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FIRST LESSONS IN GRAMMAR,

BASED UPON THE

CONSTRUCTION AND ANALYSIS OF SENTENCES;

DESIGNED AS AN INTRODUCTION TO THE

"ANALYSIS OF SENTENCES."

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PREFACE.

THE following Lessons are designed as an introduction to a larger work, on the "Analysis of Sentences." The author has endeavored to simplify the system, without depriving it of any of its essential characteristics,—to reduce it, and yet retain its spirit. In thus adapting it to the capacity of beginners, he has avoided repeated and unnecessary explanation, tedious alike to the teacher and pupil, and, in its stead, has introduced copious exercises, intended to elucidate the parts to be learned. A single model accompanies the exercises, wherever it is necessary, and to prevent confusion, all superfluous or unexplained elements are avoided; so that the learner has before him, at any stage of his progress, but a single unknown element. The advantage of thus bringing forward only *one thing at a time*, every experienced teacher will readily appreciate. With beginners, success in the use of these Lessons will depend, in no small degree, upon a faithful performance of the exercises. They are to grammar what problems or questions are to arithmetic; and, it is believed, that children perceive grammatical as well as arithmetical relations more easily from what

they have to *perform*, than from what they have to *commit to memory*.

In some of the exercises all the elements are given, to be pointed out and explained; in others, some are given and others required; in others, none are given and all are required; while in others still, certain elements are given in one form, to be changed to equivalent ones in another form.

The work is divided into two parts. Part I. is devoted to the *formation of words;* and contains the principles of orthography and etymology. Part II. is occupied with the *formation of sentences*, and contains Rules for construction, and Models for analyzing and parsing, sufficient to guide the learner in all ordinary cases. It is to this part particularly that the author would invite attention. The peculiar feature of the work consists in unfolding the principles of grammar in connection with the construction and analysis of sentences. The sentence is brought forward, at first, in its simplest state. The learner is next made to witness its growth by the addition of words, phrases, and clauses. It is treated of throughout as consisting of *elements* both essential and subordinate. The elements are first introduced in the simplest form of *single words*. They next appear as they exist in the more expanded state of *phrases;* and farther on, in the still more expanded state of *clauses*. So that the pupil, who in the first place saw the *noun*, the *adjective*, and the *adverb*, occupying important positions in the sentence, next sees these same parts of speech, having grown up into

phrases or *clauses*, still enter into the structure of the sentence in the same relations as before. Every sentence has a *meaning* and a *form*, — a *soul* and a *body;* the form may change, while the meaning may remain unaltered; hence, in studying a sentence, both the *thought* and *mode* of expression should be examined. The form of a sentence changes when its *elements* change. Thus, in the sentence, "An *industrious* man will gain a competence," *industrious* designates the man who will gain a competence. But what *industrious* does in this sentence, *of industry*, or *who is industrious*, does in the following sentences: "A man *of industry* will gain a competence;" "A man *who is industrious*, will gain a competence." And yet there is no difference in the meaning of these three sentences. The facilities which are thus afforded for an interchange of equivalent *words*, *phrases*, or *clauses*, it is believed, have been too much overlooked in treatises on the English language. As soon, then, as the pupil becomes familiar with the distinctive features of these three classes of the elements, he should have frequent exercises on *equivalents*.

To these peculiarities the author would direct particular attention. Experience has fully proved, that grammar taught in this manner becomes a thought-stirring, a profitable, and a deeply interesting study. Those who seek for a more extended treatise on the analysis of the language, are referred to the author's larger work.

SAMUEL S. GREENE.

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SUGGESTIONS TO TEACHERS.

As the work is, in many material respects, different from the common treatises on Grammar, the author may be pardoned for making a few suggestions in regard to the manner of using it.

1. Let the pupil learn the first ten Lessons in the order in which they are arranged, paying particular attention to the Exercises.

2. After having learned the parts of speech in Lesson X., he should commence Lesson XXV. p. 81, and associate the remaining Lessons of Part I. with the corresponding Lessons of Part II.

3. As the learner commences the construction of sentences, it is indispensable, if he is a beginner, and very young, that he should receive much *oral instruction* on the blackboard. Let the teacher propose subjects, for example, and require of the class appropriate predicates to be given orally by the pupils.

4. In order to ensure success, the habit of regarding a sentence as a *picture* of some scene, transaction, or event, must be early established. When the pupil says, "*The waves dash*," he should be taught to form in his mind a picture of *waves* in motion. In other words, he should be taught to bring the whole scene to his mind as if it were a reality. In this way, only, the full force of the terms *modify*, *limit*, and *restrict*, can be understood.

5. In adding words to the subject and predicate, great care should be taken to explain their *modifying* effects; show in what way the added *word*, *phrase*, or *clause*, modifies the picture which the learner is forming in his mind. See introduction, p. 9.

6. As soon as the learner has mastered the classified examples in the Exercises, he should commence analyzing promiscuous examples in his reading lessons. Let him be careful to note the distinction between *simple*, *complex*, and *compound* elements.

7. To test the progress of a class, it is a good exercise for the teacher to describe the elements of a sentence, requiring the class to recollect the description. Then let the teacher give the page of the class book from which it was selected, leaving the class to hunt it out from their recollection of its elements. Another valuable exercise consists in giving, as above, the description of a sentence which is to be written on the slate, by each of the class.

8. The pupil is now supposed to have mastered the *forms* or the *materials* of which a sentence is made. Let him next *re-arrange* or *reconstruct* these materials so as to express his thoughts in the most agreeable and forcible manner.

CONTENTS.

PART I.

PART II.

INTRODUCTION.

To tell others what we think, what we feel, or what we desire, we have only to speak or write a certain collection of words.

Examples.

"The rose is a beautiful flower."

"The good child loves its parents."

"Sarah wishes to learn music."

But it must not be understood that every collection of words will express our thoughts, feelings, or desires.

Thus, if we should use the words, —

"Being a beautiful flower,"

"The good child loving its parents,"

"Sarah wishing to learn music,"—we should feel that something more was needed to make a statement.

Although nothing is stated in either of the last examples, containing from four to six words each, yet

we can make a statement with only *two* words. Thus,

(1.) HORSES RAN.

But this assertion is very indefinite; it does not tell *how many* horses, *what kind* of horses, — nor *how* they ran, *where* they ran, *when* they ran, or *why* they ran.

Let us observe how other words may be added to these two, to answer such inquiries. Thus, How many horses ran?

(2.) *Two* HORSES RAN.

In number (1.) the assertion would be true of any number of horses, but in (2.) it is confined to two horses. What kind of horses were they?

(3.) Two *white* HORSES RAN.

We must now think of only *two* horses, and they must be *white*. In *what condition* were they?

(4.) Two white HORSES *which were attached to a coach,* RAN.

We have now excluded from the statement any number of horses above *two*, also, all horses except *white* ones, and no two white horses can be taken into the account unless they are attached to a coach. *How* did these *two, white, harnessed* horses run?

(5.) Two white HORSES which were attached to a coach, RAN *furiously*.

This addition defines exactly the manner of running. *Where* did they run?

(6.) Two white HORSES which were attached to a coach, RAN furiously *through the streets of Boston*.

This group of words lays the scene of the event in Boston. Still nothing shows the *time* of the event.

(7.) Two white HORSES which were attached to a coach, RAN furiously through the streets of Boston, *one morning in June.*

Let us now add something to show the *cause* of their running.

(8.) Two white HORSES which were attached to a coach, RAN furiously through the streets of Boston, one morning in June, *because they were frightened by the crash of some falling timbers.*

Thus, by seven successive additions, each of which has given a peculiar shading to the picture, we have a complete statement of an event.

The most remarkable feature in this collection is, that the two words, printed in capitals, which appeared alone at the beginning, are the essential parts on which all the other words depend. If either should be removed, nothing would be asserted.

Each of the above eight examples is called a *sentence,* because it expresses a thought. The first contains only the two essential parts, and is vague and incomplete; while the last contains not only these parts but all the additions made to them, and is definite and complete.

It will be seen that some of the additions are *single words,* as in examples (2.), (3.), and (5.); others are *groups of words,* as in examples (4.), (6.), (7.), and (8.). Hence, the parts of a sentence may be either *words* or *groups of words.*

Every sentence in the language is formed in a manner similar to the above. It must consist of the two essential parts only, like (1.), — or it must contain those two parts with additions, like (2.), (3.), (4.), &c. But, before the learner can thoroughly understand how to construct a sentence, he must know something of the formation of words.

It is the office of Grammar to teach how to form *words* and entire *sentences* correctly.

Since words include the letters and syllables which compose them, and sentences, the words and groups of words which compose them, grammar may be conveniently divided into two parts, — *the formation of words* and *the formation of sentences.*

How may we tell others what we think, feel, or desire? Does every collection of words express a thought, feeling, or desire? What is the least number of words that can be used to make a statement? Why is the statement "Horses ran" indefinite? What does the word *two* added to *horses* show? How many horses might be included if *two* were not added? What does the word *white* added to *horses* show? What kinds of horses does it exclude? (Ans. *Black, gray, red,* &c. horses.) What does the group of words "*which were attached to a coach*" show? What two white horses might it exclude? What does the word *furiously* added to *ran*, show? What other modes of running might there be? What does the *group* "through the streets of Boston," show? What does the *group*, "one morning in June," show? What shows *why* the horses ran? What is each of the examples called? What is the office of Grammar? Into how many parts is Grammar divided?

PART I.

FORMATION OF WORDS.

Part I. embraces *orthography* and *etymology*. The former treats of letters and their various combinations; the latter of the classification and various modifications of words.

LESSON I.

ELEMENTARY SOUNDS.

An *elementary* sound is the simplest sound of the language; as *a, e; b, k.* (See Note, next page.)

The English language contains about forty elementary sounds.

These sounds are divided into three classes, — *vocals, subvocals,* and *aspirates.*

The *vocals* consist of pure tone only; as, *a, e, i, o, u.*

The *subvocals* consist of tone united with breath; as, *b, d, l, m, n, r.*

The *aspirates* consist of pure breath only; as, *p, t, k, f.*

Adverbial clauses are connected by *conjunctive adverbs.*

Adjective clauses are connected by *relative pronouns.*

What are interrogatives? How many classes of interrogatives are there? For what do interrogative pronouns inquire? Interrogative adjectives? Interrogative adverbs? What are connectives? How are they divided? What are coördinate connectives, and how are they used? How many kinds are there? How are subordinate connectives used? What are subordinate connectives? What kinds of clauses do subordinate connectives join? What connectives join substantive clauses? What adverbial? What adjective?

Miscellaneous Questions on the preceding Lessons.

How many classes of words are there when classed according to their formation? How many when classed according to their meaning and use? What is the difference between a primitive and a derivative word? A derivative and a compound word? Give five of each kind. What is the difference between a noun and a pronoun? Could we dispense with the pronoun? Why? What is the difference between an adjective and a noun? How may an adjective be known? What is the difference between a common and a proper noun? How does a collective noun differ from other common nouns? Give four collective nouns. Give the plural of phenomenon. Give the possessive case of *conscience, Achilles.* Write the possessive plural of *mouth, duty, winter.* What is the difference between a limiting and a qualifying adjective? Illustrate it. In comparing *two* objects, which degree of comparison should we use? What is the difference between a cardinal and an ordinal adjective? Compare *near.* What is the difference between a transitive and an intransitive verb? What is the difference between a passive and an active verb? What is the difference between the indicative and potential modes? The present tense and the present perfect? The passive and past participles? Write upon your slates the verb *sing,* in the second person, singular number, past perfect tense, potential mode.

PART II.

FORMATION OF SENTENCES.

PART II. embraces *syntax* and *prosody.* The former treats of the formation of sentences in general; the latter of the formation of sentences into verse.

LESSON XXV.

DEFINITIONS.

A *sentence* is a thought expressed in words; as, "Life is short."

A sentence may contain one proposition or more.

A *proposition* is the combination of a subject and a predicate.

The component parts of a sentence are called its *elements.*

The elements of a sentence may be either *words, phrases,* or *clauses.*

Those elements which are essential to the formation of a sentence, are called *principal elements;*

those which are not thus essential, are called *subordinate elements*.

A *simple* sentence contains but one proposition; as, "The winds blow."

A *complex* sentence contains two or more *dissimilar* propositions; as, "When the winds blow, the trees bend."

A *compound* sentence contains two or more *similar* propositions; as, "The winds blow and the trees bend."

In the sentence, "When the winds blow, the trees bend," the first proposition is wholly dependent upon the other, hence they are dissimilar; in the next example, "The winds blow and the trees bend," the two propositions are independent of each other, hence they are similar.

What does Part II. embrace? What is a sentence? How many propositions may a sentence contain? What is a proposition? What is the subject of a proposition? What is the predicate of a proposition? What is a simple sentence? What is a complex sentence? What is a compound sentence?

LESSON XXVI.

OBJECTS, OR THINGS, AND THEIR ATTRIBUTES.

All persons, animals, places, and things, whether material or immaterial, are called *objects*.

NOTE. It is important that the learner should know that the *names* of all the objects which he can see, feel, taste, smell, hear, or think of, are nouns. He should be accustomed to name all the objects he has seen during a walk, a ride, a sail, &c. Let him write upon the slate the following

EXERCISE.

Write the names of all the objects in this room; — of all the objects which you would probably see in a walk in spring, — in summer, — in autumn, — in winter; — in a sail down a river; — in a ride through a village, — a city; — in a visit to a museum, — a ship, — a store, — a factory.*

MODEL. *In this room, — fireplace, bricks, iron, boards, paper, glass, plaster, ceiling, stove, funnel, desks, books, boys, girls, hats, bonnets,* &c. &c. &c.

Tell what words are names of objects in the following sentences: —

"The soil of Scotland produces wheat, rye, barley, oats, hemp, flax, hay, and pasture. The country contains few or no animals not to be found among neighboring nations. Black cattle abound, especially upon the Highlands."

All objects possess certain properties, called *attributes*.

Thus, we say, "The rose is *beautiful, sweet, fragrant, red, white.*" *Beautiful, sweet, fragrant, red,* and *white,* are attributes of the rose.

Attributes are of three kinds: —

(1.) Those which denote the *class* of objects; as, *beast, bird, tree;* —

(2.) Those which denote the *qualities* of objects; as, *good, old, sweet;* —

(3.) Those which denote the *actions* of objects; as, *run, crawl, fly*.

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* Each pupil should be encouraged to write the names of as many objects as possible, and such exercises should be multiplied at the discretion of the teacher.

EXERCISE.*

Give the CLASS *to which the following objects may belong:* —

Oak, water, cherries, iron, swords, dogs, scholars, flutes, George, Hartford, Thames, France, priest, sparrow.

MODEL. OAK, — *a tree, a plant, a substance.*

Give some of the QUALITIES *of the following objects:* —

Lily, horse, gold, man, peach, tree, house, garden, water, sky, clouds, sun, apples, grapes, fishes, truth, education.

MODEL. LILY, — *white, delicate, fragrant, sweet.*

Write appropriate ACTIONS *to the following objects:* —

Birds, serpents, flies, sun, stars, insects, rain, children, armies, wasps, weeds, acorns, historians, fishes, worms.

MODEL. BIRDS, — *fly, sing, run, hop, eat, sleep, chirp, lay, set, hatch, brood, feed, protect.*

Write appropriate objects to the following miscellaneous attributes: —

Short, faithful, watchful, writes, sings, animal, king, wise, dubious, dances, opening, melts, lives, tree, vegetable, ominous, dutiful, pleasing, painful, punctilious, swims, crawl, degrading.

MODEL. SHORT, — *life, cane, face, shoes, hair, cloak, fingers, nails, journey, time.*

What does the word object embrace? Mention six objects? What do all objects possess? How many kinds of attributes are there? Give them in order.

* The pupil should be considered as having performed his task if he gives but one attribute to each object; yet he should be encouraged to give as many to each as possible.

LESSON XXVII.

ASSUMED AND PREDICATED ATTRIBUTES.

An attribute may be joined to an object in two ways: —

(1.) It may be *assumed* of it; as, *blue* sky, *rough* sea, *poisonous* reptiles; —

(2.) It may be *predicated* of it; as, "The sky is *blue;*" "The sea is *rough;*" "Reptiles are *poisonous.*"

EXERCISE.

Assume the following qualities of gold, — porous, rough, yellow, precious, heavy; — *of water,* — pure, clear, turbid, salt, fresh; — *of a horse,* noble, spirited, active, brave, frantic, wild, white, lame, young, old, sick, dead, heavy, nimble.

MODEL. *Porous* gold, *rough* gold, *yellow* gold, *precious* gold, *heavy* gold.

Predicate the same qualities.

MODEL. Gold is *porous.* Gold is *rough.* Gold is *yellow.* Gold is *precious.* Gold is *heavy.*

Assume and then predicate the following QUALITIES *of appropriate objects:* —

Wise, great, amiable, fruitful, happy, idle, lazy, dull, fretful, pleasant, joyful, green, old, white, zealous, sagacious.

Assume and then predicate an appropriate ACTION *of each of the following:* —

Bees, whales, winds, waves, merchants, kings, trees, Samuel, Susan, scholars, water, rain, hens, minstrels, Peter, George.

MODEL. *Buzzing* bees. Bees are *buzzing,* or *buzz.*