—Figure of Words.

Correct the errors in the following, according to the rules on pages 27, 28.

1. The shine of the plough share is the farmer's wealth.
   The cross row has ever had some thing of a magic spell in it.
   The old fashioned are apt to think the world grows worse.
   The stealing of water melons may lead to house breaking.
   A good clothes brush helps greatly to make a gentle man.
2. An ill-tongue is a fearful corrupter of good-manners.
   Envy not the good-luck of prosperous transgressors.
   St. Paul admonishes Timothy to refuse old-wives'-fables.
   Lawmakers have often been partial to male-descendants.
   New-year's-gifts brighten many a face on new-year's day.
3. They that live in glass-houses should not throw stones.
   A glass house is a house in which glass is manufactured.
   A spirit stirring discourse is seldom a long winded one.
   Knowledge and virtue are the stepping stones to honor.
   The American whip poor Will is a night warbling bird.
4. Let school and meeting-houses be pleasantly located.
   The teapot and kettle are now deemed indispensable.
   Both the ten and the eight syllable verses are iambics.
   Most, at six or seventeen years of age, are men and women.
   A ketch is a vessel with two masts, a main and mizzen-mast.

5. The bloodyminded man seldom dwells long in safety.
   A tiresmith puts on wheelbands redhot, then cools them.
   Plato was so called because he was broadshouldered.
   Timehonored custom may be souldestroying folly.
   Is evenhanded honesty expected in slavemerchants ?
6. A good pay-master is always a man of some fore-thought.
   The glory of the common-wealth is the states-man's boast.
   Rain-bows are made of sun-shine dissolved in sky water.

V.—Spelling.

In the following exercises the pupil is required to correct the errors in spelling according to the rules on pages, 28, 29, 30.

I.

1. Few know the value of a friend, til they lose him.
   Good men pas by offences, and take no revenge.
   Hear patiently, iff thou wouldst speak wel.
2. The business of warr is devastation and destruction.
   To er is human ; to forgive, divine.
   A bad speller should not pretend to scholarshipp.
3. It often requires deep diging, to obtain pure water.
   Praise is most shuned by the praiseworthy.
   He that hoists too much sail, runs a risk of overseting.
4. Quarrels are more easily begun than endded.
   Contempt leaves a deepper scar than anger.
   Of all tame animals the flatterrer is the most mischievous.
5. Smalness with talness makes the figure too slender.
   Heedlesness is always in danger of embarrasment.
   The recklesness of license is no attribute of fredom.
6. Good examples are very convinceing teachers.
   Doubts should not excite contention, but inquirey.
   Obligeing conduct procures deserved esteem.
7. Wise men measure time by their improvment of it.
   Learn to estimate all things by their real usfulness.
   Encouragment increases with success.
8. Nothing essential to happyness is unattainable.
   Vices, though near relations, are all at varyance.
   Before thou denyest a favor, consider the request.
9. Good-wil is a more powerful motive than constraint.
   A wel-spent day prepares us for sweet repose.
   The path of fame is altogether an uphil road.

II.

1. He is tal enough who walks uprightly.
   Repetition makes smal transgressions great.
   Religion regulates the wil and affections.
2. To carry a ful cupp even, requires a steady hand.
   Idleness is the nest in which mischief lays its egs.
   The whole journey of life is besett with foes.
3. Peace of mind should be prefered to bodily safety.
   A bad begining is unfavorable to success.
   Very fruitful trees often need to be proped.
4. None ever gained esteem by tattling and gossipping.
   Religion purifies, fortifies, and tranquillizes the mind.
   They had all been closetted together a long time.
5. Blesed is he whose transgresion is forgiven.
   Indolence and listlesness are foes to happiness.
   Carelesness has occasioned many a wearisome step.
6. In all thy undertakeings, ponder the motive and the end.
   We cannot wrong others without injureing ourselves.
   A dureable good cannot spring from an external cause.
7. Duely appreciate and improve your privileges.
   To borrow of future time, is thriftless managment.
   He who is truely a freman is above mean compliances.
8. Pitiing friends cannot save us in a diing hour.
   Wisdom rescues the decaies of age from aversion.
   Vallies are generally more fertile than hills.
9. Cold numness had quite bereft her of sense.
   A cascade, or waterfal, is a charming object in scenery.
   Nettles grow in the vinyard of the slothfull.
   Tuition is lost on idlers and numbsculs.

III.

1. He that scofs at the crooked, should beware of stooping.
   Pictures that resemble flowers, smel only of paint.
   Misdemeanors are the pioneers of gros vices.
2. To remitt a wrong, leaves the offender in debt.
   Superlative commendation is near akinn to detraction.
   Piety admitts not of excessive sorrow.
3. You are safe in forgeting benefits you have confered.
   He has run well who has outstriped his own errors.
   See that you have ballast proportionate to your riging.
4. The biasses of prejudice often preclude convincement.
   Rather follow the wise than lead the foollish.

   To reason with the angry, is like whisperring to the deaf.
   A bigotted judge needs no time for deliberation.
   The gods of this world have many worshippers.
5. Crosness has more subjects than admirers.
   Fearlesness conquers where blamelesness is armor-bearer.
6. Many things are chiefly valued for their rareity.
   Vicious old age is hopeless and deploreable.
   Irreconcileable animosity is always blameable.
7. Treachery lurks beneath a guilful tongue.
   Disobedience and mischief deserve chastisment.
   By self-examination, we discover the lodgements of sin.
   The passions often mislead the judgement.
8. To be happy without holyness is impossible.
   And, all within, were walks and allies wide.
   Call imperfection what thou fancy'st such.
   Without fire, chimnies are useless.
9. The true philanthropist deserves a universal pasport.
   Ridicule is generally but the froth of il-nature.
   All mispent time will one day be regretted.

IV.—MISCELLANEOUS.

Fiction may soften, without improveing the heart.
Affectation is a sprout that should be niped in the bud.
A covettous person is always in want.
Fashion is compareable to an ignis-fatuus.
Fair appearances somtimes cover foul purposes.
Garnish not your commendations with flatterry.
Never utter a falshood even for truth's sake.
Medicines should be administerred with caution.
We have here no continueing city, no abideing rest.
Many a trapp is laid to ensnare the feet of youth.
We are caught as sillyly as the bird in the net.
By defering repentance, we accumulate sorrows.
To preach to the droneish, is to waste your words.
We are often benefitted by what we have dreaded.
We may be succesful, and yet disappointed.
In rebusses, pictures are used to represent words.
He is in great danger who parlies with conscience.
Your men of forhead are magnificent in promises.
A true friend is a most valueable acquisition.
It is not a bad memory that forgets injuryes.
Weigh your subject wel, before you speak positivly.
Difficulties are often increased by mismanagment.

Diseases are more easyly prevented than cured.
Contrivers of mischief often entrapp themselves.
Corrupt speech indicates a distemperred mind.
Asseveration does not allways remove doubt.
Hypocrites are like wolves in sheeps' clotheing.
Ostentatious liberallity is its own paymaster.

V.—Miscellaneous.

A downhil road may be travelled with ease.
Distempered fancy can swel a molehil to a mountain.
Let your own unbiassed judgment determine.
A knave can often undersel his honest neighbors.
Xenophanes prefered reputation to wealth.
True politeness is the ofspring of benevolence.
Levellers are generally the dupes of designning men.
Rewards are for those who have fullfiled their duty.
Who trusts a hungry boy in a cubburd of dainties ?
Misery acquaints a man with strange bedfellers.
The liberal man ties his purse with a beau-not.
Double-deelers are seldom long in favor.
The characters of the crosrow have wrought wonders.
The plagiary is a jacdaw decked with stolen plumes.
All virtues are in agrement; all vices, at varyance.
Personnal liberty is every man's natural birthrite.
There, wrapt in clouds, the blueish hills ascend.
The birds frame to thy song their chearfull cherupping.
There figgs, skydyed, a purple hue disclose.
Lysander goes twice a day to the choccolat-house.
Years following years steal sumthing every day.
The soul of the slothfull does but drowse in his body.
What think you of a clergiman in a soldier's dres ?
Justice is here holding the stilliards for a balance.
The huming-bird is somtimes no biger than a bumble-be.
The muskittoes will make you as spoted as a samon-trout.
Cruelty to animals is a malicious and lo-lived vice.
Absolute Necessity must sign their deth-warrant.
He who catches flies, emulates the nat-snaper.
The froggs had long lived unmolested in a horspond.
"These are villanous creatures," says a blokheded boy.
The robbin-read-breast til of late had rest,
And children sacred held a martin's nest.

PART II.

ETYMOLOGY.

Etymology treats of the different parts of speech, with their classes and modifications.

I.—THE SENTENCE.

In the utterance of any definite thought, such as, *Birds fly—The sun shines—Fishes swim*, there is obviously some person or thing spoken of, and something said of that person or thing. The former is called the **subject,** and the latter the **predicate.** When united so as to make complete sense, these form what is called a **proposition;** and a proposition, or a combination of two or more propositions, forms a **sentence.**

Thus *Man is mortal* is a sentence containing one proposition; and *Art is long, and time is fleeting* is a sentence containing two propositions.

The distinction between the subject and the predicate of a sentence should be clearly understood. This distinction is marked in the following sentences:—

Subjects.	Predicates.
Birds	sing.
The flowers	are fading.
Perseverance	overcomes all obstacles.
The love of truth	will prevail over error.
An honest man	is the noblest work of God.

The following definitions will now be understood.

A **sentence** is an assemblage of words, making complete sense; as, "Reward sweetens labor."—"The fear of the Lord is the beginning of wisdom."

Every sentence must contain two principal parts; namely, the **subject** and the **predicate.**

Whatever is directly spoken of in the sentence is the **subject;** as, "The *sun* has set."—"Can *you* write?"

That which is said of the subject is the **predicate;** as, "Beauty *fades.*"

Any combination of the subject and predicate is called a **proposition.**

Words added to other words in a sentence to modify or limit their meaning are called **adjuncts;** as, "*A good* scholar *rapidly* improves."

Sentences are divided, with respect to the nature of the propositions which they contain, into four classes; **declarative, interrogative, imperative,** and **exclamatory.**

A sentence is *declarative,* when it expresses an affirmation or negation; *interrogative,* when it expresses a question; *imperative,* when it expresses a command; and *exclamatory,* when it expresses an exclamation.

Exercises.

1. *Point out the subject and the predicate in the following sentences, and state to which of the four classes each sentence belongs.*

OBS.—In interrogative and exclamatory sentences, the words are usually transposed; in imperative sentences, the subject is often understood; as, "Bring me a slate;" in which the subject is *thou* or *you,* understood.

The tree bears fruit. The ox bears a yoke. The carpenter uses a saw. Avarice causes crime. The miser loves gold. The boy has told an untruth. The merchant has made a fortune. The river overflowed its banks. Lend Charles a book. Has Mary received the letter? Will Richard return soon? How hard a task he has! The scholar's diligence deserves a reward. Do not injure your neighbor. How kindly he treated his schoolmate! Has Robert found his pencil?

2. *Write predicates for the following subjects.*

Flowers. Oranges. Industry. Honesty. An industrious boy. A dishonest clerk. An amiable disposition. A good character. George Washington. Napoleon Bonaparte. Queen Victoria.

3. *Write subjects for the following predicates.*

——— is writing. ——— was too late. ——— did not improve. ——— will be rewarded. ——— should be treated with kindness. ——— brings misery. ——— is a source of happiness.

4. *Insert as many adjuncts as possible to the subject and predicate of each of the following sentences.*

Example.

The horses ran.

The *wild* horses ran *away very swiftly.*

The ship sailed. Flowers bloom. Flowers fade. Birds fly. The sun shines. The scholar improves. The oxen are grazing. The man is ploughing. The dog is barking. The woman is washing. The storm rages. The wind blows. The lightning flashes. The thunder peals.

II.—THE PARTS OF SPEECH.

The words that compose a sentence are used for various purposes in connection with the subject or predicate. Some are *names* of persons or things; some express *action;* some, *quality;* others, *relation;* and some are used *to connect* words or propositions.

For this reason the words or parts of a sentence have been arranged in classes, called the **Parts of Speech.**

The Parts of Speech, or sorts of words, in English, are ten; namely, the **article,** the **noun,** the **adjective,** the **pronoun,** the **verb,** the **participle,** the **adverb,** the **conjunction,** the **preposition,** and the **interjection.**

An **article** is the word *the, an,* or *a,* which we put before nouns to limit their signification; as, *The* air, *the* stars; *an* island, *a* ship.

A **noun** is the name of any person, place, or thing, that can be known or mentioned; as, *George, York, man, apple, truth.*

An **adjective** is a word added to a noun or pronoun, and generally expresses quality; as, A *wise* man; a *new* book. You *two* are *diligent.*

A **pronoun** is a word used instead of a noun: as, "The boy loves *his* book; *he* has long lessons, and *he* learns *them* well."

A **verb** is a word that signifies *to be*, *to act*, or *to be acted upon:* as, I *am*, I *rule*, I *am ruled;* I *love*, thou *lovest*, he *loves*.

A **participle** is a word derived from a verb, participating the properties of a verb, and of an adjective or a noun.

It is generally formed by adding *ing*, *d*, or *ed*, to the verb: thus, from the verb *rule*, are formed three participles: two simple and one compound; as, 1, *ruling;* 2, *ruled;* 3, *having ruled*.

An **adverb** is a word added to a verb, a participle, an adjective, or another adverb; and generally expresses time, place, degree, or manner; as, "They are now *here*, studying *very diligently*."

A **conjunction** is a word used to connect words or sentences in construction, and to show the dependence of the terms so connected; as, "Thou *and* he are happy, *because* you are good."

A **preposition** is a word used to express some relation of different things or thoughts to each other, and is generally placed before a noun or a pronoun; as, "The paper lies *before* me *on* the desk."

An **interjection** is a word that is uttered merely to indicate some strong or sudden emotion of the mind; as, *Oh! alas! ah! poh! pshaw! avaunt!*

Definitions of Terms.

A **definition** of anything or class of things is such a description of it, as distinguishes that entire thing or class from every thing else, by briefly telling *what it is*.

A **rule of grammar** is some law, more or less general, by which custom regulates and prescribes the right use of language.

A **praxis** is a method of exercise, showing the learner how to proceed. (The word literally signifies action, doing, practice, or formal use.)

An **example** is a particular instance or model, serving to prove or illustrate some given proposition or truth.

An **exercise** is some technical performance required of the learner, in order to test his knowledge or skill by use.

Parsing is the resolving or explaining of a sentence, or of some related word or words, according to the definitions and rules of grammar.

Exercises in Parsing.

Praxis I.—Etymological.

In the First Praxis, it is required of the pupil, after analyzing the sentence, by pointing out the subject and predicate, with the adjuncts in each, to distinguish the different parts of speech, and to assign a reason for such distinction, by citing the proper definition, and adapting it to each particular case. Thus:—

EXAMPLE PARSED.

"The patient ox submits to the yoke, and meekly performs the labor required of him."

1. *Submits* is a verb, because it signifies action;
   Performs is also a verb, for the same reason.
2. *Ox* is a noun, because it is the name of a thing;
   Yoke and *labor* are nouns, for the same reason.
3. *The* is an article, because it limits the signification of *ox*, *yoke*, or *labor*—the noun before which it is placed.
4. *Patient* is an adjective, because it expresses the quality of the *ox*.
5. *Him* is a pronoun, because it is used instead of the noun *ox*.
6. *Required* is a participle, because it expresses action like a verb, and qualifies the noun *labor* like an adjective.
7. *Meekly* is an adverb, because it is added to the verb *performs*, and expresses manner.
8. *And* is a conjunction, because it connects the predicates containing the verbs *submits* and *performs*.
9. *To* is a preposition, because it expresses the relation of the verb *submits* to the noun *yoke*.

Note.—The numbers are here used to indicate the order in which the pupil should, at first, be required to distinguish the parts of speech in the sentences given in this exercise. The verb is made the first in this series, because it is the word to which all others have an immediate or remote relation, and because it is easily recognized, and, when discovered, leads the mind necessarily to a knowledge of the other parts of speech com-

OBS.—The attribute, when it is a noun or a pronoun, is in the same case as the subject to which it refers; as, "It is *I*, be not afraid."—"*Who* is she?"—"They believed it to be *me*."

In analyzing a simple sentence, point out:—

1. The subject.
2. The predicate.
3. The subject noun and its adjuncts.
4. The predicate verb and its adverbial adjuncts.
5. { The object and its adjuncts, or / The attribute and its adjuncts.

Exercises in Analysis and Parsing.

Praxis II.—Etymological.

In the Second Praxis, it is required of the pupil: to classify and analyze the sentence as in the preceding praxis; to point out, in addition, the adjuncts in each of the principal parts, and distinguish their classes; and to parse the sentence by distinguishing the different parts of speech, and the classes and modifications of the nouns, distinguishing also the article as definite or indefinite. Thus:—

EXAMPLE 1.—ANALYZED AND PARSED.

"The Athenians carefully observed Solon's wise laws."

ANALYSIS.—This is a simple declarative sentence. The subject is *the Athenians;* the predicate is *carefully observed Solon's wise laws.* The subject noun is *Athenians*, limited by the adjunct *the;* the predicate verb is *observed*, and its adjuncts are the adverb *carefully* and the object *laws;* the adjuncts of the object are *Solon's* and *wise.*

PARSING.—*The* is the definite article, because it limits the noun *Athenians.*

Athenians is a proper noun, because it is the name of a particular people; of the third person, because they are spoken of; of the plural number, because the noun denotes more than one; of the common gender, because it includes both sexes; and in the nominative case, because it is the subject of the verb *observed.*

Carefully is an adverb, because it is added to the verb *observed*, and expresses manner.

Observed is a verb, because it expresses action.

Solon's is a proper noun, because it is the name of a particular individual; it is of the third person, singular number, masculine gender, and in the possessive case, because it indicates the possession of *laws.*

Wise is an adjective, because it is added to the noun *laws.*

Laws is a common noun, because it is the name of a class of things; of the third person, plural number, neuter gender, and in the objective case, because it is the object of the verb *observed.*

Integrity inspires confidence. Perseverance overcomes all obstacles. Generosity always makes friends. Pleasure's call always wins an eager attention. Avarice rapidly extinguishes every generous sentiment. The study of astronomy greatly elevates the mind. The enterprising merchant has just returned from Europe. Every person highly praised William's noble conduct. Riotous indulgence very soon destroys the bodily vigor. Where did your kind father purchase that interesting book? Charles's resignation filled all Europe with astonishment. Indulgence in sloth can never lead to prosperity. The beautiful scenes of nature ever excite the admiration of mankind.

EXAMPLE 2.—ANALYZED.

Filial ingratitude is a shameful crime.

A simple declarative sentence.
Subject, *filial ingratitude;* predicate, *is a shameful crime.*
Subject noun, *ingratitude;* adjunct, *filial.*
Predicate verb, *is;* adjunct, the attribute *crime;* adjuncts of the attribute, *a* and *shameful.*

Honesty is the best policy. Liberty is a great blessing. Rose leaves are very fragrant. William soon became a very good scholar. The contract was pronounced fraudulent. Cool blows the summer breeze. The sky suddenly grew black. The soul of the diligent shall be made fat. The memory of mischief is no desirable fame. He was born a lord. Washington was twice elected President. How wonderful is sleep! When was Victoria crowned queen of England? Columbus was undoubtedly an extraordinary man. The distant hills look blue. The fear of the Lord is the beginning of wisdom.

Construction and Composition.

Construction is the combination of words into sentences.

Composition is the combination of sentences to express connected thought.

OBS.—In a composition the sentences are related to each other by the thoughts which they express. Without this connection, or logical relation, sentences do not form a composition. Thus the sentences in the preceding exercise for analysis do not form a composition, because the thoughts which they express are not logically related to one another.

Exercises.

Construct the following:—

A sentence with a noun, a verb, and adjuncts of each.

A sentence with a subject noun, a predicate verb, and an object with its adjuncts.

A sentence with a subject pronoun, a predicate verb, and an attribute noun, with or without adjuncts.

A sentence with an adjective attribute, with or without adjuncts.

Write three sentences of any of these kinds describing a **tree.**

Write four sentences describing a **fish.**

Write five sentences about a **clock.**

Write several sentences forming a short composition upon a **horse.**

Cautions.

1. Do not use the same word too often, nor express the same thought more than once.

2. Avoid all slang expressions.

3. Do not use too many short sentences in succession. Join some of them together so as to make the style more pleasing.

4. Be careful to *spell* all the words correctly, to use *capitals* according to the rules, and to place a period at the end of each sentence. When sentences are united, they should be separated by a comma (,). Phrases should also, usually, be set off by a comma.

Criticise the following :—

The Owl.

The owl is a curious kind of bird. It has curious large eyes. It cannot see in the Light. it hides away in the daytime in dark places. the sun dazzles his eyes. He comes out at night and goes flying around looking after his prey. It catches birds and moles and mice and other animals it also catches insects. There are a good many kinds of owls, such as the Eagle owl, the Cat owl the Screech owl and others. Did you ever hear an Owl hoot in the night? It makes a Kind of mournful sound, i was awfully scared one night hearing a screech owl in the woods. I couldn't think what it was. Owls are very funny creatures.

Faults.—The ideas are not well arranged. Certain words, *curious*, *it*, etc., are repeated in close succession. There are too many short sentences coming together, making the style unpleasant. There are repetitions of the same thought, in the first and last sentences; and there are mistakes in capitals and punctuation. Some of the words are ill-chosen, and there are slang expressions.

In the following these faults are corrected.

The Owl.

The owl is a curious bird. It has large eyes like those of a cat; and during the day, it hides away in dark places, because it is not able to bear the dazzling light of the sun. At night it flies about, seeking its prey, which consists of birds, mice, moles, insects, etc. There are several kinds of owls, as the eagle owl, the screech owl, and the cat owl. Some of these birds are quite large. The hooting of an owl at night is a very dismal sound; and once, when I heard a screech owl in the woods, I was really frightened, for I did not know what it was. Did you ever hear an owl hoot?

Write a similar composition on each of the following subjects.

The Horse. The Cow. The Eagle. The Camel. The Elephant. The Lion. The Ostrich. The Canary Bird. The Mocking Bird. The Crow.

VI.—ADJECTIVES.

An **adjective** is a word added to a noun or pronoun, and generally expresses quality.

Classes.

Adjectives may be divided into six classes; namely, **common, proper, numeral, pronominal, participial,** and **compound.**

A **common adjective** is any ordinary epithet, or adjective denoting quality or situation; as, *Good, bad, peaceful, warlike—eastern, western, outer, inner.*

APPENDIX I.

COMPOSITION.

After studying carefully the Rules for Punctuation (page 252), the pupil will be sufficiently advanced to apply to his own compositions the various principles and rules requisite for their full correction. The following suggestions are designed to afford a guide to the teacher and pupils for a series of graded exercises in composition, in continuation of the practical **language lessons** already interspersed through this work.

In connection with these exercises, the pupils should be required to study carefully the principles and rules contained in Appendix II.

Preliminary Exercises.

1. *Read a story, biographical sketch, or incident in history; and require the pupils to reproduce it in their own language, as far as possible.*

This exercise should be continued sufficiently long to familiarize the pupils with the narrative style of composition, and to teach them to avoid the awkward expressions and repetitions customary with those untrained in this branch of composition. The simplest and easiest narratives should at first be selected.

2. *Write out, or otherwise give to the pupils, a full account of any particular incident or event, and require them to abridge or condense it, omitting all but the most important circumstances.*

3. *Write a brief account of any incident or event, and require the pupils to expand it, adding any circumstances which they may conceive could have existed or occurred in connection with the facts stated.*

Both of these exercises of *condensation* and *expansion* should be continued for some time, as they cultivate special faculties of the mind, most important to be addressed in training the pupil in the production and expression of thought.

4. *Select a piece of poetry, and require the pupils to express the same thoughts in prose, using a plainer and less figurative style.*

Be careful to select only such pieces as are fully adapted to the pupils' comprehension.

5. *Require the pupils to write an analysis of any piece of prose or poetry, giving the topics treated, with the arguments and illustrations employed, etc.*

Begin with easy pieces, and advance gradually to more difficult ones. Do not give argumentative pieces at first. This exercise, when skillfully employed, is a most excellent one, as it will go far to impart to the mind habits of regular, logical thought.

6. *Require the pupils to write out criticisms of selected pieces, making observations on the thoughts, their arrangement and relation to the subject, as well as the modes of expression employed.*

These exercises will prepare the mind for writing compositions on miscellaneous subjects. This is a task which should never be imposed without the preliminary exercises. Many pupils are permanently disgusted with composition by being required to perform this impossible task.

Original Composition.

7. *Assign a subject, or theme, and suggest the mode of treatment, writing down for the pupils the topics which should be considered and discussed, with the arrangement to be employed.*

This exercise should be pursued until the pupils' minds have become accustomed to the discovery of topics. It is designed to afford training in what is called, in rhetoric, *Invention.*

During the exercise, the teachers should require the pupils to suggest the topics, before deciding himself what is proper.

8. *Reverse the above exercise; that is, select an appropriate subject, and require the pupils to discover the topics which should*

be treated under it, and to write, by properly arranging them, an analysis of the mode of treatment.

This should be done at first so as to afford a brief sketch or outline, which afterward may be expanded or filled in, by suggesting illustrations, arguments, etc., under each topic. As considerable exercise of this kind will be needed, the pupils should be required to write out in full only an occasional composition; but the analysis should be copied in a book, and preserved by the pupil, for the next exercise, which is the writing of compositions on selected themes.

9. *Require the pupils to write compositions on subjects either selected for them or suggested by their own minds.*

It is preferable, at this stage, that the pupils should select their own subjects, as a general thing, in order to give full scope to the original suggestions of the mind, and to the unfolding of any special talent or genius for composition, which will often be found to show itself under the training here outlined, if it be faithfully persevered in.

LETTER-WRITING.

In connection with the above exercises, the pupils should be instructed in **letter-writing.** This will include the proper forms, as shown below.

Heading.

The heading consists of the name of the place (sometimes the street and number) from which the letter is sent, and the date,—including month, day, and year. This should be written a line or two from the top of the page, and should be commenced so that it may end near the margin of the sheet at the right. Thus :—

New York, May 10, 1882.

Or, when the street is mentioned :—

56 *Lafayette Place,*
New York, May 10, 1882.

Address.

The address should, in formal letters, follow on the next line, near the left side of the page, usually a little to the right of the body of the letter. Thus :—

Mr. Thomas H. Brown,
Springfield, Ill.,
Sir,

Or, in less formal letters :—

Mr. William A. Thompson,
Dear Sir,

Or, as implying greater intimacy :—

Mr. John B. Smith,
My dear Sir,

Where the address is to a company, the following may be used :—

Messrs. William Wood & Co.,
New York,
Gentlemen,

In less formal letters, the address may be written below and at the left of the signature, at the end of the letter.

Other forms of address will be required according to circumstances, varying with the persons addressed and the terms of intimacy that exist. Thus :—

A. B. Palmer, Esq.; John Porter, M.D.; Dr. John Porter; B. C. Baldwin, LL.D.; Rev. H. J. Davis, or *Rev. Mr. Davis; Noah Porter, D.D., LL.D.;* etc.

When ladies are addressed, the following are customary :—

Miss Brown; Miss Kate Field; Mrs. George Burns; Mrs. General Grant; etc.

These may be followed by :

Sir, Dear Sir, My dear Sir, Sirs, Gentlemen; Madam, Dear Madam, My dear Madam, Ladies; Dear Mr. Hart, My dear Mr. Smith; Dear Friend, My dear Friend, etc.

The title *Hon.* is applied to persons holding high governmental positions; *His Excellency* is sometimes applied to the President of the United States and to State Governors.

Body.

The body of the letter should be commenced on the line next below the address, and a little to the right of it. The style will vary with the character of the letter. Business letters should be formal, brief, and to the point. Friendly correspondence requires an easy, familiar style, for the acquisition of which the study of good models will be very useful. A few specimens for the *opening* are here given :—

Yours of the 5th inst. is just received, etc.

Your favor of the 3d inst. is received, etc.

Your esteemed favor of the 10th inst. is at hand, etc.

I am in receipt of yours, etc.

Yours of the 20th ult. has remained unanswered until now, etc.

Closing.

The forms of closing, followed by the signature, are various. A few are here given :—

Respectfully yours; Very respectfully yours; Truly yours; Yours truly; Very truly yours; Your obedient servant; Your obedient, humble servant; Yours cordially; Faithfully yours; Yours affectionately; Ever affectionately yours; As ever, your friend; etc.

Superscription.

Write the name about midway between the top and bottom of the envelope; under this write the address, commencing each line a little farther to the right than that above it. Great care should be taken to make the address as legible as possible.

Affix the postage stamp to the right-hand corner at the top of the envelope.

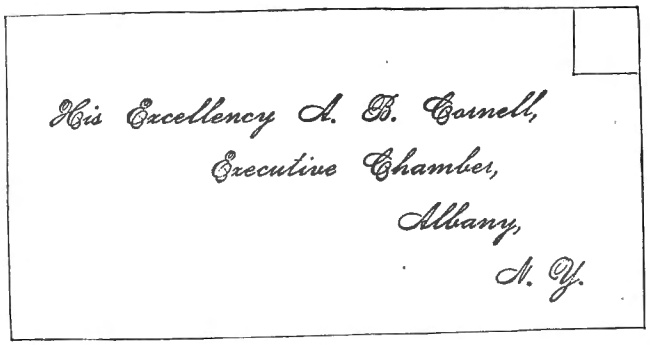
The following are examples :—

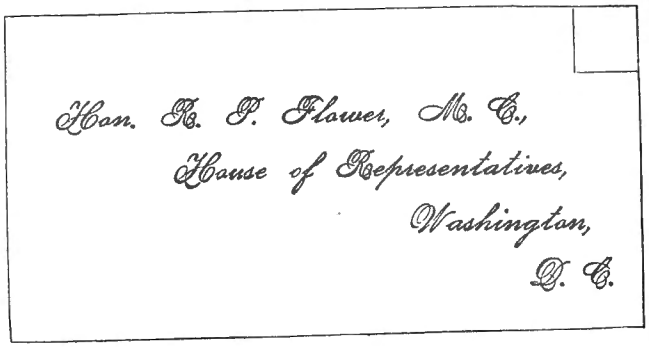
Stamp.

Mr. William Brown,
509 East Fourteenth Street,
New York.

Henry Smith, Esq.,
Buffalo,
N. Y.

Mrs. H. M. Sanders,
Milford,
Pike Co.,
Pa.


His Excellency A. B. Cornell,
Executive Chamber,
Albany,
N. Y.


Hon. R. P. Flower, M. C.,
House of Representatives,
Washington,
D. C.

APPENDIX II.

QUALITIES OF STYLE.

STYLE is the particular manner in which a person expresses his conceptions by means of language. It is different from mere words, and is not to be regulated altogether by rules of construction. It always has some relation to the author's peculiar manner of thinking; and, being that sort of expression which his thoughts most readily assume, sometimes partakes, not only of what is characteristic of the man, but even of national peculiarity. The words which an author employs, may be proper, and so constructed as to violate no rule of syntax; and yet his style may have great faults.

To designate the general characters of style, such epithets as concise, diffuse,—neat, negligent,—nervous, feeble,—simple, affected,—easy, stiff,—perspicuous, obscure,—elegant, florid,—are employed. A considerable diversity of style, may be found in compositions all equally excellent in their kind. And, indeed, different subjects, as well as the different endowments by which genius is distinguished, require this diversity. But in forming his style, the learner should remember, that a negligent, feeble, affected, stiff, or obscure style, is always faulty; and that perspicuity, ease, simplicity, strength, and neatness, are qualities always to be aimed at.

In order to acquire a good style, the frequent practice of composing and writing something, is indispensably necessary. Without exercise and diligent attention, rules or precepts for the attainment of this object will be of no avail. When the learner has acquired such a knowledge of grammar, as to be in some degree qualified for the undertaking, he should devote a stated portion of his time to composition. This exercise will bring the powers of his mind into requisition, in a way that is well calculated to strengthen them. And if he has opportunity for reading, he may, by a diligent perusal of the best authors, acquire both language and taste, as well as sentiment; and these three are the essential qualifications of a good writer.

In regard to the qualities which constitute a good style, we can here offer no more than a few brief hints. With respect to words and phrases, particular attention should be paid to *purity*, *propriety*, and *precision*; and, with respect to sentences, to *perspicuity*, *unity*, and *strength*. Under each of these heads, we shall arrange, in the form of short *precepts*, a few of the most important directions for the forming of a good style.

I.—Purity.

Purity of style consists in the use of such words and phrases only, as belong to the language which we write or speak.

PRECEPT 1.—Avoid the unnecessary use of foreign words or idioms: as *fraicheur*, *hauteur*, *delicatesse*, *politesse*, *noblesse*; he *repented himself*; it *serves to* an excellent purpose.

PRECEPT 2.—Avoid, on ordinary occasions, obsolete or antiquated words; as, *whilom*, *erewhile*, *whoso*, *albeit*, *moreover*, *aforetime*, *methinks*.

PRECEPT 3.—Avoid strange or unauthorized words; as, *flutteration*, *inspectator*, *judgematical*, *incumberment*, *connexity*, *electerized*, *martyrized*.

PRECEPT 4.—Avoid bombast, or affectation of fine writing. It is ridiculous, however serious the subject: as, "Personifications, however rich the depictions, and unconstrained their latitude; analogies, however imposing the objects of parallel, and the media of comparison; can never expose the consequences of sin to the extent of fact, or the range of demonstration."—*Anonymous*.

II.—Propriety.

Propriety of language consists in the selection and right construction, of such words as the best usage has appropriated to those ideas which we intend to express by them.

PRECEPT 1.—Avoid low and provincial expressions: such as, "*Says I*;"—"*Thinks I to myself*;"—"*To get into a scrape*;"—"Stay here *while* I return."

PRECEPT 2.—In writing prose, avoid words and phrases that are merely poetical: such as, *morn*, *eve*, *plaint*, *lone*, *amid*, *oft*, *steepy*;—"*what time* the winds arise."

PRECEPT 3.—Avoid technical terms; except where they are necessary, in treating of a particular art or science. In technology, they are proper.

PRECEPT 4.—Avoid the recurrence of words in different senses, or such a repetition of words as denotes paucity of language; as, "His own *reason* might have suggested better *reasons*."—"Gregory *favored* the undertaking, for no other reason than this, that the manager, in countenance, *favored* his friend."—"I *want* to go and see what he *wants*."

PRECEPT 5.—Supply words that are wanting: thus, instead of saying, "This action increased his former services," say, "This action increased *the merit of* his former services."

PRECEPT 6.—Avoid equivocal or ambiguous expressions; as, "His *memory* shall be lost on the earth."—"I long since learned to like nothing but what you *do*."

PRECEPT 7.—Avoid unintelligible and inconsistent expressions; as, "I have observed that the superiority among these coffee-house politicians, proceeds from *an opinion* of gallantry and fashion."—"These words do not convey even an *opaque* idea of the author's meaning."

PRECEPT 8.—Observe the natural order of things or events, and do not *put the cart before the horse*; as, "The scribes *taught and studied* the law of Moses."—"They can neither *return to nor leave* their houses."—"He tumbled, *head over heels*, into the water."

III.—Precision.

Precision consists in avoiding all superfluous words, and adapting the expression exactly to the thought, so as to exhibit neither more nor less than is intended by the author.

PRECEPT 1.—Avoid a useless tautology, either of expression or sentiment: as in, "Return *again*;—return *back again*;—converse *together*;—rise *up*;—fall *down*;—enter *in*;—a mutual likeness to *each other*;—the *latter* end;—*liquid* streams;—*grateful* thanks;—the last *of all*;—throughout the *whole* book." "Whenever I go, he *always* meets me there."—"Where is he *at*? *In* there."—"Nothing *else* but that."—"It is odious *and hateful*."—"His faithfulness *and fidelity* should be rewarded."

PRECEPT 2.—Observe the exact meaning of words accounted synonymous, and employ those words which are the most suitable; as, "A diligent scholar may *acquire* knowledge, *gain* celebrity, *obtain* rewards, *win* prizes, and *get* high honor, though he *earn* no money." These six verbs have nearly the same meaning, and yet they cannot well be changed.

IV.—Perspicuity.

Perspicuity consists in freedom from obscurity or ambiguity. It is a quality so essential, in every kind of writing, that for the want of it, no merit can atone. "Without this, the richest ornaments of style, only glimmer through the dark, and puzzle instead of pleasing the reader."—*Blair*. Perspicuity, being the most important property of language, and an exemption from the most embarrassing defects, seems even to rise to a degree of positive beauty. We are naturally pleased with a style that frees us from all suspense in regard to the meaning; that "carries us through the subject without embarrassment or confusion; and that always flows like a limpid stream, through which we can see to the very bottom."

PRECEPT 1.—Place adjectives, relative pronouns, participles, adverbs, and explanatory phrases, as near as possible to the words to which they relate, and in such a situation as the sense requires. The following sentences are deficient in perspicuity: "Reverence is the veneration paid to superior sanctity, *intermixed* with a certain degree of awe." "The Romans understood liberty, *at least*, as well as we." "Taste was never *made to cater* for vanity."

PRECEPT 2.—In prose, avoid a poetic collocation of words.

PRECEPT 3.—Avoid faulty ellipses, and repeat all words necessary to preserve the sense. The following sentences require the words inserted in crotchets: "Restlessness of mind disqualifies us, both for the enjoyment of peace, and [*for*] the performance of our duty."—*Murray's Key*. "The Christian religion gives a more lovely character of God, than any [*other*] religion ever did."—*Ibid*.

V.—Unity.

Unity consists in avoiding useless breaks or pauses, and keeping one object predominant throughout a sentence or paragraph. Every sentence, whether its parts be few or many, requires strict unity.

PRECEPT 1.—Avoid brokenness and hitching. The following example lacks the very quality of which it speaks: "But most of all, in a single sentence, is required *the strictest unity*. *It* may consist of parts, *indeed*, but *these parts* must be so closely bound together, as to make the impression upon the mind, *of* one object, not *of* many."—*Murray's Grammar*.

PRECEPT 2.—Treat different topics in separate paragraphs, and distinct sentiments in separate sentences. Error: "The two volumes are, indeed, intimately *connected*, and *constitute* one uniform system of English grammar."—*Murray's Preface*.

PRECEPT 3.—In the progress of a sentence, do not desert the principal subject in favor of adjuncts. Error: "To substantives belong gender, number, and case; and *they are all* of the third person *when spoken of*, and of the second *when spoken to.*"—*Murray's Grammar.*

PRECEPT 4.—Do not introduce parentheses, except when a lively remark may be thrown in without diverting the mind too long from the principal subject.

VI.—Strength.

Strength consists in giving to the several words and members of a sentence, such an arrangement as shall bring out the sense to the best advantage, and present every idea in its due importance. A concise style is the most favorable to strength.

PRECEPT 1.—Place the most important words in the situation in which they will make the strongest impression.

PRECEPT 2.—A weaker assertion should not follow a stronger; and when the sentence consists of two members, the longer should be the concluding one.

PRECEPT 3.—When things are to be compared or contrasted, their resemblance or opposition will be rendered more striking, if some resemblance in the language and construction be preserved.

PRECEPT 4.—It is, in general, ungraceful to end a sentence with an adverb, a preposition, or any inconsiderable word or phrase, which may either be omitted or be introduced earlier.

APPENDIX III.

POETIC DICTION.

POETRY, as defined by Dr. Blair, "is the language of passion, or of enlivened imagination, formed, most commonly, into regular numbers." The style of poetry differs, in many respects, from that which is commonly adopted in prose. Poetic diction abounds in bold figures of speech, and unusual collocations of words. A great part of the figures which have been treated of under the head of prosody, are purely poetical. The primary aim of a poet is to please and to move; and, therefore, it is to the imagination, and the passions, that he speaks. He may, and he ought to, have it in his view to instruct and reform; but it is indirectly, and by pleasing and moving, that he accomplishes this end. The exterior and most obvious distinction of poetry is versification; yet there are some forms of verse so loose and familiar as to be hardly distinguishable from prose; and there is also a species of prose so measured in its cadences, and so much raised in its tone, as to approach very nearly to poetical numbers.

Poetical Peculiarities.

The following are some of the most striking peculiarities in which the poets indulge, and are indulged:—

I.—They very often omit the **articles**; as,

> "What dreadful pleasure! there to stand sublime,
> Like *shipwreck'd mariner* on *desert coast!*"—*Beattie.*

II.—They abbreviate many **nouns**; as, *amaze*, for *amazement*; *acclaim*, for *acclamation*; *consult*, for *consultation*; *corse*, for *corpse*; *eve*, or *even*, for *evening*; *fount*, for *fountain*; *helm*, for *helmet*; *lament*, for *lamentation*; *morn*, for *morning*; *plaint*, for *complaint*; *targe*, for *target*; *weal*, for *wealth*.

III.—They employ several nouns that are not used in prose, or are used but rarely; as, *benison*, *boon*, *emprise*, *fane*, *guerdon*, *guise*, *ire*, *ken*, *lore*, *meed*, *sire*, *steed*, *stithy*, *welkin*, *yore*.

IV.—They introduce the noun *self* after another noun of the possessive case; as,

1. "Affliction's semblance bends not o'er thy tomb,
   Affliction's *self* deplores thy youthful doom."—*Byron.*
2. "Thoughtless of beauty, she was beauty's *self*."—*Thomson.*

V.—They place before the verb nouns, or other words, that usually come after it; and, after it, those that usually come before it; as,

1. "No jealousy *their dawn of love* o'ercast,
   Nor blasted *were their wedded days* with strife."—*Beattie.*
2. "No *hive* hast *thou* of hoarded sweets."
3. "Thy chain *a wretched weight* shall prove."—*Langhorne.*
4. "Follows the loosen'd aggravated *roar*."—*Thomson.*
5. "That *purple* grows *the primrose pale*."—*Langhorne.*