PROGRESSIVE EXERCISES

IN

ENGLISH GRAMMAR.

PART III.

CONTAINING THE

RULES OF ORTHOGRAPHY AND PUNCTUATION,

THE PRINCIPLES OF ETYMOLOGY,

AND THE

PROSODY OF THE ENGLISH LANGUAGE.

WITH AN APPENDIX,

EMBRACING SOME OF THE

ELEMENTARY PRINCIPLES OF RHETORIC AND LOGIC, INTIMATELY CONNECTED WITH THE SUBJECT OF GRAMMAR.

BY

RICHARD GREEN PARKER, A. M.

PRINCIPAL OF THE JOHNSON GRAMMAR SCHOOL, BOSTON; AUTHOR OF PROGRESSIVE EXERCISES IN ENGLISH COMPOSITION, EXERCISES IN RHETORICAL READING, THE BOSTON SCHOOL COMPENDIUM OF NATURAL AND EXPERIMENTAL PHILOSOPHY;

AND

CHARLES FOX, A. M.

PRINCIPAL OF THE BOYLSTON GRAMMAR SCHOOL, BOSTON.

"Breve est iter per exempla."

BOSTON:

PUBLISHED BY CROCKER & BREWSTER,

No. 47, Washington Street.

1840.

Deposited in Mass Dist. Clerk's Office
22nd. Feb. 1840. See Vol 15.
Page 37

PROGRESSIVE EXERCISES

IN

Crocker & Brewster
Boston

ENGLISH GRAMMAR.

PART III.

CONTAINING THE

RULES OF ORTHOGRAPHY AND PUNCTUATION,

THE PRINCIPLES OF ETYMOLOGY,

AND THE

PROSODY OF THE ENGLISH LANGUAGE.

WITH AN APPENDIX,

EMBRACING SOME OF THE

ELEMENTARY PRINCIPLES OF RHETORIC AND LOGIC, INTIMATELY CONNECTED WITH THE SUBJECT OF GRAMMAR.

BY

RICHARD GREEN PARKER, A. M.

PRINCIPAL OF THE JOHNSON GRAMMAR SCHOOL, BOSTON; AUTHOR OF PROGRESSIVE EXERCISES IN ENGLISH COMPOSITION, EXERCISES IN RHETORICAL READING, THE BOSTON SCHOOL COMPENDIUM OF NATURAL AND EXPERIMENTAL PHILOSOPHY;

AND

CHARLES FOX, A. M.

PRINCIPAL OF THE BOYLSTON GRAMMAR SCHOOL, BOSTON.

"Breve est iter per exempla."

BOSTON:

PUBLISHED BY CROCKER & BREWSTER,

No. 47, Washington Street.

1840.

Entered according to an Act of Congress, in the year 1840.
By Crocker & Brewster,
In the Clerk's Office of the District Court of Massachusetts.

PREFACE.

This Third Part of the Progressive Exercises in English Grammar completes the original design of the authors, to present a comprehensive treatise on the subject, *adapted to the school room*, and sufficient to supply the wants of teachers and pupils of every grade. Part First contains the Analysis; Part Second, the Synthesis; and this, Third Part, comprises the Rules of Orthography and Punctuation, the Principles of Etymology, and the Prosody of the English Language. The whole work is now before the public, and the authors believe that they have omitted no principle *strictly grammatical*, which is necessary, in order to teach the pupil to speak properly and to write correctly. This volume is enriched by a copious list of abbreviations in general use, an explanation of the terms used in connexion with written language, and a particular description of the marks used by printers and others for the correction of the press.

An Appendix is also given, which embraces some of the elementary principles of Rhetoric and Logic, intimately connected with the subject of Grammar.

A general Index to the Three Parts will be found at the close of this volume to adapt it to the purposes of reference.

In conclusion the authors beg leave to say, that if they are not deceived in the result of their labors, this treatise on English Grammar will recommend itself to teachers and pupils by the following features:

1. "*It is simple, and therefore easily understood; and it introduces the pupil by easy steps to a knowledge of the*

rules of Syntax, illustrating each with examples that assist the comprehension of the learner and lighten the labor of the teacher."

2. Many useless technicalities are omitted, which frequently perplex the pupil without adding to his store of knowledge.

3. Every principle is illustrated by copious examples, which render the treatise highly practical, as well as theoretical.

4. The principles of syntax are all embraced in a few short rules, without "*notes*," "*exceptions*" or "*appendages.*"

5. The subject of parsing, or the analysis of sentences, is presented by itself in a separate volume; so that the learner who has neither leisure nor opportunity to pursue the other departments of the subject need not be encumbered by a large book.

6. The definitions, explanations and illustrations, as well as the principles themselves, are expressed in familiar terms, and that too without the sacrifice of precision. This feature if it renders the treatise less philosophical, makes it more intelligible.

7. It is enriched by the addition of a copious list of abbreviations in general use, and an explanation of the terms used in written language, together with a description of the marks used for the correction of the press.

8. The unity of the subject, throughout the three parts, is strictly preserved.

9. While the whole treatise has been prepared *expressly for the school room*, the general Index at the end of this volume renders the work valuable as a book of reference.

ORTHOGRAPHY.

1. Orthography teaches the use of letters and the proper method of spelling words.

2. There are twenty six letters belonging to the English Alphabet. These letters are divided into vowels and consonants.

3. The letters *a*, *e*, *i*, *o*, *u*, (and *w* and *y*, excepting when at the beginning of a word or syllable) are vowels. All other letters are consonants.

4. The difference between a vowel and a consonant is this. A vowel can be sounded alone, but a consonant cannot be distinctly sounded without being joined with a vowel. A vowel also spells itself, but a consonant cannot be spelled without a vowel. Thus *a* spells *a*, *e* spells *e*, &c. But to spell the letter *b* it is necessary to join *e*. Thus *b e*, spells *b*.

5. Consonants are divided into mutes and semivowels, which are thus distinguished: in spelling the semi-vowels the vowel generally precedes the letter; but in spelling the mutes, the vowel follows it: thus *el* spells *l*, *em* spells *m*, but to spell *b p t*, &c. the *e* comes last; thus, *be* spells *b*, *pe* spells *p*, &c. The letters *c*, *g*, *v* and *z*, are the only exceptions to this remark.

6. The mutes are *b*, *p*, *t*, *d*, *q*, *k*, *j*, and *c* and *g* hard.* The semi-vowels are *f*, *l*, *m*, *n*, *r*, *v*, *s*, *z*, *x*, *c*, and *g* soft.

7. The mutes cannot be sounded at all without the aid of a vowel; but the semi-vowels can be sounded imperfectly without the aid of a vowel.

8. Four of the semi-vowels *l*, *m*, *n*, *r*, are also called liquids from their readily uniting with other consonants and flowing as it were into their sounds.

9. A diphthong is the union of two vowels in one sound; as *ea* in *beat*, *ou* in *ounce*. It is called a proper diphthong when both vowels are sounded, as *oi* in *voice*, and an im-

* C is called soft when it is sounded like *s*, and hard when sounded like *k*. Thus in the word *face* the *c* is soft; but in *fiction* it is hard. *G* is hard when sounded in *rag* and soft in *age*.

proper diphthong when one of the vowels is silent, as the *a* in *eagle* and in *boat*.

10. A triphthong is the union of three vowels in one sound, as *eau* in *beau*, *iew* in *view*.

11. The following is a list of the proper diphthongs:

ea	as in	ocean,	*io*	as in	question,			
eu	"	feud,	*oi*	"	voice,	*ua*	as in	assuage,
ew	"	jewels,	*ou*	"	pound,	*ue*	"	mansuetude,
ia	"	poniard,	*ow*	"	now,	*ui*	"	languid.
ie	"	spaniel,	*oy*	"	boy,			

12. The following is a list of the improper diphthongs:

ae	as in	Cæsar	*ea*	as in	clear	*ie*	as in	friend.
ai	"	aim	*ee*	"	reed	*oa*	"	coat.
ao	"	gaol	*ei*	"	ceiling	*oe*	"	œconomy.
au	"	taught	*eo*	"	people	*oo*	"	moon.
aw	"	law	*ey*	"	they	*ow*	"	crow.

13. The following are the triphthongs:

eau	as in	beauty	*iew*	as in	view
eou	"	plenteous	*oeu*	"	manœuvre
ieu	"	adieu			

Of the sounds of the vowels.

14. *A* has five sounds:

1. The long English *a*, as in fate.
2. The long Italian *a*, as in far.
3. The broad German *a*, as in fall.
4. The short sound of the Italian *a*, as in fat.
5. The short sound of broad *a*, as in swallow.

15. *E* has two sounds:

1. The long *e*, as in me.
2. The short *e*, as in met.

16. *I* has two sounds:

1. The long diphthongal* *i*, as in pine.
2. The short simple *i*, as in pin.

17. *O* has five sounds:

1. The long open *o*, as in note.
2. The long close *o*, as in move.
3. The long broad *o*, as in nor.
4. The short broad *o*, as in not.
5. The short sound of close *o*, as in wolf.

* In pronouncing the long *i*, the voice always terminates in the sound of short *e*; for this reason, the long *i* is called the diphthongal *i*.

18. *U* has four sounds:

1. The long diphthongal* *u*, as in tube.
2. The short simple *u*, as in tub.
3. The middle or obtuse *u*, as in full.
4. The long obtuse *u*, as in true.

Of the sounds of the Consonants.

19. *B* has but *one* sound; as heard in *babe*.

C has *five* sounds;—like *k*, as in *came*; like *s*, as in *acid*; like *sh*, as in *vicious*; like *z*, as in *suffice*; and like *ts*, when followed by *h*, not silent, in the same syllable, as in *child*.

D has *three* sounds;—besides that heard in itself, it has the sound of *t*, as in *cracked*, *mixed*, pronounced *crackt*, *mixt*; it has also the sound of *j*, as in *soldier*, pronounced *sol-jur*.

F has no variation of sound, except in the word *of*, pronounced *ov*.

G has *two* sounds;—a hard sound, as in *get*, *dagger*, and a soft sound, as in *gibe*, *general*.

H is no more than a forcible breathing, before the succeeding vowel is pronounced.

J is uniformly sounded like *g soft*, except in the word *hallelujah*, where it is pronounced like *y*.

K has the sound of *c hard*; as heard in *kind*.

L has but *one* sound; as in *lime*.

M has but *one* sound; as in *mile*.

N has *two* sounds;—one simple and pure, as in *man*, *net*; the other a compound sound, like *ng*, as in *thank*, pronounced *thangk*.

P has but *one* sound; as in *pine*.

Ph is generally pronounced like *f*; as in *Philip*, *phantom*.

Q has but *one* sound, which is like *k*: it is always followed by *u*, which has frequently the sound of *w*, as in *quack*, *queen*, pronounced *kwack*, *kween*.

R has but *one* sound: it is never silent, but is sometimes transposed; as in *sabre*, pronounced *sa-bur*.

S has *four* sounds;—a hissing sound, as in *sin*, *this*; a buzzing sound, as in *was*, *his*; the sound of *sh*, as in *mission*, *ensure*; and the sound of *zh*, as in *measure*, *effusion*.

T has *three* sounds;—besides that heard in itself, it has the sound of *sh*, as in *nation*, *mention*; also the sound of *tsh*; as in *nature*, *bastion*, pronounced *na-tshure*, *bastshun*.

Th has *two* sounds;—a sharp sound, as in *thank*, *thin*; and a flat sound, as in *than*, *that*.

V has but *one* sound, like flat *f*; as heard in *vine*.

W, when a *consonant*, has but *one* sound, as in *wave*.

* In pronouncing the long *u*, the voice always commences with the sound of long *e*; for this reason, the long *u*, is called the diphthongal *u*.

W before *h*, is pronounced as if it were after the *h*, as in *why, when, &c.*; pronounced *hw-y, hw-en.*

X has *two* sounds;—a sharp sound, like *ks*, as in *six:* and a flat sound, like *gz*, as in *exact*, pronounced *egz-act.*

Y, when a *consonant*, has but *one* sound; as in *you.*

Z has the sound of flat *s*, as in *size;* it has in a few cases the sound of *zh*, as in *glazier;* pronounced *gla-zhur.*

20. The letters of the Alphabet are generally printed in two different forms or shapes; one of which is called the Roman Alphabet, and the other the Italic. The Roman Alphabet is the one generally used. Italic letters are used to distinguish emphatic words, or to direct the attention to something remarkable in the sentence.

21. Both the Roman and Italic Alphabets have two sets of letters, one called capital letters and the other small letters.

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

OF THE USE OF CAPITAL LETTERS.

22. The first word of every book, chapter, letter, note, or any other piece of writing should begin with a capital letter.

23. The first word after a period, should begin with a capital letter.

24. The first word after every interrogation or exclamation should begin with a capital letter; unless a number of interrogative or exclamatory sentences occur together and are not totally independent.

25. The various names or appellations of the Deity should begin with a capital letter, as God, Jehovah, The Almighty, The Supreme Being, The Lord, Providence, The Messiah, The Holy Spirit, &c.

26. All proper names, such as the names of persons, places, streets, mountains, lakes, rivers, ships, &c., and adjectives derived from them, should begin with a capital letter.

27. The first word of a quotation after a colon, or when it is in a direct form, should begin with a capital letter.

28. The first word of an example, every substantive and principal word in the titles of books, and the first word of every line in poetry, should begin with a capital letter.

29. The pronoun I, and the interjection O, are always written in capitals.

30. Any words when remarkably emphatical, or when they are the principal subject of the composition may begin with capitals.

The following sentences in which capital letters are improperly used, may now be corrected by the pupil.

when socrates Was Asked what Man Approached the Nearest to Perfect happiness, He answered, that man who Has The Fewest wants.

addison Has Remarked with Equal piety and truth, that the Creation is a Perpetual feast To the mind of a Good man.

diligence industry and Proper improvement Of time Are Material duties Of the Young; but the young Often Neglect These duties.

how often shall my brother sin against me and i forgive him? till Seven Times?

but what Excuse can the englishman Plead? the custom Of duelling?

how many lessons are there in this book? are there More Than twenty-five?

why did You Not Arrive sooner? were you necessarily Detained?

daughter of faith Awake! Arise! Illume
the Dread Unknown, The chaos of The tomb.

the lord My pasture Shall Prepare
and Feed Me With A shepherd's care.

father of all in Every Age,
in Every Clime Adored,
by Saint, by savage and By sage,
jehovah, jove, or lord.

thou great first cause, least understood,
who All my Sense Confined, (confinedst)

to Know But This, That thou Art good
and That myself Am Blind.

yet Gavest me In this Dark Estate, &c.

the language of Many of the european nations was derived From the Ancient latin.

The english and french Fleets had a Severe Engagement.

i saw the dutch Ambassador in the Carriage of the spanish consul.

Always remember this Ancient maxim Spoken by the greek philosopher "Know thyself."

The christian lawgiver Says "take up Thy Cross Daily and follow me."

solomon observes, that "Pride goes Before Destruction."

johnson's dictionary has long been the standard of english orthography; but the work of doctor webster seems in a Fair way to Supplant It.

have you read rollin's ancient history.

thompson's seasons and cowper's task contain many Poetical Beauties.

i hope You will be able to Read Correctly All that i have Written.

RULES OF ORTHOGRAPHY.

31. Spelling is the proper division of words into syllables; and the expression of those syllables by proper letters.

[In spelling words, the pupil will be careful to pronounce each syllable separately as he spells it, and then each preceding syllable with it. Thus in spelling the word orthography he should proceed as follows: *O r-or,—t h o g thog, orthog,—r a ra, orthogra,—p h y phy, orthography.*]

GENERAL RULES FOR DIVIDING WORDS INTO SYLLABLES.

32. A single consonant between two vowels, must be joined to the latter syllable; as in the word *delight*, the single consonant *l* stands between the vowels *e* and *i*; it must therefore be pronounced with the latter syllable light, and the word is de-light and not del-ight.

[*Exceptions.* This rule does not apply to compound words, as, up-on, dis-ease, &c; nor to the letter *x*, as ex-ist; because that letter is not properly a single consonant, but a representative for *cs*, *ks*, or *gz*.]

33. Two consonants proper to begin a word must not be separated; thus in the word *fable*, as the letters *bl* are such as may begin a word, they must both be pronounced with the latter syllable, thus *fa-ble*. But when two consonants which cannot begin a word come between two vowels, the consonants must be divided. Thus in the word *utmost*, as the two consonants *tm*, cannot begin a word they must be separated, thus: *ut-most*, *un-der*, *in-sect*, *er-ror*.

34. Three consonants proper to begin a word, following a vowel having the long sound, must not be separated,—but if the vowel have the short sound, one of the consonants must be pronounced with the vowel. Thus in the word restrain, the three consonants *str* following the long *e*, must be pronounced together, as re-strain: But in the word *distrain*, as the same consonants *str* follow a short *i*, the *s* must be pronounced with the *i*, thus, dis-train.

35. When three or four consonants, which are not proper to begin a syllable, meet between two vowels, those which can begin a syllable belong to the latter, the rest to the former syllable; as ab-stain, com-plete, em-broil, dan-dler, dap-ple, con-strain, hand-some, parch-ment.

36. Two vowels, not forming a diphthong must be divided into separate syllables; as cru-el, deni-al, soci-ety.

37. Compound words must be traced into the simple words of which they are composed; as ice-house, glow-worm, over-power, never-the-less.

38. Grammatical and other particular terminations are generally separated; as teach-est, teach-eth, teach-er, teach-ing, good-ness, free-dom, false-hood, &c.

Exercise on the preceding Rules.

The pupil will divide the following words into syllables.

Instructive, inductive, derivative, delight, delicacy, redolent, relative, sober, dethrone, basis, ability, docility, consternation, termination, complicate, intricate, characteristic, omnivorous,

inoculate, opulent, transgress, confine, acceptable, impropriety, apprenticeship, explicative.

GENERAL RULES FOR SPELLING WORDS.

39. Words of one syllable, ending with *f*, *l* or *s*, preceded by a single vowel, double the final consonant; as staff, mill, pass, kiss. The only exceptions are of, if, as, is, has, was, yes, his, this, thus, and us.

40. Words of one syllable ending with any consonant but *f*, *l*, or *s*, and preceded by a single vowel, never double the final consonant: excepting add, ebb, butt, egg, odd, err, inn, bunn, puss and buzz.

41. In the changes made in words ending with *y*, the *y* must be changed into *i* unless there be a vowel before it; as *fly, flies, fliest; happy, happier, happiest.* In the participle ending in *ing*, the *y* is not changed; as *fly, flying, carry, carrying, &c.*

In the imperfect and perfect participle of such words as *lay, pay, say*, and their compounds, the *y* is changed into *i*, although there is a vowel before it. As lay, laid, pay, paid, say, said, unlaid, unpaid, unsaid, &c.

When a syllable is added, the *y* preceded by a consonant, is generally changed into *i;* but when preceded by a vowel, the *y* is very rarely changed.

[*The pupil will now apply the rules contained in numbers* 39, 40 *and* 41, *in correcting the errors in spelling, in the following sentences.*]

It is no great merit to spel properly; but every pupil wil find it hiss interest to observe thiss rule.

By acting thuss he displeased hiss teacher.

Jacob worshipped his Creator, leaning on the topp off hiss staff.

We should not place too much stress upon dreams.

The gros weight off the carriage wass four hundred poundss.

A carr iss a chariot of warr.

In the names of druggs and plants the mistake in a word may endanger life.

The humm of bees.

The finn of a fish.

Many a trapp is laid to ensnare the feet of youth.

Many families are supported by the making of matts.

We should subject our fancys to the government of reason.

Thou wearyest thyself in vain.

Peter denyed his master.

The good are happier than the badd.

Be not dismaiyed by poverty, affliction, nor death.

George presents a fancyful appearance.

The destroiers of their own peace. The comelyness of youth.

Calamitys fal heavily upon the envious and evill minded.

Those children are plaiful; by their conduct their character is portraied.

John hass payed hiss debts.

42. Words of one syllable and others accented on the last syllable, ending with a single consonant preceded by a single vowel, double that consonant when they take another syllable beginning with a vowel. As wit, witty, abet, abettor, begin, beginner.

If a diphthong precedes or the accent is on the preceding syllable, the consonant remains single; as *toil, toiling, offer, offering, maid, maiden.*

Correct the following errors.

The court annuled the law.

By defering repentence we accumulate sorrows.

He was not permited to ask any questions.

We all have many faillings.

We may be visitted by afflictions.

The Christian Lawgiver has prohibitted many things which the heathen philosophers allowed.

43. Words ending with any double letter but *l*, and taking *ness, less, ly* or *ful* after them, preserve the letter double, as harmless harmlessness, careless carelessly, stiff stiffly, success successful, distress distressful. But those words which end with double *l*, and take *ness, less, ly* or *ful* after them, generally omit one *l*; as full fulness, skill skilful, full fully.

Correct the following errors.

Restlesness of mind disqualifies us for the enjoyment of peace.

The arrows of calumny fal harmlesly at the feet of virtue.

The road to the blisful regions is as open to the peasant as to the king.

A chillness or shivering of the body generally precedes a fever.

Our lights should not shine dullly.
Willful carelesness should be reproved.

44. *Ness*, *less*, *ly* and *ful* added to words ending with silent *e*, do not cut it off. As pale paleness, guilt guiltless, close closely, peace peaceful; except in a few words; as due duly, true truly, awe awful.

Ment, added to words ending with silent *e*, generally preserves the *e*. As abatement, chastisement, incitement, &c. The words judgment, abridgment, acknowledgment are deviations from this rule.

45. *Able* and *ible* when incorporated into words ending with silent *e*, almost always cut it off; as blame blamable, cure curable, sense, sensible, &c. But if *c* or *g* soft, come before *e* in the original word, the *e* is then preserved in words compounded with *able*; as change changeable, peace peaceable, &c.

48. When *ing* or *ish* is added to words ending with silent *e*, the *e* is almost always omitted; as place placing, lodge lodging, slave slavish, prude prudish.

Correct the following errors.

The warmth of disputation, destroys that sedatness of mind which is necessary to discover truth.

All these with ceasless praise his works behold,
Both day and night.

In all our reasonings, our minds should be sincerly employed in the pursuit of truth.

Rude behaviour, and indecent language, are peculiarly disgracful to youth of education.

The true worship of God is an important and aweful service.

Wisdom alone is truely fair: folly only appears so.

Every person and thing connected with self, is apt to appear good and desireable in our eyes.

Errors and misconduct are more excuseable in ignorant, than in well-instructed persons.

The divine laws are not reverseible by those of men.

Gratitude is a forceible and active principle in good and generous minds.

Our natural and involuntary defects of body, are not chargable upon us.

We are made to be servicable to others, as well as to ourselves.

Like other terminations it changes *y* into *i*, when preceded by a consonant; as, *accompany, accompaniment; merry, merriment.*

The study of the English language is making daily advancment.

An obligeing and humble disposition, is totally unconnected with a servile and cringeing humour.

By solaceing the sorrows of others, the heart is improved, at the same time that our duty is performed.

A judicious arrangment of studies facilitates improvement.

To shun allurments is not hard,
To minds resolv'd, forewarn'd, and well prepar'd.

Labor and expense are lost upon a droneish spirit.

The inadvertencies of youth may be excused; but knaveish tricks should meet with severe reproof.

47. Compounded words are generally spelled in the same manner, as the simple words of which the are composed; as, *glasshouse, skylight, thereby, hereafter.* Many words ending with double *l*, are exceptions to this rule; as, *already, welfare, wilful, fulfill;* as also, the words *wherever, Christmas, Lammas, &c. i. e. Christ's mass, latter mass.*

Correct the following errors.

The pasover was a celebrated feast among the Jews.

A virtuous woman looketh well to the ways of her houshold.

These people salute one another, by touching the top of their forheads.

That which is sometimes expedient, is not allways so.

We may be hurtfull to others, by our example, as well as by personal injuries.

In candid minds, truth finds an entrance, and a wellcome too.

Our passtimes should be innocent; and they should not occur too frequently.

The following sentences contain errors, in the correction of which, all the preceding rules are applied.

Neglect no oppurtunity of doing good.

No man can stedily build upon accidents.

How shall we keep, what, sleeping or awake,
A weaker may surprize, a stronger take?

Neither time nor misfortunes should eraze the rememberance of a friend.

Moderation should preside, both in the kitchin and the parlor.

Shall we recieve good at the Divine hand, and shall we not recieve evil?

In many designs, we may succede and be miserable.

We should have sence and virtue enough to receed from our demands, when they appear to be unresonable.

All our comforts procede from the Father of Goodness.

The ruin of a state is generally preceeded by a universal degenaracy of manners, and a contempt of religion.

His father omited nothing in his education, that might render him virtuous and usefull.

The daw in the fable was dressed in pilferred ornaments.

A favor confered with delicacy, doubles the obligation.

They tempted their Creator, and limitted the Holy One of Izrael.

The precepts of a good education have often recured in the time of need.

We are frequently benefitted by what we have dreaded.

It is no great virtue to live loveingly with good natured and meek persons.

The Christian religion gives a more lovly character of God, than any religion ever did.

Without sinisterous views, they are dextrous managers of their own interest.

Any thing commited to the trust and care of another, is a deposit.

Here finnish'd he, and all that he had made
Vieu'd and beheld! All was intirely good.

It deserves our best skil to enquire into those rules by which we may guide our judgement.

Food, clotheing, and habitations, are the rewards of industry.

If we die no restraint upon our lusts, no controul upon our apetites and passions, they will hurry us into guilt and misery.

An Independant is one who, in religious affairs, holds that every congregation is a compleat Church.

Receive his council, and securly move:
Entrust thy fortune to the Power above.

Following life, in cretures we disect,
We lose it in the moment we detect.

The acknowledgement of our transgressions must precede the forgivness of them.

Judicious abridgements often aid the studys of youth.

Examine how thy humor is enclin'd,
And which the ruleing passion of thy mind.

————He faulters at the question:
His fears, his words, his looks, declare him guilty.

Calicoe is a thin cloth made of cotton; sometimes stained with lively colors.

To promote iniquity in others, is nearly the same as being the acters of it ourselvs.

The glasier's business was unknown to the antients.

The antecedant, in grammer, is the noun or pronoun to which the relative refers.

Be not affraid of the wicked: they are under the control of Providence.

Consciousness of guilt may justly afright us.

Convey to others no inteligence which you would be ashamed to avow.

Many are weighed in the ballance, and found wanting.

How many disapointments have, in their consequences, saved a man from ruin!

A well-poised mind makes a cheerful countenance.

A certain housholder planted a vinyard, but the men imployed in it made ungratefull returns.

Let us show dilligence in every laudible undertaking.

Cinamon is the fragrant bark of a low tree in the iland of Ceylon.

A ram will but with his head, though he be brought up tame, and never saw the action.

We percieve a piece of silver in a bason, when water is poured on it, though we could not discover it before.

Virtue imbalms the memory of the good

The King of Great Brittain is a limitted monarch; and the Brittish nation a free people.

The phisician may dispence the medicin, but Providence alone can bless it.

In many persuits we imbark with pleasure, and land sorrowfully.

Rocks, mountains, and caverns, are of indispensible use, both to the earth and to man.

The hive of a city, or kingdom, is in the best condition, when their is the least noize or buz in it.

The roughnessess found on our enterance into the paths of virtue and learning, grow smoother as we advance.

That which was once the most beautifull spot of Italy, coverred with pallaces, imbellished by princes, and cellebrated by poets, has now nothing to show but ruins.

Battering rams were antiently used to beat down the walls of a city.

Jocky signifies a man who rides horses in a race or who deals in horses.

The harmlesness of many animals, and the injoyment which they have of life, should plead for them against cruel useage.

We may be very buzy, to no usefull purpose.

We cannot plead in abatment of our guilt, that we are ignorent of our duty.

Genuine charaty, how liberal soever it may be, will never empoverish ourselves. If we sew spareingly, we shall reap acordingly.

However disagreable, we must resolutly perform our duty.

A fit of sickness is often a kind chastisment and disciplin, to moderate our affection for the things of this life.

It is a happyness to young persons, when they are preserved from the snares of the world, as in a garden inclosed.

Health and peace, the most valueable posessions, are obtained at small expence.

Incence signifies perfumes exhailed by fire, and made use of in religious ceremonies.

True happyness is an ennemy to pomp and noize.

Few reflexions are more distresing, than those which we make on our own ingratitude.

There is an inseperable connection between piety and virtue.

Many actions have a fair complection which have not sprung from virtue.

Which way soever we turn ourselvs, we are incountered with sensable demonstrations of a Deity.

If we forsake the ways of virtue, we cannot alledge any color of ignorance, or want of instruction.

There are more cultivaters of the earth, than of their own hearts.

Man is incompassed with dangers innumerable.

War is attended with distresful and dessolating effects. It is confesedly the scorge of our angry passions.

The earth is the Lord's and the fullness thereof.

The harvest truely is plenteous, but the laborers are few.

The greater our incitments to evil, the greater will be our victory and reward.

We should not incourage persons to do what they beleive to be wrong.

Virtue is placed between two extreams, which are both equally blameable.

We should continually have the gaol in our view, which would direct us in the race.

The goals were forced open, and the prisoners set free.

It cannot be said that we are charitible doners, when our gifts proceed from selfish motives.

Straight is the gate, and narrow the way, that lead to life eternal.

Integrity leads us strait forward, disdaining all doubleings, and crooked paths.

Licenciousnes and crimes pave the way to ruin.

Words are the countres of wise men, but the money of fools.

Recompence to no man evil for evil.

He was an excellent person; a mirrour of antient faith in early youth.

Meekness controuls our angry passions; candor, our severe judgements.

He is not only a descendent from pious ancesters, but an inheriter too of their virtues.

A dispensatory is the place where medicines are dispensed: a dispensary is a book in which the composition of them is described.

Faithfulness and judgment are peculiarly requisit in testamentory executors.

To be faithfull among the faithles, argues great strength of principal.

Mountains appear to be like so many wens or unatural protuberancies on the face of the earth.

In some places the sea incroaches upon the land; in others, the land upon the sea.

Philosophers agreed in despizing riches as the incumbrances of life.

Wars are regulated robberries and pyracies.

Fishes encrease more than beasts or birds, as appears from their numrous spaun.

The piramids of Egypt have stood more than three thousand years.

Precepts have small influence, when not inforced by example.

> How has kind Heav'n adorn'd the happy land,
> And scatter'd blessings with a wastful hand!

A friend exaggarates a man's virtues, an enemy enflames his crimes.

A witty and humourous vein has often produced enemies.

Neither pleasure nor buziness should ingross our time and affections; proper seasons should be aloted for retirment.

It is laudable to enquire before we determin.

Many have been visitted with afflictions, who have not profitted by them.

We may be succesful and yet disappointed.

The experience of want inhances the value of plenty.

To maintain opinions stifly, is no evidence of their truth, or of our moderation.

Horehound has been famous for its medicinal qualities: but it is now little used.

The wicked are often ensnared in the trap which they lie for others.

It is hard to say what diseases are cureble: they are all under the guidence of Heaven.

Instructors should not only be skillfull in those sciences which they teach; but have skil in the method of teaching, and patience in the practise.

Science strengthens and inlarges the minds of men.

A steady mind may receive council: but there is no hold on a changable humour.

We may enure ourselvs by custom, to bear the extremities of wether without injury.

Excessive merryment is the parent of greif.

Air is sensable to the touch by its motion, and by its resistence to bodies moved in it.

A polite address is sometimes the cloke of malice.

To practice virtue is the sure way to love it.

Many things are plausable in theory, which fail in practise.

Learning and knowlege must be attained by slow degrees; and are the reward only of dilligence and patience.

We should study to live peacably with all men.

> A soul that can securly death defy,
> And count it nature's priviledge to die.

Whatever promotes the interest of the soul, is also condusive to our present felicity.

Let not the sterness of virtue afright us; she will soon become aimable.

> The spatious firmament on high,
> With all the blue etheriel sky,
> And spangled heav'ns a shineing frame,
> Their great Originel proclame.

Passion is the drunkeness of the mind: it supercedes the workings of reason.

If we are sincere, we may be assured of an advocate to intersede for us.

We ought not to consider the encrease of another's reputation, as a dimunition of our own.

The reumatism is a painful distemper, supposed to procede from acrid humors.

The beautiful and accomplished, are too apt to study behaivour rather than virtue.

The peazant's cabbin contains as much content as the soverein's palace.

True valor protects the feeble, and humbles the oppresser.

David, the son of Jesse, was a wise and valient man.

Prophecies and miracles proclamed Jesus Christ to be the Savior of the world.

Esau sold his birthright for a savory mess of potage.

A regular and virteous education, is an inesteemable blessing.

> Honor and shame from no condition rise:
> Act well your part; there, all the honor lies.

The rigor of monkish disciplin often conceals great depravity of heart.

We should recollect, that however favorable we may be to ourselves, we are rigourously examined by others.

Virtue can render youth, as well as old age, honorable.

Rumor often tells false tales.

Weak minds are rufled by trifling things.

The cabage-tree is very common in the Caribbee ilands, where it grows to a prodigious heighth.

Visit the sick, feed the hungry, cloath the naked.

His smiles and tears are too artifitial to be relied on.

The most essensial virtues of a Christian, are love to God and benevolence to man.

We should be chearful without levity.

A calender signifies a register of the year; and a calendar, a press in which clothiers smooth their cloth.

Integrity and hope are the sure palliatives of sorrow.

Camomile is an odouriferous plant, and possesses considerable virtues.

The gayty of youth should be tempered by the precepts of age.

Certainty, even on distresful occasions, is somtimes more elligible than suspence.

Still green with bays each antient alter stands,
Above the reach of sacriligious hands.

The most acceptable sacrifise, is that of a contrite and humble heart.

We are accountable for whatever we patronize in others.

It marks a savage disposition, to tortur animals, to make them smart and agonise, for our diversion.

The edge of cloath, where it is closed by complicating the threads, is called the selvidge.

Soushong tea and Turky coffee were his favorite beveridge; chocolade he seldom drank.

The guilty mind cannot avoid many melancholy apprehensions.

If we injure others, we must expect retalliation.

Let every man be fully perswaded in his own mind.

Peace and honour are the sheeves of virtue's harvest.

The black earth, every where obvious on the surface of the ground, we call mold.

The Roman pontif claims to be the supream head of the church on earth.

High seasoned food viciates the pallate, and occasions a disrelish for plain fare.

The conscious receivor is as bad as the thief.

Alexander, the conquerer of the world, was, in fact, a robber and a murderer.

The Divine Being is not only the Creater, but the Ruler and Preserver of the world.

Honest endeavours, if persevered in, will finally be succesful.

He who dies for religion, is a martyr t he who suffers for it, is a confessour.

In the paroxism of passion, we sometimes give occasion for a life of repentence.

The mist which invelopes many studies, is dissipated when we approach them.

The voice is sometimes obstructed by a hoarsness, or by a viscuous phlegm.

The desart shall rejoice, and blossom as the rose.

The fruit and sweetmeats set on table after the meat, are called the desert.

We traversed the flowry fields, till the falling dews admonished us to return.

There is frequently a worm at the root of our most florishing condition.

The stalk of ivey is tough, and not fragil.

The roof is vaulted, and distills fresh water from every part of it.

Our imperfections are discernable by others, when we think they are concealed.

They think they shall be heared for there much speaking.

True criticizm is not a captious, but a liberal art.

Integrity is our best defense against the evils of life.

No circumstance can licence evil, or dispence with the rules of virtue.

We may be cyphers in the world's estimation, whilst we are advancing our own and others' value.

The path of vertue is the path of peace.

A diphthong is the coilition of two vowels to form one sound.

However forceable our temptations, they may be resisted.

I acknowledge my transgression; and my sin is ever before me.

The colledge of cardinals are the electers of the pope.

He had no colorable excuse to palliate his conduct.

Thy humourous vein, thy pleasing folly,
Lie all neglected, all forgot.

If we are so conceited as obstinatly to reject all advice, we must expect a direlection of friends.

Cronology is the science of computeing and adjusting the periods of time.

In groves we live, and lay on mossy beds,
By crystal streams, that murmur thro' the meads.

It is a secret cowardise which induces us to complement the vices of our superiours, to applaud the libertin, and laugh with the prophane.

The lark each morning awaked me with her spritely lay.

There are no fewer than thirty-two species of the lilly.

We owe it to our visitors as well as to ourselves, to entertain them with useful and sensable conversation.

Sponsers are those who become sureties for the children's education in the Christian faith.

The warrier's fame is often purchased by the blood of thousands.

Hope exhilerates the mind, and is the grand elixer, under all the evils of life.

The incence of gratitude, whilst it expresses our duty, and honors our benefacter, perfumes and regails ourselves.

PUNCTUATION.

48. Punctuation* is the art of dividing a written composition into sentences or parts of sentences.

* The importance of just punctuation may be seen by the following extract from "The London Times" of Sept. 1818.

"The contract lately made for lighting the town of Liverpool, during the ensuing year, has been thrown void by the misplacing of a comma in

49. Punctuation is used for the purpose of marking the different pauses, which the sense and an accurate pronunciation require; and also to distinguish the grammatical divisions in a sentence.

50. The characters or marks used in Punctuation are,

The Comma	,	The quotation marks	" "
The Semicolon	;	The Diaresis	¨
The Colon	:	Crotchets	( )
The Period	.	Brackets	[ ]
The Exclamation	!	The Brace	}
The Interrogation	?		
The Dash	—	The Acute Accent	´
The Ellipsis	....	The Grave Accent	`
The Hyphen	-	The Circumflex Accent	^
The Breve	˘	The Caret	ʌ
The Apostrophe	'	The Cedilla	ç

To these may be added the marks of reference:

The Asterisk	*	The Section	§
The Obelisk	†	The Parallels	‖
The Double Obelisk	‡	The Paragraph	¶

---

the advertisement, thus: 'The lamps at present are about 4050 in number, and have in general two spouts each, composed of not less than twenty threads of cotton.' The contractor would have proceeded to furnish each lamp with the said twenty threads; but, this being but half the usual quantity, the commissioner discovered that the difference arose from the comma following, instead of preceding the word each. The parties agreed to annul the contract, and a new one is now ordered."

Again; the meaning of the following sentence is materially affected by the punctuation:

"I said that he is dishonest it is true and I am sorry for it."

Now the pause placed after *dishonest*, will imply that *it is true* that he is *dishonest*, thus: I said that he is dishonest; it is true, and I am sorry for it. But if the pause be placed after true, the sentence implies that *it is* true that I said he is dishonest and I am sorry that I said so; thus: "I said that he is dishonest, it is true; and I am sorry for it."

51. The marks most generally used are the Comma, the Semicolon, the Colon, the Period, the Exclamation, and the Interrogation.

The Comma* represents the shortest pause.

The Semicolon represents a pause double that of a comma.

The Colon represents a pause double that of the Semicolon.

The Period denotes the completion of a sentence, and represents a pause double that of a colon.†

52. Although these marks are said to represent the *pauses* which are proper to be made in speaking or reading, it is very frequently the case that they represent only the grammatical divisions of the sentence; and the correct reader will not therefore deem them safe guides for the management of the voice.

RULES OF PUNCTUATION.

OF THE COMMA.

53. When two or more words, whether nouns, adjectives, pronouns, verbs, or adverbs—are connected without the connecting word being expressed, the comma supplies the place of that word; as,

---

* The learner will find in "Progressive Exercises in Rhetorical Reading," a full account of the various purposes for which the Comma and all the other marks in written language are used.

The word *Comma* is derived from the Greek language, and properly designates a segment, section, or part *cut off* from a complete sentence. In its usual acceptation it signifies the point, which marks the smaller segments or portions of a period. It therefore represents the shortest pause, and consequently marks the least constructive or most dependent parts of a sentence.

† The following lines taken from an English work may be more readily remembered than any rule in Prose.

"The stops point out with truth, the time of pause,
"A sentence doth require at every clause,
"At every comma, stop while *one* you count;
"At semicolon *two* is the amount;
"A colon doth require the time of *three*,
"A period *four*, as learned men agree."

Master, mistress, children and servants were all in the coach.
Alfred was a brave, pious and patriotic prince.

54. When the subject of a verb consists of a long substantive phrase, a comma must separate it from the verb; as,

To be constantly employed in laudable pursuits, is characteristic of a wise man.

55. Those parts of a sentence which contain the relative pronoun, the case absolute, the nominative case independent, any word or phrase emphatically repeated, any parenthetical clause, and simple members of sentences connected by words expressing a comparison must be separated by commas; as,

The elephant, which you saw in the menagerie, took the child up with his trunk into his cage.
"Shame being lost, all virtue is lost."
"Peace, O virtue, peace is all thine own."
Better is a dinner of herbs with love, than a stalled ox and hatred with it."

The following words and phrases and others similar to them, are generally separated by commas from the rest of the sentence; namely. Nay, so, however, hence, besides perhaps, finally, in short, at least, moreover, again, first, secondly, thirdly, lastly, once more, on the contrary, &c.

56. The words of another writer, not formally introduced as a quotation, and words and clauses expressing contrast or opposition though closely connected in construction, are separated by a comma; as,

"I pity the man who can travel from Dan to Beersheba and cry, 'tis all barren."

"Though deep, yet clear; though gentle, yet not dull;
Strong, without rage; without o'erflowing full."

When the absence of a word is indicated in reading or speaking by a pause, its place may be supplied by a comma; as,

"From law arises security; from security, inquiry; from inquiry, knowledge."

57. Nouns in apposition, accompanied by explanatory words or phrases are separated by commas; but if such nouns are single or only form a proper name, they are not divided; as,

"Paul the apostle of the gentiles, was eminent for his zeal and knowledge.
"The Emperor Antoninus wrote an excellent book."

Insert commas in their proper places in the following sentences.

Wife children servants all that could be found were savagely slaughtered.
He had been born bred and educated on a small moorland farm which he now cultivated.
Doing to others as we wish them to do to us constitutes the fundamental principle of Christian charity.
Julius Cæsar wrote in a clear natural correct flowing style.
Climate soil laws custom food and other accidental differences have produced an astonishing variety in the complexion features manners and faculties of the human race.
In our epistolary correspondence we may advise dissuade exhort request recommend discuss comfort reconcile.
Exercise ferments the humors casts them into the proper channels throws off redundancies and assists nature in her necessary operations.
A wise man will examine every thing coolly impartially accurately and rationally.
To live soberly righteously and piously comprehends the whole of our duty.
Homer the greatest poet of antiquity is reported to have been blind.
Milton the author of "Paradise Lost" and "Regained" was blind.
I am my dear Sir your humble servant.
Hear me ye children and treasure my words.
Notwithstanding their simplicity many are the sublime passages in sacred writ.
The earth like a tender mother nourishes her children.
It is perhaps better to speak the truth than to feign an excuse.
Religion dwells not on the tongue but in the heart.
Plutarch calls lying the vice of slaves.
Harold being slain the conqueror marched immediately to London.
Swift says no man ever wished himself younger.
To err is human; to forgive divine.

The great Xerxes upon whom fortune had lavished all her favors not content with being master of powerful armies numerous fleets and inexhaustible treasures proposed a reward to any one who should invent a new pleasure.

A man of letters never experiences like other men the plague of idleness.

You should not desire says an ancient Greek author even the thread of another man's needle.

She let concealment like a worm in the bud feed on her damask cheek.

The sciences in general open and enlarge the mind.

Nature has wisely determined that man shall want an appetite in the beginning of distempers as a defence against their increase.

The whole circle of vices like shadows towards the evening of life appear enormous to a thinking person.

You are not to suppose that the fate either of single persons of empires or of the whole earth depends on the influence of the stars.

From law arises security ; from security curiosity ; from curiosity knowledge.

OF THE SEMICOLON.*

58. As the comma is used to mark the smaller divisions of a sentence, the Semicolon is employed to separate the greater divisions, which have yet a dependence on something that follows.

59. When a sentence consists of several members, each constituting a distinct proposition, and having a dependence upon each other, or upon some common clause, they are separated by semicolons: as,

"Wisdom has builded her house, she hath hewn out her seven pillars; she hath killed her beasts; she hath mingled her wine; she hath also furnished her table."

OF THE COLON*

60. The Colon is used to divide a sentence into two or more parts, which although the sense be complete in each are not wholly independent: as,

* The word semicolon is derived from the Latin word *semi*, which means *half*, and the Greek word *kolon*, which signifies a member.

"Nature felt her inability to extricate herself from the consequences of guilt: the gospel reveals the plan of Divine interposition and aid.

61. The Colon is used when an example, a quotation or speech is introduced : * as,

"The Scriptures give us an amiable representation of the Deity in these words: God is love."

Insert the Comma, Colon, and Semicolon where they belong in the following sentences.

Green is generally considered the most refreshing color to the eye therefore Providence has made it the common dress of nature.

To err is human to forgive divine.

The aim of orators is victory of historians truth of poets admiration.

Saint Peter is painted with the keys Paul with a sword Andrew with a cross James the Greater with a pilgrim's staff and a gourd bottle James the Less with a fuller's pole John with a cup and a winged serpent Bartholomew with a knife Philip with a long staff or cross Thomas with a lance Matthew with a hatchet Matthias with a battle-axe Simon with a saw and Jude with a club.

Some place their bliss in action some in ease
Those call it pleasure and contentment these.

Most of our pleasures may be regarded as imaginary but our disquietudes may be considered as real.

Chaucer we are told by Dryden followed Nature every where but that he never went beyond her.

A clownish air is but a trifling defect yet it is enough to make a man universally disagreeable.

Make a proper use of time for when lost it can never be regained.

* Some very respectable grammarians tell us that the propriety of using a colon or semicolon is sometimes determined by the use or omission of a conjunction; as, "Do not flatter yourselves with the hope of perfect happiness: there is no such thing in the world:" "Do not flatter yourselves with the hope of perfect happiness; *for* there is no such thing in the world." But many respectable writers make no use of the colon; and it may well be questioned whether the retention of this character among the marks of punctuation adds any thing to the clearness or precision of written language.

In the New Testament as in the dignified and sober liturgy of the Church, we see deep humility but not loathsome abjectness sincere repentance but not agonizing horror steadfast faith but not presumptuous assurance lively hope but not seraphic abstraction the deep sense of human infirmity but not the unblushing profession of leprous depravity the holy and heavenly communion but not vague experiences nor the intemperate trance.

The advantages which according to reason arise from the rising and the falling of the tides are great by these means the streams of rivers being checked in their course to the sea, the bed of the river becomes deeper and ships of the largest burthen are enabled to sail up their channels with safety vessels approaching bays wait for this increase of water and then enter in security aided too by the tides they sail up rivers against their natural course and carry the means of plenty and abundance into the interior of countries.

Do not flatter yourself with the idea of enjoying perfect happiness there is no such thing in the world.

Keep close to thy business it will keep thee from wickedness poverty and shame.

The path of truth is a plain and it is a safe path that of falsehood is a perplexing maze.

Do not flatter yourself with the idea of enjoying perfect happiness for there is no such thing in the world.

Were all books reduced to their quintessence many a bulky author would make his appearance in a penny paper there would be no such thing in nature as a folio the works of an age would be contained on a few shelves not to mention millions of volumes that would be utterly annihilated.

*Of the Period.**

62. The Period is used at the end of a complete and independent sentence. It is also placed after initial letters when used alone, and likewise after all abbreviations: as, "One clear and direct path is pointed out to man." "Fear God." "Have charity towards all men."

When only the initial letters of a name are used the period is placed after each; as, G. W. for George Washington. When a name is abbreviated the period is also used; as, Geo. for George, Benj. for Benjamin, O. S. for Old Style. F. R. S. for Fellow of the Royal Society.

* The word Period is derived from the Greek language, and means "*a circuit.*"

In a general view, the Period separates the paragraph into sentences; the semicolon divides a compound sentence into simple ones; and the comma collects into clauses the scattered circumstances of manner, time, place, relation, &c., belonging to every verb and to every noun.

OF THE QUESTION OR NOTE OF INTERROGATION.*

63. The Note of Interrogation, or the Question, as it is sometimes called, is placed after every sentence which contains a question: as, Who is this? What have you in your hand? The Cyprians said to me, why do you weep?

OF THE EXCLAMATION POINT.

64. The Exclamation Point is used to express any sudden or violent emotion; such as surprise, joy, grief, love, hatred, anger, pity, anxiety, ardent wish, &c. It is also used to mark an exalted idea of the Deity; and is generally placed after the nominative case independent; and after the noun or pronoun which follows an interjection: as, How mischievous are the effects of war! Oh blissful days! Ah me! how soon ye pass!

The Exclamation Point is also used after sentences containing a question when no answer is expected: as, What is more amiable than virtue! †

Insert the Period, Question, and Exclamation Point where they respectively belong in the following sentences.

Honour all men Fear God Truth is the basis of every virtue Every deviation from veracity is criminal The Latin language is now called a dead language because it is not spoken as the mother tongue of any nation America was discovered in the night of Oct 11th O S A D 1492 Have you ever read its history The Rambler was written by Samuel Johnson L L D Sir Josh Reynolds F R S was a very distinguished artist.

* The word Interrogation is derived from the Latin and means a Question.

† Several exclamation points are sometimes used together, either in a parenthesis or by themselves, for the purpose of expressing ridicule, or a great degree of surprise, &c.

In the formation of man, what wonderful proofs of the magnificence of God's works and how poor and trifling in comparison are the productions of man Why do you weave around you this web of occupation and then complain that you cannot break it. Let me ask by what right do you involve yourself in such a multiplicity of cares Tremendous torrent for an instant hush the terrors of thy voice Good Heaven what an eventful life was hers Lovely art thou oh peace and lovely are thy children and lovely are the prints of thy footsteps in the green valleys How superior is the internal construction of the productions of nature to all the works of men.

OF THE PARENTHESIS, CROTCHETS AND BRACKETS.

A Parenthesis* is a sentence, or part of a sentence, inserted within another sentence, but which may be omitted without injuring the sense or construction, and is enclosed between two curved lines like these. ( )

The curved lines between which a parenthesis is enclosed are called Crotchets.

Sometimes a sentence is enclosed between marks like these, [ ] which are called Brackets.

The following difference is to be noticed in the use of Crotchets and Brackets: Crotchets are used to enclose a sentence, or part of a sentence, which is inserted between the parts of another sentence: Brackets are generally used to separate two subjects, or to inclose an explanatory note or observation standing by itself. When a Parenthesis occurs within another Parenthesis, Brackets enclose the former and Crotchets the latter; as in the following sentence from Sterne: "I know the banker I deal with, or the physician I usually call in [there is no need, cried Dr. Slop, (waking) to call in any physician in this case] to be neither of them men of much religion."

It may here be remarked that a parenthesis is frequently placed between commas instead of crotchets, &c.—but the best writers avoid the use of parenthesis as much as is possible.

OF THE HYPHEN.

65. The Hyphen† is a small mark placed between the parts of a compound word; as, sea-water, semi-circle.

* The word Parenthesis is derived from the Greek language and means *an insertion.*

† The word hyphen is derived from the Greek language and signifies *under one*, or *together*; and is used to imply that the words or syllables between which it is placed are to be taken *together* as one word.

The hyphen is also used to denote the long sound of a vowel; as, Epicurēan, decō-rum, balcō-ny.

66. The hyphen must always be put at the end of the line when part of a word is in one line and part in another; but in this case the letters of a syllable must never be separated; as, extraor-
dinary, not ext-
raordinary.

OF THE DASH.

67. The dash is a straight mark longer than a hyphen; thus, —

68. The proper use of the dash is to express a sudden stop, or change of the subject; but by modern writers it is employed as a substitute for almost all of the other marks; being used sometimes for a comma, semicolon, colon, or period; sometimes for a question or an exclamation, and sometimes for crotchets and brackets to inclose a parenthesis.

OF THE MARKS INDICATING AN ELLIPSIS.*

69. An ellipsis or omission of words, syllables or letters is indicated by various marks; sometimes by a dash: as, the k——g, for the king, sometimes by asterisks or stars, like these * * * *, sometimes by hyphens, thus, - - - -, sometimes by small dots or periods like these: . . . . .

70. The Breve (thus ˘) is placed over a vowel to indicate its short sound; as, St. Hĕlena.

71. The Apostrophe† is a comma placed above the line. It is used as the sign of the possessive case, and sometimes indicates the omission of a letter or several letters; as, *John's*, *'Tis*, for *it is*; *tho'* for *though*; *lov'd* for *loved*; *I'll* for *I will.*

*The word Ellipsis is derived from the Greek language and means *an omission.*

†The word apostrophe is derived from the Greek language, and signifies the *turning away*, or *omission* of one letter or more.

72. The Quotation marks, or inverted commas, as they are sometimes called, consist of four commas; two inverted, or upside down, at the beginning of a word, phrase or sentence which is quoted or transcribed from some author in his own words; and two others in their direct position placed at the conclusion: as, An excellent poet says:

"The proper study of mankind, is man."

Sometimes the quotation is marked by single, instead of double, commas.

73. The Diæresis* consists of two periods placed over the latter of two vowels; to show that they are to be pronounced in separate syllables; as, Laocoön, Zoönomia, coöperate.

74. The Brace } is employed to unite several lines of poetry, or to connect a number of words with one common term; and it is also used to prevent a repetition in writing or printing, thus:

Waller was smooth; but Dryden taught to join } The varying verse, the full resounding line, } The long majestic march and energy divine. }

C-e-o-u-s
C-i-o-u-s
S-c-i-o-u-s
T-i-o-u-s
} are pronounced like shus.

75. The Cedilla, or Cerilla is a curve line placed under the letter *c*, to show that it has the sound of *s*. It is used principally in words derived from the French language.

Thus garçon, in which word the ç is to be pronounced like *s*.

OF THE ACCENTS. †

76. The accents are marks used to signify the proper pronunciation of words.

* The word Diæresis is derived from the Greek language and signifies *a taking away, or a division.*

† The word accent is derived from the Latin language and signifies *the tone of the voice.*

The accents are three in number:
The grave accent; thus, `
The acute accent; thus, ´
The circumflex accent; thus, ˇ

77. The grave accent is represented by a mark placed over a letter or syllable to show that it must be pronounced with the falling inflection of the voice; as Reuthàmir.

78. The acute accent is represented by a similar mark pointing in the opposite direction, to show that the letter or syllable must be pronounced with the rising inflection of the voice; thus, Epicuréan, Européan.

The meaning of a sentence often depends on the kind of accent which is used: Thus, the following sentence, if the acute accent be used on the word *alone*, becomes a question.

"Pleased thou shalt hear and thou alóne shalt hear." But if the grave accent be placed on the word *alone* it becomes a simple declaration: as,

Pleased thou shalt hear, and thou alòne shalt hear.

The circumflex accent is the union of the grave and acute accent, and indicates that the syllable on which it is placed should have both the rising and falling inflection of the voice.

The Caret* is a mark resembling an inverted v placed under the line. It is never used in printed books, but in manuscripts it shows that something has been accidentally omitted; as,

George has recited his lesson.
^

80. The following marks are references; and are generally used to call attention to notes on words or sentences, placed at the bottom of the page:

The Asterisk, *
The Obelisk, †
The Double Obelisk, ‡
The Section, §
The Parallels, ‖
The Paragraph, ¶
The Index. ☞

81. When many notes occur on a page and these marks are all exhausted they are sometimes doubled. Figures and letters are also sometimes used instead of the above marks.

* The word *caret* is derived from the Latin language and signifies *it is wanting.*

82. It is proper to remark that in some books the Section § and the Paragraph ¶ are used to mark the parts of a composition which in writing or printing should be separated.

83. A Paragraph* denotes the beginning of a new subject, or a sentence not connected with the foregoing.

84. A Section† is used for sub-dividing a chapter into smaller parts.

85. It is proper here to remark that every composition should be divided into paragraphs, when the sense will allow the separation. Different subjects unless they are very short, or very numerous in a small compass should be separated into paragraphs.

TECHNICAL TERMS RELATING TO BOOKS.

86. Folio. A book is said to be in folio when one sheet of paper makes but two leaves or four pages. When the sheet makes four leaves or eight pages, it is said to be in Quarto form, —eight leaves or sixteen pages in Octavo,—twelve leaves or twenty-four pages, Duodecimo,—eighteen leaves, Octodecimo.

87. These terms are thus abbreviated: Fol. for Folio; 4to. for Quarto; 8vo. for Octavo; 12mo for Duodecimo; 18mo. 24s. 32s. 64s. signify respectively that the sheet is divided into eighteen, twenty-four, &c. leaves.

88. The Title Page, is the first page containing the title; and a picture facing it is called the Frontispiece.

Vignette is a French term used to designate the descriptive or ornamental picture, sometimes placed on the title page of a book, sometimes at the head of a chapter &c.

The Running title is the word or sentence at the top of every page generally printed in capitals or Italic letters.

89. When the page is divided into several parts by a blank space, or a line, running from the top to the bottom, each division is called a column; as in bibles, dictionaries, spelling-books, news-papers, &c.

90. The letters A, B, C, &c., and A2, A3, &c. at the bottom of the page are marks for directing the book-binder, in collecting and folding the sheets.

91. The *catch-word* is the word at the bottom of the page, on

*The word Paragraph is derived from the Greek language, and signifies "*an ascription in the margin.*"

†The word Section is derived from the Latin language, and signifies *a dirision* or *cutting*. The character which denotes a section seems to be made of *ss* and to be an abbreviation of the words *signum sectionis*, the sign of the section.

the right hand, which is repeated at the beginning of the next in order to show that the pages succeed one another in proper order. It is seldom inserted in books recently printed.

91. The Italic words in the Old and New Testaments are those which have no corresponding words in the original Hebrew or Greek, but they were added by the translators to complete or explain the sense.

ABBREVIATIONS.

Dec. December.
A. Answer.
A. A. S. Fellow of the American Academy.
A. B. see B. A.
Abp. Archbishop.
A. C. or Ant. Chr. *Ante Christum*, before the birth of Christ.
A. D. *Anno Domini*, in the year of our Lord; or, A. C. *Anno Christi*, in the year of Christ. This is the common era adopted in christian countries, which commences at the birth of Christ.
Ad libitum, at pleasure.
Alias, otherwise.
Alibi, proof of being elsewhere.
A. M. *Anno Mundi*, in the year of the world.
A. M. *Ante Meridiem*, before mid-day; in the forenoon; also, *Artium Magister*, Master of Arts.
Ap. Apr. April.
A. R. *Anno Regni*, in the year of the reign.
A. U. C. *Anno Urbis Conditæ*, in the year after the building of Rome; this epoch commences 753 years before the birth of Christ; and is generally used in Roman history.
Aug. August.
B. A. Bachelor of Arts.
Bart. Baronet.
B. D. Bachelor of Divinity.
Bona fide, in reality, in good faith.
Bp. Bishop.
B. V. Blessed Virgin.
C. C. Circuit Court.
C. C. C. Corpus Christi College at Oxford.
C. C. C. C. Corpus Christi College, Cambridge.
Capt. Captain.
Cr. Creditor.
C. S. *Custos Sigilli*, keeper of the seal.
Co. Company.
C. P. S. *Custos privati Sigilli*, keeper of the privy seal.
C. C. P. Court of Common Pleas.
C. J. S. Supreme Judicial Court.
Col. Colonel.
Cust. Rot. *Custos Rotulorum*, keeper of the rolls and records of the session of the peace, &c.
Cwt. hundred weight.
D. *Denarius*, a penny; also, Duke, Duchess.
Datum, or *Data*; point or points determined.
D. C. L. Doctor of Civil Law.

D. D. Doctor of Divinity.
Dr. Doctor or Debtor.
Do. *Ditto*, the same.
D. M. (or *Mus. Doc.*) Doctor of Music.
E. W. N. S. East, West, North, South; the four primary points of the mariner's compass: these letters are also combined, to denote the various deviations from the exact point; as, N. 1-2 E.—meaning, the wind from the north, half a point to the east, &c.
E. G *exempli gratia*, for example.
Erratum, or *errata*, error or errors.
Ergo, therefore.
Esq. Esquire.
Exparte, on one side.
F. A. S. S. Fellow of the Antiquarian Society of Scotland.
F. A. S. Fellow of the Antiquarian Society.
Feb. February.
F. E. S. Fellow of the Entomological Society.
F. H. S. Fellow of the Horticultural Society.
F. L. S. Fellow of the Linnæan Society.
F. R. S. Fellow of the Royal Society.
F. R. S. E. Fellow of the Royal Society at Edinburgh.
F. R. & A. S. Fellow of the Royal and Antiquarian Societies.
F. T. C. D. Fellow of Trinity College, Dublin.
G. C. B. Knight Grand Cross of the Bath.
Gen. General.
Geog. Geographer.
G. R. *Georgius Rex*. King George.
Geo. III. George the third. The names of sovereigns are usually abbreviated in legal proceedings; as, *Hen. Jac. Edw. Eliz. Rich.*
Gratis, for nothing.
Hon. Honourable.
Hydr. Hydrographer.
H. S. *hic situs*, here lies.
Ibid. *Ibidem*, in the same place, (page, or book.)
Id. *Idem*, the same (author.)
i. e. *id est*, that is.
I. H. S. *Jesus Hominum, Salvator*, Jesus the Saviour of men.
Imprimis, in the first place.
Inst. instant, (of this month.)
In Loc. *in loco*, in the place; used as a reference; thus, "see *Grotius in loc*,"—meaning, see Grotius in that particular place.
Inv. Del. and *sculps.* Contractions generally found at the corner of engravings. *Inv.* (or *invenit*,) denotes the draughtsman who contrived the subject; *Del.* (or *Delineavit*) he who made the drawing; as, "*Thurston, Del.*" *Sculps*, (or *sculpsit*) denotes the artist, who transferred that subject to copper or wood, as the case may be, and enriched it by the beautiful art of engraving; as, "*Smith sculps.*"
Item, also.
Jan. January.
J. D. *Juris Doctor*, Doctor of Law.
J. U. D. *Juris utriusque* Doctor, Doctor of both Laws, i. e. of the Civil and Canon Law.
K. King.
Kt. Knight.
K. G. Knight of the Garter.
K. B. Knight of the Bath.
K. C. B. Knight Commander of the Bath.

K. P. Knight of St. Patrick.
K. T. Knight of the Thistle.
Lib. *Liber*, book.
Lat. and Long. Latitude and Longitude; Deg. or °; min. or '; sec. or ",—Contractions in geography, to denote the divisions of the earth into degrees, minutes, and seconds, of *distance*, not of time.
Lieut. Lieutenant.
£. *Libra*, a pound sterling, in money.
lb. *Libra*, a pound in weight; & *per*, by the.
Loc. tenens, *Locum tenens*; holding the place of another in his absence; a deputy.
L. C. J. Lord Chief Justice.
L. L. D. *Legum Doctor*; Doctor of Laws.
L. S. *Locus Sigilli*, the place of the seal in writings.
M. A. Master of Arts.
M. A. S. Member of the Asiatic Society.
M. D. *Medicinæ Doctor*, Doctor of Physic.
M. M. S. Fellow of the Massachusetts Medical Society.
Messrs. or M. M. Messieurs or Masters.
M. P. Member of Parliament.
Mr. and Mrs. Master and Mistress.
M. R. I. A. Member of the Royal Irish Academy.
M. S. *Memoriæ Sacrum*, sacred to the memory.
M. S. *Manuscriptum*, Manuscript.
M. S. S. *Manuscripta*, Manuscripts.
N. B. *Nota Bene*, mark well, note, or observe.
Nem. con. or *nem. diss.* unanimously.
Nov. November.
No. *Numero* in number.
N. S. New Style; the present method of computing time.
Nat. } These words
Æt. } principally occur on tombs and monumental inscriptions; *Nat.* signifies *born* at the time mentioned; *Æt.* the *age* of the person at the time of decease; and *Ob.* or *Obit*, the period of decease.
Ob. or Obit. }
Ob. Obolus, a half penny.
Oct. October.
O. S. Old Style, the method of computing time used in England before the year 1752; When some errors in the calendar, or almanac, were corrected by parliament.
Oz. Ounce.
Passim, every where, all over.
Per cent. *Per centum*, by the hundred.
Per ann. Per annum, by the year.
Per se, alone, by itself.
P. M. *Post Meridiem*, after mid day, afternoon.
P. M. Post Master.
Poss. Com. Posse Comitatus, the civil force of a country.
P. S. *Post-scriptum*, a postscript, or something written afterwards, an after writing.
P. S. and O. P. Theatrical contractions; Prompt, or Prompter's side; and opposite prompt, or the opposite side of the stage. P. S. is on the right hand of the spectator, looking towards the stage.
Q. Queen, or Question, *Quadrans*, a farthing.
q. d. Quasi dicas, as if you should say.

Qr. Quarter.
Rev. Reverend.
S. *solidus*, a shilling.
Sept. September.
Seriatim, in regular order.
Sine die, without naming any particular day.
S. T. D. *Sanctæ Theologiæ Doctor*, Doctor of Divinity.
S. T. P. *Sacræ Theologiæ Professor*, Professor of Divinity.
St. Saint, or street.
Ult. (or *ultimo*) last, of last month.
V. D. M. *Verbi Dei Minister*, Minister of the Word of God.
v. *Vide*, see.
v. g. *Verbi gratia*, for instance, in a single word.
viz. *Videlicet*, namely. (Viz. is a corrupt abbreviation.)
Vice versa, the reverse.
Vice, in the room of
Versus, against.
&c. *et cætera*, and others. We must here observe, that, when this abbreviation is placed after a list of the names of men, it should be called *et cæteri*; if after a list of women, *et cæteræ*; and if after a variety of things, in the neuter gender, *et cætera*, as it is usually pronounced.
y. e. the.
y. t. that.
4to, 8vo, 12mo, 18mo, &c., see page 34, No. 86.

To the marks used in Printing may properly be added, (although not so much pertaining to Grammar as to the department of the mechanic arts) the mark used by printers for correcting errors in printing.*

When a wrong letter is discovered, a line is drawn through it, and the true letter written in the margin: thus,

To be, or not to be, that is the question. *s*

If a letter is found to be omitted, a caret is put under its place, and the letter is written in the margin: thus,

To be, or not to be, tht is the question. *a*

If a superfluous letter is detected, it is crossed out, and a character which stands for *dele*, introduced in the margin: thus,

To be, or not to be, that is the question. ℌ

If two words are improperly joined together, a character indicating a space, or quadrat, is used: thus,

* These remarks are taken from Bigelow's Technology, page 65.

To be, or not tobe, that is the question. #

If syllables of the same word are improperly separated, they are joined by a horizontal parenthesis: thus,

To be, or not to be, that is the ques tion.

When words are found to be transposed, they are connected by a curved line, and the letters *tr.* written in the margin: thus,

To be, or not to be, is that the question. *tr.*

When a letter is inverted, it is expressed by a character of this sort in the margin.

Marks of punctuation, if of small size, are inclosed in circles: thus,

A comma is placed after a short stroke, an apostrophe before it.

Words intended to be printed in Italics, are marked beneath with a single line; if in small capitals, with two lines; and if in large capitals, with three. Thus a line marked in this manner,

Oh thou, in Hellas deemed of heavenly birth.

would be printed thus:

OH THOU, in HELLAS deemed of *heavenly* birth.

In correcting with these marks, the abbreviations *Ital. Rom. Caps.* &c. should also be written in the margin.

Corrections themselves sometimes require to be corrected. Thus if a word has been improperly altered, and it is afterwards thought best to retain it, dots are placed beneath and the word *stet* written in the margin.

When lines are crooked, or letters have been disturbed from their places, or blemishes appear, it is sufficient to call the attention of the printer, by a dash of the pen, at the place.

Different names are given to the various sizes of types, of which the following are most used in book printing.

Pica — Abcdefghijklmnopqrstuvwxyz.
Small Pica — Abcdefghijklmnopqrstuvwxyz.
Long Primer — Abcdefghijklmnopqrstuvwxyz.
Burgeois — Abcdefghijklmnopqrstuvwxyz.
Brevier — Abcdefghijklmnopqrstuvwxyz.
Minion — Abcdefghijklmnopqrstuvwxyz.
Nonpareil — Abcdefghijklmnopqrstuvwxyz.

As it may be interesting to know the frequency with which some of the letters occur, it may here be stated that in the printers cases, for every hundred of the letter *q* there are 200 of the letter *x*, 400 of *k*, 800 of *b*, 1500 of *c*, 4000 each of *i*, *n*, *o*, and *s*, 4250 of *a*, 4,500 of *t*, and 6,000 of the letter *e*.

PRINCIPLES OF ETYMOLOGY.

OF WORDS AND THEIR DERIVATION.

93. A word of one syllable is called a Monosyllable.
A word of two syllables is called a Dissyllable.
A word of three syllables is called a Trissyllable.
A word of four or more syllables is called a Polysyllable.

94. Words with respect to their origin, are divided into Primitive and Derivative; and with regard to their form, into simple and compound.

95. A Primitive word is that which comes from no other: as, man, good, content.

96. A Derivative word, is that which comes from another word; as, manful, manhood, manly, which come from man; goodness, goodly, &c., which come from or are derived from good; contented, contentment, contenting, contentedly, which are derived from content.

97. A Simple word is that which is not made up of more than one word; as, pious, merit, virtue.

98. A compound word is that which is made up of two or more words; or of one word and some syllable added; as, myself, sea-water, unable, &c.

99. When a syllable is added, in the composition of words, it takes a name from the position in which it is placed with regard to the word. If it is placed before the word it is called *a prefix*; if at the end of the word it is called *an affix*.

100. In derivative words, there are generally three, and sometimes four things to be considered; namely, *first* the *root*, from which the word is derived: *secondly* the *prefix*: *thirdly* the *affix*: *fourthly* the letters which are added for the sake of sound and which may be called *euphonic* letters.

101. The *root* is sometimes called the *radical letters* of a word. Thus, from the Latin word *venio* which signifies *to come*, and its variation *ventum*, many English words are derived, in the following manner: The first three letters of the word are taken, as the *radical* letters, or *root* of the word. By adding the prefix *contra* which signifies *against*, we have *contraven*; to which is added the euphonic letter *e*, to lengthen the last syllable, and thus is composed the word *contravene*, which means to *come against, or oppose*. In a similar manner we have the words *prevent, invent, circumvent, convent*, and their derivatives.*

102. Many of the prefixes used in the composition of English words are Latin or Greek prepositions; and the effect which they produce upon the meaning of the root, contributes much to the copiousness of the English language.

103. There are so many other ways of deriving words from one another, that it would be extremely difficult and nearly impossible to enumerate them. The primitive words of a language are very few; the derivatives form much the greater number. A few instances only of the various modes of derivation can be given here.

104. Some nouns are derived from other nouns or from adjectives by adding the affix *hood*, or *head, ship, ry, wick, rick, dom, ian, ment*, and *age*; as, from *man*, by adding the affix *hood*, comes *manhood*, from *knight, knighthood*, &c. from *false, falsehood*, &c.

105. Nouns ending in *hood* or *head*, are such as signify character or quality; as, manhood, falsehood.

106. Nouns ending in *ship* are those that signify office, employment, state, or condition; as, *lordship, stewardship, hardship*.

107. Nouns ending in *ery* signify action or habit; as, *slavery, knavery, bravery*.

---

* The student, who wishes to study this department of etymology, will find it more fully displayed in Horne Tooke's "Diversions of Purley;" "Rice's Composition," "Mc Culloch's Grammar," and "Towne's Analysis of Derivative words." In the first mentioned of these works, "The Diversions of Purley," may be found a learned and ingenious account of the derivation and meaning of many of the adverbs, conjunctions and prepositions of the English language.

108. Nouns ending in *wick*, *rick* and *dom*, denote dominion, jurisdiction or condition; as, *Bailiwick*, *Bishoprick*, *dukedom*, *kingdom*, *freedom*.

109. Nouns ending in *ian* signify profession; as, Physician, musician, &c.

110. Nouns that end in *ment* or *age* signify the act, or habit; as, *commandment*, *usage*.

111. Nouns that end in *ard* denote character or habit; as, drunkard, dotard.

112. Nouns ending in *kin*, *ling*, *ing*, *ock*, *el*, generally signify diminution; as, *lamb*, *lambkin*, *duck*, *duckling*, *hill*, *hillock*, *cock*, *cockerel*.

ALPHABETICAL SYNOPSIS OF PREFIXES.

A, ab, abs, *from.*
Ad, ac, &c. *to.*
Ambi, *both.*
Amb amphi, *round.*
Ante, *before.*
Anti, *against.*
Ana, *back.*
Auto, *one's self.*
Apo, aph, *from.*
Be, *to make.*
Bene, *well.*
Bi, bis, *two*, *half.*
Bio, *life.*
Biblio, *book.*
Chrono, *time.*
Cosmo, *the world.*
Centu, *hundred.*
Contra, *against.*
Co, Con, Col, Com, Cor, *with.*
Circum, *round.*
Counter, *opposite.*
De, *from*, *down.*
Di, Dis, &c., *separation*, *not.*
Deca, *ten.*
Dia, *through.*
Dys, *bad*, *difficult*, *hard.*
Epi, *upon.*
E, Ex, El, Em, Er, &c., *out of.*
En, em, *to mark.*
Equi, *equal.*
Extra, *beyond.*
Fore, *prior.*
For, *against.*
Geo, *the earth.*
Homo, *of one kind.*
Hetero, *of divers kinds.*
Hex, hexa, *six.*
Hydro, *water.*
Hyper, *over.*
Inter, *among.*
In, im, Il, *not*, with an adjective *into*, with a verb, *on.*
Intro, *within.*
Juri, *legal.*
Juxta, *near.*
Litho, *stone.*
Mono, *one.*
Mis, *error.*
Myth, *fabulous.*
Male, *evil.*
Multi, *many.*
Manu, *hand.*
Non, ne, *not.*
Noct, *night.*
Ob, oc, &c., *before*, *against.*
Over, *above.*
Out, *beyond.*
Omni, *all.*
Oct, *eight.*
Oste, *bone.*
Ortho, *right.*
Ornitho, *bird.*
Phil, *friendly.*
Peri, *around.*

Para, *against.*
Pan, *all.*
Pyro, *fire.*
Physi, *nature.*
Pleni, *full.*
Penta, *five.*
Preter, *beyond.*
Post, *after.*
Poly, *many.*
Pro, *before*, *out.*
Per, *through.*
Pre, *before.*
Quad, *four.*
Re, *again.*
Retro, *back.*
Sub, suc, &c., *under.*
Subter, *under.*
Semi, Demi, Hemi, *half.*
Se, *separation.*
Super, supra, *above.*
Sur, *over.*
Sex, *six.*
Soli, *alone.*
Sine, *without.*
Syn, syl, &c., *with.*
Steno, *short.*
Stereo, *solid.*
Theo, *God.*
Topo, *place.*
Typo, *type.*
Trans, *across.*
Tri, *three.*
Tetra, *four.*
Uni, *one.*
Under, *beneath.*
With, *opposition.*
Zoo, *animal life.*

ALPHABETICAL SYNOPSIS OF AFFIXES.

Age, *rank*, *office.*
Ance, ancy, Ence, ency, Ant, ent, *state or act of.*
Ate, ary, *having.*
Ble, *that may be.*
Bly, *in a manner.*
Bleness, *the quality of being, able.*
Cy, ty, y, ity, *state*, *condition.*
En, *to make.*
Fy, *to make.*
Er, or, an, ian, ix, ess, ee, eer, ist, ite, san, zen, *the person who.*
Ion, ity, ment, *the state or act of.*
Ive, ic, ical, Ile, ine, ing, it, Ial, ent, ant, *pertaining to, having the quality, relating to.*
Ism, *doctrine*, *state.*
Ize, *to make.*
Ies, *science*, *art.*
Ish, *some degree.*
Less, *without.*
Ly, *like*, *resembling.*
Ness, *quality of.*
Ous, ose, *nature of.*
Ory, some, *like, full of.*
Oid, *resembling.*
Ric, dom, *possession.*
Ship, *office.*
Ude, *state of being.*
Ure, *act of*, *state of being.*
Ward, *in a direction.*

AFFIXES TO AFFIXES.

Ate, ated, ating, ater, ator, ately, ateness, ation, ative, atory, able, ably, ableness, ability, ty's ties, ties'.
Ant, antly, ance, ancy, ancy's, ancies, ancies'. Ful, fully, fulness.
Fy, fies, fiest, fied, fying, fier, fication, cative, cator.
Al, ally, alness, alism, alist, ality, ty's, &c.
Ize, ized, izing, ization, ism, ic, izable.
Ous, ously, ousness, osity, ity, y, ty.
Ive, ively, iveness, ivity.
Ile, ilely, ileness, ility.

PROSODY.

116. Prosody* teaches the right pronunciation of words and the rules of poetry.

OF PRONUNCIATION.

117. The correct pronunciation of words is called *orthoepy*. The following particulars are to be considered with regard to the pronunciation of a word or sentence; namely, accent, quantity, emphasis, pause and tone.

Every word in the English language consisting of more than one syllable, has one of them distinguished by a certain elevation or depression of the voice in pronouncing it; and every monosyllable or word of one syllable consisting of two or more letters has one of its letters thus distinguished. This is what is called *accent*.

118. Accent, therefore, is the laying of a peculiar stress of the voice, on a certain letter or syllable in a word, that

* The rules of punctuation have been presented on page 23, and although they are given in many treatises on grammar under the head of *Prosody*, yet as most of the pauses are used to mark the syntactical divisions of a sentence, the authors of this work have deemed it proper to present them by themselves.

it may be better heard than the rest, or distinguished from them: as in the word presume, the stress of the voice must be on the letter *u* and the second syllable *sume* which take the accent.

119. Accent is either primary or secondary. The primary or principal accent is that which necessarily distinguishes one syllable in a word from the rest. The secondary accent is that stress which is occasionally placed upon another syllable besides that which has the principal accent, in order to pronounce every part of the word more distinctly, forcibly and harmoniously. Thus the words *complaisant*, *caravan* and *violin* have frequently an accent on the first, as well as the last syllable, although a less forcible one.

120. When the accent is placed on the root, it is called the *radical* accent; when on the termination it is called the *terminational* accent; and when it is placed on a particular syllable of a word to distinguish it from another word it is called the *distinctive* accent. Words derived from the Saxon language have the radical accent; but words derived from the learned languages have the terminational accent.

121. In order to point out the situation of the accent the syllables of a word have received the following distinctive names: the last syllable is called the *ultimate* syllable;—the last but one is called the *penultimate* syllable, or for the sake of brevity the penult, the last but two the *antepenult*, and the last but three the *preantepenult*.*

122. It may here be remarked that there are many words of two and three syllables in the English language that are both nouns or adjectives, and verbs: as, con'tract, and contract', pres'ent (a noun) pre'sent (an adjective) and present' a verb; of which, it is to be noticed, that the noun and the adjective have the accent on the former and the verb on the latter syllable. Thus: Ab'sent and absent', at'tribute and attrib'ute, com'pound and compound', &c.

GENERAL RULES OF ACCENT.

OF DISSYLLABLES.

123. Words of two syllables, ending in *y*, *our*, *ow*, *le*,

* Ultimate is derived from the Latin and signifies *the last; penultimate, antepenultimate* and *pre antepenultimate* are also derived from the same language and signify respectively *almost the last, before almost the last, &c.*

ish, *ck*, *ter*, *age*, *en*, *et*, have the accent on the former syllable: as labour, million, funny, &c.

The words allow, avow, endow, below, and bestow, are exceptions, and accent the latter syllable.

124. Nouns of two syllables ending in *er* accent the former syllable: as, canker, butter, &c. But if they have a diphthong in the latter syllable, it is to be accented, except in some words ending in *ain*; as villain, mountain, &c.

125. Verbs of two syllables ending with two consonants, or in one consonant and final *e*, or having a diphthong in the last syllable, have the accent on the former syllable: as, comprise, attend, appease, &c.

126. Words of two syllables that have two vowels which are separated in the pronunciation, have the accent on the first syllable: as, lion, riot, quiet, &c.

The word *create* is an exception to this rule.

OF TRISSYLLABLES.

127. Words of three syllables, formed by adding a termination, or prefixing a syllable, retain the accent of the radical word: as, loveliness, tenderness, assurance, &c.

128. Words of three syllables ending in *ous*, *al*, *iony*, accent the first syllable: as, ar'duous, cap'ital liberty, &c.

129. Words of three syllables which have in the middle syllable a diphthong, or a vowel before two consonants, accent the middle syllable: as, endeavour, domestic.

OF POLYSYLLABLES.

130. Words of more than three syllables, generally follow the accent of the words from which they are derived: as, ar'rogating, incon'tinently, commu'nicableness.

131. Words of more than three syllables ending in *ator* generally accent the penultimate: as, emenda'tor, prevarica'tor, &c.

132. Words of more than three syllables ending in *le*, commonly accent the first syllable; as, ac'ceptable, re'ceptacle, am'icable, des'picable, &c.

133. Words of more than three syllables ending in *ion*, *ous*, *ty*, *ia*, *io*, and *cal*, accent the antepenult: as, victorious, activity, &c. punctil'io, despoti'cal.

134. It is to be remarked that the rules of accent cannot be considered as complete, nor infallible. The above rules may assist in the forming of correct pronunciatiation. It may likewise be added that the primary accent may sometimes be made secondary or the secondary be make primary without much violence to the ear: as, caravan' or car'avan, pri'vateer or privateer', &c. It may further be added that the English language appears to be fond of the antepenultimate accent; and that this accent generally shortens the vowel on which it falls.

OF QUANTITY.

135. The quantity of a syllable is that time which is occupied in pronouncing it.

136. Quantity is either long or short.

137. The quantity of a vowel, or syllable, is long when the accent is on the vowel: as, fā'te, scēne, house, fēature, &c.

138. The quantity of a syllable is short when the accent is on the consonant as art, bon'net, hun'ger, &c.

139. A long syllable requires double the time of a short one in pronouncing it. Thus, māte and nōte require double the time to pronounce them, that is required in pronouncing măt and nŏt.

140. In poetry, it may be remarked, that two short syllables may generally be substituted for one long one, or one long syllable for two short ones, without injuring the quantity of the line.

RULES OF QUANTITY.

141. All vowels having the primary accent, before the terminations *ia*, *io*, *ion*, preceded by a single consonant are pronounced long: as, regā'lia, fō'lio, adhē'sion. But the vowel *i* in such a situation is short: as, militia, contrition, &c.

The only exceptions to this rule, are discretion, battalion, gladiator, national, and rational.

142. All vowels that immediately precede the terminations *ity* and *ety* are pronounced long: as, Deity, piety, spontaneity. But if one consonant precede these terminations, every preceding accented vowel is short; except *u* and the *a* in *scarcity*, and *variety*: as, polarity, severity, &c.

143. *U* before two consonants is contracted: as, curvity, taciturnity, &c.

144. Vowels under the principal accent, before the terminations *ic* and *ical*, preceded by a single consonant are pronounced short: thus satanic, pathetic, elliptic, harmonic, have the vowel short; while tunic, runic, cubic, have the accented vowel long: and fanatical, poetical, levitical, canonical, have the vowel short; but cubical, musical, &c., have the *u* long.

The vowel in the antepenultimate syllable of words, with the following terminations, is always pronounced short.

loquy; as obloquy.	parous; as oviparous.
strophe; as apostrophe.	cracy; as aristocracy.
meter; as barometer.	gony; as cosmogony.
gonal; as diagonal.	phony; as symphony.
vorous; as carnivorous.	nomy; as astronomy.
ferous; as somniferous.	tomy; as anatomy.
fluous; as superfluous.	pathy; as antipathy.
fluent; as mellifluent.	

The following rule applies to Compound words.

145. When a compound word retains the primary sense of the simples, of which it is composed, and the parts of the word are the same in every respect, both in and out of composition, then the prefix is pronounced as a distinct syllable, and the vowel is long: as, re-commence, re-create. But if the compound departs (even in a very slight degree) from the literal meaning of the simples, the same departure is observable in the pronunciation: as in recommend. According to this rule the word *re-petition* means to petition again; while *rep-etition* signifies a repeating of the same act.

OF EMPHASIS.

146. By emphasis, is meant the force, or loudness of voice by which we distinguish the principal word, or words in a sentence.

147. Emphasis differs from accent in its affecting the pronunciation of a whole word; while accent is confined to a single syllable. We therefore accent syllables and emphasize words.*

* All emphasis depends upon antithesis or contrast. To select the emphatic words in a sentence it is necessary to understand what words expressed or understood, form the antithesis or contrast.

148. The meaning of a sentence, especially if it be a question, often depends upon the proper placing of the emphasis. Thus: in the sentence, shall you ride to town to day? if the emphasis be placed upon *ride*, the question will be, shall you *ride* to town to day? and it may be answered, "No, I shall not ride, I shall walk." If the emphasis be placed upon *you*, the question then becomes, shall *you* ride to town to day? and the answer may be, no, I shall not go myself; I shall send my servant. Thus, a different answer may be given to the same question, by placing the emphasis on the words *town*, and *to day* respectively.

149. Emphasis, like accent, is of two kinds, the primary and the secondary. The primary emphasis is given to the most important words in a sentence. The secondary emphasis consists of several degrees, and is given to other important words to which particular attention is called.

In the following sentence the words in capital letters have the primary emphasis, while those in small capital and Italic letters have the secondary emphasis.

"What STRONGER breastplate than a heart *untainted!*
"THRICE is he armed that hath his quarrel JUST:
"And he but *naked* though locked up in STEEL,
"Whose conscience with *injustice* is corrupted."

150. Emphasis may be considered as the great regulator of quantity; for, though the quantity of syllables is generally fixed in words when separately pronounced, yet it is mutable when these words are ranged in sentences; the long being changed into short, and the short into long, according to the importance of the words with regard to meaning.

151. Emphasis also sometimes changes the seat of the accent; as,

"He shall in'crease, but I shall de'crease. "There is a difference betwen giv'ing and for'giving."

OF PAUSES.

152. Pauses, or rests, in speaking and reading are a total cessation of the voice during a perceptible space of time.

153. Pauses are of two kinds, emphatical pauses and pauses which mark the divisions of a sentence.

154. An emphatical pause is made after, and sometimes before something has been said to which the hearer's particular

attention is invited. Such pauses have very much the nature of strong emphasis.

155. The pauses which mark the divisions of the sentence are seldom to be regarded in reading or speaking; but are designed simply to show the grammatical relation of the words in the sentence.

156. Pauses in reading and speaking must be formed on the manner in which we utter our sentiments in common conversation; and not upon the artificial mode in which they are noted in printed books.

[*For the different marks which indicate the respective pauses, see Punctuation, page* 20.]

OF TONES.

157. Tones are the variations of the voice, which we employ in speaking or reading.

158. Accent affects syllables, emphasis affects words; but tones affect whole sentences, paragraphs and sometimes an entire composition.*

* Every person who has a correct ear will notice that in common conversation the voice does not rest constantly on the same note or pitch; but that it sometimes rises and sometimes falls in the same manner as in a musical composition. In colloquial intercourse, the tone for the expression of every variety of sentiment and emotion is taught by nature; and is generally the same in almost every individual; so that a correct ear may frequently discover the sentiment, intended to be expressed, by the tone alone with which it is uttered, although not a single word be audible. This variation or modulation of the voice, consists of fewer notes than are found in musical compositions, or rather the scale is more limited in extent. Attempts have been made, not without success, to reduce these tones to a regular system of notation similar to the musical *score*. Mr. Steele in his "*Prosodia Rationalis*" has presented such a system, and has enriched the volume in which it is embraced by an example containing a representation of the emphasis, pause, and tone, made by the celebrated Mr. Garrick, on the stage, in Hamlet's soliloquy on death. [*See London edition of* 1779. *page* 47.] It may be added here, that it will be in vain to endeavour in a work on grammar to treat the subject of tone fully. The pupil must look to the living instructer for more minute information than is given above. The subject is more fully presented in Parker's "Progressive Exercises in Rhetorical Reading," "Walker's Rhetorical Grammar," "Barber's Grammar of Elocution," "Porter's Analysis of Rhetorical Delivery," and "Rush on the Voice."

VERSIFICATION OR THE RULES OF POETRY.*

159. Versification is the art of making verses.

160. A verse † is a line, consisting of a certain succession of long and short syllables. A hemistich is a half of a verse.

161. A distich, or couplet consists of two verses.

162. Metre‡ is the measure, by which verses are composed. This measure consists in the number of the syllables and the position of the accents.

163. Rhyme is a similarity or agreement in final syllables.

Blank verse is verse without rhyme.

* There are few words in the English language, the true signification of which is more frequently mistaken than that of Poetry. It is generally thought to consist in the harmonious arrangement of words in sentences and the division of a composition into lines containing a certain succession of long or short syllables. This is a mistaking of the dress, for the substance which the dress should cover. True poetry consists in the idea, and it may be presented even in the form of prose. It addresses itself to the imagination and to the feelings. Thus the Scriptural adage, "Love your enemies" although in prose, becomes highly poetical, when presented with the beautiful illustration of Menon; "Like the sandal tree which sheds a perfume on the axe which fells it, we should love our enemies." This distinction between the idea and the dress which it assumes, must be carefully noticed by all who aspire to poetical fame.

Perhaps there is in no language a more beautiful exhibition of poetical beauties in the form of prose, than in the beautiful Tale called "TheEpicurean," by Thomas Moore, Esq.

† The word *verse* is frequently incorrectly used for *stanza*. A verse consists of a single line only. A stanza, sometimes called *a stave*, consists of a number of lines regularly adjusted to each other. The word verse is derived from the Latin language and signifies *a turning*. The propriety of the name will be seen in the fact, that when we have finished a line we *turn* to the other side of the page to commence another.

‡ It may perhaps be useful, although not properly connected with the subject of English versification, to explain what is meant in Psalmody by *Long, Common, Short* and *Particular* metre. When each line of a stanza has eight syllables, it is called *Long Metre*. When the first and third lines have eight syllables, and the second and fourth have six syllables, it is called *Common Metre*. When the third line has eight and the rest have six syllables it is called *Short Metre*. Stanzas in *Particular Metre* are of various kinds, and are not subject to definite rules.

OF POETIC FEET.

164. The divisions made in a verse to regulate the proper succession of long and short syllables are called *feet.* *

165. There are eight kinds of feet, four of which consist of two syllables and four of three syllables.

166. THE FEET OF TWO SYLLABLES, are,

1. The Trochee, consisting of one long and one short syllable; as, Hātēfŭl.
2. The Iambus consisting of a short and a long syllable; as, Bĕtrāy.
3. The Spondee, consisting of two long syllables; as, Pāle mōrn.
4. The Pyrrhic, consisting of two short syllables; as, ŏn thĕ tall tree.

167. THE FEET OF THREE SYLLABLES, are,

1. The Dactyle, consisting of one long and two short syllables; as, Lābŏrĕr.
2. The Amphibrach, consisting of a short, a long, and a short syllable: as, Dĕlightfŭl.
3. The Anapæst, consisting of two short syllables and one long one, as Cŏntrăvēne.
4. The Tribrach, consisting of three short syllables; as, Numĕrăblĕ.

168. Some of the above may be called principal feet; such as the Iambus, Trochee, Dactyle and Anapæst, because pieces of poetry may be wholly or chiefly formed of them. The others may be termed secondary feet; because their chief use is to diversify the harmony of the verse.

169. To scan a verse is to divide it into its component parts or feet.

It may here be remarked that every species of English poetry *regularly* terminates with an accented syllable; but

* They are called *feet* because the voice, as it were, *steps* along, thro ugh the verse, in a measured pace.

every species, without exception *admits* at the end an additional unaccented syllable, producing (if the verse be in rhyme,) a double rhyme, that is a rhyme extending to two syllables, as the *rhyme must always begin on the accented syllable.*

This additional unaccented syllable frequently changes the character of the verse from grave to gay,—from serious to jocose; but it does not affect the measure or rhyme of the preceding part of ihe verse, which remains precisely the same, as if the supernumerary syllable were not added. A verse thus lengthened is called *hypermeter;* which signifies *over measure,* or exceeding the due measure.

170. English verses may be divided into three classes; and from the feet of which they principally consist, may be denominated Iambic, Trochaic, and Anapæstic.*

OF IAMBIC VERSE.

171. Pure Iambic verses contain no other foot than the Iambus, and are uniformly accented on the second, fourth and other even syllables. Mixed Iambic verses allow the introduction of other feet besides the Iambus. The mixed Iambic verse is more frequently used by English Poets than the pure.

172. There are seven different forms of Iambic verses, according to the number of feet which they contain. The following lines contain the seven different forms:

Behold
How short a span
Was long enough of old
To measure out the life of man.
In those well tempered days, his time was then
Surveyed, cast up, and found but threescore years and ten:
And yet, though brief, how few would wish to live their term again!

* Murray gives an instance of a *fourth* class of verses styled "*Dactylic measure,*" thus:

Frŏm thĕ lŏw | plēasŭres ŏf | this fāllĕn nātŭre.

But there is not in this verse *one real* dactyle. It is in fact a five foot Iambic; with a redundant syllable at the end, as is common in every kind of English metre. [*See Dr. Carey's Prosody; London edition of* 1816, *p.* xiv.]

173. The following line of fourteen syllables also contains all the seven different forms, of pure Iambic verse:

"How blithe when first from far I came to woo and win the maid.
When first from far I came, to woo and win the maid.
From far I came to woo and win the maid.
I came to woo and win the maid.
To woo and win the maid.
And win the maid.
The maid.

With the additional syllable *en* at the end of each line to convert *maid* into *maiden* it will furnish seven *hypermeters*; in all, fourteen forms of the Iambic verse.*

174. The fifth form of Iambic verse consisting of five Iambuses, is called the *Heroic* measure. The following lines exemplify it.

"Höw lŏved, höw vāliĕd ŏnce ăvāils thĕe nŏt;
To whom related, or by whom begot:
A heap of dust alone remains of thee,
'Tis all thou art and all the proud shall be."

175. The sixth form of Iambic is called the Alexandrine measure, and consists of six Iambuses.

"For thou art but of dust be humble and be wise."

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

OF TROCHAIC VERSE.

176. Trochaic verses are, in reality only defective Iambics;† — that is to say, Iambics wanting the first syllable.

* The Trochaic verse is in fact nothing more than the Iambic, wanting the first syllable. If then to the fourteen forms of the Iambic verse mentioned above, we add the six *regular* forms of Trochaic, and the six more with the additional syllable, this same line will serve to exemplify *twenty-six* different forms of English metre, consisting of alternate long and short syllables. *See "Trochaic verse" page 55.*

†This assertion is made and maintained with much ability by Dr. Carey, in his "Treatise on English Prosody and Versification." London edition of 1816, pp. 25 and 27.

177. The following is an instance of Trochaic verse,

Vital spark of heavenly flame.

This line scanned as Iambic, has a broken foot at the beginning.

Vī | tăl spārk | ŏf hĕav'nly flāme,

Scanned as Trochaic it has the broken foot at the end—

Vītăl | spārk ŏf | hĕav'nly | flāme.

178. In like manner if we cut off the first syllable from any form of the Iambic, we shall find that it may be scanned both ways, with the deficiency of a semifoot at the beginning or the end, according as we scan it in Iambuses or Trochees.

Thus, the line given as an exemplification of the Iambic metre, in page 54, if deprived in each form of its first syllable, becomes Trochaic:

how) Blithe whĕn	first frŏm	fār I	câme tŏ	wōo ănd	win thĕ	māid.
when) First frŏm	fār I	câme tŏ	wōo ănd	win thĕ	māid.	
from) Fār I	câme tŏ	wōo ănd	win thĕ	māid.		
i) câme tŏ	wōo ănd	win thĕ	māid.			
to) wōo ănd	win thĕ	māid.				
and) win thĕ	māid.					

And thus, we see, that what we call Trochaics, *regularly* terminate in an accented syllable, as is the case in every other form of English metre; though like every other form, they also admit an additional unaccented syllable at the end, producing a double rhyme; so that by changing maid for maiden, in each of the preceding lines (as directed under Iambic verse page 53,) we shall have twelve forms of Trochaic verse. But it may be remarked that of the six regular forms of Trochaic verse, and the six hypermeter related to them, the first three in each class are very seldom used.

OF ANAPÆSTIC VERSE.

179. Anapæstic verse properly consists of anapæsts alone, as

ăt thĕ clōse | ŏf thĕ dāy | whĕn thĕ hăm | lĕt ĭs still.

180. The first foot, however, in all the different forms of Anapæstic metre, may be a foot of two syllables provided, that the latter syllable of the foot be accented. Such are the Iambus and the Spondee. But the Pyrrhic and the Trochee

which have not the second syllable accented, are on that account inadmissible.

181. Different kinds of feet frequently occur in all the different kinds of verse, as has been stated in number 168. But it is not always that they can be exactly discriminated. Concerning the Trochee, the Spondee and the Pyrrhic, there can be little doubt; but with respect to the Dactyle, the Anapæst, and the Tribrach the case is different; because by a poetic license, the writer may make the foot in question a Trochee, a Spondee or a Pyrrhic.*

It remains to be observed, that if from any verse of ordinary construction, we remove any number of syllables, and substitute an equal number of others, exactly corresponding with them in accent, the metre will still be perfect, although the sense may be altered. Thus,

Pēlidēs' wrāth tō Grēece the direful spring
Of wōes ūnumbēred, heavenly goddess sing.

altered thus:

Thē Frēnchmān's ārts, tō Spāin the direful spring
Of feuds and carnage, heavenly goddess, sing.

Hark! the *numbers, soft* and clear,
Gently steal upon the ear.

altered thus:

Hark! the *thunders loud* and clear,
Rudely burst upon the ear.

OF THE CÆSURA.

183. The Cæsura (which word means a division) is the separation, or pause which is made in the body of a verse in utterance; dividing the line as it were, into two members. In different species of verse and in different verses of the same species, this pause occurs in different parts of the verse; and serves to give variety to the line. Its position is, for the most part, easily ascertained, by the grammatical construction and the punctuation, which naturally indicate the place where the sense either requires, or admits a pause.

184. The most advantageous position for the Cæsura is generally after the fourth, fifth, or sixth syllable; although it occasionally takes place after the third or the seventh.

*See Carey's English Prosody, London edition 1816, p. 49.

185. In the following lines the figures denote the number of the syllable where the *cæsura* belongs.

The Saviour comes 4 ‖ by ancient bards foretold.
From storms a shelter 5 ‖ and from heat a shade.
Exalt thy towering head 6 ‖ and lift thy eyes.
Exploring 3 ‖ till they find their native deep.
Within that mystic circle 7 ‖ safely seek.

186. Sometimes, though rarely the cæsura occurs after the second or the eighth syllable; as

Happy 2 ‖ without the privilege of will.
In different individuals ‖ we find.

187. Sometimes the line requires or admits two pauses or cæsuras. This double pause is by some writers called the cæsura and the demi cæsura, as:

Cæsar, 2 ‖ the world's great master, 7 ‖ and his own.
And goodness 3 ‖ like the sun 6 ‖ enlightens all.

188. There are few more melodious instances of these pauses to be found, than in the following lines from one of the most polished poets which the English language has produced.

Warms ‖ in the sun, 4 ‖ refreshes 6 ‖ in the breeze,
Glows ‖ in the stars, ‖ and blossoms ‖ in the trees;
Lives ‖ through all life; ‖ extends ‖ through all extent,
Spreads ‖ undivided, operates ‖ unspent.

189. It remains to be observed that in poetry, as in prose, it is esteemed a great beauty when the sound of the verse or of the feet of which it is composed corresponds with the signification. Thus in the lines of Goldsmith from "The Deserted Village,"

"The white washed wall, the nicely sanded floor,
The varnished clock that clicked behind the door."

the sound is admirably adapted to express the sense, especially of the clicking of the clock.

A similar beauty may be seen in the following passage,

"On the ear
Drops the light *drip* of the suspended oar."

190. So also in the following stanza from Gray's Elegy in a country church yard, the sound imitates the reluctant feeling so beautifully expressed in the verses:

"For who to dull forgetfulness a prey,
This pleasing anxious being e'er resigned;

Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind." *

191. *The sound of a bow string is beautifully imitated in the following lines.*

"The string, let fly,
Twanged short and sharp, like the shrill swallow's cry."

192. *Slow and swift motions are happily described in the following lines.*

"When Ajax strives some rock's vast weight to throw
The line too labors, and the words move slow;
Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main."

193. Smooth and rough sounds are appropriately used in the following lines:

"Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows.
But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar."

SPECIMENS OF DIFFERENT KINDS OF ENGLISH VERSE.

194. *Iambic of the shortest form*, consisting of an Iambus with an additional syllable: thus coinciding with the amphitrach.

Disdaining.	Consenting.
Complaining.	Repenting.

This form may be found in stanzas of other measure, but is not used alone.

195. *Second form of the Iambic consisting of two Iambuses.*

With ravished ears
The monarch hears.
Assumes the god
Affects to nod.

* These happy adaptations of the sound to the sense will probably remind the classical student of similar graces in the bard of Mantua, whose beauties are too often unfortunately associated "with tears, with errors and with punishment." In the 6th Book of the Æneid, the following passage occurs in his description of a horrible monster:

"Monstrum horrendum in forma ingens cui lumen ademptum."

and in another place he thus graphically mentions the galloping of a horse:

"Quadrupedante putrem sonitu quatit ungula campum."

Hypermeter of the same kind.

Upon a mountain
Beneath a fountain.

196. *Three Iambuses with hypermeter of the same kind.*

'Twas when the seas were roaring
With hollow blasts of wind,
A damsel lay deploring
All on a rock reclined.

197. *Four Iambuses.*

And may at last my weary age
Find out the peaceful hermitage.

198. *Five Iambuses or the Heroic measure.*

Be wise to day, 'tis madness to defer.

How loved, how valued once avails thee not
To whom related, or by whom begot:
A heap of dust alone remains of thee
'Tis all thou art, and all the proud shall be.

199. *Six Iambuses, or the Alexandrine measure.*

For thou art but of dust; be humble and be wise.

(The latter only of the two following is an Alexandrine.)

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

200. *Seven Iambuses.*

The melancholy days have come, the saddest of the year
Of wailing winds and naked woods and meadows brown and sere.
The robin and the wren have flown, and from the shrub the jay,
And from the wood top caws* the crow, through all the gloomy day.

* This alteration in a line of one of the sweetest pieces of poetry ever written in any language, was suggested by the lamented Mr. Bailey of the High School for Girls in this city. In compiling "The Young Ladies Class Book," he expressed a wish to one of the authors of this Grammar, to take this liberty, but he deemed it unwarrantable. The reading is adopted here as a beautiful exemplification of what is stated in 189; and indeed when we consider how easily the printer might mistake in manuscript a *w* for a double *l*, it would not be surprising if it should hereafter appear that our gifted countryman originally wrote it *caws* and not *calls* as it is generally written.

This measure is sometimes broken into two lines thus:

When all thy mercies, oh my God!
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love and praise.

201. *Trochaic verse of one Trochee and a long syllable.*

Tumult cease
Sink to peace.
See him stride
Valleys wide,
Over woods
Over floods.

Five Trochees.

Rich the treasure,
Sweet the pleasure.
Soft denials
Are but trials.

Two Trochees with an additional long syllable.

In the days of old
Fables plainly told.

Three Trochees.

Go where glory waits thee.

Three Trochees with an additional syllable.

Restless mortals toil for nought;
Bliss in vain from earth is sought.

Four Trochees.

Round us wars the tempest louder.

With an additional syllable.

Idle after dinner in his chair.

Five Trochees.

All that walk on foot or ride in chariots.

Six Trochees.

On a mountain, stretched beneath a hoary willow.

202. *Anapæstic verse consisting of one Anapæst.*

But in vain
They complain. *

Two Anapæsts.

But his courage 'gan fail
For no arts could avail.

With an additional syllable.

But his courage 'gan fail him
For no art could avail him.

Three Anapæsts.

I am monarch of all I survey,
My right there is none to dispute;
From the centre all round to the sea,
I am lord of the fowl and the brute.

Four Anapæsts.

At the close of the day when the hamlet is still.

Hypermeter of four Anapæsts.

On the warm cheek of youth, smiles and roses are blending.

203. VERSES IN WHICH THE SECONDARY FEET ARE ADMITTED TO GIVE VARIETY TO THE MELODY.

The pupil will observe by the marks on the vowels what the secondary feet are, which are introduced in the following lines; the first foot is a spondee.

Thĕre sōon the suff'rer sinks to rest.
Thĕre tōo was he, who nobly stemmed the tide.
Thât brĕast the seat of sentĭm³nt refined.
Hāil lōng lost Peace! hāil dŏve eyed maid divine.

204. *A Pyrrhic occurs in the following.*

If aught be welcŏme tŏ our sylvan shed,
Bĕ it the trav'lĕr whŏ has lost his way.

* This measure is ambiguous, for by accenting the first and third syllables we may make it *trochaic.*

I sought the beauties of the painted vale,
The flowers I often watered with my tears,
And loaded with my sighs the passing gale.

205. *Spondees and Pyrrhics with Iambuses.*

Go pious offspring and restrain those tears;
I fly to regions of eternal bliss,
Heaven in your favour, hears my dying prayers
Take my last blessing in this clay cold kiss.

A Dactyl with Iambuses.

Murmuring, and with him fled the shades of night.

Amphibrachs mixed with Iambuses.

O'er many a frozen many a fiery alp.

A Spondee and a Tribrach with Iambuses.

Innumerable before th' Almighty's throne.

206. It will thus be perceived that by the mixture of different kinds of feet, all that variety is produced, which renders poetry agreeable to the ear. To constitute verse, it is not sufficient that a number of jarring syllables should be ranged in uncouth lines, with rhyme at the end. Order, regularity, symmetry and harmony are requisite, while the taste and judgment of the poet are displayed by the proper mixture of accented and unaccented syllables to form an harmonious line.

OF POETIC LICENSE.

207. Words are sometimes abbreviated for the purpose of accommodating them to the harmony of a verse. Such abbreviations and other changes sometimes made, are properly denominated *poetic licenses*, because they are used principally by poetical writers.

208. The principal of these abbreviations are Elision,* Synæresis and Diæresis.

209. Elision is of three kinds: Aphæresis, Syncope and Apocope.

* The word *Elision* is derived from the Latin, and signifies "*a forcing out.*" Synæresis and Diæresis are from the Greek and signify respectively a *taking together*, and *a separation.*

210. Aphæresis is the cutting off of the initial letter or syllable of a word; as,

'Squire for *Esquire*, *'gainst* for *against*, *'gan* for *began* &c.

Thus in the lines,

"But when the huntsman with distended cheek,
'Gan make his instrument of music speak," &c.

The word *began* being an *iambus* of itself, is contracted into *'gan;* and this syllable is shortened, so as to throw the accent on *make* and form an iambus with that word. The line then consists of five iambuses, and is of proper length; whereas if the word *began* were written at length, the verse, or line would have one syllable more than its regular quantity, and its harmony would be destroyed.

211. Syncope consists in striking out a letter or syllable from the body of a word; as, *lov'd* for *loved*, *thund'ring* for *thundering*, *list'ning* for *listening*, *last* for *latest*, &c.

212. The use of syncope is not confined to poetry; it occurs in the contraction of *do not* into *don't*, *wonderous* into *wondrous*, *shall not* into *sha'nt*, &c.

212. Apocope is the cutting off of a final vowel or syllable, or of one or more letters, as *Gi' me*, for *Give me; fro'*, for *from*, *o'* for *of*, *Th' ev'ning*, for *The evening*, *Philomel* for *Philomela*, &c.

213. Synæresis is the contraction of two syllables into one, by rapidly pronouncing in one syllable, two or more vowels which properly belong to separate syllables,* as *ae* in Israel, *ie* in alienate, *sav'd* for *saved*, &c.

214. Poetic licenses are included under the general name of *Figures;* which, in the science of language, are departures from the common forms of words, from the established rules of Syntax, or from the use of words according to their literal signification.

215. A departure from the common form of words is called an etymological figure.

A departure from the established rules of syntax is called a syntactical figure.

* The usual contraction of *would not* into *wo'n't* used in colloquial discourse for *will not* seems to be an instance of the union of syncope, apocope and synæresis.

A departure from the use of words in their literal signification is called a rhetorical figure.

OF ETYMOLOGICAL FIGURES.

216. There are six etymological figures, namely; Apostrophe, Diæresis, Paragoge, Prosthesis, Syncope, * and Synæresis.

217. Apostrophe is the contraction of two words into one;

As *'tis* for *it is*, *can't* for *cannot*, *thou'rt* for *thou art*, &c; or it is the contraction of one word by the omission of one or more of its letters, as *tho'* for *though*; *thro'* for *through*, *obey'd* for *obeyed*; &c. This figure is usually designated by its peculiar mark, called an Apostrophe. [See *Punctuation.*]

218. Diæresis is the division of one syllable into two;

As when *puissant*, and *puissance*, which are properly words of two syllables, are by a license, hardly allowable even in poetry, sounded as three syllables, thus; pu-is-sant, pu-is-sance. The words aërial, zoölogy and zoönomia, are also instances of this figure. [See *Punctuation.*]

219. Paragoge is the *addition* of an expletive letter or syllable, at the end of a word.

As *withouten* and *crouchen*, for *without* and *crouch* in the following lines of Thompson.

"And taught withouten pain and strife to yield the breath,
And oft her fear, her pride made crouchen low."

The words *stilly* for *still*, and *deary* for *dear*, &c. are also instances of this figure.

220. Prosthesis is the *prefixing* of an expletive letter or syllable to a word; as,

Beloved, for *loved*; *appertinent*, for *pertinent*; &c.

Of Syntactical Figures.

221. There are five syntactical figures; namely, Ellipsis, Enallage, Hyperbaton, Pleonasm and Tmesis.

222. Ellipsis is the omission of words in a sentence, which are not absolutely necessary to express the meaning; but which must be supplied in order to complete the grammatical construction. [See Part 1st. p. 81, No. 114.]

* Syncope and Synæresis have already been explained: *See No.* 211 *and* 213.

223. Enallage is the use of one part of speech for another;

As in the following lines, in which an adjective is used for an adverb:

"*Blue* through the dusk the smoking currents shine,
And, from the bladed grass, the fearful hare
Limps *awkward*."

And in the following lines, in which the nominative is used for the objective case;

"But where of *ye* oh tempests is the goal!"
"Will Gaul or Muscovite redress *ye?*"

Shakspeare has many instances of this figure, as in the following lines:

"Then Brutus I have much *mistook* your passion.
Can you not read it? Is it not fair *writ?*"

and Graham uses it in the following line:

"A virtuous race to godliness *devote*."

In these quotations, the words *mistook*, *writ*, and *devote* are used for *mistaken*, *written* and *devoted*.

A remarkable instance of this figure also occurs in the 128th Psalm, verse second. "Oh well is *thee*," &c.

224. Hyperbaton is the inversion or transposition of words, or the placing of that word last, which should be first.

This figure is very frequently used, especially by the poets, in order to adapt the words to the measure or the melody of the verse.

By this figure the preposition is sometimes placed *after* the noun which it governs; as in the following line:

"And though, sometimes, each dreary pause *between*."

The objective case is also placed before the word which governs it, and the nominative after its verb, &c. as:

"*Him* answered then his loving *mate* and true."

225. Pleonasm is the use of a greater number of words than are necessary to express the meaning;

As "Thy rod and thy staff *they* comfort me." "My banks *they* are furnished with bees."

226. Tmesis is the separation of the parts of a compound word by the insertion of a word between them;

As, on *what side soever*, instead of what soever side. How *beautiful soever*, instead of how soever beautiful. *(See Part 2, p. 27, No. 62.)*

OF RHETORICAL FIGURES.

227. Rhetorical figures are divided into two kinds or classes; namely, Figures of words, and Figures of thought.

Figures of *words* are generally called *Tropes.*

Figures of *thought* are called *Metaphors.*

228. A trope is the change or turning of a word from its original signification.

Thus in the sentence "To the upright there ariseth *light* in darkness," the trope consists in *light* and *darkness* being changed or turned from their usual signification, and employed to signify *comfort* and *adversity*; on account of some resemblance, which they are supposed to bear to those conditions of life.

229. A metaphor is a figure in which the words are used in their original signification; but the *idea* which they convey, is transferred from the subject to which it properly belongs, to some other, which it resembles.

Thus, when we say of a man, "He is the *pillar* of the state," we use the word *pillar* in its common acceptation; but the idea of *support*, which a pillar implies, is transferred from a building to the state; and our meaning is, that the man, by his wisdom and prudence, contributes as much to the safety and security of the nation, as a pillar does to the stability of a building.

Tropes and metaphors so closely resemble each other that it is not always easy, nor is it important to be able to distinguish the one from the other.

230. The principal rhetorical figures * besides the two classes just mentioned are *Allegory*, *Metonomy*, *Metalepsis*, *Synecdoche*, *Hyperbole*, *Irony*, *Antonomasia*, *Personification*, *Apostrophe*, *Exclamation*, *(or Ecphonesis,)* *Interrogation*, *(or Erotesis,)* *Vision*, *Simile*, *or Comparison*, *Antithesis*, *Climax*, *Anticlimax*, and *Allusion.*

* A complete list of the rhetorical figures, includes *several hundred* kinds. Holme's Rhetorick enumerates a list of *two hundred and fifty.* Many of them however, are but names for common expressions. It may here be remarked that these figures do not properly belong to the science of Grammar, but to Rhetoric.

231. An allegory is the representation of one thing, by another, analagous to it. It may be considered as a series or chain of continued metaphors. Apologues, parables, fables, and riddles, may be considered as Allegories. *

232. A Metonomy is the substitution of the name of one thing for another, to which it bears some relation; as the cause for the effect, the container for what is contained, the material for the manner, &c. as,

"He drank the cup," that is, what was contained in the cup. "I have read Pope," that is, the writings of Pope, &c.

233. A Metalepsis is the continuation of a trope in one word through a succession of significations. Or, it may be considered as a trope founded on other tropes; as,

"In one Cæsar there is many a Marius." Here the word *Marius* is first part for *any* turbulent and ambitious man, and this, by a metonomy of the cause, for the ill effects of such a temper to the public.

234. A Synecdoche is the use of a word to express more or less than its literal signification: as when we use a whole for a part, a genus for a species, a singular for a plural, the material for the thing made of it; and their contraries, a quality for the person or thing to which it belongs, &c.

Thus when we say, "They received us under their hospitable *roof;*" the word *roof* means the *whole house.* "Restless *mortals* toil for nought;" here also the word *mortals* means *mankind* alone, although other species of animals are *mortal.* "The briny *deep,*" that is, the *ocean,* "The azure *deep,*" that is the *sky*, &c.

235. Hyperbole is the magnifying or diminishing of a thing beyond the truth:

* The 80th Psalm affords a beautiful instance of this figure. Bunyan's *"Pilgrim's Progress"* is, probably the longest allegory ever written.

As, when to express the quickness of motion we say, "as quick as lightning," "as swift as the winds," &c.

236. Irony is the intentional use of words to express a sense contrary to that which the speaker or writer means to convey:

As, when we say of an indifferent poet that "he is a *Milton*;" or of a stupid boy, that "he is a bright scholar," &c.

Any thing said by way of bitter raillery, or in an insulting manner, is called a *sarcasm*.

237. Antonomasia is the use of a title, office, dignity, profession, science or trade, instead of the true name of the person.

As when we say, *His Excellency*, instead of *The Governor*, *His Honor*, instead of *the Judge*, *His Majesty*, instead of *the King*, &c.

238. Personification *(sometimes also called Prosopopœia,)* is that figure, by which life and action are attributed to inanimate objects.

Thus, when we say that "the earth *thirsts* for rain," or "*smiles* with plenty," we represent the earth as a living creature, *thirsting* and *smiling*.*

239. There are three degrees of this figure, namely;

First. When some of the properties or qualities of living creatures are attributed to inanimate objects; as, a *furious* dart, a *deceitful* disease, the *angry* ocean.

Here the personification consists in ascribing fury, deceit and anger, which in reality are felt by living creatures only, to the inanimate objects, a dart, a disease and the ocean.

Secondly. When inanimate objects are represented as acting like those which have life; as,

"Lands intersected by a narrow frith *abhor* each other."

"The cool wind
That *stirs* the stream *in play*, shall *come* to thee,
Like one that loves thee, nor will let thee pass
Ungreeted; and shall *give its light embrace*."

Thirdly. When inanimate objects are represented as speaking to us, or listening to what we say: as,

*This figure may be considered as the foundation of a large proportion of figurative language.

"*Hand* and *voice*,
Awake, and thou my heart *awake!*
Green fields, and icy cliffs all *join* my hymn."

In these examples, the words in Italic show in what the personification consists, namely, in representing the lands as *abhorring;* the wind *stirring* the stream, *playing*, *coming* and *embracing;* and the *hand*, *voice*, *heart*, *fields* and *cliffs* as listening to the speaker.

240. Apostrophe is an address to a real person, but one who is either absent or dead, as if he were present and listening to us.

As, "Oh, my son Absalom! would God that I had died for thee, oh Absalom my son."

241. Exclamation or Ecphonesis is a figure used only in animated writings to express surprise, anger, joy, grief, or other strong emotions:

As, Good heaven! what an eventful life was hers!

242. Interrogation, or erotesis, is a figure, by which a question is asked, not for the purpose of obtaining an answer, but to assert the reverse of what is asked.

As, "Canst thou draw out leviathan, with a hook?" "How long, oh Cataline! will you abuse our forbearance?" "The Lord is not a man that he should lie, nor the son of man that he should repent. Hath he said, and shall he not do it? Hath he spoken, and shall he not make it good?"

243. Vision is the representation of something past, future or absent, as if it were passing under our eyes, as:

"I see them on their winding way,
About their ranks the moon beams play."

244. Simile or Comparison is a formal expression of resemblance between two objects, and is generally introduced by the word *as*, *so*, or *like*. Thus,

"As from the wing no scar the sky retains,
So dies in human hearts the thoughts of death."
"Charity, like the sun, brightens every object on which it shines."

In a comparison the resemblance between two objects is generally pursued more fully than the nature of a metaphor

admits. Thus, when we say of a great man, "He is the *pillar* of the state," it is a *metaphor*; but when we say of him, "He upholds the state like a pillar," it then becomes a comparison.

245. Comparisons are used either to *explain* a subject, or to render it pleasing; and it is necessary that they should be made in such a manner as to illustrate the subject, and convey a clear idea of the author's meaning. For this reason the following rules must be observed in drawing comparisons:

1. They must not be drawn from objects which have too near and obvious a resemblance of the object with which they are compared.
2. They must not be founded on too faint and distant likenesses.
3. They must not be drawn from an unknown object, nor from one of which few persons have a clear idea.
4. They must not be drawn from mean or low objects.

246. Antithesis is the reverse of comparison; for as the latter in general expresses, or is founded on resemblance, the former implies contrast, opposition, distinction or difference.

Thus, "As unknown, yet well known; as, dying, and behold, we live; as chastened, and not killed; as sorrowful, yet always rejoicing; as poor, yet making many rich; as having nothing, and yet possessing all things."

247. Antithesis is frequently used when we wish to give a clearer impression of our meaning; to show the truth or the absurdity of an opinion; the excellence or the inferiority of a subject; or to exhibit in a more lucid manner, the difference or distinction between two things. Thus; "No two feelings of the human mind are more opposite in their nature than pride and humility. Pride is founded on a high opinion of ourselves: — humility, or the consciousness of the want of merit: pride is the offspring of ignorance; humility is the child of wisdom: pride hardens the heart; humility softens the temper and disposition."

Again. "The style of Dryden is capricious and varied; — that of Pope is cautious and uniform. Dryden obeys the motions of his own mind: Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform and gentle."

248. Climax,* called also *Gradation*, or amplification by steps, consists of a series of sentences, or members of sentences, rising, step by step, in force, importance or dignity; or descending to what is more and more minute and particular. Thus;

* The word climax is from the Greek Language and signifies "*a ladder*."

What a piece of work is man! how noble in reason! how infinite in faculties; in form and motion how expressive and admirable; in action how like an angel; in apprehension how like a god!

249. Anticlimax is the reverse of Climax. It is the descent from great things to small; or from dignified to mean expressions; and is allowable only in ludicrous compositions. Thus:

"And thou Dalhousie! the great god of war,
Lieutenant Colonel to the Earl of Mar."

250. Allusion is that figure, by which some word or phrase in a sentence, calls to mind, as if accidentally, another similar or analogous subject. Thus;

You cannot be to them "Vich Ian Vohr;" and these three magic words, are the only "Open sesame" to their feelings and sympathies.

Here the words "Open sesame" recall to mind *the charm*, by which the robbers dungeon, in the Arabian tale,* was opened.

OF IDIOMATIC EXPRESSIONS.

There are in most languages certain peculiarities of expression called *Idioms*, which are irreducible to rule, and which in some cases appear to be direct departures from propriety of expression. Thus the expression *It is I*, is an idiomatic expression peculiar to the English Language. Translated into the Latin language it would be *Ego sum*, that is, *I am*. So also the expression *Send me word*, translated into the same language would be, *Fac me certiorem*, that is *Make me more sure*. The expression, "The wall is three feet *high*," "His son is eight years *old*," "My knife is worth a shilling," "He has been there *three times*," "The hat cost *ten dollars*," "The

* The Forty Thieves.

load weighs, *a ton*" "He lives at a place *three miles distant*," &c. are considered by some grammarians as idiomatic expressions. By supplying the Ellipses however many of these expressions can be analyzed. [*See Part* 1, *p.* 81.] An expression which cannot be analyzed by any rule is called *an anomaly* In making translations from one language to another, it is very important that the student should study the idiom of the language into which he is translating. The imitation in one language of the construction of another is called an *Idiotism.*

251. In addition to what has been said on page 62, No 207, with regard to Poetic License, it may here be mentioned that the Poets have peculiarities of another kind, which are embraced under the general name of *Poetic Diction.* In order to accommodate their language to the rules of melody, and that they may be relieved, in some measure, from the restraints which verse imposes on them, they are indulged in the following usages, seldom allowable in prose.

1. They abbreviate nouns, adjectives, verbs, adverbs, &c. as *morn* for *morning*, *amaze* for *amazement*, *fount* for *fountain*, *dread* for *dreadful*, *lone* for *lonely*, *lure* for *allure*, *list* for *listen*, *ope* for *open*, *oft* for *often*, *haply* for *happily* &c.

2. They make use of ellipses more frequently than prose writers; omitting the article, the relative pronoun, and sometimes even its antecedent; using the auxiliaries without the principal verb to which they belong; and on the contrary they also sometimes make use of repetitions which are seldom observed in prose.

3. They use adjectives for adverbs, and sometimes even for nouns; and nouns for adjectives; ascribe qualities to things, to which they do not literally belong; form new compound epithets; connect the word *self* with nouns, as well as pronouns; sometimes lengthen a word by an additional letter or syllable, and give to the imperative mood both the first and third persons.

4. They arbitrarily employ or omit the prefixes; use active for neuter and neuter for active verbs; employ participles and interjections more frequently than prose writers; connect words that are not in all respects similar; and use conjunctions in pairs contrary to rule. *(See Part 2, p. 42, No. 87.)*

5. They alter the regular arrangement of the words of a sentence, placing before the verb, words which usually come after it, and after the verb those that usually come before it, putting adjectives after their nouns, the auxiliary after the principal verb; the preposition after the objective case; which it governs; the relative before its antecedent; the infinitive

mood before the word which governs it; and they also use one mood of the verb for another, employ forms of expression similar to those of other languages, and different from those which belong to the English Language.

252. *In the following extracts, the pupil may point out the peculiarities of* POETIC DICTION, *which have now been enumerated. The words in Italic will assist him in recognizing them.*

The Cottage curs at early *pilgrim* bark.
The pipe of early *shepherd.*
Affliction's *self* deplores thy youthful doom.
What dreadful pleasure there to stand sublime,
Like shipwrecked *mariner* on desert coast!
Ah! see! the unsightly slime and sluggish pool,
Have all the solitary *vale embrowned.*

Hereditary bondmen! Know ye not
Who would be free, *themselves* must strike the blow?

No *fire* the kitchen's cheerless grate *displayed.*

Efflux *divine!* nature's resplendent robe.
And thou, O sun!
Soul of surrounding worlds! in whom best seen,
Shines out thy *Maker;* may I sing of thee!

Earth's meanest son, all trembling prostrate falls,
And on the *boundless* of thy goodness calls.

In *world-rejoicing* state it moves sublime.

Oft in the *stilly* night.

For is there aught in sleep *can charm* the wise?

And *Peace,* O *Virtue!* Peace is all thy own.

Be it dapples bray,
Or *be it* not, or be it whose it may.

Wealth heaped on wealth, *nor* truth *nor* safety buys.

The muses fair, these peaceful *shades among,*
With skilful fingers sweep the trembling strings.

Behores no more,
But sidelong to the gently waving wind,
To lay the well tuned instrument reclined.

Had unambitious mortals minded nought,
But in loose joy their time to wear away,
Rude nature's state *had been* * our state to-day.

* This form of expression where one mood of the verb is used for another, is sometimes imitated by prose writers. Thus, "Sixty summers

OF THE ENGLISH LANGUAGE. *

The English language consists of about thirty-eight thousand words. This includes, of course, not only radical words, but all derivatives; except the preterits and participles of verbs; to which must be added some few terms, which, though set down in the dictionaries, are either obsolete, or have never ceased to be considered foreign. Of these, about twenty-three thousand, or nearly five eights, are of Anglo-Saxon origin. The majority of the rest, in what proportion we cannot say, are Latin and Greek; Latin, however, has the larger share. The names of the greater part of the objects of sense, in other words, the terms which occur most frequently in discourse, or which recall the most vivid conceptions, are Anglo-Saxon. Thus, for example, the names of the most striking objects in visible nature, of the chief agencies at work there, and of the changes which we pass over it, are Anglo-Saxon. This language has given names to the heavenly bodies, the sun, moon, and stars; to three out of the four elements, earth, fire, and water; three out of the four seasons, spring, summer, and winter; and indeed to all the natural divisions of time except one; as day, night, morning, evening, twilight, noon, midday, midnight, sunrise, sunset; some of which are amongst the most poetical terms we have. To the same language we are indebted for the names of light, heat, cold, frost, rain, snow, hail, sleet, thunder, lightning, as well as almost all those objects which form the component parts of the beautiful in external scenery, as sea and land, hill and dale, wood and stream, &c. It is from this language we derive the words which are expressive of the earliest and dearest connexions, and the strongest and most powerful feelings of nature; and which are consequently invested with our oldest and most complicated associations. It is this language which has given us names for father, mother, husband, wife, brother, sister, son, daughter, child, home, kindred, friends. It is this which has furnished us with the greater part of those metonymies, and other figurative expressions, by which we represent to the imagination, and that, in a single word, the reciprocal duties and enjoyments, of hospitality, friendship or love. Such are hearth, roof, fireside. The chief emotions, too of which we are susceptible, are expressed in the same language, as love, hope, fear, sorrow, shame; and what is of more consequence to the orator and the poet, as well as in common life, the outward signs by which emotion is indicated are almost all Anglo-Saxon; such are tear, smile, blush, to laugh, to weep, to sigh, to groan. Most of those objects about which the practical

---

had passed over his head without imparting one ray of warmth to his heart; without exciting one tender feeling for the sex, deprived of whose cheering presence, the paradise of the world *were* a wilderness of weeds." [*New Monthly Magazine.*] In this extract the *imperfect of the subjunctive* is used without its attendant conjunction for the pluperfect of the potential. Cowper has a similar expression in his fable entitled " *The Needless Alarm,* " where he uses the pluperfect of the indicative, for the pluperfect of the potential; thus,

" Awhile they mused; surveying every face,
" Thou *hadst supposed* them of superior race. "

* The account here given, is taken from the Edinburgh Review of October 1839.

reason of man is employed in common life, receive their names from the Anglo-Saxon. It is the language for the most part of business; of the counting house, the shop, the market, the street, the farm; and however miserable the man who is fond of philosophy or abstract science might be, if he had no other vocabulary but this, we must recollect that language was made not for the few, but the many, and that portion of it which enables the bulk of a nation to express their wants and transact their affairs, must be considered of at least as much importance to general happiness as that which serves the purpose of philosophical science. Nearly all our national proverbs, in which it is truly said so much of the practical wisdom of a nation resides, and which constitute the manual and *vade mecum* of " hobnailed " philosophy, are almost wholly Anglo-Saxon. A very large proportion (and that always the strongest) of the language of invective, humor, satire, colloquial pleasantry, is Anglo-Saxon. Almost all the terms and phrases by which we most energetically express anger, contempt and indignation, are of Anglo-Saxon origin. The Latin contributes most largely to the language of polite life, as well as to that of polite literature. Again, it is often necessary to convey ideas, which, though not truly and properly offensive in themselves, would, if clothed in the rough Saxon, appear so to the sensitive modesty of a highly refined state of society; dressed in Latin these very same ideas shall seem decent enough. There is a large number of words, which, from the frequency with which they are used, and from their being so constantly in the mouths of the vulgar, would not be endured in polished society, though more privileged synonymes of Latin origin, or some classical circumlocution, expressing exactly the same thing, shall pass unquestioned.

There may be nothing dishonest, nothing really vulgar about the old Saxon word, yet it would be thought as uncouth in a drawing room, as the ploughman to whose rude use it is abandoned.* Thus the word " *stench* " is lavendered over into *unpleasant effluvia,* or *an ill odour;* " sweat " diluted into four times the number of syllables becomes a very inoffensive thing in the shape of " perspiration. " To " squint " is softened into obliquity of vision; to be " drunk " is vulgar; but if a man be simply intoxicated or inebriated, it is comparatively venial. Indeed, we may say of the classical names of vices, what Burke more questionably said of vices themselves, " that they lose half their deformity by losing all their grossness. " In the same manner, we all know that it is very pos-

---

* To what is here said of the *Saxon,* may be added a short extract from Sir Walter Scott's " *Ivanhoe* " in a dialogue between the jester and the swine herd. (Vol. 1, p. 25. S. H. Parker's edition.)

" How call you these grunting brutes running about on their four legs? " demanded Wamba.

" *Swine* fool, *swine,* " said the herd " every fool knows that. "

" And *swine,* is good Saxon, " said the jester. " But how call you the *sow* when she is flayed and drawn up by the heels, like a traitor? "

" *Pork,* " answered the swine herd.

" I am very glad every fool knows that too, " said Wamba, " and *pork,* I think, is good Norman French; and so when the brute lives, and is in the charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman and is called *pork,* when she is carried to the Castle-hall to feast among the nobles. There is old alderman *Ox,* continues to hold his Saxon epithet, while he is under the charge of serfs and bondmen; but becomes *Beef,* when he arrives before the worshipful jaws that are destined to consume him. *Calf* too becomes *Veal* in the like manner: he is Saxon when he requires tendance; and takes a Norman name, when he becomes matter of enjoyment. "

sible for a medical man to put to us questions, under the seemly disguise of scientific phraseology and polite circumlocution, which, if expressed in the bare and rude vernacular, would almost be as nauseous as his draughts and pills. Lastly. There are many thoughts which gain immensely by mere novelty and variety of expression. This the judicious poet, who knows that the connexion between thoughts and words is as intimate as that between body and spirit, well understands. There are thoughts, in themselves trite and common place when expressed in the hackneyed terms of common life, which if adorned by some graceful or felicitous novelty of expression, shall assume an unwonted air of dignity and elegance. What was trivial, becomes striking; and what was plebian, noble.

APPENDIX.

254. It is proposed in this appendix to add some of the elementary principles of Rhetoric and of Logic, intimately connected with the subject of Grammar, which the authors think will be useful to those who have not the opportunity of pursuing a more extended course of study.

255. The subject of Grammar relates solely to sentences and the parts of which they are composed. Letters, syllables, words and sentences, therefore, make up the whole subject of Grammar. But it is not sufficient for good writing, that each sentence be in itself *correct;* that is to say, free from *grammatical* error. Two other things are not only important, but absolutely essential; namely, *first*, that the words which we employ in the expression of our ideas, should convey neither more nor less than we intend, and that they convey this meaning in a pleasing manner; and *secondly*, that the ideas which we design to express, should agree among themselves.

256. From these observations it appears, that there are three departments of language and of thought, which are nearly allied, and which should be understood by all who wish to become good speakers and writers.

257. The first of these three departments is *Grammar;* which is the art of speaking and writing a language correctly.

258. *The second* is Rhetoric,* which is the art of clothing the thoughts in the most agreeable and suitable form, to produce persuasion, to excite the feelings and to communicate pleasure.

259. *The third* is Logic,* which is the art of thinking and reasoning correctly. Its purpose is to direct the intellectual powers in the investigation of truth, and in the communication of it to others.

260. The difference or distinction between these three subjects may be thus familiarly stated. Logic selects the ideas; Rhetoric clothes

* It is necessary to observe that the above statements are made, merely to give the pupil some general ideas with regard to these subjects. Ac-

them in a suitable dress; and Grammar adapts the parts of the dress to the peculiar form of the idea.

261. Again, it may be said that Logic provides the material, rhetoric hews it into form, and grammar fits the parts together.

262. Besides grammatical correctness then, the student, who aims at becoming a good speaker and a good writer, must pay attention to *the style*, or manner of expressing his ideas. Rules relating to this subject, belong to the science of rhetoric.

263. The fundamental quality of style is Perspicuity, which means, clearness to the mind, and *easiness to be understood*; freedom from obscurity or ambiguity.

264. The study of perspicuity and accuracy of expression, requires attention; first, to *single words and phrases*, and then, to the *construction of sentences.*

265. Words and phrases employed in the expression of our ideas, should be *pure*, *proper*, and *precise*; or in other words, Perspicuity and Accuracy of expression, with respect to single words and phrases, require the properties called *Purity*, *Propriety*, and *Precision.*

OF PURITY.

266. Purity of style consists in the use of such words, and such constructions, as belong to the idiom of the language which we speak; in opposition to words and phrases that are taken from other languages, or that are ungrammatical, obsolete, new-coined, or used without proper authority.

267. All such words and phrases as the following, should be avoided: *Quoth he; I wist not; erewhile; behest; selfsame, delicatesse*, for delicacy; *politesse*, for politeness; *hauteur*, for haughtiness; *incumberment, connexity, martyrised*, for encumbrance, connexion, martyred.

The introduction of foreign and learned words, unless where necessity requires them, should never be admitted into our composition.

268. The pupil may correct the following sentences* in which the above mentioned rules are violated.

---

curate conceptions, of the nature and purpose of these extensive branches of the science of language and of thought, can be obtained only from a more extended treatise.

It is frequently the case, that in the large grammar schools of this city, as well as in other institutions, opportunity occurs in the course of a grammatical exercise, for the profitable use of the *very general* information here conveyed. No other apology will, it is presumed, be required for the introduction of these explanations of other subjects, among Progressive Exercises in *English Grammar.*

* The sentences, which follow and which are to be corrected, are all taken from *Murray's Exercises.* The authors have taken them from that

We should be employed dailily in doing good.

I wot not who has done this thing.

For want of employment, he stroamed idly about the fields.

That word follows the general rule, and takes the penult accent.

He was an extra genius, and attracted much attention.

They have manifested great candidness in all the transaction.

The importance, as well as the authenticalness of the books, has been clearly displayed.

It is difficult to discover the spirit and intendment of some laws.

The disposition which he exhibited, was both unnatural and incomfortable.

His natural severity rendered him a very impopular speaker.

I received the gift with pleasure, but I shall now gladlier resign it.

These are the things highliest important to the growing age.

It repenteth me that I have so long walked in the paths of folly.

Methinks I am not mistaken in an opinion, which I have so well considered.

They thought it an important subject, and the question was strenuously debated pro and con.

The gardens were void of simplicity and elegance and exhibited much that was glaring and bizarre.

OF PROPRIETY.

269. Propriety of language is the selection of such words as the best usage has appropriated to those ideas, which we intend to express by them; in opposition to low expressions, and to words and phrases which would be less significant of the ideas that we mean to convey.

270. Style may be pure, that is, it may be strictly English, without Scotticisms or Gallicisms, or ungrammatical, irregular expressions of any kind, and may, nevertheless, be deficient in propriety: for the words may be ill chosen, not adapted to the subject, nor fully expressive of the author's sense.

---

work, because many teachers wish, and some require *a Key* to exercises of this kind; and had the authors prepared, as they might easily have done, an entirely new selection, they would be obliged to extend their plan so far as to embrace the preparation of *a key.* Teachers, therefore, who wish a key to these exercises, will find them all, in regular order, in the Key to Murray's Exercises, under the same heads with which they are here presented.

271. There are seven principal rules for the preservation of propriety.

1. Avoid low expressions.
2. Supply words that are wanting.*
3. Be careful not to use the same word in different senses.
4. Avoid the injudicious use of technical terms; that is, terms or expressions, which are used in some art, occupation or profession.
5. Avoid equivocal or ambiguous words.
6. Avoid unintelligible and inconsistent words or phrases.
7. Avoid all such words and phrases as are not adapted to the ideas, intended to be communicated.

272. *The pupil may correct the following sentences in which the following rule is violated: namely,*

Avoid low expressions: such as, "Topsy turvy, hurly burly, pellmell; having a month's mind for a thing; currying favor with a person; dancing attendance on the great," &c.

"Meantime the Britons, left to shift for themselves, were forced to call in the Saxons for their defence." The phrase "*left to shift for themselves,*" is rather a low phrase, and too much in the familiar style to be proper in a grave treatise.

I had as lief do it myself, as persuade another to do it.

Of the justness of his measures he convinced his opponent by dint of argument.

He is not a whit better than those whom he so liberally condemns.

The favorable moment should be embraced; for he does not hold long in one mind.

He exposed himself so much amongst the people, that he had like to have gotten one or two broken heads.

He was very dexterous in smelling out the views and designs of others.

273. *In the following sentences the second rule is to be applied, namely:*

Supply words that are wanting. "Arbitrary power I look upon as a greater evil than anarchy itself, as much as a savage is a happier state of life than a slave at the oar:" it should have been, "as much as *the state* of a savage is happier than *that* of a slave at the oar."

"This generous action greatly increased his former services:" it should have been, "greatly increased *the merit* of his former services."

"By the pleasures of the imagination or fancy (which I shall use promiscuously) I here mean," &c. This passage ought to have had the word "terms" supplied, which would have made it correct: "*terms* which I shall use promiscuously."

* See Ellipsis, page 80, Part 1st. and also the Index.

The repetition of articles and prepositions is proper, when we intend to point out the objects of which we speak, as distinguished from each other, or in contrast; and when we wish that the reader's attention should rest on that distinction; as, "Our sight is at once *the* most delightful, and *the* most useful of all our senses."

Let us consider the works of nature and art, with proper attention.

He is engaged in a treatise on the interests of the soul and body.

Some productions of nature rise in value, according as they more or less resemble those of art.

The Latin tongue, in its purity, was never in this island.

For some centuries, there was a constant intercourse between France and England, by the dominions we possessed there, and the conquests we made.

He is impressed with a true sense of that function, when chosen from a regard to the interests of piety and virtue.

274. *In the following sentences the third rule is violated, namely:*

In the same sentence, be careful not to use the same word too frequently, nor in different senses.

"One may have an air which proceeds from a just sufficiency and knowledge of the matter before him, which may naturally produce some motions of his head and body, which might become the bench better than the bar."

In this sentence the pronoun *which* is thrice used in such a manner as to throw obscurity over the sentence.

An eloquent speaker may give more, but cannot give more convincing arguments, than this plain man offered.

They were persons of very moderate intellects, even before they were impaired by their passions.

True wit is nature dressed to advantage; and yet some works have more wit than does them good.

The sharks who prey upon the inadvertency of young heirs, are more pardonable than those, who trespass upon the good opinion of those who treat them with great confidence and respect.

Honor teaches us properly to respect ourselves, and to violate no right or privilege of our neighbor: it leads us to support the feeble, to relieve the distressed, and to scorn to be governed by degrading and injurious passions: and yet we see honor is the motive which urges the destroyer to take the life of his friend.

He will be always with you to support and comfort you, and in some measure to succeed your labors; and he will also be with all his faithful ministers, who shall succeed you in his service.

275. *In the following sentences the fourth rule is to be applied, namely:*

"Avoid the injudicious use of technical terms. To inform those who do not undertand sea-phrases, that "We tacked to the larbord, and stood off to sea," would be expressing ourselves very obscurely. Technical phrases not being in current use, but only the peculiar dialect of a particular class, we should never use them but when we know they will be understood.

Most of our hands were asleep in their births, when the vessel shipped a sea, that carried away our pinnace and binnacle. Our dead-lights were in, or we should have filled. The mainmast was so sprung, that we were obliged to fish it, and bear away for Lisbon.

The book is very neatly printed: the scale-boarding is ample and regular, and the register exact.

276. *In the following sentences the fifth rule is to be applied, namely:*

Avoid equivocal or ambiguous words. The following sentences are exceptionable in this respect. "As for such animals as are *mortal* or noxious, we have a right to destroy them."

"I long since learned to like nothing but what you *do*."

"He aimed at *nothing less* than the crown," may denote either, "Nothing was less aimed at by him than the crown," or "Nothing inferior to the crown, could satisfy his ambition."

"They were both much more ancient among the Persians, than Zoroaster or Zerdusht." The *or* in this sentence is equivocal. It serves either as a copulative to synonymous words, or as a disjunctive of different things. If, therefore, the student should not know that Zoroaster and Zerdusht mean the same person, he will mistake the sense."

"And thus the son the fervent sire address't." "Did the son address the sire, or the sire the son."

It may be justly said, that no laws are better than the English.

The pretenders to polish and refine the English language, have chiefly multiplied abuses and absurdities.

It has been said, that not only Jesuits can equivocate.

Solomon the son of David, who built the temple of Jerusalem, was the richest monarch that reigned over the Jewish people.

Solomon the son of David, who was persecuted by Saul, was the richest monarch of the Jews.

Lisias promised to his father never to abandon his friends.

The Divine Being heapeth favors on his servants, ever liberal and faithful.

He was willing to spend a hundred or two pounds rather than be enslaved.

Imprudent associations disqualify us for the instruction or reproof of others.

277. *In the following sentences the sixth rule is to be applied, namely:*

Avoid unintelligible and inconsistent words or phrases. "I have observed," says Steele, "that the superiority among these coffeehouse politicians, proceeds from an opinion of gallantry and fashion." This sentence, considered in itself, evidently conveys no meaning. First, it is not said whose opinion, their own, or that of others: Secondly, it is not said what opinion, or of what sort, favorable or unfavorable, true or false, but in general, "an opinion of gallantry and fashion," which contains no definite expression of any meaning. With the joint assistance of the context, reflection, and conjecture, we shall perhaps conclude that the author intended to say, "That the rank among these politicians was determined by the opinion generally entertained of the rank, in point of gallantry and fashion, that each of them had attained."

I seldom see a noble building, or any great piece of magnificence and pomp, but I think, how little is all this to satisfy the ambition, or to fill the idea, of an immortal soul!

A poet, speaking of the universal deluge, says;

> Yet when the flood in its own depth was drown'd,
> It left behind it false and slipp'ry ground.

The author of the Spectator says, that a man is not qualified for a bust, who has not a good deal of wit and vivacity, even in the ridiculous side of his character.

> And in the lowest deep a lower deep*
> Still threat'ning to devour me, opens wide.

278. *In the following sentences, the seventh rule is to be applied, namely:*

Avoid all such words and phrases, as are not adapted to the ideas you mean to communicate; or which are less significant than others, of those ideas.

He feels any sorrow that can *arrive at* man, should be, *happen to* man.

The *conscience* of approving one's self a benefactor, is the best recompense for being so; it should be *consciousness*.

He firmly believes the divine *precept*, "There is not a sparrow that falls to the ground," &c. It should be *doctrine*.

It is but opening the eye and the scene *enters*. A scene cannot be said to *enter*: an actor *enters*, but a scene *presents itself*, or *appears*.

No less than two hundred scholars have been educated in that school.

He is our mutual benefactor, and deserves our respect and obedience.

Vivacity is often promoted, by presenting a sensible object to the mind, instead of an intelligible one.

---

*Perhaps this expression may be justified as a *poetic license* in the use of the figure called hyperbole. See No. 235.

They broke down the banks, and the country was soon overflown.

The garment was decently formed, and sown very neatly.

The proposition, for each of us to relinquish something, was complied with, and produced a cordial reconcilement.

A fop is a risible character, in every one's view but his own.

An action that excites laughter, without any mixture of contempt, may be called a ridiculous action.

The negligence of timely precaution was the cause of this great loss.

My friend was so ill that he could not set up at all, but was obliged to lay continually in bed.

A certain prince, it is said, when he invaded the Egyptians, placed, in the front of his army, a number of cats and other animals, which were worshipped by those people. A reverence for these phantoms, made the Egyptians lie down their arms, and become an easy conquest.

And when they had kindled a fire in the midst of the hall, and were set down together, Peter set down among them.

He died with violence; for he was killed by a sword.

He had scarcely taken the medicine, than he began to feel himself relieved.

Galileo discovered the telescope; Hervey invented the circulation of the blood.

A hermit is rigorous in his life; a judge, austere in his sentences.

A candid man avows his mistake, and is forgiven; a patriot acknowledges his oppositions to a bad minister, and is applauded.

We have enlarged our family and expenses; and increased our garden and fruit orchard.

The good man is not overcome by disappointment, when that which is mortal passes away; when that which is mutable, dies; and when that which he knew to be transient, begins to change.

PRECISION.

279. Precision signifies the retrenching of superfluities and the pruning of the expression, so as to exhibit neither more nor less than an exact copy of the person's idea who uses it.

280. The words used to express ideas may be faulty in three respects. *First*, They may not express the idea which the author intends, but some other which only resembles it; *secondly*, They may express that idea, but not fully and completely; *thirdly*, They may express it, together with something more than is intended. Precision stands opposed to these three faults, but chiefly to the last. Propriety implies a freedom from the two former faults. The words which are used may be *proper*; that is, they may express the idea intended, and they may express it fully; but to be *precise*, signifies that they express *that idea and no more*.

281. The great source of a loose style in opposition to precision, is the injudicious use of words termed *synonymous*. They are called synonymous because they agree in expressing one principal idea; but, for the most part, if not always, they express it with some diversity in the circumstances.

282. The following instances show a difference in the meaning of words reputed synonymous, and point out the use of attending, with care and strictness, to the exact import of words.

Custom, habit.—Custom, respects the action; habit, the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.

Pride, vanity.—Pride, makes us esteem ourselves; vanity, makes us desire the esteem of others. It is just to say, that a man is too proud to be vain.

Haughtiness, disdain.—Haughtiness, is founded on the high opinion we entertain of ourselves; disdain, on the low opinion we have of others.

Only, alone.—Only, imports that there is no other of the same kind; alone, imports being accompanied by no other. An only child, is one that has neither brother nor sister; a child alone, is one who is left by itself. There is a difference, therefore, in precise language, between these two phrases: "Virtue only makes us happy;" and "Virtue alone makes us happy."

Wisdom, prudence.—Wisdom, leads us to speak and act what is most proper. Prudence, prevents our speaking or acting improperly.

Entire, complete.—A thing is entire, by wanting none of its parts: complete, by wanting none of the appendages that belong to it. A man may have an entire house to himself, and yet not have one complete apartment.

Surprised, astonished, amazed, confounded.—I am surprised with what is new or unexpected; I am astonished at what is vast or great; I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

Tranquillity, peace, calm.—Tranquillity, respects a situation free from trouble, considered in itself; peace, the same situation with respect to any causes that might interrupt it; calm, with regard to a disturbed situation going before or following it. A good man enjoys tranquillity, in himself; peace, with others; and calm, after the storm.

283. While we are attending to precision, we must be on our guard, lest, from the desire of pruning too closely, we retrench all copiousness. To unite copiousness and precision, to be full and easy, and at the same time correct and exact in the choice of every word, is, no doubt, one of the highest and most difficult attainments in writing.

284. *The pupil may correct the following sentences.*

He was of so high and independent a spirit, that he abhorred and detested being in debt.

Though raised to an exalted station, she was a pattern of piety, virtue, and religion.

His end soon approached; and he died with great courage and fortitude.

He was a man of so much pride and vanity, that he despised the sentiments of others.

Poverty induces and cherishes dependence; and dependence strengthens and increases corruption.

This man, on all occasions, treated his inferiors with great haughtiness and disdain.

There can be no regularity or order in the life and conduct of that man, who does not give and allot a due share of his time, to retirement and reflection.

Such equivocal and ambiguous expressions, mark a formed intention to deceive and abuse us.

OF THE CONSTRUCTION OF SENTENCES.

Clearness, Unity, Strength and Harmony.

285. Sentences, in general, should neither be very long, nor very short: long ones require close attention to make us clearly perceive the connexion of the several parts; and short ones are apt to break the sense, and weaken the connexion of thought. Yet occasionally they may both be used with force and propriety.

A train of sentences, constructed in the same manner, and with the same number of members, should never be allowed to succeed one another. A long succession of either long or short sentences should also be avoided; for the ear tires of either of them when too long continued.

Whereas, by a proper mixture of long and short periods, and of periods variously constructed, not only the ear is gratified; but animation and force are given to our style.

286. The essential requisites of a perfect sentence are clearness, unity, strength and harmony.

287. By clearness is meant distinctness of expression, easiness to be understood, freedom from ambiguity, &c.

288. A sentence is clear when the meaning is easily understood, and the expressions are such as to leave no doubt of what the writer intends.

289. By the unity of a sentence is meant, that it contains one principal idea; and that it has one subject or nominative, which is the governing word from the beginning to the end.

290. By the strength of a sentence is meant such a choice and arrangement of its words and members, as will exhibit the sense to the best advantage, give every word its due weight and force, and thereby convey a clear, *strong*, and full idea of the writer's meaning.

291. By the harmony of a sentence is meant its agreeableness to the ear. It requires such an attention to the sound of words and members as to avoid all harsh and disagreeable combinations, when others equally expressive can be selected. This property, however, should never be sought at the expense either of clearness, unity or strength.

OF CLEARNESS.

292. The first requisite of a perfect sentence is *clearness.*

293. Whatever leaves the mind in any sort of suspense as to the meaning, ought to be avoided. Obscurity arises from two causes; either from a wrong choice of words, or a wrong arrangement of them.

The first thing to be studied is grammatical propriety. But there may be an obscure order of words, where there is no transgression of any grammatical rule. The relations of words, or members of a period, are ascertained only by the position in which they stand.

294. Hence, in the arrangement of sentences the principal rule is that the words or members, most clearly related, should be placed in the sentences as near to each other as possible, so as to make their mutual relation clearly appear.

To show the importance of this rule, a few examples of bad arrangement are here presented.

In the position of the Adverb.

295. There is a cavern in the island of Hoonga, one of the Tonga islands which can only be entered by diving into the sea."

Here the position of the adverb *only* makes it qualify *can be entered*, and the sentence implies that nothing can be done with the cavern, except entering it, "by diving into the sea." The proper position of the adverb is before the expression "*by diving;*" thus, "which can be entered *only by diving* into the sea," and then the sentence implies, as the writer intended, that the only way of entering is, "by diving," &c.

296. So likewise in the expression "It had *almost been* his daily custom," the adverb is misplaced. It should be "It had been his *almost daily* custom," &c.

The pupil may correct errors in the following sentences.

297. Hence the impossibility appears, that an undertaking managed so, should prove successful.

May not we here say with the poet, that "Virtue is its own reward?"

Had he died before, would not then this art have been wholly unknown?

Not to exasperate him, I only spoke a very few words.

It may be proper to give some account of those practices, anciently used on such occasions, and only discontinued through the neglect and degeneracy of later times.

Sixtus the fourth was, if I mistake not, a great collector of books at least.

If Louis XIV, was not the greatest king, he was the best actor of majesty, at least that ever filled a throne.

By greatness, I do not only mean the bulk of any single object, but the largeness of a whole view.

I was engaged formerly in that business, but I never shall be again concerned in it.

We do those things frequently, which we repent of afterwards.

By doing the same thing, it often becomes habitual.

Raised to greatness without merit, he employed his power for the gratification solely of his passions.

297. Attention must be paid to the position of circumstances, and of particular members.

An author, in his dissertation on parties, thus expresses himself: "Are these designs which any man, who is born a Briton, in any circumstances, in any situation, ought to be ashamed or afraid to avow?" Here we are left at a loss, whether these words, "in any circumstances, in any situation," are connected with "a man born in Briton, in any circumstances or situation," or with that man's "avowing his designs in any circumstances or situation into which he may be brought." As it is probable that the latter was intended, the arrangement ought to have been conducted thus: "Are these designs which any man, who is born a Briton, ought to be ashamed or afraid, in any situation, in any circumstances, to avow?"

298. It is a rule too, never to crowd many circumstances together, but rather to intersperse them in different parts of the sentence, joined with the principal words on which they depend. For instance: "What I had the opportunity of mentioning to my friend, some time ago, in conversation, was not a new thought." These two circumstances, "*some time ago*," and "*in conversation*," which are here put together, would have had a better effect disjoined, thus: "What I had the opportunity, some time ago, of mentioning to my friend in conversation, was not a new thought."

299. Words expressing things connected in the thought, ought to be placed as near together as possible, even when their separation would convey no ambiguity. This will be seen in the following passages from Addison. "For the English are naturally fanciful, and very often disposed, by that gloominess and melancholy of temper which are so frequent in our nation, to many wild notions and extravagancies, to which others are not so liable." Here the verb or assertion is, by a pretty long circumstance, separated from the subject to which it refers. This might have been easily prevented, by placing the circumstance before the verb, thus: "For the English are naturally fanciful, and by that gloominess and melancholy of temper which are so frequent in our nation, are often disposed to many wild notions," &c.

300. From these examples, the following observations will occur: *that a circumstance ought never to be placed between two capital members of a period; but either between the parts of the member to which it belongs, or in such a manner as will confine it to its proper member.* When the sense admits it, the sooner a circumstance is introduced, generally speaking, the better, that the more important and significant words may possess the last place, quite disencumbered. The following sentence is, in this respect, faulty. "The Emperor was so intent on the establishment of his absolute power in Hungary, that he exposed the empire doubly to desolation and ruin for the sake of it." Better thus: "That, for the sake of it, he exposed the empire doubly to desolation and ruin."

301. This appears to be a proper place to observe, that when different things have an obvious relation to each other, in respect to the order of nature or time, that order should be regarded, in assigning them their places in the sentence; unless the scope of the passages require it to be varied. The conclusion of the following lines is inaccurate in this respect: "But still there will be such a mixture of delight, as is proportioned to the degree in which any one of these qualifications is most conspicuous and prevailing." The order in which the last two words are placed, should be reversed, and made to stand, *prevailing* and *conspicuous*. They are *conspicuous*, because they *prevail*.

The pupil may now correct the following sentences.

302. The embarrassments of the artificers, rendered the progress very slow of the work.

He found the place replete with wonders, of which he proposed to solace himself with the contemplation, if he should never be able to accomplish his flight.

They are now engaged in a study, of which they have long wished to know the usefulness.

This was an undertaking, which, in the execution, proved as impracticable, as had turned out every other of their pernicious, yet abortive schemes.

Frederick seeing it was impossible to trust, with safety, his life in their hands, was obliged to take the Mahometans for his guard.

However, the miserable remains were, in the night, taken down.

I have settled the meaning of those pleasures of the imagination, which are the subject of my present undertaking, by way of introduction, in this paper; and endeavored to recommend the pursuit of these pleasures to my readers, by several considerations: I shall examine the several sources from whence these pleasures are derived, in my next paper.

Fields of corn form a pleasant prospect; and if the walks were a little taken care of that lie between them, they would display neatness, regularity, and elegance.

I have confined myself to those methods for the advancement of piety, which are in the power of a prince, limited like ours, by a strict execution of the laws.

Though energetic brevity is not adapted alike to every subject, we ought to avoid its contrary, on every occasion, a languid redundancy of words. It is proper to be copious sometimes, but never to be verbose.

Let but one great, brave, disinterested, active man arise, and he will be received, venerated, and followed.

The scribes made it their profession to teach and to study the law of Moses.

Sloth pours upon us a deluge of crimes and evils, and saps the foundation of every virtue.

His labors to acquire knowledge have been productive of great satisfaction and success.

He did every thing in his power to serve his benefactor; and had a grateful sense of the benefits received.

Many persons give evident proof, that either they do not feel the power of the principles of religion, or that they do not believe them,

The comfort annexed to goodness is the pious man's strength. It inspires his zeal. It attaches his heart to religion. It accelerates his progress; and supports his constancy.

303. Regard must be paid to the disposition of the relative pronouns, *who*, *which*, *what*, *whose*, and of all those particles which express the connexion of the parts of speech with one another.

304. A small error in the position of these words may cloud the meaning of the whole sentence; and even where the meaning is intelligible, we always find something awkward and disjointed in the structure of the sentence, when these relatives are out of their proper place. "This kind of wit," says an author, "was very much in vogue among our *countrymen*, about an age or two ago; *who* did not practise it for any oblique reason, but purely for the sake of being witty." We are at no loss about the meaning here; but the construction would evidently be mended by disposing the circumstance, "about an age or two ago," in such a manner as not to separate the relative *who* from its antecedent *our countrymen;* in this way: "About an age or two ago, this kind of wit was very much in vogue among our countrymen, who did not practise it, &c.

305. With regard to relatives, it may be further observed, that obscurity often arises from the too frequent repetition of them, particularly of the pronouns *who*, and *they*, and *them*, and *theirs*, when we have occasion to refer to different persons; as in the following sentence of Tillotson. "Men look with an evil eye upon the good that is in others, and think that *their* reputation obscures *them*, and *their* commendable qualities stand in *their* light; and therefore *they* do what *they* can to cast a cloud over *them*, that the bright shining of *their* virtues may not obscure *them*." This is altogether careless writing. When we find these personal pronouns crowding too fast upon us, we have often no method left, but to throw the whole sentence into some other form, which may avoid those frequent references to persons who have before been mentioned.

The pupil may now correct the following sentences.

306. These are the master's rules, who must be obeyed.

They attacked Northumberland's house, whom they put to death.

He labored to involve his minister in ruin, who had been the author of it.

It is true what he says, but it is not applicable to the point.

The French marched precipitately as to an assured victory; whereas the English advanced very slowly, and discharged such flights of arrows, as did great execution. When they drew near the archers, perceiving that they were out of breath, they charged them with great vigor.

He was taking a view, from a window, of the cathe'dral in Litchfield, where a party of the royalists had fortified themselves.

The laws of nature are, truly, what lord Bacon styles his aphorisms, laws of laws. Civil laws are always imperfect, and often false deductions from them, or applications of them; nay, they stand, in many instances, in direct opposition to them.

If we trace a youth from the earliest period of life, who has been well educated, we shall perceive the wisdom of the maxims here recommended.

THE UNITY OF A SENTENCE.

307. THE SECOND requisite of a perfect sentence, is its Unity.

308. The unity of a sentence implies that it contains *one* principal idea, and has one subject, or nominative, which is the governing word, from the beginning to the end of the sentence.

309. In every composition, there is always some connecting principle among the parts. Some one object must reign and be predominant. But most of all, in a single sentence, is required the strictest unity. For the very nature of a sentence implies that one proposition is expressed. It may consist of parts, indeed, but these parts must be so closely bound together, as to make the impression of one object, upon the mind, not of many. To preserve this unity of a sentence, the following rules must be observed.

RULES FOR PRESERVING THE UNITY OF A SENTENCE.

1. During the course of the sentence, the subject or Nominative should be changed as little as possible.
2. Ideas which have but little connexion should be expressed in separate sentences, and not crowded into one.
3. A parenthesis should not occur in the middle of a sentence.
4. The sentence should be brought to a full and perfect close.

310. In obedience to the above rules, the pupil in correcting sentences which violate them, must remodel them entirely. If there are a number of nominatives, or subjects which cannot be connected by a conjunction, or thrown into some other case or form, the sentence must be divided, and the parts constructed in independent sentences.

311. Thus, in the account of a "Romantic Story," taken from

the Quarterly Review, the writer says, "The youth who had found the cavern, and had kept the secret to himself, loved this damsel; he told her the danger in time, and persuaded her to trust herself to him." In this sentence there is perfect unity. The word "*youth*" is the governing word, and the pronoun "*he*" its representative, to prevent tautology, is substituted, to avoid the repetition of the conjunction "*and*." But the writer continues, "They got into a canoe; the place of her retreat was described to her on the way to it—these women swim like mermaids,—she dived after him, and rose in the cavern; in the widest part, it is about fifty feet, and its medium height is guessed at the same, the roof hung with stalactites." Here, every one of the rules of unity are violated. The nominative is changed six different times. Ideas having no connexion with each other, namely: Their getting into a canoe—the description of the place of her retreat—the swimming of the women,—her diving and rising in the cavern,—the dimensions of the cave, and the ornaments of its roof, are all crowded into one sentence. The expression "these women swim like mermaids" is properly a parenthesis, occurring in the middle of the sentence: and the clause "the roof hung with stalactites," does not bring the sentence to a full and perfect close. The same ideas intended to be conveyed, may be expressed as follows, without violating either of the laws of unity.

"As they got into a canoe, to proceed to the cavern, the place of her retreat was described to her. Like the rest of her country women she could swim like a mermaid, and accordingly diving after him, she rose in the cavern; a spacious apartment of about fifty feet in each of its dimensions, with a roof beautifully adorned with stalactites."

312. The unity of a sentence may sometimes be preserved by the use of the participle instead of the verb. Thus: "The stove stands on a platform which is raised six inches and extends the whole length of the room." This sentence is better expressed thus: "The stove stands on a platform, raised six inches and extending the whole length of the room.

Sentences to be corrected by the pupil, in which the first rule of unity is violated.

313. A short time after this injury, he came to himself; and the next day, they put him on board a ship, which conveyed him first to Corinth, and thence to the island of Egina.

The Britons, daily harassed by cruel inroads from the Picts, were forced to call in the Saxons for their defence; who consequently reduced the greater part of the island to their own power; drove the Britons into the most remote and mountainous parts; and the rest of the country, in customs, religion, and language, became wholly subject to the Saxons.

He who performs every employment in its due place and season, suffers no part of time to escape without profit; and thus his days become multiplied; and much of life is enjoyed in little space.

Desires of pleasure usher in temptation, and the growth of disorderly passions is forwarded.

In the following sentences the second rule of unity is violated.

314. The notions of lord Sunderland were always good; but he was a man of great expense.

In this uneasy state, both of his public and private life, Cicero was oppressed by a new and deep affliction, the death of his beloved daughter Tullia; which happened soon after her divorce from Dolabella; whose manners and humors were entirely disagreeable to her.

Disappointment will often happen to the best and wisest men, (not through any imprudence of theirs, nor even through the malice or ill design of others; but merely in consequence of some of those cross incidents of life which could not be foreseen,) and sometimes to the wisest and best concerted plans.

Without some degree of patience exercised under injuries, (as offences and retaliations would succeed to one another in endless train,) human life would be rendered a state of perpetual hostility.

Never delay till to-morrow, (for to-morrow is not yours; and though you should live to enjoy it, you must not overload it with a burden not its own,) what reason and conscience tell you ought to be performed to-day.

OF THE STRENGTH OF A SENTENCE.

315. THE THIRD requisite of a perfect sentence, is, *Strength.* By this is meant such a disposition and management of the several words and members, as shall bring out the sense to the best advantage, and give every word and every member, its due weight and force.

316. A sentence may be clear, it may also be compact in all its parts, or have the requisite unity, and yet, by some circumstance in the structure it may fail in that strength of impression, which a better management would have produced.

RULES FOR PRESERVING THE STRENGTH OF A SENTENCE.

317. 1. Take from it all words which are not necessary for the full expression of the sense.

2. Pay particular attention to the use of conjunctions, relatives and particles employed for transition and connexion.

3. Place the principal word or words in a situation, where they will make the most striking impression.

4. Make the members of the sentence rise in their importance above one another in the form of a climax. When a sentence consists of two members, the longer should generally be the concluding one.

5. Avoid ending the sentence with an adverb, preposition or any insignificant word, unless it be emphatical.

6. In the members of a sentence in which two things are compared or contrasted, where either resemblance or opposition is to be expressed, some resemblance in the language or construction ought to be observed.

*The pupil may correct the following sentences in which the first rule relating to the strength of a sentence is violated.**

318. It is six months ago, since I paid a visit to my relations.

Suspend your censure so long, till your judgment on the subject can be wisely formed.

If I mistake not, I think he is improved, both in knowledge and behavior.

When he sees me, he always inquires concerning his friends.

I hope this is the last time that I shall ever act so imprudently.

The reason of his sudden departure, was on account of the case not admitting of delay.

The people gained nothing farther by this step, but only to suspend their misery.

* It is a general maxim, that any words which do not add some importance to the meaning of a sentence, always injure it. Care should therefore be exercised with respect to synonymous words, expletives, circumlocutions, tautologies, and the expression of unnecessary circumstances. The attention becomes remiss, when words are multiplied without a corresponding multiplication of ideas. "Content with deserving a triumph, he refused the honor of it," is better language than to say, "Being content with deserving it," &c.

"In the Attick commonwealth," says an author, "it was the privilege and birthright of every citizen and poet, to rail aloud and in public." Better simply thus: "In the Attick commonwealth, it was the privilege of every citizen to rail in public."

There are few words in the English language which are employed in a more loose and uncircumscribed sense, than those of the fancy and the imagination.

I intend to make use of these words in the thread of my following speculations, that the reader may conceive rightly what is the subject upon which I proceed.

How many are there, by whom these tidings of good news were never heard!

These points have been illustrated in so plain and evident a manner, that the perusal of the book has given me pleasure and satisfaction.

I was much moved on this occasion, and left the place full of a great many serious reflections.

This measure may afford some profit and furnish some amusement.

Although he was closely occupied with the affairs of the nation, nevertheless he did not neglect the concerns of his friends.

The combatants encountered each other with such rage, that, being eager only to assail, and thoughtless of making any defence, they both fell dead upon the field together.

I shall, in the first place, begin with remarking the defects, and shall then proceed afterwards to describe the excellencies, of this plan of education.

Thought and language act and re-act upon each other mutually.

*In the following sentences the second rule of strength is violated.**

319. The enemy said, I will pursue, and I will overtake, and I will divide the spoil.

While the earth remaineth, seed-time and harvest, cold, heat, summer, winter, day and night, shall not cease.

The body of this animal was strong, and proportionable, and beautiful.

Though virtue borrows no assistance from, yet it may often be accompanied by, the advantages of fortune.

The knowledge he has acquired, and the habits of application he possesses, will probably render him very useful.

* These little words, *but, and, or, which, whose, where, then, therefore, because,* &c. are frequently, the most important words in the sentence; they are the joints or hinges upon which all sentences turn; and, of course, much of the strength of the sentence must depend upon such particles. The varieties in using them are, indeed, so many that no particular system of rules respecting them can be given.

Their idleness, and their luxury and pleasures, their criminal deeds, and their immoderate passions, and their timidity and baseness of mind, have dejected them to such a degree, as to make them weary of life.

I strenuously opposed those measures, and it was not in my power to prevent them.

For the wisest purposes, Providence has designed our state to be checkered with pleasure and pain. In this manner let us receive it, and make the best of what is appointed to be our lot.

In the time of prosperity, he had stored his mind with useful knowledge, with good principles, and virtuous dispositions. And therefore they remain entire, when the days of trouble come.

*In the following sentences the third rule of strength is violated.**

320. I have considered the subject with a good deal of attention, upon which I was desired to communicate my thoughts.

Whether a choice altogether unexceptionable has, in any country, been made, seems doubtful.

Virgil, who has cast the whole system of Platonic philosophy, so far as it relates to the soul of man, into beautiful allegories, in the sixth book of his Æneid, gives us the punishment, &c.

And Philip the fourth was obliged, at last, to conclude a peace, on terms repugnant to his inclination, to that of his people, to the interest of Spain, and to that of all Europe, in the Pyrenean treaty.

It appears that there are, by a late calculation, upwards of fifteen millions of inhabitants, in Great Britain and Ireland.

And although persons of a virtuous and learned education, may be, and too often are, drawn by the temptations of youth, and the opportunities of a large fortune, into some irregularities, when they come forward into the great world, it is ever

* That there are, in every sentence, such capital words on which the meaning principally rests, every one must see; and that these words should possess a conspicuous and distinguished place, is equally plain. For the most part, the important words are placed in the beginning of the sentence; as, "*Silver* and *gold* have I none; but such as I have, give I unto thee," &c. "*Your fathers*, where are they?"

Sometimes, however, when we intend to give weight to a sentence, it is of advantage to suspend the meaning for a little, and then bring it out full at the close. "Thus," says an author, "on whatever side we contemplate this ancient writer, what principally strikes us, is his wonderful invention."

Some authors greatly invert the natural order of sentences; others write mostly in a natural style. Each method has its advantages. The inverted possesses strength, dignity, and variety: the other, more nature, ease, and simplicity.

with reluctance and compunction of mind, because their bias to virtue still continues.

Men of the best sense have been touched, more or less, with these groundless horrors and presages, of futurity, upon surveying the most indifferent works of nature.

Where are your fathers? and do the prophets live forever?

We came to our journey's end at last with no small difficulty, after much fatigue, through deep roads and bad weather.

Let us employ our criticism on ourselves, instead of being critics on others.

*In the following sentences, the fourth rule of strength is violated.**

321. Charity breathes long-suffering to enemies, courtesy to strangers, habitual kindness towards friends.

Gentleness ought to diffuse itself over our whole behavior, to form our address, and regulate our speech.

The regular tenor of a virtuous and pious life, will prove the best preparation for immortality, for old age, and death.

These rules are intended to teach young persons to write with propriety, elegance, and perspicuity.

In this state of mind, every employment of life becomes an oppressive burden, and every object appears gloomy.

By the perpetual course of dissipation, in which sensualists are engaged; by the riotous revel, and the midnight, or rather morning hours, to which they prolong their festivity; by the excesses which they indulge; they debilitate their bodies, cut themselves off from the comforts and duties of life, and wear out their spirits.

* In general, it is agreeable to find a sentence rising upon us, and growing in its importance, to the very last word, when this construction can be managed without affectation. "If we rise yet higher," says Addison, "and consider the fixed stars as so many oceans of flame, that are each of them attended with a different set of planets; and still discover new firmaments and new lights, that are sunk farther in those unfathomable depths of ether; we are lost in such a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature."

This sentence is a beautiful illustration of the rule; the members, as they succeed one another, rise in importance, until the reader finds himself lost in "the magnificence and immensity of nature."

But in the following sentence the arrangement is bad. "We flatter ourselves with the belief that we have forsaken our passions, when they have forsaken us." It would be better thus: "When our passions have forsaken us we flatter ourselves with the belief that we have forsaken them."

In the following sentences the fifth rule of strength is violated. *

322. By what I have already expressed, the reader will perceive the business which I am to proceed upon.

May the happy message be applied to us, in all the virtue, strength, and comfort of it.

Generosity is a showy virtue, which many persons are very fond of.

It is proper to be long in deliberating; but we should speedily execute.

With Cicero's writings, these persons are more conversant, than with those of Demosthenes, who, by many degrees, excelled the other; at least, as an orator.

Sentences in which the sixth rule of strength is violated. †

323. Our British gardeners instead of humoring nature, love to deviate from it as much as possible.

I have observed of late the style of some great ministers, very much to exceed that of any other productions.

The account is generally balanced: for what we are losers on the one hand, we gain on the other.

He can bribe, but he is not able to seduce. He can buy, but he has not the power of gaining. He can lie, but no one is deceived by him.

* Agreeably to this rule, we should not conclude with any of the particles, *of, to, from, with, by.* For instance, it is a great deal better to say, "Avarice is a crime of which wise men are often guilty," than to say, "Avarice is a crime which wise men are often guilty of." This is a phraseology which all correct writers shun, and with reason. For as the mind cannot help resting a little, on the import of the word which closes the sentence, it must be disagreeable to be left pausing on a word, which produces by itself no idea. See Part 2, No. 47.

† The following passage from Pope's Preface to his Homer, fully exemplifies the rule just given: "Homer was the greater genius; Virgil, the better artist: in the one, we most admire the man: in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil like a river in its banks, with a constant stream." — Periods thus constructed, when introduced with propriety, and not returning too often, have a sensible beauty. But we must beware of carrying our attention to this beauty too far. It ought only to be occasionally studied, when comparison or opposition of objects naturally leads to it. If such a construction as this be aimed at, in all our sentences, it leads to a disagreeable uniformity; produces a regularly returning clink in the period, which tires the ear; and plainly discovers affectation.

He embraced the cause of liberty faintly, and pursued it without resolution; he grew tired of it, when he had much to hope; and gave it up, when there was no ground for apprehension.

There may remain a suspicion that we overrate the greatness of his genius, in the same manner as bodies appear more gigantic, on account of their being disproportioned and misshapen.

OF THE HARMONY OF A SENTENCE.

324. Sound is a quality much inferior to sense; yet it must not be disregarded. Pleasing ideas, and forcible reasoning, lose much by being communicated to the mind by harsh and disagreeable sounds. For this reason, a sentence, besides the qualities already enumerated, under the heads of *Clearness, Unity* and *Strength*, should likewise, if possible, express the quality of *Harmony.*

RULES FOR RENDERING SENTENCES HARMONIOUS. *

325. 1. Whatever is easy to the organs of speech, is generally agreeable to the ear; therefore, such words should be preferred, and such an arrangement of the members of the sentence adopted, as *can be pronounced* without difficulty.

2. Long words and those which are composed of a due intermixture of long and short syllables, are more harmonious than short ones; and less fatiguing to the ear than those which are wholly composed of long, or of short syllables.

3. The harmony or melody of the different periods should be varied; and a proper succession of long and short sentences kept up.

4. The longest members of a period, and the fullest and most sonorous words, should generally be reserved for the conclusion of the sentence.

5. The sound should in all cases where it can be done, be adapted to the sense.

6. The hissing sound of the letter *s*, should be avoided.

* The rules of harmony relate to the choice of words; their arrangement, the order and disposition of the members, and the cadence, or close of sentences.

If we would speak forcibly and effectually, we must avoid the use of such words as the following: 1. Such as are composed of words already compounded, the several parts of which are not easily, and therefore not

Sentences in which the rules of Harmony are violated.

326. Sobermindedness suits the present state of man.

To use the Divine name customarily, and without serious consideration, is highly irreverent.

From the favorableness with which he was at first received, great hopes of success were entertained.

They conducted themselves wilily, and insnared us before we had time to escape.

It belongs not to our humble and confined station, to censure; but to adore, submit, and trust.

---

closely united: as, "*Unsuccessfulness, wrongheadedness, tenderheartedness:*" 2. Such as have the syllables which immediately follow the accented syllable, crowded with consonants that do not easily coalesce: as, "*Questionless, chroniclers, conventiclers:*" 3. Such as have too many syllables following the accented syllable: as, "*Primarily, cursorily, summarily, peremptoriness;*" 4. Such as have a short or unaccented syllable repeated, or followed by another short or unaccented syllable very much resembling it: as, "*Holily, sillily, lowlily, farriery.*"

But let the words themselves be ever so well chosen, and well sounding, yet, if they be ill disposed, the melody of the sentence is utterly lost, or greatly impaired.

We may take, for an instance of a sentence remarkably harmonious, the following lines from Milton's Treatise on education: "We shall conduct you to a hill-side, laborious indeed, at the first ascent; but else so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming." Every thing in this sentence conspires to promote the harmony. The words are well chosen; full of liquids and soft sounds; *laborious, smooth, green, goodly, melodious, charming;* and these words are so artfully arranged, that were we to alter the situation of any one of them, we should, presently, be sensible of the melody's suffering.

The members of a sentence, should not be too long, nor disproportionate to each other. When they have a regular and proportional division they are much easier to the voice, are more clearly understood, and better remembered, than when this rule is not regarded; for whatever tires the voice, and offends the ear, is apt to mar the strength of the expression, and to degrade the sense of the author.

With respect to the cadence or close of a sentence, care should be taken, that it be not abrupt, nor unpleasant. The following instances may be sufficient to show the propriety of some attention to this part of the rule "Virtue, diligence, and industry, joined with good temper and prudence are prosperous in general." It would be better thus: "Virtue, diligence, and industry, joined with good temper and prudence, have ever been found the surest road to prosperity." An author speaking of the Trinity, expresses himself thus: "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." How much better would it have been with this transposition! "It is a mystery, the truth of which we firmly believe, and the depth of which we humbly adore."

Though attention to the words and members, and the close of sentences, must not be neglected, yet, in no instance should perspicuity, precision, or strength of sentiment, be sacrificed to sound. All unmeaning words, introduced merely to round the period, or fill up the melody, are great blemishes in writing. They are childish and trivial ornaments, by which a sentence always loses more in point of weight, than it can gain by such additions to its sound.

The humbling of those that are mighty, and the precipitation of persons who are ambitious, from the towering height that they had gained, concern but little the bulk of man.

Sloth, ease, success, naturally tend to beget vices and follies.

I had a long and perilous journey, but a comfortable companion, who relieved the fatigue of it.

The truly illustrious are they who do not court the praise of the world, but who perform such actions as make them indisputably deserve it.

By the means of society, our wants come to be supplied, and our lives are rendered comfortable, as well as our capacities enlarged, and our virtuous affections called forth into their proper exercise.

As no one is without his failings, so few want good qualities.

Providence delivered them up to themselves, and they tormented themselves.

OF THE USE OF THE FIGURES OF SPEECH.

[The figures of speech have already been enumerated and explained on page 66.]

327. The principal advantages of figures of speech, are the two following.

First, They enrich the language, and render it more copious. By their means, words and phrases are multiplied, for expressing all sorts of ideas; for describing even the minutest differences: the nicest shades and colors of thought; which no language could possibly do by proper words alone, without assistance from Tropes.

Secondly, They frequently give us a much clearer and more striking view of the principal object, than we could have, if it were expressed in simple terms, and divested of its accessory idea. By a well chosen figure, even conviction is assisted, and the impression of a truth upon the mind, made more lively and forcible than it would otherwise be. We perceive this in the following illustration of Young: "When we dip too deep in pleasure, we always stir a sediment that renders it impure and noxious:" and in this instance: "A heart boiling with violent passions, will always send up infatuating fumes to the head." An image that presents so much congruity between a moral and a sensible idea, serves, like an argument from analogy, to enforce what the author asserts, and to induce belief.

328. In general, Figures of Speech imply some departure from simplicity of expression; the idea which we mean to convey is expressed in a particular manner, and with some circumstance added, which is designed to render the impression more strong and vivid. When we say, for instance, "That a good man enjoys comfort in the midst of adversity;" we express our thoughts in the simplest manner possible: but when we say, "To the upright there ariseth light in darkness;" the same sentiment is expressed in a figurative style; a new circumstance is introduced; "light," is put in the place of "comfort," and "darkness" is used to suggest the idea of adversity. In the same manner, to say, "It is impossible, by any search we can make, to explore the Divine Nature fully," is to make a simple proposition: but when we say, "Canst thou, by searching, find

out the Lord? Canst thou find out the Almighty to perfection? It is high as heaven, what canst thou do? deeper than hell, what canst thou know?" this introduces a figure into style; the proposition being not only expressed, but with it, admiration and astonishment.

329. In the use of the figures of speech, certain rules are to be observed. Analogy or resemblance is the foundation of figurative expressions; and therefore in judging of the propriety of a metaphor, it is useful to form a picture of it in the mind, to see whether the parts agree. Thus when the Poet says,

"And, as I twine the mournful wreath,
"I'll *weave* a melancholy *song:*"

if we present this idea in a picture, we must represent the poet at a loom, *weaving* a *song!!*

330. Again, when Shakspeare says,

"To *take arms* against *a sea* * of troubles:"

if we make a picture of this metaphor, we must represent a man clad in armor, going out to fight *water!* The impropriety of such mixed and inconsistent metaphors must be very apparent.

The following rules relate to Metaphors.

331. 1. Metaphors should neither be too numerous, too gay, nor too elevated; but suited to the nature of the subject.

2. They must be drawn from proper objects; avoiding all such as will raise in the mind disagreeable, mean, or low ideas.

3. Every metaphor should be founded on a resemblance which is clear and striking; not far fetched, nor difficult to be discovered.

4. Metaphorical and plain language must not be jumbled together; that is, a sentence should never be so constructed that a part of it must be understood literally, and a part metaphorically.

5. Two different metaphors must not meet together on the same subject.

6. Metaphors should not be crowded together on the same subject.

7. Metaphors should not be too far pursued.

The following sentences contain violations of the foregoing rules.

332. No human happiness is so serene as not to contain any alloy.

There is a time when factions, by the vehemence of their own fermentations, stun and disable one another.

I intend to make use of these words in the thread of my speculations.

---

* Mr. Steele, in his "*Prosodia Rationalis*" has rescued the Poet from this inconsistency, by giving the following reading, which he supposes to be the original:

"To take arms against *assail* of troubles."

Hope, the balm of life, darts a ray of light through the thickest gloom.

The death of Cato has rendered the Senate an orphan.

Let us be attentive to keep our mouths as with a bridle, and to steer our vessel aright, that we may avoid the rocks and shoals, which lie every where around us.

Since the time that reason began to bud, and put forth her shoots, thought, during our waking hours, has been active in every breast, without a moment's suspension or pause. The current of ideas has been always moving. The wheels of the spiritual engine have exerted themselves with perpetual motion.

OF THE TRANSPOSITION OF THE MEMBERS OF A SENTENCE.

333. Sentences consisting of several members may have their parts variously arranged without alteration in the signification.

334. *The following example exhibits the manner in which this is done:*

He who made light to spring from primeval darkness, will make order, at last, to arise from the seeming confusion of the world.

From the seeming confusion of the world, He who made light to spring from primeval darkness, will make order, at last to arise.

He who made light to spring from primeval darkness, will, from the seeming confusion of the world, make order, at last, to arise.

He who made light to spring from primeval darkness, will, at last, from the seeming confusion of the world, make order to arise.

He will make order, at last, to arise from the seeming confusion of the world, who made light to spring from primeval darkness.

From the seeming confusion of the world, He will make order, at last, to arise, who made light to spring from primeval darkness.

He who made light to spring from primeval darkness, will, at last, make order to arise, from the seeming confusion of the world.

OF VARIETY OF EXPRESSION.

335. The same idea may be expressed in a variety of forms, in the following manner:

1. By changing the active verb into the passive, or the passive verb into the active.
2. By the use of the preposition *of*, with the objective case instead of the possessive; and the contrary.
3. By altering the connexion of short sentences: by different adverbs and conjunctions, and by the use of prepositions.
5. By applying adjectives and adverbs, instead of substantives, and the contrary.
6. By using the case absolute in place of the nominative and verb.
7. By using the participle, instead of the verb.
8. By reversing the corresponding parts of the sentence.
9. By the negative of the contrary, instead of the assertion of the thing proposed.
15. By the union of two or more of the above directions.

The following sentence exemplifies some of the modes of varying the expression enumerated in the preceding directions.

336. If we let a wolf into the fold the sheep will be destroyed.
A wolf let into the sheepfold will devour the sheep.
The wolf will devour the sheep if the sheepfold be left open.
A wolf being let into the sheepfold the sheep will be devoured.
If the fold be not carefully shut, the wolf will devour the sheep.
There is no defence of the sheep from the wolf unless it be kept out of the fold.
A slaughter will be made amongst the sheep, if the wolf can get into the fold.
If we leave the sheepfold open, the wolf will devour the sheep.
If the sheepfold be left open, the sheep will be devoured by the wolf.
The wolf will make a slaughter among the sheep, if the fold be not carefully shut, &c. &c.

OF STYLE.

337. Variety of expression leads to the consideration of STYLE; which, as has already been stated, is the peculiar manner in which a writer expresses his thoughts.

The requisites of a good style are perspicuity * and ornament.

338. Ornament in style consists in the use of figurative language, the adaptation of the sound to the sense, and the selection of such expressions as are harmonious and pleasing to the ear.

339. In Dr. Blair's Treatise on Rhetoric, twelve kinds † of style are described, namely, THE CONCISE, THE DIFFUSE, THE NERVOUS, THE FEEBLE, THE DRY, THE PLAIN, THE NEAT, THE ELEGANT, THE FLOWERY, THE SIMPLE, THE AFFECTED, and THE VEHEMENT.

340. THE CONCISE STYLE is one in which the author compresses his ideas in the fewest possible words, and employs those only which are most expressive.

341. THE DIFFUSE STYLE is that in which the writer unfolds his thought fully, placing it in a variety of lights, and giving the reader every possible assistance for understanding it completely.

342. THE NERVOUS STYLE is that in which the writer gives a strong and full impression of his meaning, employing none but the most expressive words, and using those figures only, which will render the picture he would set before us more lively and complete.

343. THE FEEBLE STYLE is the reverse of the NERVOUS — the author appears to have but an indistinct view of the subject; his ideas seem loose and wavering; unmeaning words and loose epithets escape him; his expressions are vague and general; his arrangement is indistinct, and feeble, and our conception of his meaning will be faint.

344. THE DRY STYLE excludes all ornament of every kind, and, content with being understood, aims not to please the fancy nor the ear.

345. THE PLAIN STYLE admits but little ornament. A writer of this kind rests almost entirely on his sense; but, at the same time, studies to avoid disgusting us as a dry and harsh writer.

346. THE NEAT STYLE is characterized by attention to the choice of words, and the graceful collocation of them. It admits considerable ornament, but not of the highest nor the most sparkling kind.

348. AN ELEGANT STYLE possesses all the virtues of ornament without any of its excesses or its defects. It implies a great degree of perspicuity and propriety; purity in the choice of words, and care and dexterity in their harmonious and happy arrangement; and while it informs the understanding, it employs all the requisites to please the fancy and the ear.

348. THE FLOWERY OR FLORID STYLE is marked by excess of ornament. Figurative language abounds, and the writer seems more intent upon beauty of expression, than solidity of thought.

349. THE SIMPLE STYLE is where the thoughts appear to rise naturally from the subject; the subject itself is considered with strict regard to the rules of unity, and is presented without much ornament or pomp of language.

350. THE AFFECTED STYLE is the reverse of THE SIMPLE. The writer uses words in forced and uncommon meanings. His thoughts are strained and unnatural. His ideas are clothed in pompous language; and the ornament by which they are decked, is remarkable for singularity rather than beauty.

351. THE VEHEMENT STYLE is characterized by a peculiar ardor. It is a glowing style, the language of one whose imaginations and passions are heated, and strongly affected by his subject. It implies strength; but is not inconsistent with simplicity.

352. To acquire a good style, the following directions are given by Dr. Blair.

1. Study clear ideas of the subject on which you are to write or to speak.

---

* Perspicuity has already been explained. See Page, 78, No. 263.

† The first four kinds above mentioned, are founded on the degree of perspicuity,—the next five relate to the ornament,—and the last three refer to the ideas which the author intends to convey. An imitation of the various styles is recommended to all who wish to acquire ease in writing. Professor Newman's work on Rhetoric presents an illustration of the various kinds of style which should be studied by all. His valuable treatise on Rhetoric cannot be too highly recommended.

2. Compose frequently, and with care.
3. Make yourself acquainted with the style of the best authors.
4. Avoid a servile imitation of any author whatever.
5. Adapt your style to the subject, and to those to whom it is addressed.
6. Let not attention to style be so devoted, as to prevent a higher degree of attention to the thoughts.

OF LOGIC. *

353. The purpose of Logic, is to direct the intellectual powers in the investigation of truth, and in the communication of it to others.

354. Logic instructs us in the right use of terms, and distinguishes their various kinds. It teaches the nature and varieties of propositions; explains their properties, modifications and essential parts. It analyzes the structure of arguments, and shows how their truth may be discovered, and their fallacy detected. Lastly it describes those methods of classification and arrangement, which will best enable us to retain and apply the knowledge, which we have acquired.

355. The intellectual powers, or the powers of the mind, † are, 1. *Perception*; 2. *Consciousness*; 3. *Attention*; 4. *Abstraction*; 5. *Association*; 6. *Analysis*; 7. *Comparison*; 8. *Conception*; 9. *Invention*; 10. *Imagination*; 11. *Memory*; 12. *Reasoning*; *and* 13. *Judgment*.

356. Perception is the faculty, by which we gain all our knowledge of the powers and qualities of material objects. It may be called the *eye* of the mind. The instruments of perception are the five corporeal senses, *seeing*, *hearing*, *feeling*, *tasting*, and *smelling*.

357. Consciousness, or reflection is the notice which the mind takes of its own operations.

---

* Besides the general acknowledgement in the list of authorities consulted in the preparation of this work, the authors deem it proper to state, that the sources from which the following pages on Logic are principally taken, (and in many instances *word* for *word*,) are Taylor's Elements of Thought, Stewart on the Mind, and the Elementary Treatise of Dr. Hedge, late of Harvard University. To the latter especially, these pages are largely indebted.

† The mind is that which perceives, feels, knows, thinks, remembers, acts, and is conscious of continued existence. Besides impressions from the external world, received through the senses, the mind is liable to feelings which arise from the several organs and functions of the body, such as its APPETITES, and other corporeal sensations. It is moreover subject to states of feeling, which, though belonging to the mind, never take place without, at the same time, affecting the body, either in a gentler, or a more violent degree. These feelings are called EMOTIONS, or PASSIONS; such as *love*, *hatred*, *fear*, &c.

358. Attention * is the immediate direction of the mind to a subject.

359. Abstraction * is the act of considering one or more of the properties or circumstances of an object, apart from the rest. Thus, we may consider the *length* of a bridge, without regarding its *breadth* or construction.

360. Association is that connexion among the thoughts, affections and operations of the mind, by which one has a tendency to introduce another.

361. Analysis is the separation of some compound body, into several component parts, and the distinct consideration of those parts successively.

362. Comparison is the act of contemplating two things in reference to each other, for the purpose of discovering their agreement or disagreement.

363. Conception is the bringing before the mind, by a voluntary act, of some image of what has heretofore been perceived, and which is thought of apart from any distinct recollection of past time.

364. Invention is the production of new images, or ideas.

375. Imagination is the joining together of images in new forms or combinations.

366. Memory is the faculty which enables us to treasure up, and preserve for future use, the knowledge which we acquire. This faculty implies not only a capacity of retaining knowledge; but also a power of recalling it to our thoughts, when we have occasion to apply it to use.

367. Reasoning is a process, by which unknown truths are inferred from those which are already known or admitted.

368. Judgment is the act of the mind in deciding, or pronouncing concerning two or more things when placed in comparison, that they are equal or unequal, like or unlike, † &c.

OF LOGICAL TERMS.

369. *First*; Terms are either simple, complex or collective.

370. A simple term is a single word, as *man*, *horse*, *tree*.

371. A complex term, consists of two or more words, expressive of one idea, as, *The human race*.

---

* Attention and Abstraction, form the essential difference between man and brute; as well intellectually, as naturally. (*See Taylor's Elements of Thought.*) Abstraction leads to another operation, called Generalization; which is the process of reducing things which agree in certain respects to kinds or classes.

† These powers of the mind which have now been enumerated and explained, are all susceptible, of cultivation and improvement, and it is the principal business of education to cultivate and exercise them. Those studies are therefore most useful and important to young persons which call into action the greatest number of these powers individually. As many young persons become teachers of elementary schools without the benefit of a more extended education than can be acquired in "*common schools*," the authors have deemed the very brief account now given, of the intellectual faculties, useful in a work expressly designed for common schools.

372. A collective term is a single word, which denotes several individuals, as an army, a flock, a people.

373. *Secondly.* Terms are called absolute and relative.

374. An absolute term represents an object or quality, without expressing its relation to any other thing, as *man*, *river*, *mountain*, *roundness*, &c.

375. A relative term denotes an object so far only as it is connected with some other object.

Thus the word *father*, implies a man, so far only, as he is considered as the author of existence to another individual, denominated in reference to him, *son*; and these two terms *father* and *son*, intimating each other by a reciprocal reference, are called correlative terms. So *husband* and *wife*, *brother* and *sister*, *teacher* and *pupil*, are correlative terms.

371. *Thirdly;* Terms are univocal, equivocal, and synonymous.

372. Univocal terms are such as have invariably the same signification.

373. Equivocal terms are such, as are employed in different senses. Thus the word *head* may signify a part of a nail, of an animal, or of a discourse; it is therefore an equivocal term.

374. Synonymous terms are different words expressing the same thing; as *wave* and *billow*.

375. *Fourthly;* Terms are abstract and concrete.

376. An abstract term is one which signifies some quality or attribute, without reference to any subject in which it may be found; as *roundness*, *hardness*, *whiteness*, &c.

377. Concrete terms denote both the attribute and the subjects to which they belong; as *Philosopher*, *Statesman*, *Mechanic*.

378. *Fifthly;* Terms are either singular or universal.

379. A singular term is the proper name of some individual person, place or thing; as *Alexander*, *London*, *Etna*.

380. Universal terms, are names indiscriminately applicable to many individuals by reason of certain properties which they possess in common.

Thus, *man*, *city*, *river*, *mountain*, &c, are universal terms.

OF GENUS AND SPECIES.

381. A species denotes a class, or sort, including only individuals.

382. A genus denotes a class, including several species.

383. Thus the word *man* is a species including many individuals; but the word *animal* is a *genus* including not only the species *man*, but also many other species,* such as *beast*, *bird*, &c.

* A word may be a genus or a species, according as it is compared with another word more or less comprehensive in its signification. Thus the word man, which in the preceding sentence is called a *species*, becomes a *genus* when compared with the word *Englishman*, *Frenchman*, *Indian*, &c.

384. In distributing things into *genus* and *species*, regard is to be had to the *comprehension* and *extension*, of general terms.

385. By the comprehension of a term is meant, the aggregate of all the known properties of the thing, or class of things, to which it is applied.

386. By the extension of a term is meant, the number of individuals to which it may be applied.

387. It is a maxim in Logic, that as the comprehension of a general term, is enlarged, its extension must be diminished; and the contrary. Hence the comprehension of a species is greater than that of the genus, to which it is subordinate; for the species includes all the attributes of the genus, and others in addition. Thus in the following subordinate terms, *swallow*, *bird*, *animal*, all the attributes of bird, are found in swallow, and all those of animal, in bird; but in each remove, a part of the first collection of attributes is discarded. With regard to their extension the case is different; that of animal is greater than that of bird, and that of bird greater than that of swallow.

388. The property or collection of properties, by which any species is distinguished from every other species of the same genus, is the *specific difference*. Thus, *wine*, *cider*, and *perry*, are all three *juices*, but the circumstance that wine is pressed from grapes, is the *specific difference*, which distinguishes it from *cider*, which is pressed from *apples*, and from *perry*, which is the juice of *pears*.

389. Definitions are of two kinds, *nominal*, or of the name, and *real*, or of the thing.

390. A nominal definition is merely a specification of the object, to which a name is applied.

391. A definition of the thing is an analysis of a thing or an enumeration of its principal attributes.

392. A definition may be considered as divided into two parts, the *genus* and the *difference*. Thus a bird is an animal, which has wings, feathers, and a hard glossy bill. Here *animal* is the *genus*, denoting what *bird*, has in common with horse, deer, elephant, dog, &c; the other terms denote the *specific difference*, pointing out the properties which distinguish bird from every other species of animals.

393. Division is the explication of any whole by the enumeration of its component parts. Thus a tree is divided into trunk, roots, branches, &c. animal, into beast, bird, fish, insect.

394. A proposition is a sentence in which something is affirmed or denied; or it may be defined, a verbal representation of some perception, act, or affection of the mind.

Every complete sentence is a proposition.

395. There are three parts of a proposition, namely. The subject, the predicate, and the copula.

396. The *subject*, is that concerning which something is either affirmed or denied.

397. The *predicate*, is that which is asserted or denied.

398. The *copula* is that by which the subject and predicate are connected.

Thus, in the sentences:

Knowledge is valuable:
Courage is not rashness;
Be thou exalted:
Are ye men?

The words *knowledge, courage, thou* and *ye*, are the subjects, *valuable, rashness, exalted*, and *men*, are the predicates, *is, is not, be* and *are*, are the predicates.

399. The copula is always some inflection of the verb *to be*, either *expressed* or *understood;* for although this verb does not always occur in a proposition, it is always implied. Thus, when we say, *I think* — *The sun rises;* these words imply, I *am* thinking, — The sun *is* rising.

400. A single word may sometimes contain a complete proposition; thus, *attend, rejoice*, imply, Be thou attentive — Be thou rejoicing.

401. The copula sometimes includes the predicate; as, Troy was; that is, Troy was existent.

402. The subject of a proposition usually stands first, and the predicate last; but this order is frequently inverted.

403. An identical proposition is one whose subject and predicate are composed of the same word or words, and express precisely the same idea.

404. A simple proposition is one, whose subject and predicate are composed of simple terms.

405. A complex proposition has one or both of its terms complex.

406. The subject of a complex proposition is sometimes represented by the pronoun *it*, and afterwards distinctly expressed, thus:

It is impossible *to guess at the term*, to which our forbearance would have extended." Here the pronoun *it*, at the beginning of the sentence, stands for the expression "*to guess at the term*," and the proposition, by discarding the pronoun, becomes: To guess at the term to which our forbearance would have extended, is impossible.

407. Any proposition is complex, whose subject or predicate is defined by annexing to it a word, which limits its signification. Thus, *Upright* men are respected. Here the word *upright* limits the word *men* to a certain kind.

408. A modal proposition, is one whose copula is qualified by some word or words, representing the manner of the agreement or discrepancy between the subject and the predicate.

409. A proposition is rendered *modal* by the introduction of the auxiliary verbs, *may, can, must, ought*, and the like.

410. Propositions considered with regard to their *quality*, are either affirmative or negative.

411. Affirmative propositions are those in which the predicate and the subject are asserted to agree.

412. Negative propositions are those in which the predicate is declared to be incompatible with the subject. This is usually done by the negative particle, *not*.*

---

* All discourse may be resolved into a series of propositions, each of which declares or asserts that something *is* or is not, *may* be, or *may not be;* that one thing is *equal to*, or *like to, unequal*, or *unlike* to some other thing. Every verb with its nominative; or, if it be an active verb, with its nominative and objective cases, is an affirmative proposition, and becomes a negative one by the addition of a negative particle. The altered termination or the auxiliary, which fixes the tense of the verb, is a concise way of attaching to the affirmative another affirmative, which conveys the term of the alleged fact. Again, the mood is a third affirmative, succinctly attached to the principal one, and which declares the circumstances of possibility, or doubt, or desire, which belong to it. An adverb is another condensed proposition, attached to the first. For example, — "Alexander *might* long have ruled the world." This affirmative contains *four* distinct assertions, namely;

First: *An implied negative;* — Alexander did *not* long govern the world.

Secondly: *An affirmative implied;* — Alexander had the power of long governing the world; that is, if he had restrained his appetites and passions.

Thirdly; *An affirmative of the time;* — he *might have* done so: namely, in that distant age in which he lived.

Fourthly; *An affirmative conclusion;* — If Alexander had not destroyed himself by his excesses, it is probable that his conquests would have remained in his possession to the end of the longest term of human life.

We do not often stop to recollect, how much meaning is condensed within five or six words, by the aid of grammatical forms. If it were not that these methods of comprehension enable language to keep pace with the rapidity of thought, it would be almost useless as a medium of intercourse.

413. Propositions considered with regard to their *quality*, are either universal, or particular.

414. A universal proposition is one, whose subject is a general term, used in the whole of its extension. The signs of universality are *all, each, every, no, neither*, and the like.

Thus:

All free agents are accountable.
Every sin is a violation of the Divine Law.

When the sign of universality is omitted, or the indefinite article is placed before the general subject, the proposition is called indefinite.

Thus:

Planets are continually changing their places.
A just sovereign regards the welfare of his subjects.

These subjects are taken in their widest extent; for, if there were any planet that did not change its place, or any just sovereign that did not regard the welfare of his subjects, the proposition would not be true.

415. A particular proposition is one, whose subject is a general term, but is taken only in a part of its extension. The signs of particularity; are, *some, many, most, several, few*, and the like.

Thus:

Some animals are *amphibious*.
Many buildings were *destroyed*.

The words *some* and *many* restrain the subjects, animals and buildings, and intimate that a part only of the individual beings, which they include, will admit the predicates, *amphibious* and *destroyed*.

416. A single proposition is one whose subject is the proper name of some individual, person, or thing, or a common name, restricted by a definitive pronoun.

As,

Alfred founded the University of Oxford.
That general was defeated.

Singular propositions are classed with universals, because the subject, as it represents only an individual, is taken in its whole extension. Every proposition therefore is either universal or particular.

417. In every universal proposition the subject is universal; and in every particular proposition the subject is particular.

418. In all affirmative propositions the predicate is particular; and in all negative propositions it is universal.

419. Opposition in propositions implies a disagreement in respect of quality. Two propositions having the same subject and the same predicate, are said to be opposite when the one absolutely denies, in whole or in part, what the other affirms.

As:

Every defensive war is just.
Some defensive wars are not just.

420. The conversion of a proposition is the transposition of its terms, so that the subject shall take the place of the predicate, and the predicate the place of the subject, with the preservation of truth.

Thus:

All swallows are birds.
Converse Some birds are swallows.
Every bird is an animal.
Converse. That which is not an animal, is not a bird.

421. A compound proposition has two or more subjects, or predicates or both; and may be resolved into two or more propositions.

OF SYLLOGISMS.

422. A syllogism is an argument, consisting of three propositions; the last of which is deduced from the two preceding,

Thus:

Every man thinks.
Peter is a man.
Therefore Peter thinks.

423. The syllogism is founded on this fundamental principal; namely, whatever may be affirmed of any genus, may be affirmed of all the species, included under it, and whatever may be affirmed of any general term, may be affirmed of every species and individual, included within its extension.

424. Every assertion accompanied by a reason why it is made, contains the elements of a syllogism. Thus, "No language is perfect because it is a human invention," — this sentence may thus be reduced to the form of a syllogism.

No human invention is perfect.
Every language is a human invention.
Therefore no language is perfect.

425. A compound syllogism consists of more than three propositions, and may be resolved into two or more syllogisms.

426. The following is an example of a compound syllogism.

If men are to be punished in another World, God must be the punisher;
If God be the punisher, the punishment must be just;
If the punishment be just, the punished must be guilty;

If the punished be guilty, they could have done otherwise;
If they could have done otherwise, they were free agents;
Therefore, if men are liable to punishment in another world, they must be free.

OF SOPHISMS.

427. A sophism is an argument which contains a latent fallacy under the general appearance of correctness.

428. The sophisms which are most frequently practised are,

First: Ignoratio Elenchi, or a misapprehension of the question. This sophism is committed when the arguments employed are of a nature to establish some other point, foreign to the question in debate; as if a person should attempt to prove that Alfred the Great was a scholar, by affirming only that he founded the University of Oxford.

429. *Secondly: Petitio Principii*, or *a begging of the question.* This consists in offering as a proof of a proposition, the substance of that proposition in other words. Thus a person attempts to prove that God is eternal, by asserting that, *his existence is without beginning, and without end*, —words which have the same meaning with *eternal.*

430. *Thirdly: Arguing in a circle.* This consists in making two propositions reciprocally prove each other. Thus some christians prove the truth of the scriptures, by the infallible testimony of the church; and then establish the infallibility of the churches, by the authority of the scriptures.

431. *Fourthly: Non causa pro causa*, or *the assignation of a false cause.* Thus, should the appearance of a comet be followed by a famine, pestilence, or other grievous calamity, many people would consider the comet, as the cause of that calamity.

432. *Fifthly. Fallacia accidentis.* This consists in pronouncing concerning the general nature or properties of a thing, from some accidental circumstance. As, if a medicine has operated unfavorably, weak persons are ready to reject it universally; or if its good effects have been extraordinary, they are ready to adopt it in all cases whatsoever. The great cause of error, is the substitution of local, partial, temporary connexions, for universal and unchangeable.

The great remedy of error, is the extensive observation and comparison of particulars, or laborious induction; and this is the true Logic.

RULES OF CONTROVERSY.

433. The following Rules of controversy should be observed by all who aim at truth and justice in debate.

1. The terms, in which the question in debate is expressed and the precise point at issue, should be so clearly defined, that there can be no misunderstanding respecting them.

2. The parties should mutually consider each other, as standing on a footing of equality in respect to the subject in debate. Each should consider the other as possessing equal talents, knowledge, and desire for truth, with himself; and that it is possible therefore that he may be in the wrong and his adversary in the right.

3. All expressions, which are unmeaning, or without effect in regard to the subject in debate, should be strictly avoided.

4. Personal reflections on an adversary should never be indulged.

5. No one has a right to accuse his adversary of indirect motives.
6. The consequences of any doctrine are not to be charged on him who maintains it, unless he expressly avows them.
7. As truth, and not victory, is the professed object of controversy, whatever proofs may be advanced, on either side, should be examined with fairness and candor; and any attempt to ensnare an adversary by the arts of sophistry, or to lessen the force of his reasoning, by wit, cavilling, or ridicule, is a violation of the rules of honorable controversy.

RULES OF INTERPRETATION.

434. To ascertain the true meaning of a written document, is often difficult and embarrassing even when it is of recent date and in our own language. The following rules should be observed in the interpretation of writings of every kind.

435. 1. The interpreter of a written document, must have a thorough knowledge of the language in which it is written.
2. He must possess an intimate acquaintance with the subject of the writing, and of the particular meaning of the terms used in connexion with that subject.
3. The true interpretation of a writing often requires a knowledge of the character of its author. Allowance must be made for his peculiar bent of mind, temperament, vocation, political and religious tenets.
4. The genuineness of the text must be ascertained, and whether there be no corruptions or interpolations in it.
5. The interpreter should be well acquainted with the history of the country and of the period in which he wrote.
6. The mind of the interpreter should be wholly free from all antecedent bias in favor of any system, doctrine or creed, which might influence his judgment in the interpretation he is about to make.
7. In making the interpretation of a document, the subject and predicate should be carefully distinguished; the various sentences and clauses should be construed in reference to each other; and the resulting sense of all the parts should be connected and consistent.
8. Words which admit of different senses, should be taken in their most common and obvious meaning; unless such a construction lead to absurd consequences, or be inconsistent with the known intention of the writer.
9. Doubtful words and phrases must always be construed in such a sense, as will make them produce some effect, and not in such a sense as will render them wholly nugatory.
10. When any words or expressions are ambiguous, and may consistently with common use, be taken in different senses, they must be taken in that sense, which is agreeable to the subject, of which the writer was treating.
11. Violations of the rules of grammar do not vitiate a writing, in which the sense is distinctly expressed. When a passage is imperfect or unintelligible, the interpreter is at liberty to supply such words, as are manifestly necessary to render its sense complete. But he is not allowed in a similar case to expunge certain words from the text, in order to give an intelligible meaning to those that remain.
12. When there are no special reasons for the contrary, words should be construed in their literal rather than in their figurative sense; relative words should be referred to the *nearest* rather than to a *remote* antecedent; and words which are capable of being understood in either, should be taken in their *generic* rather than in their *specific* sense.

13. How general soever may be the words, in which a covenant is expressed, it comprehends those things only, on which it appears that the parties intended to contract, and not those, which they had not in view. But when the object of the covenant is a universality of things, it comprehends all the particular things which compose that universality even those, of which the parties had no knowledge.
14. Whatever is obscure or doubtful, in the covenant should be interpreted by the intention of the parties. If the intention of the parties does not appear from the words of the covenant, it should be inferred from the existing customs and usages of the place, in which it was made. If the words of a covenant contradict the well known intention of the parties, this intention must be regarded rather than the words.

FINIS.

LIST OF WORKS CONSULTED BY THE AUTHORS IN PREPARING THIS GRAMMAR.

1. The treatises on English Grammar, which bear the names of Lowth, Johnson, Murray, (Grammar and Exercises, 8vo.) McCulloch, Locke, Colburn, Brown, Barrett, Comly, Dearborn, Staniford, Greenleaf, Kirkham, Walker, Putnam, Sanborn, Smith, Frost, Ingersoll, Fowle, Fitch, Nutting, Richardson, Lenne and Hamlin.

2. The following anonymous treatises: "A new Grammar of the English Language," Boston, 1837: "An Essay on Punctuation," London 1786: "The Little Grammarian," Boston, 1822: Inductive Grammar.

3. The Latin Grammars of the following authors: Adams, (Gould's edition,) Andrews and Stoddard, Bayley's English and Latin Exercises, Hudson's Introduction to the Latin Tongue.

4. The Greek Grammars of Valpy, Buttman, The Messeurs Port Royal, Hackenburgh, The Gloucester Greek Grammar.

5. Carey's English Prosody, and key to the same, Hartley's Punctuation, Parson's Analytical Vocabulary, Pinnock's Elements of Punctuation, Pickbourne's Dissertation on the English Verb, Parker's Exercises in Rhetorical Reading. Porter's Analysis of Rhetorical Delivery, Rush on the Voice, Roe's Elements of English Metre, Value's Rational System of Teaching Modern Languages, Steele's Prosodia Rationalis, Steele's Elements of Punctuation, Town's Analysis of Derivative words, Fitch's Comprehensive Guide, Fisher's Young Man's Best Companion, Gradus ad Parnassum, Lectures before the American Institute of Instruction, Mulkey's Orthcopy, Sequel to Worcester's Spelling Book, Watt's Art of Reading, Walker's Rhetorical Grammar, Walker's Teacher's Assistant, Rippingham's Composition, Rice's Composition, Parker's Exercises in Composition, Pierpont's First Class Book, and National Reader, Bailey's Young Ladies' Class Book, Sheridan's Art of Reading, Barber's Grammar of Elocution, Johnson's, Walker's, Bailey's Richardson's, Perry's, and Webster's Dictionaries, Bigelow's Technology, Dictionary of the Arts and Sciences, (4 vols. 8vo. London, 1764.) Chambers Dictionary, (4 vols. folio.) Encyclopedia Americana, Ree's Cyclopedia, Crabbe's Synonymes, Blair's, Newman's, and Whateley's Rhetoric, Hedge's, Watt's, Kirwin's, and Collard's Logic, Edinburgh Review, London Literary Gazette, Locke's Essay on the Understanding, Watts on the Mind. Stewart's Philosophy of the Human Mind, Taylor's Elements of Thought.

INDEX

TO THE

THREE PARTS OF THIS GRAMMAR.

In this Index reference is made to the numbers, unless the page is particularly mentioned, and Part 1, *is meant where no other is given. The abbreviation Ap., means Appendix.*

ERRATA.

Page 14, in No. 44, guilt, guiltless, should be, guile, guileless.

Page 15, No. 47, 2nd line, *the* should be they.

ADVERTISEMENT.

The following Works by one of the authors of this volume, are for sale at CROCKER & BREWSTER'S Bookstore, No. 47, Washington Street, Boston.

PROGRESSIVE EXERCISES IN ENGLISH COMPOSITION. This popular work was first published about four years ago, during which time TWELVE large editions of it have been printed in this city, and SIX editions in London. It was introduced into the public schools of Boston, soon after its publication; and it is now the only work on composition authorized to be used in them.

THE BOSTON SCHOOL COMPENDIUM OF NATURAL AND EXPERIMENTAL PHILOSOPHY, embracing the principles of Mechanics, Hydrostatics, Hydraulics, Pneumatics, Acoustics, Pyronomics, Optics, Electricity, Galvanism, Magnetism, Electro-Magnetism, and Astronomy; with a description of the *Steam and Locomotive Engines*. This work has been introduced by order of the School Committee into all the public Grammar Schools. It has also passed through *four* large Editions during the last two years.

PROGRESSIVE EXERCISES IN RHETORICAL READING, particularly designed to familiarize the younger classes of readers with the pauses and other marks in general use; and to introduce them to the practice of modulation, and inflection of the voice.

This work has been adopted in many respectable Seminaries, and has also been republished in England.