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BY JOHN GOLDSBURY, A. M.
MASTER OF THE HIGH SCHOOL, DARTMOUTH COLLEGE

COMMON SCHOOLS AND ACADEMIES
PARTICULARLY ADAPTED TO THE USE OF
A NEW IN FALSE SYNTAX
AND
A NUMBER OF EXAMPLES FOR DRILLING EXERCISES
A SYSTEMATIC ORDER OF PARSING
BRIEFLY STATED AND EXPLAINED
IN ADDITION TO THE FIRST PRINCIPLES AND RULES
CONTAINING

ENGLISH GRAMMAR
OF
MANUAL

CONCISE AND COMPREHENSIVE
J. H. K. 10th July 1872
THE COMMON SCHOOL GRAMMAR

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Recd 10th July 1842

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By JOHN GOLDSBURY, A. M.,

TEACHER OF THE HIGH SCHOOL, CAMBRIDGE, MASS.

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RECOMMENDATIONS.

The following, among other testimonials in favor of this work, were received by the compiler while it was in manuscript.

From the Rev. George R. Noyes, D. D., Hancock Professor of Hebrew and other Oriental Languages, and Dexter Lecturer on Biblical Literature in Harvard University.

" Cambridge, September 4th, 1841.

" Dear Sir,

" I have given your Grammar as careful an examination as my leisure will permit; and am of opinion, that, for clearness, brevity, happy arrangement, abundance of instructive illustrations, and exclusion of useless or unimportant matter in a treatise for the young, your book deserves a very high rank among the manuals which are in use. If it should displace some of them, the public will be a gainer in several respects.

" Yours, respectfully,

" G. R. NOYES."

Extract of a letter from Cornelius C. Felton, A. M., Eliot Professor of Greek Literature, in Harvard University.

" Cambridge, September 27th, 1841.

" Dear Sir,

" I have read your 'Manual of English Grammar' with attention. It seems to me to have the qualities of simplicity, brevity, and clear-

ness, to a remarkable degree. All that is essential to an exact knowledge of the English language, and of the practice of the most correct writers, it appears to me you have brought within a very narrow compass. As a practical grammar of the English language, it cannot fail to be useful, both to teachers and scholars. The outline of the principles of Rhetoric, at the end, is concise and intelligible. It contains directions in the art of composition, which will prove valuable, not only to young scholars, but to many practised writers.

"Respectfully, yours,

"C. C. FELTON."

From the Rev. Artemas B. Muzzey, chairman of the School Committee of Cambridge.

"Cambridge, September, 1841.

"This certifies, that I have examined the Grammar prepared by Mr. John Goldsburry, and find it deserving of high commendation for its methodical arrangement and clearness of illustration, and for its union of comprehensiveness and brevity. It is free from extraneous matter, and, at the same time, so simple in its plan and details, that it can hardly fail to interest young pupils in a branch of study usually regarded as dry and irksome. I hope it may soon reach that place in our schools, to which its merits so fully entitle it.

"A. B. MUZZEY."

From the Rev. J. W. Parker, member of the School Committee of Cambridge.

"Cambridge, October, 1841.

"Dear Sir,

"I have examined your Manual of Grammar with as much care as my leisure would permit. In several important particulars it possesses peculiar merit. It is simple and concise. The definitions with which it furnishes the learner, are clear, definite, and present the true idea to his mind, as no other manual with which I am acquainted does. With the simple elements for beginners it combines many important principles and suggestions to those who esteem themselves proficient in the science. I earnestly hope you will give it to the public.

"Very truly yours,

"J. W. PARKER."

From the Rev. Elbridge G. Brooks, member of the School Committee of Cambridge.

"East Cambridge, September 28th, 1841.

"Dear Sir,

"Agreeably to your request, I have given your 'Manual of English Grammar' a somewhat careful examination, and have arisen from the work very highly gratified with your arrangement and management of the subject. I am far better pleased with it, than with any other work of the kind with which I have met. I have never seen any, that, in my estimation, relieves the study so much of tediousness, or is so well calculated to make it interesting to children. In too many of the Grammar books, the young mind is only enveloped in mystery, and loses the idea because of the multiplicity and confusion of words; and in others, where attempts are made to simplify, there is too much of tedious detail. Both these extremes, I think, you have been so fortunate as to avoid. In defining, in the general unfolding and explanation of principles, and in giving rules, you are brief, but comprehensive, expressing every thing that is necessary in a few words; concise, but abundantly plain and explicit. But I will not particularize.

"Suffice it to say, I am pleased, highly pleased, with your book; and I am confident, that, if introduced into our schools, it will be the means of lessening the labor of the teachers, and of making pleasant and easily understood a study very important, but so often regarded by the young learner, and by those even more advanced, as dry, uninteresting, and tedious. I hope you will present it to the public, and that it will meet with much success, of which, I am sure, it is very richly deserving.

"Respectfully, yours,

"ELBRIDGE G. BROOKS."

Extract of a letter from the Rev. James D. Green, of East Cambridge.

"East Cambridge, October 2d, 1841.

"Dear Sir,

"I have looked over your 'Manual of English Grammar' with great pleasure, and have no hesitation in saying, that I regard it as a decided improvement upon the Grammars in common use in our schools. With these I have long been dissatisfied; — ill-constructed and ill-arranged as most of them are, and containing a vast amount of unimportant matter, in fine print, uninteresting and discouraging to the pupil. Your work is brief and comprehensive; — containing

nothing that could well be omitted ; and excluding nothing essential to be learned. The definitions and rules are expressed with clearness and precision. I think you have adopted the true method of teaching the pupil to parse with facility and pleasure, by the exercises interspersed through the work, and adapted to the several parts of speech, in the order in which they are studied. Hoping your Manual will meet with that reception in our common schools, to which it seems so well entitled by its merits, I am, dear Sir,

" With great respect, yours, truly,

" JAMES D. GREEN."

From Dr. Anson Hooker, member of the School Committee of Cambridge.

" East Cambridge, October 1st, 1841.

" Dear Sir,

" I have carefully examined your Manual of Grammar. It is truly a 'concise and comprehensive' work, and its conciseness is not at the expense of perspicuity. Many of the definitions and rules are much simplified and very happily illustrated, and can be much more readily comprehended by the young learner than those of any treatise of English Grammar with which I am acquainted.

" I cannot but hope you will give it to the public, and that it will generally be adopted in our schools. It will, I think, do much to increase an interest in the study of grammar, to overcome the dislike there now is to the study of it, to diminish the labor of the teachers, and the perplexity of the pupils.

" Yours, with much esteem,

" ANSON HOOKER."

(Deposited April 9th 1842
Recorded Vol. 17, Page 66.)

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Entered according to Act of Congress, in the year 1841, by
JOHN GOLDSBURY,
in the Clerk's office of the District Court for the District of Massachusetts.

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CAMBRIDGE:
STEREOTYPED AND PRINTED BY T. G. WELLS.

EW F Supp. 9-10.

TO

COMMON SCHOOL TEACHERS,

This little manual is respectfully dedicated, as a token of personal respect for you and your profession. The station you occupy, in its bearings, its influences, and its consequences, is alike honorable to yourselves, and useful to the community. To your fostering care, the interests of education are in a great measure intrusted. To the young, you are made the guardians of innocence, the patrons of learning, and the promoters of good morals. To you, therefore, I inscribe this work, believing, that, in your hands, it will facilitate the progress of knowledge, and subserve the cause of human improvement.

Yours,

Very respectfully,

JOHN GOLDSBURY.

PREFACE.

THE materials of the following work have been collected from various sources; but chiefly from Mr. Murray's Grammar. It may be expected of the compiler, that he should assign some good and satisfactory reason for appearing before the public, especially as there are already so many works upon this subject. Being a school teacher by profession, and thoroughly dissatisfied with most of the Grammars already in use, he prepared this manual for the use of his own scholars; and he has been induced to give it to the public with the hope of its being useful to others. It has been his sole object to produce a simple text-book, containing the elementary principles of the science, freed from all the obscurity and perplexity which usually attend it. He has endeavoured to exhibit a clear and systematic order of parsing, and to develop and explain the principles in such a manner as to enable scholars to understand their nature and use. He has not aimed so much at originality of expression, or elegance of diction, as at simplicity and conciseness. Consequently, all discussions for the defence of principles, all general and loose remarks, such as are usually contained in the "fine print" of almost all the Grammars in common use, have been rejected as foreign to his purpose, and as quite useless, if not discouraging to scholars.

His apology for adopting so much of Mr. Murray's language, is, that it has become, as it were, a common property, the current and popular language of the schools, with which most scholars are already acquainted; and to adopt any other in its stead, especially if it be not a decided improvement, would retard the progress of the science, and be

Parts of Speech ; namely, the *Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction, and Interjection.*

ARTICLE.

7. AN *Article* is a word placed before a noun, to point it out, and to show how far its signification extends.

8. There are two articles, *a* and *the*.

9. *A* becomes *an*, before a word beginning with a *vowel*, or with a silent *h* ; as, *an* index, *an* hour.

10. But before words beginning with *u* long, or with *h*, if the *h* be sounded, *a* should be used ; as, *a* university, *a* hero ; except before words beginning with *h* not mute, when the accent is not on the first syllable ; as, "an hereditary estate."

11. *A* or *an* is called the *indefinite* article, that is, *not definite*, because it limits the noun to one single thing of the kind, without particularizing which one ; as, *a* man means *any* man ; *an* apple, *any* apple of any kind or description.

12. *The* is called the *definite* article, because it points out what particular thing or things are meant ; as, "Thou art *the* man," meaning the particular man referred to.

13. A noun, without an article to limit it, is generally taken in its widest sense ; as, *dogs* are faithful ; *horses* are useful ; *man* is the most noble creature in this lower world.

ORDER OF PARSING ARTICLES.

What is it ? Why an article ? Definite, or indefinite ? Why definite, or indefinite ? With what noun does it agree ? What is the rule ? Rule 1st, or 2d, or note.

Additional Questions.

How many articles are there ? When does *a* become *an* ? When a noun has no article to limit it, in what sense is it taken ? When is *a* or *an* placed before a plural noun ? See note.

EXERCISES IN PARSING.

A man, the man, the men ; an eagle, the eagles ; an hour, the hour, the hours ; a horse, the horse, the horses.

A heart, the heart, the hearts ; a heathen, the heathen ; an enemy, the enemy, the enemies ; an inkstand, the inkstand, the inkstands ; a union, the union.

A multitude, the multitude, the multitudes ; a uniformity, the uniformity ; a book, the book, the books ; the chair, the chairs, a chair.

Bread is the *staff of life*. *Honesty* is the best *policy*.
Idleness produces *want*.

EXERCISES IN FALSE SYNTAX. See No. 216.

A ox, an oxen, a idler, a feet, a eye, an heart, an bed, an army, a apple, an handsome woman, an unicorn, an high fence, a umpire, a men, an yard, a Italian, an taller man, a benches. Corn in the garden, grows well ; but corn in the field, does not. Sky is blue. Sea is green. Lion is bold. The money is the root of all evil. Law was given to Moses ; but the grace and the truth came by Jesus Christ.

NOUN.

14. A *Noun* is the *name* of any person, place, thing, or idea ; as, man, Boston, book, virtue.

15. There are *two kinds* of nouns, *common* and *proper*.

16. A *common* noun is a *general* name ; as, animal, man, tree.

17. A *proper* noun is an *individual* or *particular* name ; as, John, Cambridge, Massachusetts.

18. When a *proper* noun is used in the plural number, or for the purpose of characterizing another noun, it becomes a *common* noun ; as, the twelve *Cæsars* ; Webster is the *Demosthenes*, and Clay, the *Cicero*, of America.

19. Some *common* nouns are called *collective* nouns, or nouns of *multitude*, because under a singular form, they include many persons or things ; as, army, multitude, society.

20. Some *common* nouns are called *participial* or *verbal* nouns, because they are derived from verbs, and partake of the nature of a verb and a noun ; as, by *relieving* the wants of others, and by *comforting* the afflicted, he promoted his own happiness.

21. Some *common* nouns are called *abstract* nouns, because they represent subjects of thought, apart from material objects ; as, wisdom, knowledge, goodness, whiteness.

22. To nouns belong *person*, *number*, *gender*, and *case*.

23. Nouns have three persons, the *first*, *second*, and *third*.

24. The *first* person is the person speaking ; as, I, *Andrew Jackson*.

25. The *second* person is the person spoken to ; as, *Thomas*, attend to your studies.

26. The *third* person is the person spoken of, or about ; as, *Henry* has found *his books*.

NUMBER.

27. Number is the distinction of objects, as *one* or *more*.

28. Nouns are of two numbers, the *singular* and the *plural*.

29. The *singular* number expresses but *one* object ; as, a chair, a table.

30. The *plural* number expresses *more* objects than one ; as, chairs, tables.

31. Some nouns, from the nature of the things which they express, are used only in the *singular* form ; as, wheat, pitch, gold, sloth, pride, &c.

32. Other nouns are used only in the *plural* form ; as, bellows, scissors, tongs, riches, &c.

33. Some nouns are the same in *both* numbers ; as, sheep, deer, swine, &c.

34. The plural number of nouns is generally formed by adding *s* to the singular ; as, dove, doves ; book, books ; thought, thoughts ; face, faces ; chair, chairs.

35. Nouns singular ending in *o*, *x*, *ch* soft, *sh*, *ss*, or *s*, form their plural by adding *es* ; as, cargo, cargoes ; box, boxes ; church, churches ; lash, lashes ; kiss, kisses.

36. Most nouns ending in *f*, or *fe*, are rendered plural by changing those terminations into *ves* ; as, loaf, loaves ; half, halves ; wife, wives ; knife, knives ; thief, thieves.

37. Most nouns ending in *y*, with no other vowel in the same syllable, change it into *ies* in the plural ; as, beauty, beauties ; fly, flies ; city, cities ; study, studies.

38. Many nouns form their plural irregularly ; as, foot, feet ; man, men ; ox, oxen ; child, children ; mouse, mice ; goose, geese, &c.

39. Nouns derived from other languages, generally form their plurals according to the rules of the language from which they are derived ; as, cherub, cherubim ; basis, bases ; criterion, criteria ; calx, calces ; datum, data ; radius, radii ; genus, genera ; lamina, laminæ ; stamen, stamina ; axis, axes, &c.

GENDER.

40. Gender signifies *sex*.

41. Though there are but *two sexes, male and female*, yet nouns are said to have *four distinctions* with regard to gender, *masculine, feminine, common, and neuter*.

42. The *masculine* gender denotes animals of the *male* kind ; as, a man, a boy, a horse.

43. The *feminine* gender denotes animals of the *female* kind ; as, a woman, a girl, a cow.

44. *Common* gender denotes animals that are *either male or female* ; as, parent, child, bird.

45. *Neuter* gender means *no gender*, that is, *neither male nor female* ; as, a house, a chair, a table.

46. Some nouns naturally neuter, by a figure of speech become *either masculine or feminine* ; as, (the sun,) *he* is rising ; (the ship,) *she* sails well.

47. The masculine and feminine genders are distinguished in three ways :

1. By different words ; as,

Male.	Female.	Male.	Female.	Male.	Female.
Bachelor,	Maid.	Earl,	Countess.	King,	Queen.
Beau,	Belle.	Father,	Mother.	Lad,	Lass.
Boy,	Girl.	Friar,	Nun.	Lord,	Lady.
Brother,	Sister.	Hart,	Roe.	Man,	Woman.
Buck,	Doe.	Horse,	Mare.	Master,	Mistress.
Drake,	Duck.	Husband,	Wife.	Nephew,	Niece, &c.

2. By a different termination ; as,

Male.	Female.	Male.	Female.
Abbot,	Abbess.	Adulterer,	Adulteress.
Actor,	Actress.	Ambassador,	Ambadressess.
Administrator,	Administratrix.	Arbiter,	Arbitress.

Male.	Female.	Male.	Female.
Baron,	Baroness.	Marquis,	Marchioness.
Benefactor,	Benefactress.	Mayor,	Mayoress.
Bridegroom,	Bride.	Patron,	Patroness.
Caterer,	Cateress.	Peer,	Peeress.
Chanter,	Chantress.	Poet,	Poetess.
Conductor,	Conductress.	Priest,	Priestess.
Count,	Countess.	Prince,	Princess.
Deacon,	Deaconess.	Prior,	Prioress.
Duke,	Duchess.	Prophet,	Prophetess.
Emperor,	Empress.	Protector,	Protectress.
Enchanter,	Enchantress.	Shepherd,	Shepherdess.
Executor,	Executrix.	Songster,	Songstress.
Governor,	Governess.	Sorcerer,	Sorceress.
Heir,	Heiress.	Sultan,	Sultanness, or Sultana.
Hero,	Heroine.		
Host,	Hostess.	Tiger,	Tigress.
Hunter,	Huntress.	Traitor,	Traitress.
Jew,	Jewess.	Tutor,	Tutress.
Landgrave,	Landgravine.	Viscount,	Viscountess.
Lion,	Lioness.	Widower,	Widow.

3. By prefixing another word ; as,

Male.	Female.	Male.	Female.
A cock-sparrow,	A hen-sparrow.	A he-bear,	A she-bear.
A man-servant,	A maid-servant.	A male-child,	A female-child.
A he-goat,	A she-goat.	Male-descendants,	Female-descendants.

CASES.

48. Case means the *state, relation, or condition*, of a noun.

49. Nouns have four cases, the Nominative, the Possessive, the Objective, and the Vocative.

50. The *nominative* case is the *agent*, actor, or doer, or the subject of a verb ; as, *Paul* writes ; the *girls* learn.

51. The *possessive* case expresses the relation of *property, possession, or authorship*; as, John's book, the master's desk, Murray's Grammar.

52. The possessive case of nouns, which do not end with the sound of *s* or *z*, is formed by adding an apostrophe (') with the letter *s* after it; as, John's hat, Maria's book, Nancy's lesson.

53. But when nouns do end with the sound of *s* or *z*, (whatever letter or letters represent the sound,) the possessive case is formed by adding an apostrophe only; as, Jesus' life, conscience' sake, Hodges' hat, goodness' sake, Jabez' coat.

Note. With regard to this last rule, the Compiler is aware, that good usage is, to some extent, divided; that some writers, notwithstanding the *sibilant* or *hissing* sound at the end of a word, still adhere, in all cases, to the practice of adding another *s* after the apostrophe; while others, to avoid this unpleasant sound, admit of a large number of exceptions to their rule, which, in effect, render it useless. For these reasons, the examples relating to this subject, under the head of False Syntax, are included in brackets. It is generally conceded, however, by all critics, that the above rule always holds true in poetry; as,

"Achilles' wrath, to Greece the direful spring";

and also in prose, in all plural nouns ending in *s*. But in the singular number, in prose, many good writers, to avoid the disagreeable hissing sound, adopt a different mode of expression, and instead of saying, "Xerxes's army," say "the army of Xerxes."

54. The *objective* case is the *object* of an *action*, or of a *relation*; as, James threw a ball against the side of the house.

55. The *vocative* or *independent* case is used in *calling* a person, or in making a direct *address*; as, Henry, come here; scholars, mind your studies.

EXAMPLES OF DECLENSION.

	Singular.	Plural.	Singular.	Plural.	Singular.	Plural.
<i>Nom.</i>	Man,	Men.	Scholar,	Scholars.	James,	The Jameses.
<i>Poss.</i>	Man's,	Men's.	Scholar's,	Scholars'.	James',	The Jameses'.
<i>Obj.</i>	Man,	Men.	Scholar,	Scholars.	James,	The Jameses.
<i>Voc.</i>	Man,	Men.	Scholar,	Scholars.	James,	The Jameses.

ORDER OF PARSING NOUNS.

What is it? Why a noun? What kind of a noun? Why common, or proper? What belong to nouns? What person, number, gender, and case? and why? If in the nominative case to some verb, which is the verb, and what is the rule? Rule 3d. If in the nominative case absolute, what is the rule? Rule 12th. If in the possessive case and governed by some noun, which is the noun, and what is the rule? Rule 5th. If in the objective case and governed by some verb, participle, or preposition, which is the word, and what is the rule? Rule 8th, 9th, or 10th. If in the vocative case, what is the rule? Rule 11th.

Additional Questions.

When does a proper noun become common? What are collective nouns? What are participial or verbal nouns? What are abstract nouns? How is the plural number of nouns generally formed? If the singular ends in *o*, *x*, *ch* soft, *sh*, *ss*, or *s*, how is the plural formed? How are nouns ending in *f*, or *fe*, rendered plural? and nouns ending in *y*? What nouns are irregular in forming their plural? How do nouns derived from other languages form their plural? What nouns are used in the singular number only? and what ones in the plural only? What nouns are the same in both numbers? What is gender? How many sexes are there? How many distinctions have nouns, with regard to gender? Do nouns

in the neuter gender ever become masculine or feminine ? and how ? How many methods of distinguishing gender are there ? What is the first ? second ? third ? What is case ? How many cases are there ? What are they ? How is the possessive case formed ? and why ?

EXERCISES IN PARSING.

Man, Boston, books, virtue, animals, tree, John, women, boys, sister, wisdom, girl's bonnet, father's house.

Feet, goose, Cambridge, penny, Susan, O Moses, I James Madison, armies, thief, lawyer's office, sheep, people, cargo, loaf, beauties, male-children, man-servant.

Scissors, heroes, wheat, votaries, Lydia, pride, mice, ellipsis, potato, datum, radii, hen-turkey, tigress, actor, criteria, series, uncle's wife, clothes, lioness, earl, governor's duty, President Tyler's administration.

Boys, come in. Washington was his country's deliverer. Pope's translation of Homer's Iliad. Alexander, the conqueror of Darius. Joseph Newton, my father's cousin, married a niece of Thomas Winchester. Peter's wife's mother is sick with a fever. Girls, attend to your work. The horse kicked the cow. The cow kicked the horse. The wicked.

EXAMPLES OF FALSE SYNTAX.

Caroline, though an old bachelor, is the greatest beau in town. Phineas's wife was nephew to General Jackson, the heroine of New Orleans. His wives property is in the hands of Joseph Clarke, her niece. That girls book is better than those boys books. Five foot of timber. For conscience's sake. Nancy is a very good songster, as well as instructor. His mother was the heir and administrator of the estate. He was a witch, and his sister, a traitor. He visited all the churches in the citys of New

York and Boston. Two cherubims stood on the right hands of the altars. [Thebes's rise and fall. Socrates's suffering and death. Archimedes's tomb. Alcibiades's success. Hughes's work. Sophocles's Grammar. Ulysses's strength. Xerxes's defeat.]

ADJECTIVE.

56. An *Adjective* is a word *added* to a noun to *describe, qualify, or limit* it ; as, a *good* man ; a *virtuous* woman ; *twenty* dollars.

57. In English, adjectives are not varied on account of *gender, number, or case*, but only to express the different degrees of quality of their nouns ; as, *good* book, *better* book, *best* book. Three *books* are here supposed to be *compared* together, and the adjective *good* is *varied* to express their different degrees of quality.

58. Though some adjectives have six variations of comparison, yet there are commonly reckoned only *three degrees* ; the *Positive*, the *Comparative*, and the *Superlative*.

59. The *positive* merely describes or qualifies, without any comparison ; as, good, wise, little.

60. The *comparative*, implying a comparison between two, increases or lessens the positive in signification ; as, better, wiser, less.

61. The *superlative*, implying the highest or lowest degree, increases or lessens the positive to the utmost ; as, best, wisest, least.

REGULAR COMPARISON.

62. The simple word, or positive, if a monosyllable and regularly varied, becomes the *comparative* by adding

RHETORIC.

280. Rhetoric, as it teaches the skilful use of language, may be termed the art of composition.

281. It treats of the proper use of *words*, and *phrases*, of the right construction of *sentences*, of *figures of speech*, of the best method of forming a *discourse*, and of the various *kinds* and *qualities* of *style*.

WORDS AND PHRASES.

282. *Words* are articulate sounds, used by common consent, as signs of our ideas.

283. *Phrases* are two or more words, used in the same connexion, but not making complete sense.

284. There are three kinds of *phrases*, viz. *adjunct* or *imperfect* phrase, *incidental* phrase, and *appendant* phrase.

285. An *adjunct* or *imperfect* phrase is so closely united with the rest of the sentence, as not to be separated from it ; as, men of *good character*, are frequently guilty of *some improprieties*.

286. An *incidental* phrase may occur in almost any part of a sentence, and it is generally separated from it ; as, I remember, *with gratitude*, his goodness to me.

287. An *appendant* phrase is generally annexed to the end of another phrase or sentence ; as, he went to Boston, *with his father*.

Note. The *incidental* and *appendant* phrases are often used synonymously. On the right use of words and phrases, much of the beauty, force, and elegance of language depends.

SENTENCES.

288. A sentence consists of a number of words, making complete sense ; as, Timothy goes to school.

289. There are three kinds of *sentences*, *simple*, *compound*, and *complex*.

290. A *simple* sentence has but one subject, and one attribute ; as, the sun shines.

291. A *compound* sentence consists of two or more simple sentences united, having more subjects or more attributes, than one ; and it may be resolved into as many simple sentences, as it has *subjects* or *attributes* ; as, faith worketh patience ; and patience, experience ; and experience, hope.

292. A *complex* sentence is one which has more subjects, or more attributes, than one ; but which cannot be resolved into simple sentences, without destroying the sense ; as, more scholars attend the school, than can be conveniently seated.

Note. It seems to be the object of a complex sentence to secure brevity, strength, and elegance, without the sacrifice of perspicuity.

STRUCTURE OF SENTENCES.

293. The qualities most essential to a perfect sentence, are *Unity*, *Clearness*, *Strength*, and *Harmony*.

294. *Unity.* In order to preserve the unity of a sentence, the following *rules* should be carefully observed.

1. In the course of the sentence, the scene should be changed as little as possible.
2. Never crowd into one sentence things which have so little connexion that they would bear to be divided into two or more sentences.
3. Avoid all unnecessary parentheses.

295. *Clearness.* *Ambiguity*, which is opposed to clearness, may arise from a bad choice, or a bad arrangement of words. A leading *rule* in the arrangement of sentences, is, that those words or members most nearly related, should be placed in the sentence as near to each

other as possible, so as thereby to make their mutual relation clearly appear.

296. *Strength*. By the strength of a sentence, is meant such an arrangement of its several words and phrases, as shall bring out the sense to the best advantage, and give every word and every phrase its due weight and force. For this purpose, the following rules may be useful.

1. Strike out from the sentence all redundant words and phrases. 2. Pay particular attention to the use of conjunctions, relatives, and all the particles employed for transition and connexion. 3. Dispose of the principal word or words in that part of the sentence in which they will make the most striking impression. 4. Cause the members of a sentence to go on rising in their importance one above another. 5. Avoid concluding a sentence with an adverb, a preposition, or any inconsiderable word, unless it be emphatic. 6. When two things are compared or contrasted with each other, a resemblance in the language and construction should be observed.

297. *Harmony*. Harmony consists in giving a just proportion and symmetry to a sentence or a discourse.

FIGURES OF SPEECH.

298. Figures of speech may be considered as the language of the imagination, or of the passions.

299. The principal figures of speech are the following ; viz., *Metaphor*, *Allegory*, *Simile*, *Metonymy*, *Synecdoche*, *Personification*, *Apostrophe*, *Antithesis*, *Hyperbole*, *Interrogation*, *Exclamation*, *Irony*, and *Amplification*.

300. A *metaphor* is founded on the resemblance which one object bears to another ; or, it is a comparison in an abridged form ; as, Daniel Webster is a *pillar* of the Constitution.

301. An *allegory* is a continued metaphor ; or, it is several metaphors so connected together in sense, as frequently to form a kind of parable or fable. It differs from a single metaphor, in the same manner as a cluster on the vine differs from a single grape. The following is an example : " Thou hast brought a vine out of Egypt : thou hast cast out the heathen and planted it. Thou preparedst room before it ; and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it ; and the boughs thereof were like the goodly cedars. She sent out her boughs into the sea, and her branches into the river."

302. A *simile* or *comparison* is when the resemblance between objects, whether real or imaginary, is expressed in form ; as, our *Indians* are like those wild *plants* which thrive best in the shade, but which wither when exposed to the influence of the sun.

303. A *metonymy* is where the cause is put for the effect, or the effect for the cause ; the container for the thing contained ; or the sign for the thing signified ; as, grey *hairs* should be respected ; the *kettle* boils.

304. A *Synecdoche*. When the whole is put for a part, or a part for the whole ; a genus for a species, or a species for a genus ; in general, when any thing less, or any thing more, is put for the precise object meant, the figure is called a *Synecdoche* ; as, a fleet of twenty *sail*, instead of *ships*.

305. *Personification* is that figure by which we attribute life and action to inanimate objects ; as,

" Cheer'd with the grateful smell, old *Ocean smiles*."

306. An *apostrophe* is an address to some person, either absent or dead, as if he were present and listening

to us ; as, *O death ! where is thy sting ? O grave ! where is thy victory ?*

307. *Antithesis*. Comparison is founded on the resemblance, *antithesis*, on the contrast or opposition, of two objects ; as, if you wish to enrich a person, study not to *increase* his *stores*, but to *diminish* his *desires*.

308. *Hyperbole*, or *exaggeration* consists in magnifying an object beyond its natural bounds ; as, *he is as slow as a snail ; a mouse as large as a horse*.

309. *Interrogation*. The literal use of an interrogation, is to ask a question ; but when men are strongly moved, whatever they would affirm or deny with great earnestness, they naturally put in the form of a question ; as, *hast thou an arm like God ? or canst thou thunder with a voice like him ?*

310. *Exclamations* are the effect of strong emotions, such as surprise, admiration, joy, grief, and the like ; as, *O that I had wings like a dove ! for then would I fly away, and be at rest !*

311. *Irony* is expressing ourselves in a manner contrary to our thoughts ; not with a view to deceive, but to add force to our remarks. We can reprove one for his negligence, by saying, *you have taken great care, indeed*.

312. *Amplification* or *climax* consists in heightening all the circumstances of an object or action, which we desire to place in a strong light ; as, it is a crime to put a Roman citizen in bonds ; it is the height of guilt to scourge him ; little less than parricide to put him to death : what name, then, shall I give to the act of crucifying him ?

METHOD OF FORMING A DISCOURSE.

313. Though a good method is of vital importance to the successful communication of our thoughts, yet the various subjects of discourse are so different in their nature

and meaning, that no definite rules can be given for their division and arrangement, which will apply equally well to all.

314. The following *rules* may be serviceable in arranging the plan of a discourse. 1. Never attempt to write on any subject, until you fully understand it. 2. Fix definitely in your mind the precise object in view. 3. Mark the outlines of the discourse, or, in other words, determine the grand divisions. 4. Let the divisions be *natural*, such as obviously suggest themselves to the mind, and as may aid your main design, and be easily remembered. 5. Let the divisions be *distinct* ; one part should not include another, but each should have its proper place, and be of importance in that place, and all the parts well fitted together and united, should present a whole.

ILLUSTRATION :

315. Our subject is *Filial Duties*, and our object is to show, that children should render to their parents obedience and love. Our division is as follows :

Children should render obedience and love to their parents :

1. Because they are under obligations to their parents for benefits received from them.

2. Because in this way they secure their own happiness.

3. Because God has commanded them to honor their parents.

316. In this division there is a manifest reference to the object in view. The different heads are also distinct from each other, and, taken together, give a sufficiently full view of the subject. It is in accordance, then, with the preceding rules.

317. After the division has been made, the filling up of the discourse must depend very much upon our ingenuity and abilities, the extent of our information, our command of language, and our literary taste.

KINDS OF STYLE.

318. *Style* means the peculiar manner in which a person *speaks* or *writes*. To speak *well*, or to write *well*, he must *think well*, and be master of his subject.

319. The following may be numbered among the different kinds of style ; the *idiomatic*, the *labored*, the *concise*, the *diffuse*, the *forcible*, the *vehement*, the *elevated*, the *dignified*, the *neat*, the *elegant*, and the *ornamented*.

320. The *idiomatic* style is a simple, easy, artless, and flowing style, easily written, and easily understood.

321. The *labored* style is opposed to the *idiomatic*, because it is a studied, artificial, and inverted style, and requires close attention and effort to understand it.

322. The *concise* style is a short, pithy, bold, and sententious style, in which the thoughts are expressed in a few words, and in a vivid, distinct, and pungent manner.

323. The *diffuse* style is opposed to the *concise*, because the sentences are long and verbose, and contain many and varied illustrations.

324. The *forcible* style is plain, direct, strong, and convincing, and implies good intellectual powers, and a well disciplined mind.

325. The *vehement* style not only implies sound and convincing arguments clearly and forcibly expressed, but a greater degree of excitement and a deeper current of feeling than the *forcible* style.

326. The *elevated* style, as it relates to the thoughts and moral feelings, may be called the sentimental style.

Here, every sentence has its meaning and its importance ; and the whole abounds with sublime and elevated views, and with noble and inspiring thoughts.

327. The *dignified* style has a certain stateliness, formality, and parade about it, which are the result of art and labor.

328. The *neat* style is not only free from faults, but sprightly in thought, and becoming in language.

329. The *elegant* style is not only *neat*, but *graceful*. It is distinguished for its perspicuity and propriety, for its harmonious and happy arrangement, and for its beautiful imagery and polished diction.

330. The *ornamented* style abounds in *tropes* and *figures* ; and is adorned with metaphorical language and high-wrought imagery.

QUALITIES OF STYLE.

331. *Correctness*, as a quality of style, implies the use of words that are purely English in their true and proper sense, and the construction of phrases and sentences, according to the rules of Grammar.

332. *Perspicuity*, as a quality of style, is opposed to ambiguity and obscurity, and implies that the expressions used, be such as to convey, and clearly convey, the true meaning of the writer.

333. *Vivacity*, as a quality of style, implies that the thoughts of the writer are exhibited with distinctness before the mind, and in a manner which arrests and fixes the attention. — See Nos. 293 – 297.

334. *Euphony*, as a quality of style, means a certain smoothness of expression, produced by a happy selection of words and phrases, and by the harmonious arrangement of them into sentences.

335. *Naturalness*, as a quality of style, implies that the writer has exercised good sense and taste in the choice of his words, in the form of his sentences, in the ornaments he has used, and in his turns of thought and expression.

THE END.