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PRACTICAL GRAMMAR OF THE ENGLISH LANGUAGE.

IN WHICH

The several PARTS of SPEECH are clearly and methodically explained; their CONCORD and GOVERNMENT reduced to GRAMMATICAL RULES, and illustrated by a Variety of Examples:

TOGETHER WITH

RULES of COMPOSITION, or the proper ARRANGEMENT of WORDS in SENTENCES, also illustrated by various EXAMPLES.

By JOHN BURN.

THE NINTH EDITION,

CORRECTED AND IMPROVED.

WITH AN ENLARGED

APPENDIX,

CONTAINING INSTRUCTIONS FOR WRITING ENGLISH,

Designed to succeed the study of English Grammar.

BY THE LATE MR. WM. M'ILQUHAM.

GLASGOW:

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THE

PREFACE.

MEN being formed by GOD for ſociety, there is a ſtrong propenſity implanted in them, ariſing from their various ſituations, connections and mutual dependencies, to converſe one with another. Hence the utility of ſpeech; by means of which, as an eminent writer ſays, we can divert our ſorrows, mingle our mirth, impart our ſecrets, communicate our counſels, and make mutual compacts and agreements, for ſupplying our mutual wants, and for aſſiſting each other.

BUT though all men can ſpeak their mother tongue, yet there are, comparatively, but few who can ſpeak or write it

with any tolerable degree of propriety or perſpicuity, and fewer ſtill, who are capable of diſcerning the beauties of language, or the elegance of compoſition.

HENCE the neceſſity of *Grammar*, an art which teaches the choice of proper words, the relation which they bear to one another, with their proper arrangement into phraſes or ſentences. But as this art is not to be learned without proper helps and inſtructions, ſo neither is it to be imagined that the very beſt helps or inſtructions, without the moſt vigorous endeavours on the part of thoſe who would become proficients in it, are of themſelves ſufficient for attaining this valuable end. However, by a proper attention to, and application of ſuch helps as are here offered, it is hoped the knowledge of the *Engliſh* language may be attained; the utility and pleaſure ariſing from which will much more than compenſate for all the trouble and labour it may require.

THOUGH this publication be chiefly deſigned for thoſe who are altogether, or but little acquainted with the dead languages; yet it is hoped, that even ſuch as have had a more liberal education, may alſo find ſomething in it not unworthy of their notice.

THAT the main end might be attained, beſides the explanation of the different parts of ſpeech, their concord and government, a variety of examples, for the learner's exerciſe, are given under each rule of Syntax; for it is certain, one, who is wholly unacquainted with *Grammar*, cannot eaſily be made to underſtand how one word agrees with, or is governed by another, without ſetting before him examples of falſe conſtruction. By theſe exerciſes he will not only have ſcope for exerciſing his own genius, but alſo have the pleaſure of rectifying what is either deſignedly made wrong, or found ſo, in the ſentences quoted from different authors.

It has been found in the courſe of teaching, that a learner, before he has gotten through the explanation of the parts of ſpeech, has become weary of ſo dry a taſk, and ſometimes ſo diſcouraged with this part of the buſineſs, that he has given it up, as a thing impoſſible, by him, ever to be underſtood. For which reaſon, and to prevent this inconveniency, *Grammatical Rules*, with a *Praxis* of falſe *Engliſh*, are ſubjoined to the explication of each part of ſpeech. This has already had the deſired effect, in animating the learner to proceed, with greater alacrity, to what remained. For, thus he begins early to perceive the tendency, the uſe and application of what he is required to commit to memory.

Farther, before proceeding with the *Young Scholar* to the rules of compoſition and arrangement, it will not be improper to cauſe him turn ſuch ſentences as admit of different forms of expreſſion, into all the various modifications of which they are capable. An

An example of this the reader will find in the 50 and 51 pages of the *Grammar*, where the ſame ſentiment is expreſſed ſeven different ways; but by tranſpoſing the words *baſhfulneſs*—and *impudence;* or by ſubſtituting the words *commiſeration*, *compaſſion*, *ſympathy*, &c. inſtead of the word *pity;* and inſtead of the words *averſion* or *contempt*, the words *ſcorn*, *ridicule*, *diſlike*, *hatred*, *deteſtation*, &c. it may be made to undergo a variety of other changes, without doing the leaſt violence to the ſentiment. But it is unneceſſary to be more particular; what is already ſaid is a ſufficient hint to ſhow the intelligent and judicious *Teacher* what is meant by the propoſed diverſification. There is a number of ſentences given under the ſeveral rules of Syntax, and in the promiſcuous exercifes, capable of ſundry variations, which may be all treated in the ſame manner, and that not only *viva voce*, but alſo in writing. To do which, let as many as are in the ſame claſs be ſet down with their Dictionaries,

and

Continued

THE *Grammatical Terms*, which have been long uſed, are here ſtill retained, that boys, after having learned the *Engliſh Grammar*, might not, when they begin the *Latin*, be perplexed with a new ſet of them.

GENE-

GENERAL CONTENTS.

	Page
INTRODUCTION—*of Letters and Syllables*,	1
—*Of the ſounds of the vowels*,	2
—*Of the double and triple vowels*,	6
—*Of diſſonant conſonants*,	12
—*General rules of ſpelling*,	19
What grammar is—and the parts of ſpeech,	27
Of the article,	29
Of the Noun—Declenſion—Number—Gender,	30
—*Rules of Syntax*,	38
Of the pronoun—Rules of Syntax,	41
Of the adjective—Rules of Syntax,	52
Of the verb—Different kinds of verbs,	56
Of the uſe of Do *and* Did *in conjugating verbs*,	75
Of irregular verbs,	76

Page

Rules of Syntax. Rule I. *The verb agrees, &c.* 83
——*Rule K. The ſubſtantive verb* am *or* be, 85
——*Rule L. Two or more ſubſtantives,* ib.
——*Rule M. Two pronouns,* 86
——*Rule N. An active verb,* 87
——*Rule O. The relative muſt agree,* 88
——*Rule P. One verb governs another,* ib.
——*Rule Q. The relative muſt be put in the accuſative,* 89
——*Rule R. If another verb—come betwixt the relative,* ib.
——*Rule S. Collective nouns,* 90
——*Rule T. When the poſſeſſive* thy, 91
——*Rule U. By leaving out the adverbs* when, 92
——*Rule V. When the participle becomes a noun,* 93
——*Rule W. All unneceſſary change of conſtruction muſt be avoided,* 94
Of the adverb, 96
Of the prepoſition, 100
Of the conjunction, 104
Of the diſtinction betwixt or *and* nor, 106
Of the interjection, 115
How one part of ſpeech is formed from another, ib.
Of ſentences, 117
Of the arrangement of words in ſentences, 118

The

Page

The Engliſh *ſcholar more particularly aſſiſted to parſe and conſtrue,* 123
Faulty paſſages from the Spectator, *&c.* 153
Of the improper uſe of the article, ib.
Of the pronoun, 154
Of compariſon, 157
The preterit of the verb—*uſed for the* Participle, 158
The Adjective—*uſed for the* Adverb, *&c.* 165
Prepoſitions *improperly uſed,* 166
Of Periods *and the proper arrangement,*—— 169
Rule I. *A period ſhould contain one entire thought,* 178
Rule II. *Members of a period, which ought not to be conjoined by a copulative,* 180
Rule III.—*two things ſo connected as to require but a copulative*—— 182
Rule IV.—*objects repreſented as ſimilar or diſſimilar,* 187
Rule V.—*improper to change from perſon to perſon,* 191
Rule VI. *To drop copulatives,* 193
¶ *Language hurt by omitting particles,* 194
Rule VII.—*a circumſtance ought to be placed,* 196
Rule VIII. *Words expreſſing things connected in thought,* 205

Rule

Page

Rule IX. *Relative words to be placed as near,* 210
Rule X.—*the moſt important images,*— 211
Rule XI. *In arranging different particulars*—
ſuſpend the thought,—— 216
Improper *and* Proper *phraſes contraſted,* 219
Of punctuation. 224——*Of emphaſis,* 232
Of capitals, 238——*Of proſody,* 239
Of rhetorical figures, 250

APPENDIX.

Introduction, 255
Of Style, 257
Of Perſpicuity, 258
Of Sentences, 263
Of clearneſs and preciſion, in the ſtructure of Sentences, ib.
Of unity, in the ſtructure of Sentences, 267
Of ſtrength, in the ſtructure of Sentences, 271
Of harmony, in the ſtructure of Sentences, 274

Exceptions,

Exceptions, to be added to thoſe marked page 20, *from the* II. *General Rule of Spelling.*

AFFABLE, affirmable, admittable, arable, arbitrable, aſpectable, bendable, comfortable, conteſtable, culpable, delectable, demandable, demonſtrable, drinkable, emendable, frequentable, grantable, governable, immixable, impregnable, inflammable, inteſtable, lamentable, matchable, mendable, merchantable, mixable, mockable, obſervable, optable, palpable, portable, preſentable, quenchable, remarkable, rentable, returnable, ſearchable, ſequeſtrable, ſparable, taxable, temptable, tenantable, touchable, warrantable.

Many of theſe words admit of a prepoſition, as, *ſearchable*, *unſearchable*, which are not inſerted; becauſe the prepoſition

portant part of a grammatical courſe, is accordingly reſumed in the following *Appendix*, which, it is hoped, will not be unacceptable to the public.

This ſupplement is not intended to ſuperſede the many valuable treatiſes already written on Engliſh compoſition; but to ſerve as a foundation for farther inquiries: thoſe who wiſh to be well informed on the ſubject, may conſult Kames' Elements of Criticiſm, Blair's Lectures on Rhetoric, and Belles Lettres, Irving's Elements of Engliſh Compoſition, Melmoth's Letters of Fitzoſborne, &c. &c.

APPENDIX.

APPENDIX.

OF STYLE.

THE great object of language is to expreſs the various wants and affections of thoſe by whom it is uſed; and the manner of expreſſion, peculiar to any ſpeaker or writer, is called his *ſtyle*.

"True genius is as much diſcovered by ſtyle, as by any other diſtinction: and every eminent writer, without indulging any unwarranted licences, has a language which he derives from himſelf, and which is peculiarly, and literally his own."

There is, perhaps, as much diverſity in the ſtyle, or manner, in which different perſons expreſs their ſentiments, as there is variety in the features of their faces, or difference in the tones of their voices; yet, as correctneſs of language may be acquired by the obſervation of Rules, ſo may ſtyle be greatly improved by attentively peruſing the beſt authors, till their manner of expreſſion become familiar: the only ſtandard by which the conformity, implied in grammatical truth, muſt be aſcertained, in any language, is the authorized and preſent uſe of that language.

A perſon's ſtyle is always intimately connected with his manner of thinking. It is a picture of the ideas which ariſe in his mind, and of the

manner in which they do arise. The use of language being to convey our ideas into the minds of others, and to clothe them in an advantageous dress, all the qualities of a good style may be reduced to two heads, namely, perspicuity and ornament.

PERSPICUITY.

Perspicuity, or clearness and plainness, in writing or speaking, consists of two parts, and requires attention, first to single words and phrases, and then to the construction of sentences. With regard to words and phrases, purity, propriety and precision are the chief properties. The two first of these are so nearly allied, that they are often confounded with each other: a distinction, however, obtains between them.

1. *Purity* of style consists in using such words, and constructions, as belong to the language which we speak, in opposition to such as are used without proper authority.

2. *Propriety* of language is the selecting of such words as the best usage has appropriated to those ideas which we intend to express by them; in opposition to low and less significant words and phrases.

3. *Precision*, with respect to words and phrases, consists in retrenching superfluities, and pruning the expression, so as to exhibit, neither more nor less than, an exact copy of the ideas of the person who uses it.

"Perspicuity being the end, and supreme excellence of writing, there cannot be a more fatal

tal object to an author's style, than that it stands in need of a commentator."

Errors, with regard to perspicuity, are so plentifully scattered over the pages of the most celebrated writers, that a large selection, in this place, seems unnecessary.

Grammatical errors, in the use of articles, pronouns, adjectives, verbs, prepositions, &c. are so fully pointed out in the preceding grammar, that a repetition of them here is superfluous. But,

A knowledge of the rules of grammar, though absolutely necessary, is not sufficient for the purposes of language: for there may be both an improper choice of words, and an ambiguous arrangement of them, where there is no transgression of any grammatical rule.

The use of low, or vulgar words or phrases is always disgusting, and shews a person to have kept illiterate company.

Setting up for a maxim, laying down as a rule, cut out for the court, clapt up in a corner, left in the lurch, went roundly to work, currying favour, dancing attendance, squeezed out a meaning, and many other vulgar expressions, frequently used, deform the writings of those who use them.

"The kings of Syria and Egypt, the kings of Pergamos and Macedon, without intermission, *worried* each other for above two hundred years."

Burke.

"Content, therefore, I am, my lord, that Britain stands, in this respect, as she now does. Able enough she is, at present, *to shift for herself.*"

Shaftesbury.

These,

"These, and many other particulars, might easily *choke* the faith of a philosopher, who believed no more than what he could deduce from the principles of nature." *Dryden.*

"The memory of him, and of them, would have *stunk* together in the nostrils of mankind." *Bolingbroke.*

"I need say no more concerning the *drift* of these letters." *Aiken's Letters.*

"Every year a new flower, in his judgment, *beats* all the old ones, though it is much inferior to them both in colour and shape." *Mandeville.*

"His name must *go down* to posterity with distinguished honour." *Hurd's Life of Warburton.*

"It is well if the reader, without rejecting *by the lump*, endeavour patiently to gather the plain meaning." *Kames' Elem. of Crit.*

"It was but *of a piece* indeed, that a ceremony, conducted in defiance of humanity, should be founded in contempt of justice." *Melmoth.*

"I have observed that the superiority, among the coffee-house politicians, proceeds from an opinion of gallantry and fashion."

Does it proceed from their own opinion? or from that of others?

Writers, sometimes, use words and phrases so indefinitely, that the reader can either affix no meaning at all to them, or may affix to them any meaning he pleases:—"Whence arises the harmony of language? What are the rules for obtaining it? The answer is obvious. Whatever renders a period sweet and pleasant, makes it also graceful. A good ear is the gift of nature; it may be

be much improved, but cannot be acquired by art. Whoever is possessed of it, will scarcely need dry critical precepts, to enable him to judge of a true rhythmus, and melody of composition. Just numbers, accurate proportions, a musical symphony, magnificent figures, and that decorum which is the result of all these, are unison to the human mind."—Here we meet little to offend the ear, and as little to inform the judgment.

One great source of a loose style, in opposition to precision, is the injudicious use of words termed synonymous. Words are said to be synonymous when they agree in expressing one principal idea, though, with some diversity of circumstances.

Many instances, of this kind, might be given; such as,

To abhor, detest. To abhor imports, simply, strong dislike; to detest, imports also strong disapprobation. A man abhors being in debt; he detests treachery.

To avow, acknowledge, confess. Each of these words signifies the affirmation of a fact; but in very different circumstances. To avow supposes the person to glory in it; to acknowledge supposes a degree of delinquency, which the acknowledgment compensates; to confess supposes a higher degree of criminality. A patriot avows his opposition to a corrupt ministry, and is applauded; a gentleman acknowledges his mistake, and is forgiven; a prisoner confesses the crime of which he is accused, and is punished.

Custom, habit. Custom respects the action; habit

bit 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.

Entire, complete. A thing is entire by wanting none of its parts; complete, by wanting none of its appendages. A man may be maſter of an entire houſe; which has not one complete apartment.

To invent, to diſcover. To invent is to produce ſomething new; to diſcover, to find out ſomething which was hidden. Galileo invented the teleſcope; Harvey diſcovered the circulation of the blood.

Pride, vanity. Pride makes us eſteem ourſelves; vanity makes us deſire the eſteem of others. A man may be too proud to be vain.

Wiſdom, prudence. Wiſdom leads us to ſpeak and act with propriety; prudence prevents us from ſpeaking or acting improperly. A wiſe man employs the moſt proper means for ſucceſs; a prudent man, the ſafeſt means to avoid danger.

The explanation of the few words that follow, is left for the learner's practice.

Abandon, forſake, leave, deſert, relinquiſh, quit. *Abate*, diminiſh, decreaſe, leſſen. *Huge*, vaſt, enormous, immenſe. *Pride*, arrogance, preſumption. *Regard*, eſteem, veneration, reſpect. *Pity*, compaſſion, commiſeration. *Religion*, piety, devotion.

To unite copiouſneſs and preciſion, to be full and eaſy, and at the ſame time correct and exact, in

in the choice of words, is doubtleſs one of the higheſt and moſt difficult attainments in writing.

OF SENTENCES.

A ſentence implies one complete propoſition, or enunciation of thought; but every ſentence is not confined to a ſingle propoſition.

The parts of which a ſentence conſiſts are called its members; and, as theſe may be either few or many, and may be connected in various ways; the ſame thought may often be either expreſſed in one ſentence, or diſtributed into two or three, without the material breach of any rule.

With regard to the length of ſentences, no poſitive rule can be given: in this the writer muſt always be regulated by his own taſte.

The moſt eſſential properties of a perfect ſentence ſeem to be clearneſs and preciſion, unity, ſtrength and harmony.

Of clearneſs and preciſion, in the ſtructure of Sentences.

In the arrangement of a period, as well as in the choice of words, the chief object, to be kept in view, is perſpicuity. This ſhould never be ſacrificed to any beauty whatever. Communication of thought being the chief uſe of language, nothing ought to be more ſtudied than to prevent all obſcurity in the expreſſion; for, to have no meaning is but one degree worſe than to have a meaning that is not underſtood.

An important rule, in the ſtructure of a ſentence, is, that the words or members moſt intimately

mately connected, be placed as near to each other as is conſiſtent with elegance and harmony.

1ſt. Ambiguities are frequently occaſioned by the poſition of adverbs; as,

"The Romans underſtood liberty *at leaſt* as well as we." *Swift.*

Theſe words admit of two different meanings according as the emphaſis, in reading them, is laid upon *liberty* or upon *at leaſt*.

"Sixtus the fourth was, if I miſtake not, a great collector of books, *at leaſt*."

At leaſt ſhould be connected with *collector*, not with *books*.

"By greatneſs, I do not *only* mean the bulk of any ſingle object, but the largeneſs of a whole view." *Spectator.*

Better thus,—By greatneſs, I do not mean the bulk of any ſingle object only, but the largeneſs of a whole view.

"I ſpake *only* three words."

For, I *only* ſpake three words.

In common converſation, the tone and emphaſis uſed, in pronouncing ſuch words as *only*, *wholly*, *at leaſt*, generally ſerve to ſhew their reference and to render their meaning obvious; but in written diſcourſes, which addreſs the eye, but not the ear, greater accuracy is requiſite. Hence adverbs ſhould be ſo connected with the words they are meant to qualify, as to prevent all appearance of ambiguity.

2d. Words expreſſing things connected in thought, ſhould be placed as nearly together as poſſible; as,

"The

"The Engliſh are naturally fanciful, and very often diſpoſed, by that gloomineſs and melancholy of temper which is ſo frequent in our nation, to many wild notions and viſions, to which others are not ſo liable." *Spectator.*

Better—The Engliſh are naturally fanciful, and by that gloomineſs and melancholy of temper which is ſo frequent in our nation, are often diſpoſed to many wild notions and viſions, to which others are not ſo liable.

"It is folly to pretend to arm ourſelves againſt the accidents of life, by heaping up treaſures *which* nothing can protect us againſt, but the good providence of our heavenly Father." *Tillotſon.*

This conſtruction ſeems to imply, that it is *treaſures*, not the *accidents of life*, from which we cannot protect ourſelves.

Better thus,—It is folly to pretend, by heaping up treaſures, to arm ourſelves againſt the accidents of life, againſt which nothing can protect us but the good providence of our heavenly Father.

"I allude to the article BLIND in the Encyclopædia Britannica, publiſhed at Edinburgh in the year 1783, which was written by him."

Mackenzie's Life of Blacklock.

This arrangement ſeems to import that he [Dr. Blacklock] was the ſole author of this book, whereas it is meant that he wrote only the Eſſay on blindneſs.

3d. The too frequent uſe of pronouns is a great ſource of ambiguity:

"*They* were ſummoned occaſionally by *their*

Kings, when compelled by *their* wants, and by *their* fears, to have recourſe to *their* aid."

Robertſon's View of Society.

"The Earl of Falmouth and Mr. Coventry were rivals, *who* ſhould have the moſt influence with the Duke, *who* loved the Earl beſt, but thought the other the wiſer man, *who* ſupported Pen, *who* diſobliged all the courtiers, even againſt the Earl, *who* contemned Pen, as a fellow of no ſenſe."

Clarendon's Continuation.

"Men look with an evil eye upon the good that is in others; and think that *their* reputation obſcures *them*; and that *their* commendable qualities do 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*."

Tillotſon's Sermons.

4th. A circumſtance ſhould not be placed between two members of a period, ſo as to leave it doubtful to which member it refers:

"Let the virtue of a definition be what it will, *in the order of things*, it ſeems rather to follow than to precede our enquiry, of which it ought to be conſidered as the reſult."

Burke on the Sublime and Beautiful.

This arrangement does not inform us whether the clauſe, "in the order of things," refers to the foregoing, or following part of the ſentence.

The ambiguity may be removed thus: Let the virtue of a definition be what it will, it ſeems, in the order of things, rather, &c.

"This work, in its full extent, *being now afflicted with an aſthma, and finding the powers of life gradually*

gradually declining, he had no longer courage to undertake."

Johnſon's life of Savage.

This arrangement would lead us to conclude that the work, and not the poet, was afflicted with an aſthma.

Better,—Being now afflicted with an aſthma, and finding the powers of life gradually declining, he had no longer courage to undertake this work in its full extent.

Of unity in the ſtructure of Sentences.

In compoſitions, of every deſcription, a certain degree of unity is requiſite. There muſt always be ſome leading principle to form a chain of connexion between the component parts.

1ſt. A ſentence or period ſhould expreſs one entire thought, and different thoughts ſhould be placed in different periods.

"It [the ſun] breaks the icy fetters of the main, where vaſt ſea-monſters pierce through floating iſlands, with arms that can withſtand the cryſtal rock; whilſt others, who of themſelves ſeem great as iſlands, are, by their bulk alone, armed againſt all but man, whoſe ſuperiority over creatures of ſuch ſize and force, ſhould make him mindful of his privilege of reaſon, and force him humbly to adore the great Compoſer of theſe wondrous frames, and the author of his own ſuperior wiſdom."

Shafteſbury.

Here the ſun is introduced, breaking the icy fetters of the main; the ſun is ſucceeded by ſea-monſters, piercing through the floating iſlands

with their arms; and, after theſe have acted their parts, man is introduced, to receive a long and ſerious admonition.

Authors who are fond of long periods often fall into errors of this kind.—Witneſs the following.

"To this ſucceeded that licentiouſneſs which entered with the Reſtoration, and from infecting our religion and morals, fell to corrupt our language, which at laſt was not like to be much improved by thoſe, who, at that time, made up the the court of king Charles the ſecond: either ſuch who had followed him, in his baniſhment; or who had been altogether converſant in the dialect of theſe fanatic times; or young men, who had been educated in the ſame company: ſo that the court, which uſed to be the ſtandard of propriety, and correctneſs of ſpeech, was then, and, I think, hath ever ſince continued, the worſt ſchool in England for that accompliſhment; and ſo will remain till better care be taken in the education of our young nobility; and that they may ſet out into the world with ſome foundation of literature, in order to qualify them for patterns of politeneſs." *Swift on the Engliſh Tongue.*

How many different facts, reaſonings, and obſervations are here crowded together, into one period!

Periods are ſometimes extended to ſuch a length, and comprehend ſo many particulars, as to entitle them more juſtly to the name of diſcourſes than of ſentences.

"He is ſuppoſed to have fallen, by his father's death,

death, into the hands of his uncle, a vintner near Charing-croſs, who ſent him, for ſome time, to Dr. Buſby, at Weſtminſter; but, not intending to give him any education beyond that of the ſchool, took him, when he was well advanced in literature, to his own houſe, when the Earl of Dorſet, celebrated for patronage of genius, found him by chance, as Dr. Burnet relates, reading Horace, and was ſo well pleaſed with his proficiency, that he undertook the care and coſt of his academical education." *Johnſon's Life of Prior.*

Here Prior is conducted from the houſe of his father, to that of his uncle; ſent to Weſtminſter ſchool, where he makes conſiderable progreſs in literature; is taken from ſchool, and remains at his uncle's; obtains the patronage of the Earl of Dorſet, who, if Burnet may be credited, found him reading Horace; and, laſt of all, is about being ſent to the univerſity under the protection of that nobleman.

23. Parentheſes ſhould never be introduced in the middle of ſentences: the unity and beauty of a period can never be complete where they are introduced in any form. They are at beſt but an awkward way of diſpoſing of ſome thought, which the writer wants art to introduce in its proper place.

"Some enter into thoſe aſſemblies [the Olympic games] for glory, and others for gain; while there is a third (and thoſe by no means contemptible) who chooſe to be merely ſpectators."

"As the world is at preſent conſtituted, it is ſcarce poſſible, I fear, to do any good in one's

generation (in public life I mean) without liſting under ſome or other of theſe various banners, which diſtinguiſh the ſeveral corps, in theſe our political warfares." *Melmoth.*

"As for my garden, I am obliged to nature for its chief beauties; having no other (except a ſmall ſpot which I have allotted for the purpoſes of my table) but what the fields and meadows afford." *Melmoth.*

'Thus ſtates were form'd, the name of king unknown,
'Till common int'reſt plac'd the ſway in one.
'Twas virtue only (or in arts or arms,
Diffuſing bleſſings or averting harms)
The ſame which in a ſire the ſons obey'd,
A prince the father of his people made."

Pope.

3*d*. Sentences ſhould never be prolonged beyond what ſeems their natural cloſe.

Speaking of Burnet and Fontenelle; "The firſt could not end his learned treatiſe without a panegyric of modern learning and knowledge, in compariſon of the ancients; and the other falls ſo groſsly into the cenſure of the old poetry, and preference of the new, that I could not read either of theſe ſtrains without indignation; which no quality among men is ſo apt to raiſe in me as ſelf-ſufficiency, the worſt compoſition out of the pride and ignorance of mankind."

Temple on Ancient and Modern Learning.

The word *indignation* forms the natural concluſion of this ſentence: what follows is foreign to the propoſition with which the author ſet out.

Of

Of ſtrength, in the ſtructure of Sentences.

The ſtrength of a ſentence conſiſts in ſuch a diſpoſition, of its ſeveral parts, as ſhall tend moſt powerfully to impreſs the mind of the reader, with the meaning which the author wiſhes to convey. In order to produce this effect, perſpicuity and unity are abſolutely neceſſary; but they are not, of themſelves, ſufficient.

A ſentence ſhould be diveſted of all redundant words and members. Theſe may ſometimes be conſiſtent with perſpicuity and unity; but they are always irreconcilable with ſtrength. Words which add nothing to the ſenſe, or clearneſs, muſt diminiſh the force of the expreſſion.

"How many are there by whom theſe *tidings* of good *news* were never heard!" *Bolingbroke.*

This is tidings of tidings, or news of news.

In the Attic commonwealth, it was the *privilege* and *birthright* of every *citizen* and *poet*, to rail *aloud*, and in *public*.

Swift's Tale of a Tub.

——*to rail in public*, would have expreſſed the ſame ſignification.

The unneceſſary repetition of particles enfeebles the ſtyle, and always produces a diſagreeable effect.

"And then thoſe who are of an inferior condition, that they labour *and* be diligent, in the work of an honeſt calling; for, this is privately good *and* profitable unto men, *and* to their families; *and* thoſe who are above this neceſſity, *and* are in a better capacity, to maintain good works,

works, properly ſo called, works of piety *and* charity *and* juſtice; that they be careful to promote *and* advance them, according to their power *and* opportunity, becauſe theſe things are publicly good *and* beneficial to mankind."

Tillotſon's Sermons.

A redundancy of copulatives may be proper on ſome occaſions: "Dining one day at an Alderman's in the city, Peter obſerved him expatiating, after the manner of his brethren, in the praiſes of his ſirloin of beef. Beef, ſaid the ſage magiſtrate, is the king of meat. Beef comprehends in it the quinteſſence of partridge, and quail, and veniſon, and pheaſant, and plumb-pudding, and cuſtard." *Swift.*

Here the repetition of the conjunction is characteriſtic of the drowſy ſpeaker.

"The army was compoſed of Grecians, and Carians, and Lycians, and Pamphylians, and Phrygians." Here the copulatives have a good effect, as tending to give an impreſſion of a great multitude.

Sometimes the total omiſſion of copulatives produces a good effect. Thus,

"Our men having diſcharged their javelins, attack with ſword in hand; on a ſudden the cavalry make their appearance behind; other bodies of men are ſeen drawing near; the enemies turn their backs; the horſemen meet them in their flight; a great ſlaughter enſues."

From theſe examples it appears, that an attention to the ſeveral caſes, when it is proper to omit, and when to redouble the copulative, is of conſiderable

conſiderable importance in the ſtudy of eloquence.

"There is not, in my opinion, a more pleaſing and triumphant conſideration in religion, than this of the perpetual progreſs which the ſoul makes towards the perfection of its nature, without ever arriving at a period *in it*."

Addiſon.

"The general idea of good or bad fortune, therefore, creates ſome concern for the perſon who has met with it; but the general idea of provocation excites no ſympathy with the anger of the man who has received *it*. Nature, it ſeems, teaches us to be more averſe to enter into this paſſion, and, till informed of its cauſe, to be diſpoſed rather to take part againſt *it*."

Smith's Theory of Moral Sentiments.

The pronoun *it* makes a very inconſiderable figure, in the concluſion of theſe, and the like ſentences.

In arranging a ſentence, the moſt important words ought to be placed in that ſituation, in which they will make the ſtrongeſt impreſſion; but the preciſe ſtation, which they ought to occupy, cannot be aſcertained by any general rule.

Words that make an inconſiderable figure, ſuch as, particles which mark the caſes of nouns, or prepoſitions combined with verbs; as, *of*, *to*, *from*, *with*, *by*, *upon*, *againſt*, &c. ſhould never be placed at the cloſe of a ſentence.

The attentive ſtudent will find numerous examples, in the courſe of his reading, for illuſtrating theſe rules.

Of

Of harmony, in the ſtructure of Sentences.

Although ſound is of leſs importance than ſenſe, yet it muſt not be totally diſregarded. There ſhould be an intimate connexion between the idea which is conveyed, and the ſound which conveys it. Nothing can enter into the affections, which ſtumbles at the threſhold, by offending the ear. It may always be aſſumed as a principle, that whatever words are difficult in pronunciation, are, in the ſame proportion, harſh and painful to the ear. The underſtanding and the language have a ſtrict connexion; and thoſe who learn to compoſe and arrange ſentences, with accuracy and order, learn, at the ſame time, to think with clearneſs and preciſion.

The following paſſages may be quoted as inſtances of harmonious conſtruction.

"We ſhall conduct you to a hillſide, 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 orphans was not more charming." *Milton.*

"When thine aching eye ſhall look forward to the end that is far diſtant; and when behind thou ſhalt find no retreat; when thy ſteps ſhall faulter, and thou ſhalt tremble at the depth beneath, which thought itſelf is not able to fathom; then ſhall the angel of retribution lift his inexorable hand againſt thee; from the irremeable way thy feet ſhall be ſmitten; and thou ſhalt plunge into the burning flood; and, though thou ſhalt live for ever, thou ſhalt riſe no more." *Hawkeſworth.*

He-

He muſt diveſt himſelf of the prejudices of his age and country; he muſt conſider right and wrong in their abſtracted and invariable ſtate; he muſt diſregard preſent laws and opinions, and riſe to general and tranſcendental truths, which will always be the ſame: he muſt therefore content himſelf with the ſlow progreſs of his name, contemn the praiſe of his own time, and commit his claims to the juſtice of poſterity.

Johnſon's Raſſelas.

Though every perſon receives from nature, a particular determination to one manner of expreſſion, more than another; yet correctneſs and elegance are generally the reſult of care and attention, for which the pleaſure thence ariſing is an ample recompenſe.

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