A METHOD OF ENGLISH

MACMILLAN AND CO., LIMITED
LONDON · BOMBAY · CALCUTTA
MELBOURNE

THE MACMILLAN COMPANY
NEW YORK · BOSTON · CHICAGO
ATLANTA · SAN FRANCISCO

THE MACMILLAN CO. OF CANADA, LTD.
TORONTO

A METHOD OF ENGLISH

FOR SECONDARY SCHOOLS

BY

JAMES GOW, M.A., LITT.D.

MASTER OF THE HIGH SCHOOL, NOTTINGHAM
LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE

PART I

GRAMMAR CHIEFLY

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON
1907

First Edition 1892.
Reprinted 1893, *with corrections* 1896, 1899, 1902, 1905, 1907

PREFACE

THIS little book professes to be, not an English Grammar, but a course of English Lessons for the junior forms of Secondary Schools. It contains, indeed, all the grammar that is of any importance, but it contains other things too, and is written with a certain definite intention. It is intended for children who already speak and write English fairly well, and who are beginning to learn another language.

Now, it is notorious that such children are apt to presume on their knowledge, and to neglect and despise the English lesson. Yet they cannot follow a long sentence, or understand poetical diction, and when they come to the syntax of a foreign language they blunder sadly from mere ignorance of the functions of words in their own language. Who, for instance, has ever taught the use of prepositions with the infinitive in French, or of *ut* with the subjunctive in Latin, without finding that he had to give a lesson in English grammar as well? In truth, the higher work of schools is perpetually hampered by the neglect of English in the lower classes. It is often said, and is sometimes true, that, sooner or later, pupils learn English grammar through Latin, but many of them learn neither, and the process is in any case unreasonable.

My aim in this book has been to make English respected, by showing how difficult a language it is, and to

teach, through English, grammatical principles which will serve for any language. I have not forgotten, however, that under present conditions very little time can be given to English, and that what is to be done must be done quickly.

With the best will in the world, I have not been able to found a curriculum of English for my Junior School on any existing book. The large grammars (some of them admirable works) do not present the subject in the right arrangement, and are overcrowded with details, especially historical details, which distract the attention from more important but less piquant things. In the small grammars the exercises are too easy, and encourage the contempt with which they are received. The same difficulty seems to have been found in France. In an excellent circular on the teaching of French, sent out to Lycées in 1886 by the Minister of Public Instruction (M. Goblet), I find the following remarks: "L'inspection a signalé, presque partout, pour les trois premières années, l'emploi à peu près exclusif des procédés de l'enseignement primaire: l'usage de livres, de méthodes qui ne dépassent pas le niveau de l'école enfantine," etc. And again, "Veillez aussi à ce que des grammaires trop savantes et trop compliquées, dont l'usage tend à se généraliser, ne soient pas mises entre les mains des élèves, surtout pour les classes de début. On peut enseigner très convenablement notre langue sans mêler aux premières études un cours complet de philologie et de grammaire historique."

In this book (apart from Section I., which deals with pronunciation) I have begun, as the nature of English requires, with the sentence. The language has practically no accidence, and uses the same word as several parts of speech; hence, usually, we cannot parse a word without first seeing it in a sentence, and cannot parse it then without making a mental analysis of the sentence. It was essential, therefore, to deal with analysis first, and proceed to parsing afterwards.

For the rest, I have kept continually before me the

following maxims, which seem to be applicable to the compilation of any school-book whatever :—

(1) The lessons are to be so arranged that each shall be intelligible without reference to a later lesson.
(2) Each lesson shall seem short, but shall be in fact very substantial.
(3) Each lesson shall be immediately followed by exercises.
(4) The exercises shall be so difficult as to command respect for the subject.

I am in hopes that some teachers will try Section I. I introduced pronunciation as part of my general plan of trying to teach in English whatever is taught in any foreign language. And certainly our pronunciation of foreign tongues would be greatly improved by more careful attention to the sounds we make at home. But there were many other reasons for introducing the subject. In particular, it is eminently desirable that English children should be compelled to speak slowly and distinctly. I may add also that I find the exercises on spelling afford a sure test of linguistic ability, for they require a boy to search his vocabulary quickly. The Section as a whole is, no doubt, too difficult for the youngest children, but it might be taken by lower classes in small portions as an amusement, and finally taken in its entirety by the highest class that uses the book.

The Sections generally are such that each can be easily got through in one term if two hours a week are given to English. Schools which can only give one hour a week will perhaps prefer the following arrangement :—

1st	Term,	Section	II. Ex. 1—12.
2nd	Term,	,,	II. Ex. 13—III. 6.
3rd	Term,	,,	III. Ex. 7—end.
4th	Term,	,,	IV. Ex. 1—12.
5th	Term,	,,	IV. Ex. 13—V. 6.
6th	Term,	,,	V. Ex. 7—end (with revising).
7th	Term,	,,	I. complete.

I have to thank my colleagues, Mr. A. C. LIDDELL, M.A., and Mr. S. CORNER, B.A., B.Sc., for much valuable assistance. I have named in the *Notes for the Teacher* all the books that I have used, but, except in Section I., I am not much indebted to any book except Mason's *Grammar*, which is generally and justly regarded as the standard work on the subject.

I have found the division and arrangement of the Lessons, and the making of Exercises, extremely difficult, and cannot hope that I have escaped errors and oversights. I shall be glad, therefore, if any teacher will send me suggestions for the improvement of the book.

JAMES GOW.

NOTTINGHAM, *November* 1892.

CONTENTS

SECTION I.

Spelling and Pronunciation.

SECTION II.

Parts of Speech.

SECTION III.

Parts of Speech (not Verb) in Detail.

SECTION IV.

The Verb in Detail.

SECTION V.

Errors and Figures of Speech.

SECTION I

Pronunciation and Spelling

LESSON I.

We *speak* to one another in order to convey what we *mean*, i.e. what we think.

The sounds which we make in speaking are grouped into *words*.

A *spoken word* is therefore a sound or series of sounds.

Each word conveys part of what the speaker means, therefore each word is said to have a *meaning* of its own.

N.B.—The *meaning* of a word is what is thought of when the word is used.

A language is a collection of all the words used by certain people who understand one another.

N.B.—Such people usually, but not always, form a nation, and it is convenient here to call them a nation. Now, since there are many different languages in the world, it is plain that different nations have settled for themselves what words they will use and what these words shall mean. *E.g.* The English call a certain fruit 'apple'; the French call it 'pomme.' The word 'chaise,' to a Frenchman, means a *chair*; to an Englishman, a certain four-wheeled *carriage*.

Words are generally used in groups called *sentences*. The rules for combining words into sentences are called *grammar*, and each language has its own special grammar.

N.B.—Each nation settles its own grammar, just as it settles its own words. *E.g.* An Englishman says, 'I have seen him,' but according to French grammar he would say, 'I him have seen,' and according to German grammar, 'I have him seen.' We shall see later on what is meant by saying that a nation settles its words and grammar.

N.B.—The word 'language' sometimes means *the habit of using words*, sometimes *words actually used*. So also 'speech' and 'writing' are used in various senses.

Exercises.

1. Define completely 'a spoken word,' and show that a cough or sneeze or whistled tune is not a spoken word.
2. What is meant by a 'gesture'? Show that we can sometimes convey what we mean by gestures, without using words.
3. What languages are spoken in the following countries: England, France, Spain, Portugal, Holland, Italy, Poland, Denmark, Turkey, Russia, Greece, Sweden, Norway, Germany, China, Arabia, Japan, Iceland? What languages were spoken in ancient Rome, ancient Palestine, ancient Britain?
4. In what parts of the world are the following languages spoken: English, French, German, Dutch, Spanish, Portuguese?
5. Mention some names of languages ending in *-ese*, *-ic*, *-sh*.
6. Explain the words in italics in the following sentences: (1) *Language* distinguishes man from the lower animals. (2) His *language* was not polite. (3) *Speech* is silvern, silence is golden. (4) Thy *speech* bewrayeth thee. (5) I made a *speech*. (6) Italian *grammar* is easier than Latin. (7) I have bought a French *grammar*.

LESSON II.

By means of *writing* we can convey what we mean to people who cannot hear us speak.

N.B.—Printing is only writing done by machinery.

To *read* (at least to read aloud) is to speak the words which are indicated by a written document.

There are two chief methods of writing, viz.:—

(1) By pictures and signs which have nothing to do with spoken words at all, and which can be understood by people who speak quite different languages.

(2) By visible marks, usually called *letters*, each of which is the signal of a certain sound, so that the reader, when he sees the signal (or letter), makes the sound.

N.B.—In this method, a group of letters, arranged in a certain order, is the signal of a group of sounds arranged in the same order.

Thus, a *written word* is a letter, or group of letters, forming the signal of a sound, or group of sounds, which is a spoken word.

N.B.—As in speaking, so in writing, a nation settles for itself what letters it will use and of what sound each letter shall be the signal.

Exercises.

1. Explain the abbreviations i.e., e.g., N.B., viz.
2. Read, *in English*, the following signs: 1, 2, 5, 7, 28, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{9}{11}$, +, −, ×, ÷, =, ∶, ∶∶, .∴, ∵, >, <, and show the difference between these signs and written words. Read, in English, the following signs taken from an almanac: ☽ 1.53 P.M., ○ 5.39 A.M.
3. Draw or describe pictures which would explain to a foreigner the following facts: (1) The boat starts at two o'clock. (2) Two fish cost three halfpence. (3) Men do not wear their hats in church.
4. Of what sounds are these letters the signals: A, E, O, U, R, S, L, M, N, Z? Try to explain how you make these sounds.
5. How many sounds do you make in reading *sir*, *seven*, *subtract*, *potato*, *convent*, *divisibility*, *enough*, *thorough*, *scene*?
6. Mention some nations that do not use the same letters as the English.
7. A certain band of conspirators agreed to use English letters, but to alter the corresponding sounds. One of them sent the following message to another: h vhkk sgqnv z anla zs sgd jhmf hm Knmcnm nm Rzstqczx. Find out what he meant.

LESSON III.

A perfect method of writing would indicate, not merely the sounds of spoken words, but also the *accent* and *quantity* of the sounds.

Accent.—In speaking we pronounce some words or parts of words with more vigour than the rest. Such words, or parts of words, are said to be *accented* or to bear the *accent* or *stress*. It would often be useful to mark the accent in writing: thus (if we mark the accent with ') *rebel* is different in meaning from *rebél* and *prógress* from *progréss*, and again 'I don't háte him,' conveys a different meaning from 'I dón't hate him.'

Quantity.—The same sound may often be produced with a difference of *quantity*, i.e. of *length*. Thus, if we marked long sounds with ¯ and short with ˘, we should write *fo͝ot*, but *bo͝ot*; *compo͝se*, but *compŏsite*; *qu͝ine*, etc.

That accent does not always affect quantity may be seen in such a word as *elevate*, where *el* is short but accented.

Unfortunately, none of the chief nations has attempted carefully to mark accent or quantity in writing.

We may therefore regard writing as merely the use of letters. Now it is plain that, for writing a language, we ought to have (1) *a distinct letter for each sound made in speaking the language*, and (2) *only one letter for each sound.*

For (*a*) If there are too few letters, one letter must indicate more than one sound; and

(*b*) If there are too many letters, one sound must be indicated by more than one letter.

The English manner of writing has both too few and too many letters. We use only 26 letters, though, in speaking, we make 38 sounds at least. Moreover, of our 26 letters, 3 are superfluous (viz. *c*, *q*, *x*), because they indicate sounds which are also indicated by other letters.

The effect of a bad system of writing may be seen by comparing English with Italian. In Italian writing, the letters are almost exact signals of the spoken sounds, and it is found that Italian children spend, in learning to read and write correctly, 1500 hours less than English children.

Exercises.

1. Mark with ¯ all the long sounds in *repute*, *condone*, *below*, *father*, *surprise*, *signpost*, *doorkeeper*, *vainglory*, *bookcase*, *illustrate*.
2. Mark with ′ the accented sounds in the same words, and also in *lunatic*, *fanatic*, *quandary*, *vagary*, *primary*, *confide*, *confident*, *confidant*.
3. Supposing that we ceased to use the letters *c*, *q*, and *x*, what letters could we use in their place?
4. Show that *g* indicates, in English writing, two quite distinct sounds.
5. What do you mean by '*to spell*' and '*to pronounce*'?
6. How many sounds do you make in pronouncing the following words: *ability*, *leave*, *often*, *sugar*, *gate*, *thrash*, *church*, *foreigner*, *shoe-shop*, *guardian*, *fatigue*?

LESSON IV.

The whole collection of letters used in writing a language is called the *alphabet* of that language.

The English alphabet consists of 26 letters, of which *c*, *q*, and *x* are superfluous, as we saw, because they do not indicate sounds which are not indicated by other letters.

In speaking English, we use about 38 distinct simple sounds, but in writing English we have only 23 proper letters.

A *simple sound* may be defined (for the present) as a sound made with only one movement of the mouth. The sounds which we attach to *sh*, *th*, *ch*, *ng*, are simple sounds as much as those which we attach to *t*, *k*, *p*, *g*. This is explained more clearly in Lesson VII.

Now, for the 15 sounds which have no special letters, we might use certain fixed combinations of letters, such as *th*, *sh*, *ch*, *ng*, *au*, *ee*, *oo*, and so we often do.

This is not a very convenient plan. For instance, in *pothook*, *mishap*, *engine*, *cooperate*, each letter in the combinations *th*, *sh*, *ng*, *oo* is to be pronounced separately.

But, though we help out our scanty alphabet by this device, we still very often indicate *different sounds by the same letters or the same combination of letters.*

E.g. Compare *church* and *machine*, *boat* and *boar*, *rein* and *receive.*

EXERCISE.

Give examples in which *s* indicates different sounds.

,,	,,	*ch*	,,	,,	,,
,,	,,	*th*	,,	,,	,,
,,	,,	*a*	,,	,,	,,
,,	,,	*e*	,,	,,	,,
,,	,,	*i*	,,	,,	,,
,,	,,	*o*	,,	,,	,,
,,	,,	*u*	,,	,,	,,
,,	,,	*ea*	,,	,,	,,
,,	,,	*ai*	,,	,,	,,
,,	,,	*ei*	,,	,,	,,
,,	,,	*ie*	,,	,,	,,
,,	,,	*ou*	,,	,,	,,
,,	,,	*oa*	,,	,,	,,
,,	,,	*ough*	,,	,,	,,

LESSON V.

But not only do we indicate different sounds by the same letter or combination of letters : we also *indicate the same sound by different letters or combination of letters.*

E.g. The sound of *f* is also indicated by *ph* and *gh.*

" " *sh* " " *ti, ci, si, ch, ce.*
" " *u* (in pun) by *ou* (young), *o* (tongue), etc.
" " *o* (in so) by *oa* (boat), *oe* (foe), *ow* (show), etc.
" " *u* (in tune) by *ui* (suit), *eau* (beauty), *iew* (view), etc.

Exercises.

Give instances in which the same sound is indicated by—

1. *f, ph, gh.*
2. *j, g, dg.*
3. *c, k, q, qu.*
4. *c, s, sc, sch.*
5. *sh, ti, ci, si, ch, ce.*

Mention, with instances, other ways of indicating the sound of—

6. *i* in *pin.*
7. *e* in *pen.*
8. *o* in *upon.*
9. *u* in *bun.*
10. *u* in *pull.*
11. *ee* in *meet.*
12. *a* in *fame.*
13. *a* in *father.*
14. *i* in *bite.*
15. *au* in *haul.*
16. *oi* in *boil.*
17. *o* in *so.*
18. *u* in *brute.*

LESSON VI.

There is yet another serious defect in English spelling, viz. that, very frequently indeed, letters are written which are not pronounced at all and are therefore useless as signals of the spoken word.

E.g. *c* is useless in *black*, *scene*.
g is useless in *foreign*, *reign*, *gnat*, etc.

Exercises.

1. Give instances in which *b* is written but not pronounced.
2. " " *e* " "
3. " " *gh* " "
4. " " *h* " "
5. " " *i* " "
6. " " *k* " "
7. " " *l* " "
8. " " *n* " "
9. " " *o* " "
10. " " *p* " "
11. " " *s* " "
12. " " *t* " "
13. " " *u* " "
14. " " *w* " "

LESSON VII.

In speaking we use either *soundless breath* or *sounding breath*, i.e. voice.

Breath is converted into *voice* when we choose, by the vibration of two ligaments, called the *vocal chords*, which lie across the windpipe so that the breath must pass through them. If the vocal chords are short (as in a woman), the voice is shrill; if they are long (as in a man), the voice is deep.

The breath or voice passes from the windpipe into the channel of the mouth, which channel can be greatly altered in

shape by movements of the vocal organs, viz. the uvula, soft palate, tongue and lips.

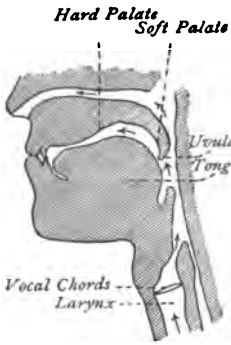


FIG. 1.—Section of mouth, nose, and upper part of windpipe.

The uvula is the point of the soft palate or *velum pendulum*. Its chief office is to shut or open the nose-passage. In the drawing it is shown *dropped*, so as to *open* the nose-passage.

The various sounds made in speaking depend on these movements.

(1) **Vowels.**—If the mouth-channel, however altered in shape, is still left entirely open, then *voice* emitted (not breath only) produces *vowels*.

E.g. In pronouncing *a* (as in *father*) the channel is as wide as possible; in pronouncing *o* (as in *home*) the lips are rounded and the back of the tongue is raised; for *u* (as in *brute*) the lips are protruded and the middle of the tongue is raised.

(2) **Fricatives.**—If the mouth-channel is obstructed somewhere, but not quite closed, a *fricative* or rubbing sound results, and this may be produced with either breath or voice.

E.g. In English the sounds of *l, r, v, w, z, th* (in *this*) are produced with *voice*; *f, s, sh, th* (in *thick*) are produced with *breath* only.

(3) **Explosives.**—If the mouth-channel is entirely stopped, an explosion takes place when the stoppage is removed, and this explosion may be produced with either breath or voice.

E.g. The sounds of *p, t, k* are explosives produced with *breath*; the same stoppages, when *voice* is used, produce *b, d, g* (in *go*) respectively.

N.B.—The explosives are always called *consonants*, because they can only *sound with* (Latin *consonare*) a vowel. The fricatives are also usually called consonants, but are sometimes called *semi-vowels, liquids*, or by other names.

(4) **Nasals.**—Most sounds are *oral*, i.e. produced through the mouth (Latin *os*) with the uvula pressed back so as to stop the nose-passage; but the uvula can often be dropped so as to open the nose-passage and thus *nasalise* the sound.

N.B.—Even when the uvula is dropped, breath does not always escape by the nose, but the sound echoes, so to say, in the nose-passage, with a new effect.

Thus, with the same stoppage as for *b*, drop the uvula: the result is *m*. With the stoppage for *d*, drop the uvula, and the

result is *n*. With the stoppage for *g*, drop the uvula, and the result is *ng*.

In these particular instances, *voice* really issues by the nose, so that *m*, *n*, *ng*, are *nasal voiced* consonants, half explosive, half continuative.

Most vowels can be nasalised, and in a nasalised vowel some breath escapes by the nose. In English we do not nasalise vowels, but the French nasalise many (as in *an*, *on*, *un*, *fin*), and some Americans nasalise all that they pronounce.

(5) **Aspirates.**—The aspirate *h* is a fricative, produced by jerking the breath so that it rubs against the back of the throat and tongue. The breath may be jerked in the same way in producing any breathed consonant, which is then said to be *aspirated*.

We do not ordinarily, in English, aspirate any consonant, but North-countrymen aspirate a breathed *w* (spelt *wh*); the Welsh aspirate a breathed *l* (spelt *ll*), and the Irish aspirate *t*, *k*, *p* very frequently.

(6) Thus a simple sound is a sound produced when all the vocal organs are arranged in a certain position and kept there. A *diphthong* (Greek *diphthongos* = *double-sounding*) is produced when the vocal organs are shifted rapidly from one consonant-position to another or one vowel-position to another.

Exercises.

1. What is the difference between *breath* and *voice*? How is breath converted into voice? Why is a man's voice deeper than a woman's?
2. What is the uvula? What is its function? Pronounce some sounds in which the uvula is dropped and some in which it is raised.
3. What is a vowel? What is a consonant?
4. What is a fricative? Pronounce some voiced and some breathed fricatives.
5. Pronounce the voiced sounds which correspond to (*i.e.* are produced with the same stoppages as) *k*, *t*, *p*, *s*, *th* (in *thick*), *sh*, *f*.
6. Describe each sound in the following words, stating, in the case of consonants, whether they are (1) explosive or fricative, (2) oral or nasal, and (3) breathed or voiced: *bring*, *fop*, *cat*, *lady*, *path*, *these*, *wish*, *give*, *ham*, *noble*.
7. Try to describe how you produce the sounds of *p*, *b*, *t*, *th*, *sh*, *s*, *r*, *l*, *m*, *n*, *f*, *z*.

LESSON VIII.

If we are to study pronunciation from a book, we must first adopt a manner of spelling such that the same letter, or combination of letters, shall always represent only one and the same sound.

Let us then attempt first to use a system of spelling which shall represent regularly the usual sounds made in speaking English.

I. Consonants (Ellis's *Glossic* method of Spelling).

The following letters, or combination of letters, will represent all the consonants used in the pronunciation of educated people.

Explosives. { *Breathed*, p, t, k. / *Voiced*, b, d, g.* }

Fricatives. { *Breathed*, wh, f, th, s, sh, yh*, and h. / *Voiced*, w, v, dh*, z, zh*, y, r, l, m, n, ng. }

Diphthongs. { *Breathed*, ch*. / *Voiced*, j*. }

N.B.—*ch* = tsh, and *j* = dzh.

In this list most of the letters or combinations have their ordinary pronunciation. Those marked with an asterisk (*) require comment.

g is the so-called 'hard' *g*, heard in *go*, *good*, *gate*, etc.

yh is the breathed *y*, heard in *hue*, *human*, which we shall now write *yhue*, *yhuman*.

dh is the voiced sound corresponding to the breathed *th*. The former is heard in *then*, *that*, which we shall now write *dhen*, *dhat*. The latter is heard in *thank*, *thick*, where we shall retain *th*.

zh is the voiced sound corresponding to the breathed *sh*. The former is heard in *rouge*, *azure*, *pleasure*, which we shall now write *rouzhe*, *azhure*, *pleazhure*. The latter is heard in *shall*, *sure*, which we shall write *shal*, *shure*.

ch is the sound heard in *church*, *patch* (which we shall write *pach*).

j is the sound heard in *jew*, *judge* (which we shall write *juj*).

N.B.—*Consonants not pronounced are not to be written at all. Consonants are not to be doubled unless they are pronounced twice.*

Exercises.

1. In the following words the consonants are written in Ellis's spelling. Read them and give the ordinary spelling: *kaje*, *kween*, *Kristofer*, *kemikal*, *ekspoze*, *ekspozhure*, *egzample*,

invazhion, filolojist, jeolojist, kach, redyuse, refyuje, dhere, headhen, kazm, inyhuman, relijion, chalenje, eje, supozishion, hi jingks, samist.

2. In the following words alter the consonants on Ellis's method: *cart, cause, clutch, chaos, occasion, whether, please, humid, squeeze, fudge, philosopher, sick, six, pigeon, ocean, notion, suppose, examine, gesticulation, paths, refuse.*

LESSON IX.

II. Vowels (Ellis's *Glossic*, slightly altered).

Let us, in the same way, alter the usual spelling of vowels, so that each vowel-sound heard in English shall always be written with the same letter or combination of letters.

1. The *long vowels* heard in } beet, bear, bait, baa, bought, boat, boot

are to be spelt always *ee, ea, ai, aa, au, oa, oo.*

N.B.—Some of these vowels, *when not accented*, are often pronounced short: e.g. *e* in *equality* = short *ee*; *o* in *poetical* = short *oa*.

Long vowels, in ordinary English pronunciation, are seldom quite pure: *e.g.* people say *bai-it* for *bait*, *boa-wt* for *boat*, *fau-wl* for *fall*, thus making a slight diphthong, or glide, at the end of the long vowel.

2. The *short accented vowels* of knit, net, gnat, not, nut, nook

are always to be spelt *i, e, a, o, u, uo.*

N.B.—These vowels are never long.

3. The *short unaccented vowels* heard in } merry, before, author, father

are always to be spelt *i, i, ə, ə.*

The vowel-sound written ə (inverted *e*) is very common in southern English, especially before *r*. It is heard at the end of *altar, author, father, labour*, etc., which words we shall now write *aultər, authər, faadhər, laibər*. In these and similar words the *r* is not heard unless a vowel follows, and the vowel ə is actually used as a substitute for *r* in such words as *hear, four*, which are pronounced *heeə, fauə*, if no vowel follows.

The vowel ə is long in *bird, heard, earth*, which may be written *bəəd, həəd*, etc.

4. The *diphthongs* heard in height, foil, fowl, feud are always to be spelt *ei, oi, ou, eu.*

The diphthong *ei* is a glide of *aa-i*; *oi* of *au-i*; *ou* of *aa-oo*; *eu* of *ee-oo*.

N.B.—*Vowels not sounded are not to be written.*

Exercises.

1. In the following words the vowels only are altered. Read them and give the ordinary spelling: *bicos, bihaiv, bifauɔ, biloaw, baaskit, beetl, baibi, uncooth, pərentəl, rilait, eetərniti, pərpeteuiti, aulwais, laaghtər, thəərdli, əllou, fərbid, dineiəl, poudər, troothfuol, popeulər, seupeeriər.*
2. Alter the vowel-spelling only of: The weather, you know, has not been balmy. My mother's escape from so much danger, and her ease after so much pain, throw, however, some hope upon the gloomy future. I received your letter with great pleasure last Monday. Please write soon again.
3. Alter the consonants also in the preceding exercise.
4. Read this: Dhə cheild həz gon tuo dhə dauər ov dhə reit hous, wheaə shee ẇəz toald tə goa. Luok ! kaant yoo reed dhə naim oavə dhə frunt pauch ? Ei nevə thaut shee wuod bi aibl tə feind hə wai, bət ei səpoaz sumbədi həd taikn həə theaə bifauə.

Summary of Ellis's Reformed Spelling (called Glossic).

I. **Consonants.**—*q*, *x*, and *c* (except in *ch*) are discarded.

The following letters are pronounced as usual: *b*, *d*, *f*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, *v*, *w*, *y*, *z*.

g is pronounced always as in *good*, *gate*.

The groups *sh*, *ng* are pronounced as usual.

th is always breathed, as in *thick*, *thin*.
ch is always pronounced as in *church*, *chapel*.

The following groups are new:
dh for the voiced sound heard in *this*, *then*.
zh for the voiced sound heard in *azure*, *rouge*.
wh for the breathed *w* as pronounced by Scotchmen.
yh for the breathed *y* heard in *human*, *hue*.

Besides these, in writing Scotch pronunciation we should occasionally require *kh* for a very violent fricative in the throat.

II. **Vowels.**—*a* is the vowel heard in *bat, cat.*

	aa	„	„	*father, balmy.*
	ai	„	„	*bait, mate, eight.*
	au	„	„	*Paul, bought, fall.*
	e	„	„	*met, get.*
(not in Ellis)	*ea*	„	„	*bear, bare, pair.*
	ee	„	„	*beet, beat.*
	ei	„ diphthong	„	*height, white, I.*
	eu	„	„	*feud, suit, mute.*
	i	„	„	*knit.*
	o	„ vowel	„	*not, what.*
	oa	„	„	*boat, note.*
	oi	„ diphthong	„	*boil.*
	oo	„ vowel	„	*fool, brute.*
	ou	„ diphthong	„	*foul, drown.*
	u	„ vowel	„	*nut, one, son.*
	uo	„	„	*nook.*
(written *ŭ* by Ellis)	*ə*	„ (unaccented)		*parental, villa, labour.*
(sometimes *uu* in Ellis)	*əə*	„	„	*err, bird, earth.*

LESSON X.

Read the following poem, which is Campbell's 'Hohenlinden,' spelt (on Ellis's system) very nearly according to the pronunciation of a Londoner, who is a very distinguished English scholar :

On Lindən, wen dhə sun wəz loa,
aul bludles lai dh' untrodn snoa,
ən' daak əz wintə woz dhə floa
əv Eisə, roaling rapidli.

bət Lindən sau ənudhə seit
wen dhe drum beet, ət ded əv neit,
kəmaanding feiəəz əv deth tə leit
dhə daaknes əv (h)əə seenəri.

bei tauch ən' trumpit faast əraid,
eech hauəsmən droo (h)iz batl-blaid,
ən' feuriəs evri chaajə naid
tə join dhə dredfəl revəlri.

dhen shuok dhə hilz, wi' thundə rivn,
dhen rusht dhə steed, tə batl drivn,
ən' loudə dhən dhə boalts əv hevn
faa flasht dhə red aatiləri.

bət redə yet dhat leit shəl gloa
on Lindən'z hilz əv stained snoa,
ən bludiə yet dhə torənt floa
əv Eisə, roaling rapidli.

tiz maun, bət skeaəs yon levəl sun
kən peeəs dhə wau-kloudz roaling dun,
weaə feuriəs Frank ən' feiəri Hun
shout in dheaə sulfərəs kanəpi.

dhə kombat deepnz. on, yee braiv,
(h)uu rush tuo glauri auə dhə graiv,
waiv, Meunik, aul dhei banəəz waiv,
ən' chaaj widh aul dhei chivəlri.

feu, feu shəl paat weaə meni meet;
dhə snoa shəl bee dheaə weinding sheet;
and evri təəf bəneeth dheaə feet
shəl bee ə soaljəəz sepəlkə.

The following poem is T. Hood's 'Past and Present,' spelt (in Glossic) very nearly according to the pronunciation of another Londoner, who is also a most distinguished English scholar:

PAAST ƷN PREZNT.

Ei rimembə, ei rimembə
dhə hous wheaər ei wəz baun,
dhə litl windoa wheaə dhə sun
kaim peeping in ət maun;
hee nevə kaim ə wingk toow soown,
nau braut toow long ə dai;
bət nou ei aufn wish dhə neit
əd baun mei breth əwai.

ei rimembə, ei rimembə
dhə roaziz, red ən wheit,
dhə veiəlits ən dhə lilikups—
dhoaz flouəz maid əv leit!

dhə leiləks wheaə dhə robinz bilt,
ən wheaə mei brudhə set
dhə ləbəənəm on iz bəəthdai,—
dhə tree iz living yet !

ei rimembə, ei rimembə,
wheaər ei wəz eus to swing,
ən thaut dhi eaə məst rush əz fresh
tə swoloaz on dhə wing ;
mei spirit floow in fedhəz dhen
dhət iz soa hevi nou,
ən sumə poowlz kəd skeaəsli koowl
dhə feevər on mei brou.

ei rimembə, ei rimembə
dhə fəə-treez daak ən hei ;
ei eus to thingk theaə slendə tops
wə kloas əgenst dhə skei ;
it wəz ə cheildish ignərəns,
bət nou tiz litl joi
tə noa ei'm fəədhər auf frəm hevn
dhən when ei wəz ə boi.

LESSON XI.

The specimens of pronunciation, given in the last lesson, represent very nearly what is called *Standard English.* This term requires explanation.

In Lesson I. we defined a *language* as a collection of *all the words* used by a particular people. Now, nobody uses or even understands the whole of the language of his nation. Each person uses the words, and speaks them with the pronunciation, generally employed among his friends. Hence the language of a nation is divided into various *dialects*, which are spoken in various districts of the country, and which differ from one another chiefly in pronunciation, but to some extent also in the words used.

Most of the words used are the same in all dialects, but the pronunciation may differ so much that people who speak different dialects can hardly understand one another. A *dialect*, therefore, may best be defined as "a method of pronouncing a language used in a particular district"; but

this definition is not complete, because it does not take into account differences in the words used, *e.g.* in Lancashire people say 'hoo' for 'she'; in a certain part of Somerset and Dorset they say 'uch' for 'I'; in Warwickshire they say 'dout the candle' for 'put out the candle,' etc.

But in every nation that has a capital city, the *dialect of the capital* is that of the most important men, and those who wish to be important try to learn it. It thus becomes the dialect of the educated classes.

Now *Standard English* is as much a dialect of English as the language used in Somerset or Lancashire. It was once (about A.D. 1350) the dialect of the East Midlands, a district including the Universities of Oxford and Cambridge. Hence it spread to London, and great writers in London, from Chaucer (died 1400) onwards, used it, so that it became the dialect of educated Englishmen everywhere.

Similarly, Latin was not the most important dialect of ancient Italy until about B.C. 250, when Rome, where Latin was spoken, became the capital city; and the French of Paris, which all educated Frenchmen now speak and write, was not the most important dialect of France until about A.D. 1250, when Paris became the recognised capital of the country.

But to know English *as a whole* it is necessary to know not only 'Standard English,' but also all the other dialects as well. As some of these dialects are of great importance in the history of our language, and are sometimes used by the very best writers, we shall now give a few specimens to show how far, and in what respects, they may differ from Standard English.

Southern Dialect.

This dialect is spoken, with slight variations, in Wilts, Dorset, most of Somerset and Gloucester, and adjacent parts of other counties. It was formerly general south of the Thames, and, if Winchester had become the capital of England (as was at one time likely), this dialect would have been the foundation of Standard English. The subjoined specimen is a fable written by Akerman and printed here very nearly according to the pronunciation of a native of Chippenham, Wilts (the former capital of Wessex).

Chippenham Version (in Glossic).	*Standard English Version.*
Dhɘ Aarnɘt ɘn dhɘ Bitl.	The Hornet and the Beetle.
dhə aarnət zat in ə olə tree,	The hornet sat in a hollow tree,
ə propər spaahytfəl toaəd wər ee;	a proper spiteful toad was he;

ən ə merəli zung waahil ee did zet
iz steng az shaarp əz ə bagənet.
"oa, oo zə vaahin ən buwld əz aahi?
aahi beeənt əfeeərd ə wops nar vlaahi."

and he merrily sang while he did set
his sting as sharp as a bayonet.
"oh, who so fine and bold as I?
I am not afraid of wasp or fly."

ə bitl up dhek tree did klim
ən skaarnvəli did luok at ee;
zed ee, "Zur Aarnət, oo gid dhee ə raahit tə zet in dhik dhur tree?
vaar eal dhee zengz zoo neeshun vaahin,
aahi tel dhee, 'tiz ə oows ə maahin."

A beetle up that tree did climb
and scornfully did look at him;
said he, "Sir Hornet, who gave thee
a right to sit in that there tree?
for all thou singst so nation (very) fine,
I tell thee, 'tis a house of mine."

dhə aarnət's konshəns veeld ə twinj,
bət graain buwld wi iz long steng,
zed ee, "pozeshən 'z dhə best lea,
zoa yur dhee shatnt put ə klea;
bi aahf, ən leeəv dhə tree to aahi!
dhə mukson 'z guod ənuf vur dhee.

The hornet's conscience felt a twinge,
but growing bold with his long sting,
said he, "possession 's the best law,
so here thou shalt not put a claw;
be off, and leave the tree to me!
the mixen (dunghill) is good enough for thee."

jis dhen ə yəəkl paasin baahi
wəz akst bi dhem dhə kais to traahi:
"ea! ea! aahi zee uw 'tis!" zed ee,
"dhee əl meek ə veemus nunsh vur aahi!"
hiz bil wuz shaarp, iz stumik leeər,
zoa up ə snapt dhə kadlin pəər!

Just then a yuckle (woodpecker) passing by
was asked by them the case to try;
"ha, ha, I see how 'tis," said he,
"they'll make a famous lunch for me!"
his bill was sharp, his stomach leer (empty),
so up he snapped the quarrelling pair.

eal yoo əz bee tə lea inklaahind dheeəs litl staahri bəər in maahind,
vaar if tə lea yoo aimz tə goaə
yoo'l vaahind dhai ealwuz zaar ee zoa ;
yoo'l meet dhə veet ə theez yur too,
dhə'l teek dhi koaət ən kaarkus too.

All you that are to law inclined
this little story bear in mind,
for if to law you aim to go
you'll find they always serve you so ;
you'll meet the fate of these here two,
they'll take thy coat and carcase too.

NOTES.—The letter *r* is to be pronounced with the tip of the tongue turned back as far as it will go. In pronouncing *lea, klea,* remember that *ea* has the sound heard in *bear, pear, care.* (The rhymes of the lines are not always perfect.)

LESSON XII.

NORTH MIDLAND DIALECTS.

We saw, in the last lesson, that Standard English is founded on the dialect of educated men in London, which dialect, 500 years ago, was used over a large district of the East Midlands. To this day, the East Midland dialects are not greatly different from Standard English. The following specimens show the dialect of places in the extreme north of the Midlands. The first is a part of Tennyson's "Northern Farmer' (new style) in a North Lincolnshire dialect, nearly as pronounced by Lord Tennyson himself. The second is part of a Christmas carol, nearly as pronounced at Barton-under-Needwood, Staffs.

I. A NORTHERN FARMER'S ADVICE TO HIS SON.

Glossic from Lord Tennyson's Pronunciation.

1. Duozunt dhəw eeə maahi əəsez legz, əz dhai kaantəz əweaə ?
propuoti, propuoti, propuoti ! dhaat's wot aahi ɕeəz əm seąə.

Standard English Version.

1. Dostn't thou hear my horse's legs, as they canter away? property, property, property ! that's what I hear 'em say.

7. paasunz las aant nəwt, ən shee weeənt ə nəwt wen eez deeəd,
muon bee ə guovnes, laad, ə suomət ən aadəl[1] ə breeəd.

8. waahi? fər eez nobut ə keewret, ən weeənt nivə git nan aahyə,
ən ee meaəd dhə bed əz ee ligz on əfooə ee kuomd tə dhə shaahyə.

10. ai, ən dhaahi muodhə sez dhəw waants tə maari dhə las,
kuomz ov a jentəlmən bun, ən wee boaəth on uos thingks dhə ən as.

7. parson's lass has nought, and she won't have nought when he's dead,
(she) must be a governess, lad, or somewhat, and earn her bread.

8. why? for he's nought-but a curate, and won't ever get (no) any higher,
and he made the bed that he lies on before he came to the shire.

10. ay, and thy mother says thou wantest to marry the lass,
(who) comes of a gentleman born, and we both of us think thee an ass.

[1] aadəl = addle = earn.

II. Christmas Carol.

Glossic of Native of Staffs.	*Standard English Version.*
Az oi saat on a suoni bank on Krusəməs dee i' dh' maunin',	As I sat on a sunny bank on Christmas day in the morning,
oi saa threa ships kum seelin' boi on Krusəməs dee i' dh' maunin'.	I saw three ships come sailing by on Christmas day in the morning.
ən yoo suod bea in dheaz threa ships but Joasef ən iz feaə leadi,	And who should be in these three ships but Joseph and his fair lady,
ən ea did wisl ən shea did sing	and he did whistle and she did sing
ən aal dhə belz ən eaəth did ring	and all the bells on earth did ring
fau joi dhət dhə Saiviər ea wəz baun on Krusəməs dee i' dh' maunin'.	for joy that the Saviour he was born on Christmas day in the morning.

Lowland Scotch.

There are several dialects of the Scottish Lowlands, some of which are employed, though largely altered and mixed with Standard English, in the writings of Robert Burns and Sir Walter Scott. The following extract from 'Tam o' Shanter' is here given in glossic as Burns (an Ayrshire man) would probably have pronounced it, but the language is not a pure specimen of Ayrshire dialect.

Ayrshire Pronunciation.	*Standard English Version.*
Whən chapmən biliz leev dhə street	When pedlar fellŏws leave the street
ən droothi neebərz neebərz meet,	and thirsty neighbours neighbours meet,
aaz maarket daiz aar weerən lait	as market days are drawing late
ən foak begin tə taak dhə gait,	and folk begin to take the street (go out),
whail wee sit boozin aat dhə naapi,	while we sit boozing at the nappy (ale)
ən getən foo ən ungkə haapi,	and getting full and very happy,
wee thingk nə oan dhə laang Scoatz mailz	we think not on the long Scotch miles,
dhə moasiz, waatərz, slaaps, ən stailz	the mosses, waters, passes, and gaps
dhit lei bitween əz ən oor haim,	that lie between us and our home,
whaur sits oor sulki suln daim	where sits our sulky, sullen dame
gaidhrən hər brooz laik gaidhrən stoarm,	gathering her brows like gathering storm,
nursən hər raath tə keep it waarm.	nursing her wrath to keep it warm.
Dhis trooth faan oanest Taam o' Shaantər	This truth found honest Tam o' Shanter
aaz he free Ear yea nekht did kaantər	as he from Ayr one night did canter
(aul Ear, whaam neer ə toon sərpaasəz	(old Ayr, which ne'er a town surpasses
faur oanest men ən boani laasəz !)	for honest men and pretty lasses !)

Oa Taam! haadst thoo but been sea waiz
aaz tain dhei ain weif Kait's advais!
shee taul dhee weel dhoo wuz aa skelum
aa bledhrən, blustrən, drukn blelum,
dhət frea Novembər til Oktoabər
yea market dea dhoo wuz nə soabər;
dhət ilkə meldər wi dhə milər
dhoo saat aaz laang aaz dhoo had silər;
she proafeseid dhət lait aur shün
dhoo waad bee fun deep droond in Dün,
aur kaacht wi waurləks i dhə merk
bi Aaloawaiz aul haantid kerk, etc.

Oh Tam! haadst thou but been so wise
as (to have) taken thy own wife Kate's advice!
she told thee well thou wast an idler,
a boasting, blustering, drunken rascal,
that from November to October
each market day thou wast not sober; [the miller
that every grinding-time with
thou satst as long as thou hadst money;
she prophesied that late or soon
thou wouldst be found deep drowned in Doon,
or caught with wizards in the dark
by Alloway's old haunted church, etc.

NOTE.—*r* is to be strongly trilled wherever it occurs. The sound of *kh* in *nekht* is a very vigorous *h*. The sound of *ü* is the French *u*, which may be produced by pronouncing *ee* with rounded lips. Neither of these sounds is used in Standard English.

LESSON XIII.

Just as the English of one *district* differs from that of another, so also the English spoken in one *generation* differs from that spoken in another. We do not pronounce all words quite as our fathers did, and our children will not pronounce all words quite as we do. Our speech is subject to a continual change, which, though it does not affect many words at a time, yet, after the lapse of centuries, produces a very great alteration of the language.

The defects of English spelling are largely due to this cause. The spelling of English has been almost fixed for the last 200 years, while the pronunciation of the language has been gradually changing.

It is easy to watch such changes. For instance—

(1) It is now common in the West End of London to pronounce *ng* as *n* at the end of words, *e.g.* to say *somethin, askin,* for *something, asking.* This change may become general.

(2) Thirty years ago it was usual to omit *h* in pronouncing *humour, herb, hospital.* It is now usual to pronounce *h* in these words, and perhaps it will become usual to do so in *hour, heir, honest,* etc.

(3) Sixty years ago it was usual to accent *illustrate, exculpate,* etc. on the second syllable, whereas we now accent them on the first. At the present time, *rémonstrate* is changing to *rémonstrate,* and perhaps it will soon be usual to say *fánatic, quándary, vágary, décorous, sónorous,* for *fanátic, quandáry, vagáry, decórous, sonórous.*

(4) A hundred years ago it was usual to say, *Lunnon, chainy, goold, lailoc,* for *London, china, gold, lilac.*

Many more examples are given in the extracts selected for the exercise. As several of these deal with the pronunciation of *ea,* it will be interesting to add here a statement of Dr. Johnson. He once said, "When I published the plan of my Dictionary (in 1747), Lord Chesterfield told me that the word *great* should be pronounced so as to rhyme with *state,* and Sir William Yonge sent me word that it should be pronounced so as to rhyme with *seat,* and that none but an Irishman would pronounce it *grait.*" Three remarks are to be made on this statement. (1) It is clear that our habit of pronouncing *ea* as *ee* was coming in about 1747. (2) This habit has, after all, not affected the pronunciation of *great* (which we still pronounce in Lord Chesterfield's way), so that some words obstinately preserve their old pronunciation when other similar words change. (3) As Irishmen still pronounce *sea, tea, mean,* etc., as *sai, tai, main,* etc., it is clear that changes, begun in London, do not very soon reach the more distant parts of our islands. In fact, Irishmen and Scotchmen preserve many traces of the pronunciation which was usual in London 250 years ago.

Exercises.

1. In the following extracts, find the words which have since changed their accent:

(*a*) When dirty waters from balconies drop,
And dext'rous damsels twirl the sprinkling mop.
—*J. Gay* (1688-1732).

(*b*) Blackmore himself, for any grand effort,
Would drink and dose at Tooting or Earl's Court.
—*A. Pope* (1688-1744).

(*c*) Each seeming want compensated of course,
Here with degrees of swiftness, there of force.—*Pope.*

(*d*) Our wills and fates do so contrary run.
—*W. Shakspere* (1564-1616).

(*e*) O argument blasphemous, false, and proud!
—*J. Milton* (1608-1674).

(*f*) When men grow great from their revenue spent,
And fly from bailiffs into parliament.
—*E. Young* (1684-1765).

2. In the following extracts, find the words which have since changed their pronunciation:

(*a*) A coming shower your shooting corns presage,
Old aches throb, your hollow tooth will rage.
—*J. Swift* (1667-1745).

(*b*) Dreading ev'n fools, by flatterers besieg'd,
And so obliging that he ne'er oblig'd.—*Pope.*

(*c*) "My style," says he, "is rude and full of faults:"
But oh, what sense! what energy of thoughts.
—*J. Thomson* (1700-1748).

(*d*) Well, Heideger, dost thou thy master serve!
Well has he seen his servant should not starve.
—*Thomson.*

(*e*) Caught by your own delusive art,
You fancy first, and then assert.
—*M. Prior* (1664-1721).

(*f*) Where Persia borders and the rolling Nile
Drives swiftly down the swarthy Indians' soil.
—*J. Addison* (1672-1719).

(*g*) Good nature and good sense must ever join;
To err is human, to forgive divine.—*Pope.*

(*h*) Where thou, great Anna, whom three realms obey
Dost sometimes counsel take and sometimes tea.
—*Pope.*

(*i*) But timorous mortals start and shrink
To cross this narrow sea,
And linger shivering on the brink,
And fear to launch away.—*I. Watts* (1674-1748).

(*j*) In genial spring, beneath the quiv'ring shade,
Where cooling vapours breathe along the mead.
—*Pope.*

(*k*) There in the rich, the honour'd, fam'd, and great,
See the false scale of happiness complete.—*Pope.*

(*l*) Behind him far upon the purple waves,
The waters waft it and the nymph receives.—*Pope.*

(*m*) The royal judge, on his tribunal plac'd,
Who had beheld the fight from first to last.
—*J. Dryden* (1631-1700).

(*n*) I grant that men continuing what they are,
Fierce, avaricious, proud, there must be war.
—*W. Cowper* (1731-1800).

(*o*) With patience braving wrong, but offering none,
Since ev'ry man is free to love his own.—*Dryden.*

LESSON XIV.

Changes like those pointed out in the last lesson are always going on in every language, but English has been affected very violently indeed by certain great events in our history, so that the alteration in our language during the last thousand years is greater than usual. The following lessons will show how great the change has been and what are the main sources of English.

West Saxon of 900 A.D.

All the commonest words of English (such as *he, is, good,* etc.) are derived from the language now usually called *Anglo-Saxon,* introduced into this country about 450 A.D. by the Angles, Saxons, and Jutes who came from the coasts of Sleswig-Holstein and the neighbourhood. The invaders called their language *Englisc.* We know that Englisc was spoken in four chief dialects, the *Northumbrian, Mercian* (of the Midlands), *Kentish,* and *West Saxon* (of Wessex). The West Saxon became the chief dialect in the time of King Alfred (849-901).

The Saxons, before they came here, wrote a strange alphabet called *Runic,* but they learnt the Roman alphabet from the Britons and used it in this country, attaching to the letters, no

doubt, the same pronunciation as the Romans did. The Saxons did not use *k, j, v.* For *th* they used a Runic letter þ called *thorn,* and for *w* they used another Runic letter which is never printed now.

The following rules for the pronunciation of West Saxon will suffice for the present :—

1. **Consonants.**—Most were pronounced as in modern English, but
   c always = *k.*
   ċ = *ky* (as some people say *kyart* for *cart*).
   g always as in *go.*
   ġ = *gy* (as some people say *gyarden* for *garden*).
   f usually = *v* (as in Somerset now), but not before *t, k, p.*
   r always strongly trilled, as in *rasp.*
   s usually = *z* (as in Somerset now).
   þ usually = *dh,* but not before *t, k, p.*

N. B.—*Every written consonant is to be pronounced*: e.g. *w* in *writan* (to write), *c* in *cnapa* (boy), *h* in *niht* (night).

2. **Vowels.**—The simple vowels had the same pronunciation as in Latin—
   a (short and long) as in ăhā ! (glossic *aa*).
   e „ „ as in hĕydāy ! (glossic *e, ai*).
   i „ „ as in tĕhēē ! (glossic *ee*).
   o „ „ as in ŏhō ! (glossic *oa*).
   u „ „ as in bŏohōō ! (glossic *uo, oo*).
   y „ „ as French *u* (glossic *ü*).
   ae „ „ as in *glad, glare* (glossic *a, ea*).

In *ea* and *eo* each vowel is to be pronounced, but in *ēa* and *ēo* the first vowel is longer than the second.

N. B.—*Except in the combination* ae, *each written vowel is to be pronounced.*

Thus the first of the following passages, if written in glossic, would begin : alk thaara dhai dhaas meen woard gyehee-erdh aand dhaa wüürkth, beedh gyaileek dheam weezaan wairai, zai hees hoos oafair staan gyeteembroade. But as these passages are in prose, it will be necessary sometimes to mark the accented syllable, thus *ġehíerþ, gelíc.* The mark ¯ is written over some long vowels.

Matthew VII. 24-27 (from Alfred's Translation of the Gospel).

Ælc þara þe þas min word ġehíerþ, and þa wyrċþ, biþ
Each of them that these my words heareth, and them worketh, is
ġelíc þæm wīsan were, se his hus ofer stān ġetímbrode.
like to the wise man, that his house on stone built.
Þa cōm þær reġen and miċel flōd, and þær blēowon windas,
Then came there rain and great flood, and there blew winds

and ahruron on þæt hus, and hit na ne fēoll: soþlīce hit wæs
and rushed on that house, and it not fell: truly it was
ofer stan ġetimbrod.
on stone built.

And ælc þara þe ġehíerþ þas min word and þa ne
And each of them that hears these my words and them not
wyrċþ, se biþ ġelic þæm dysigan menn, þe ġetimbrode his hus
worketh, he is like the foolish man, that built his house
ofer sand-ċeosol. Þa rīnde hit, and þær com flod, and blēowon
on sand-gravel. Then rained it, and there came flood and blew
windas, and ahruron on þæt hus, and þæt hus fēoll and his
winds, and rushed on that house, and that house fell and its
hryre wæs micel.
rush (fall) was great.

NOTES.

In this extract *biþ* = 'is,' *wer* = 'man' (still used in 'were-wolf'), *soþlīce* (*i.e.* 'soothly,' compare *forsooth, soothsayer*) and *ceosol* = 'gravel' (still used in the name *Chesil Beach* at Portland) are the only words which are not common still. *Ælc* = 'each' is less altered in the Scotch form, 'ilk'; *ahruron* is very greatly altered in 'rushed'; *micel, dysig, ġetimbrod*, are slightly altered in meaning as well as in form; *þara* has become 'their,' which could not be used in quite the same way. Observe that change has *shortened* most words, especially by cutting off the last sounds, as in *þæm, wisan, bleowon, soþlīce.*

LESSON XV.

If you were now learning Anglo-Saxon, you would have to learn a great many rules of grammar, showing when words ought to end in *e, a, es, as, an*, when *ge* should be prefixed, when the vowels should be altered, etc.

But, in ancient times, when hosts of foreigners settled in a country and adopted the native language, they did not attend to such niceties of speech. They did not learn either the grammar or the pronunciation correctly, their children repeated their errors after them, and so gradually the language of the country was altered or 'corrupted.'

English has twice been subject to this treatment. The Danes, who (between 850-1000) settled in great numbers over the northern half of England, greatly corrupted the dialects of Mercia and Northumbria, though they did not much affect

Wessex. Then the Normans, after the conquest in 1066, overran the whole country, affecting the language once more in their own way.

The changes in pronunciation which took place between 900-1300 A.D. are known, but we cannot say how far they were due to the foreigners. The most striking results of the invasions are seen in the grammar and spelling.

(1) In the grammar of English in the fourteenth century, there is very little more to be learnt than when to pronounce *e* at the end of words. The rest of it is practically the same as in English of to-day.

(2) In spelling, enormous changes were produced by the Norman conquest. About 150 years after the conquest, hardly any English was written at all. The people who could write wrote Norman-French, and thus, when English was written again, it was written mainly in the Norman-French manner. Now the rules for writing Norman-French were very different from those for writing Anglo-Saxon. For instance in Norman-French

c before *e* or *i* was sounded like *s*.
g before *e* or *i* was sounded like *zh* (not known in Anglo-Saxon).
u (vowel) was sounded like Anglo-Saxon *y* (= *ü*).
u was often used as a consonant, sounding like *v* (which was written *f* in Anglo-Saxon).
i was often used as a consonant, sounding like *j* (not known in Anglo-Saxon).
y was sounded like the Anglo-Saxon *i*.
ou " " " *u*.
e at the end of words, after an accented syllable, was often not sounded.

These examples are enough to show that, when such a system of writing was applied to English, three grave faults were bound to occur :—

(1) One letter, such as *c*, *g*, *i*, *u*, might have two sounds.
(2) Two letters, such as *c*, *s*, or *j*, *g*, or *i*, *y*, might have the same sound.
(3) A letter, such as *e*, might be written, but not sounded.

The following example shows the spelling and pronunciation of English in the year 1370. It is the beginning of the *Can-*

terbury Tales of Geoffrey Chaucer (1340-1400). The English is that of London, and contains many French words, which are printed in italics.

Chaucer's Spelling.	*Pronunciation* (in Glossic).[1]
Whan that Aprille with hise schoures swoote	Whaan dhat Aprillə widh iz shoorəz swoatə
the droghte of March hath *perced* to the roote	dhə drooht ov March haath pairsəd toa dhə roatə
and bathed every *veyne* in swich *licour*[1]	and baadhəd evri vein in swich licoor
of which *vertu*[2] *engendred* is the *flour* ;	ov which vairtüü enjendrəd iz dhe floor ;
whan Zephirus eek with his swete breeth	whaan Zefiroos eak widh iz swaitə breath
inspirud hath in every holt and heeth	inspeerəd haath in evri hoalt and heath
the *tendre* croppes and the yonge sonne	dhe tendrə kropəz and dhe yoongə suonnə
hath in the Ram[3] his halve *cours* yronne,	haath in dhe Raam iz haalvə coors iruonnə,
and smale fowles maken *melodye*	and smaalə fooləz maakən melodeeə,
that slepen al the nyght with open ye—	dhat sleepən aal dhe niht widh oapən eeə,
so priketh hem *nature* in here *corages*[4]—	soa priketh hem naatüür in hear kooraajəz—
thanne longen folk to goon on *pilgrimages*	dhaan loangən folk toa goan on pilgrimaajəz
and *palmeres*[5] for to seken *straunge* strondes	and palmerz foar toa seekən straunjə stroandəz
to ferne halwes,[6] kowthe[7] in sondry londes ;	toa fairnə haalwəz, kooth in soondri loandəz ;
and *specially*, from every shires ende	and speshiaalee, from evri sheerəz endə
of Engelond to Caunterbury they wende	ov Engeloand toa Caunterbüri dhai wendə,
the hooly blisful *martir*[8] for to seke	dhə hauli blisfuol marteer for toa seekə
that hem hath holpen, whan that they were seeke.[9]	dhat hem adh holpən whan dhat dhai wear seekə.

NOTES.

[1] *in swich licour of which vertu* = in such liquor that of this virtue (or power).

[2] *vertu* is accented on the last syllable, like *nature* and *corage* below. This is the Norman-French accent.

[3] *The Ram* is the sign of the zodiac for March.

[4] *corage* = heart.

[5] *palmeres.* A palmer was a pilgrim.

[6] *halwes* = saints (as All Hallows = All Saints).

[7] *kowthe* = known.

[8] *Martir*, Thomas a Becket.

[9] *seeke* = sick.

NOTE.

[1] The glossic version agrees generally with that of Dr. Sweet, but occasionally with Mr. Ellis. The *ə* sound is probably not quite correct, but is used here to insure that the final syllables shall be sounded.

LESSON XVI.

Spelling is said to be *phonetic* when it is carefully adapted to the spoken sounds (Greek *phonē* = voice). It is to be understood that Chaucer's spelling was meant to be phonetic, but it was not so, because of the confusion introduced by the use of Norman-French.

In the course of the next century or so (1400-1500) English pronunciation went on changing gradually, and the grammar was still further simplified by omitting to pronounce *e* at the end of words, though it was still usually written. But two great events happened which have ever since had a most serious effect on English spelling.

1. Printing from movable types was invented (in Holland or Germany) about 1450, and William Caxton set up (at Westminster) the first printing-press in England about 1476. From this time forth books began to be cheap and numerous. But the printers after Caxton, being mostly unlearned men, cared nothing about spelling, and would even spell the same word in different ways on the same page.

2. About the same time as the invention of printing, the study of the ancient Greek and Latin writers was revived in Western Europe. This revival, commonly called by the French name 'Renaissance' or *New Birth*, introduced into English a vast number of words taken from Greek or Latin, and these

were nearly all spelt in the old Latin way, which was, in many respects, unlike the English. (*E.g.* in Greek words, *ch* was pronounced like *k*, and *ph* like *f*. In Latin, long and short vowels were not distinguished, whereas in English some attempt was usually made to distinguish them.) Besides, it became the fashion to believe that many old English words were derived directly from Latin and ought to be spelt like the Latin words. (E.g. *b* was inserted in *debt*, *doubt*; *c* in *scythe*; *d* in *advance*, because of the Latin *debitum*, *dubito*, *scindo*, *advenio*.)

For all these reasons, spelling in the sixteenth century fell into terrible confusion. Everybody wished it to be phonetic, but people tried to make it phonetic on three different systems —the English, the French, and the Latin, and thus no two persons spelt alike. Ultimately, after about 1600, the printers adopted a system of spelling which has hardly been altered since. Here, for instance, is a passage from Shakspere's *Hamlet*, as printed in 1604 :

> To be, or not to be, that is the question,
> Whether tis nobler in the minde to suffer
> The slings and arrowes of outragious fortune
> Or to take Armes against a sea of troubles
> And, by opposing, end them. To die, to sleep,
> No more, and by a sleepe to say we end
> The heart-ake and the thousand naturall shocks
> That flesh is heire to : tis a consumation
> Devoutly to be wisht, etc.

But, though the spelling of Shakspere's time is much the same as ours, the pronunciation was greatly different, for spoken English (as we saw in Lesson XIII.) has altered since then, without affecting the spelling.

The following are the chief points to be remembered in regard to Shakspere's pronunciation :

a was usually = glossic *aa* (thus *take*, *knave* = *taak*, *knaav*).
au „ = „ *aa* (as still in *aunt*. Thus *haunch* = *haansh*.)
ea „ = „ *ea* (as in *bear*, *swear*.)
ei „ = „ *ea*, at least in words where *ei* is now pronounced as *ee*. (Thus *receive* = *reseav*.)

oa and *oe* usually = glossic *oa* (as in *boat, foe*).
oo „ = „ *oo* (as in *roof*. But, before *r*, *oo* = *au*; thus *poor*, *Moor* = *paur*, *Maur*.)
u (when long) = „ *iüi* (thus *nature* = *natiüir*).
t before *i* often = *s*; *r* was usually trilled; *k*, before *n*, was pronounced; *l* in *should, would* was pronounced; *gh* was always pronounced as faint *h* or *f* (*night* = *niht*; *nought* = *noft*).

The following is a famous passage of Shakspere, written in glossic to represent the original pronunciation:

MARTSHAUNT OF VENIS (Act IV. Sc. i.) *Porsia.*

Dhe kwaaliti ov mairsi iz not straind,[1]
It dropeth az dhe jentl rain from heavn
Upon dhe plaas bineath. It iz tweis blest,
It bleseth him dhat geevs and him dhat taaks.
Tiz meihtiest in dhe meihtiest. It bikoomz
Dhe throaned monark beter dhan hiz kroun.
Hiz septer shoaz dhe foars of temporaal pouer
Dhe atribüüt too aau and majestei,
Whearin dooth sit dhe dread and fear of kings.
But mairsi is aboov dhis septerd swai,
It iz enthroaned in dhe harts of kings,
It iz an attribüüt too God himself,
And earthlei pouer dooth dhen shoa leikest Godz
When mairsi seaz'nz joostis. Dhearfoar, Jüü,
Dhoah joostis bee thei plea, konsider dhis
Dhat in dhe coors of joostis, noan ov oos
Shoud see salvaasion. Wee doo prai for mairsi
And dhat saam praier dooth teech oos aal too render
Dhe deeds ov mairsi.

SUMMARY OF SECTION I.

I. *Spoken Words.*

(*a*) A language may be defined as all the words used by a certain nation.
(*b*) A *spoken word* is a sound, or group of sounds, made in the

[1] Ellis would have written *strein'd*, but the pronunciation of *ai* is not clear. There is good authority for *ai* = glossic *ai*.

mouth. (The different natures of these sounds were described in Lesson VII.)

(*c*) Nobody speaks all the words used in his own language, but people in different districts use peculiar words and pronounce their words in peculiar ways.

(*d*) A *dialect of English* usually means *English as spoken in a particular district*, but all educated Englishmen try to use the same words and pronounce them in the same way. Hence there is a dialect of educated Englishmen, not confined to any district, and this is commonly called *Standard English.*

(*e*) But Standard English was formerly (about 500 years ago) the dialect of a district, the East Midlands, and this dialect became the standard because it was spoken in London and at Oxford and Cambridge.

(*f*) The pronunciation of English (like that of every other language) has been always subject to small alterations, which, though they do not affect many words at a time, may, in the course of many centuries, produce enormous changes. The changes have been especially great in English because of the great numbers of Danes and Normans who settled in our country.

(*g*) These foreigners also are chiefly accountable for the great alteration in English grammar. Grammar is a system of rules for combining words into sentences. The foreigners did not learn nearly all the old rules, and the whole people soon managed to do without most of them.

II. *Written Words.*

(*a*) A written word is (in Europe) a letter or group of letters. To *spell* a word is to *name the letters* with which it should be written, but 'spelling' is often used as if it meant 'writing.'

(*b*) Spelling, or writing, is said to be *phonetic* when it indicates exactly the sounds made in speaking. For this purpose it is necessary—

(1) That there should be a letter for each spoken sound.

(2) That each letter should stand for only one sound.

(3) That, in writing a word, no sound should be

omitted and no unpronounced letters should be added.

(*c*) English spelling violates all these rules, and is therefore not phonetic.[1] The chief consequence of this is that a great deal of time is required to learn spelling correctly.

(*d*) The confusion of English spelling may be accounted for as follows:

(1) The alphabet, used in England, has always been the old Latin alphabet with a few alterations (such as þ added in Anglo-Saxon times, *j*, *u*, *w* in later times).

(2) Anglo-Saxon writing, with this alphabet, was nearly phonetic.

(3) Norman-French writing, with the same alphabet, was not so phonetic, and, besides, the letters did not always represent the same sounds in N.F. as in A.S. Hence there were two ways of spelling English words, the A.S. way and the N.F. way, and the latter ultimately prevailed.

(4) The great revival of Latin and Greek (after 1450) introduced a great number of Latin and Greek words spelt phonetically in the old Latin way. Thus the habit arose of spelling many English words as if they were Latin.

(5) At last, after 1600, the printers settled a system of spelling, which has been little changed since.

(6) But, since 1600, the pronunciation of English has changed very much (Lesson XIII.), so that our spelling corresponds less to the spoken language than it ever did.

[1] Of course, a great number of words are still spelt phonetically, as *not*, *but*, *gun*, *brat*, etc.

SECTION II.

The Parts of Speech.

LESSON I.

Sentences.

In speaking to one another, we use words, as a rule, in groups called **sentences.**

In sentences, different words serve different purposes, and are therefore said to be of different kinds.

All the kinds of words used in speaking are called *the parts of speech.*

Or, to say the same things in the reverse order, *the parts of speech are the different kinds of words which serve different purposes in sentences.* Hence, if we wish to know what parts of speech there are, we must examine sentences first.

A sentence is a group of words which name a subject (usually) and say something about it.

Hence a sentence usually falls into two parts, viz. :

(1) The **subject** (which would more properly be called *the name of the subject*), and

(2) The **predicate**, or what is said of the subject.

Now there are three ways in which something can be said of a subject, viz. : the ways of *command*, *question*, and *statement.*

E.g. Be quiet. Are you quiet? You are quiet.

Observe that, in a command, the subject is usually not named in English. The subject of a command is the person spoken to.

Some grammarians add two other kinds of predicate, viz. the *wish* (as, 'May you be quiet,') and the *exclamation* (as, 'How quiet you are!')

Of these three ways, the *command* and the *question* are so much less common than the *statement* that we shall, for the present, chiefly consider the statement.

Exercises.

1. Explain the meaning of viz., e.g.
2. What is meant by the *parts of speech*?
3. Turn the following statements into questions: Victoria has reigned fifty years. William died in France. This train goes to York. I shall see you soon. We never learnt French. There are no volcanoes in England.
4. Turn the following questions into commands: Are you learning your lessons? Do you eat bread? Have you seen the exhibition? Will you not walk?
5. Turn the following commands into statements: Go home. Strike the drum. Know thyself. Swear not at all. Ask me no more. Never tell lies.
6. Turn the following statements into commands: You are industrious. John is truthful. You do not buy anything. You are doing nothing.
7. Turn the following commands into questions: Get ready. Listen to the birds. Learn your lessons. Be steady.
8. How many statements are there in the following lines:

> The way was long, the wind was cold,
> The minstrel was infirm and old;
> His withered cheek and tresses gray
> Seemed to have known a better day.

Pick out the subject and the predicate of each statement.

LESSON II.

Subject and Predicate.

The shortest possible *statement*, in English, consists of two words: e.g. *Men work, Fire burns, Victoria reigns, Cattle starved.*

In each of these statements, the two words serve different purposes: viz.

The *first* names a thing or group of things (*men, fire, Victoria, cattle*).

The *second* ascribes an action, or state, or feeling, to the thing or group of things named by the first.

The first word is called a **noun**, the second a **verb.**

Or, to say the same things in the reverse order, a *noun* is the name of a thing or group of things; a *verb* ascribes action, or state, or feeling, to a thing or group of things.

Also, in any such statement as those given above,

(1) the noun, which names the subject, is itself called the subject;

(2) the verb is the predicate, or what is said of the subject.

The word 'noun' is derived from the Latin *nomen*, which means 'a name.' The word 'verb' is derived from the Latin *verbum*, which means 'a word.' The 'verb' is so called because it usually conveys the chief information, and is therefore usually the *chief word* in a sentence. For the same reason, however long a sentence may be, *the verb alone is usually called the predicate.* There cannot be a sentence without a verb, though the verb is not always the whole predicate.

Exercises.

1. Define a noun and state the origin of the word 'noun.'
2. State the origin of the word 'verb,' and explain why the verb of a sentence is usually called the predicate of the sentence.
3. Name twelve things that you see around you.
4. Name twelve things that may be seen in a farmyard.
5. Name twelve things that may be seen in a church.
6. Add one word as subject to the following predicates: *sing, fell, galloped, speaks, blazed, melts, freezes, wither, drips.*
7. Add one word as predicate to the following subjects: *roses, rain, hail, cattle, wine, lions, time, mankind, torture, bread.*
8. What is the subject of the commands: *Go home. Do this. Drink water.*
9. What is the subject of the questions: *Have you dined? Does John sing? Did Napoleon die? Did I ever say that? Shall we have dinner? Why has she gone away?*

LESSON III.

Time in Verbs.

The verb, which we shall henceforth often call the predicate of a sentence, cannot always, in English, be confined to one word. One reason for this may be made clear enough.

Most verbs ascribe action or feeling to a subject; but in

English (and most European languages) the verb is required also to show, roughly, *the time* when the action was done or the feeling was felt.

Three periods of time are distinguished, the *past*, the *present*, and the *future*. Now in the three sentences *men died, men die, men will die*, the same action is ascribed to men, but at different times, and, in the last instance, where the action is ascribed in the future, the verb or predicate requires two words, *will die*.

Similarly, the sentences *men died, men did die, men have died, men had died*, contain various predicates of past time.

The sentences *men die, men do die, men are dying*, contain various predicates of present time.

The sentences *men will die, men will have died, men will be dying*, contain various predicates of future time.

(The predicate of a question is almost always in two words: as *Do men die? Did men die?*)

Exercises.

1. Divide the following sentences into subject and predicate and say to what time the predicates refer: Dogs barked. Kings have reigned. Hail will fall. Water freezes. William had departed. Roses will have withered. Suns set. Moons wane. Death came. Men will work. Women have wept. Cowards trembled.
2. In the following sentences, turn all the predicates into future time: Lions roared. Cattle bellow. Flowers have bloomed. Windows rattled. I had slept. William speaks. Donkeys brayed. Bread failed. Traitors cheat.
3. In the following sentences, turn all the predicates into present time: Men struggled. Knives flashed. Blood ran. Policemen had come. Nobody heeded. Ice will have melted. Crocuses will have bloomed. Spring will come. Birds will sing. Everybody will rejoice.
4. Turn the following statements into questions of present time: I whistled. Thrushes answered. Flowers bloomed. Rain had fallen. Snow will melt. We shall meet.
5. Turn the following statements into questions of past time: John will lie. William will tell. Policemen will come. I shall laugh. She is angry. They do not know. There will be a storm.

LESSON IV.

The Object as limiting the Predicate.

The predicate, if it is a verb ascribing action, does not always convey exact information about the subject. *E.g.* 'bakers make,' or 'sheep eat,' is certainly a sentence, but is a very uninteresting remark. One ought to say, out of all the countless things that may be made, *what it is that bakers make*, and out of all the countless things that may be eaten, *what it is that sheep eat.*

Hence to many verbs of action we add also an **object**, which is the name of the thing produced by the action or affected by it: as 'bakers make bread,' 'sheep eat grass,' 'Turks hate Greeks.'

The object shows certain limits within which the action of the subject is confined: thus, *sheep eat* (not everything, but) *grass*; *bakers make* (not everything, but) *bread*, etc.

The object is the name of a thing, and is therefore a noun, just as the subject is.

Verbs of action which affect an object are called *transitive verbs.*

Verbs which do not affect an object are called *intransitive* (or sometimes *neuter*).

Exercises.

1. Divide the following sentences into subject, predicate, object: Sheep eat grass. Heat melts snow. Milk fattens children. Cattle fear lions. Rats eat malt. Cats kill rats. Dogs worry cats. Cows toss dogs. Maidens milk cows. Thieves have stolen money. Trees will bear fruit.
2. Add an object to the following sentences: Butchers kill ——. William bought ——. Mice gnaw ——. Jockeys ride ——. Sailors climb ——. Travellers have seen ——. Do horses eat ——? Will bankers keep ——?
3. Add a subject to the following predicates and objects: —— cure diseases. —— love money. —— guard palaces. —— crack whips. —— fire guns. —— invaded France.
4. Add a predicate to the following subjects and objects: Ships —— cargoes. Sheep —— turnips. Cows —— dogs. Lions —— cattle. Burglars —— safes. Kings —— peoples.
5. Reverse object and subject in the last exercise.

LESSON V.

Adjectives as limiting Nouns.

A defect, similar to that which we noticed in verbs of action, is seen also in many nouns.

A noun is usually the name of several things of the same kind; *e.g.* there are countless animals, each of which is named 'horse.'

Now we seldom wish to speak of 'horses' in general; much more often, we wish to speak of a *particular* horse or group of horses. Hence we use such expressions as 'Great black powerful horses,' or 'This horse,' or 'Four horses,' or 'Some horses.' The words *great, black, powerful, this, four, some,* are called **adjectives.** Let us notice their purpose.

The words *great, black, powerful,* limit the noun 'horses' to those horses which have the *qualities* of greatness, blackness, power.

The words *four* and *some* limit the noun 'horses' to a fixed *quantity* of animals.

The word *this* limits the noun 'horse' to an animal which is near in *position.*

We may say then that adjectives are added to nouns to limit them by reference to the quality or number or position of the things of which we wish to speak.

The limiting adjective is, in English, placed *before* the noun which it limits.

N.B.—Though the full name of a subject or object may be a noun limited by one or more adjectives, *the noun only is regarded as the subject, or object, of the sentence.*

Exercises.

1. Limit by adjectives of *quality* the following nouns: Bread, Sugar, Tea, Butter, Mud, Lions, Cups, Rods, Mountain, Apparel.
2. Limit the same nouns by adjectives of *position.*
3. Limit the same nouns by adjectives of *quantity.*
4. In the following sentences point out the limiting adjectives, and say of what kind each adjective is: Lions have killed

these two horses. Many men like oysters. French people eat green frogs. Some houses have flat roofs. All squares have four sides. That boy knows no French. Yonder thief has stolen two pigs. Lightning strikes four tall trees. Ignorant men have read few books. Boiling water cracks thick glasses. Wire ropes make good cables. Poor people buy cheap things. Fill both buckets.

LESSON VI.

Other Limitations of Nouns.

The words *an*, *a*, and *the* are specially called **articles**. They are, however, really a sort of limiting adjectives, for

(1) it is clear that *an* or *a* often means merely 'one' (as when we say '*a* hundred' or 'two for *a* penny'), and is therefore an adjective of *quantity*; and

(2) *the* generally has nearly the same force as 'this' or 'that,' and is therefore a sort of adjective of *position*.

A noun is often limited by another noun, as '*William's* book,' '*cow's* milk.' The limiting noun is here said to be *in the possessive case*, which is usually marked by adding *'s* to the noun. The limiting noun serves the purpose of an adjective, and is said to be *adjectival*.

The following sentence, 'The white dog killed both John's black cats,' contains all the parts of speech which we have at present considered.

In this sentence each word may be described as follows:

the, article, limiting *dog*;
white, adjective of quality, limiting *dog*;
dog, noun, subject of the sentence;
killed, verb of past time, predicate of the sentence;
both, adjective of quantity, limiting *cats*;
John's, possessive noun, limiting *cats*;
black, adjective of quality, limiting *cats*;
cats, noun, object of the sentence.

Exercise.

In the same way as we described each word in the sentence above given, describe each word in the following sen-

tences: A stone struck George's head. This fire makes much smoke. An owl will catch the mouse. Many rich merchants buy Smith's wines. Those cruel negroes will kill all the white prisoners. A rolling stone gathers no moss. Mary had a little lamb. The miller's white hat covers his head. All the guests will want some supper. Most French soldiers wear these peaked caps.

LESSON VII.

Adverbs as limiting Verbs.

Just as a noun may be limited by adjectives which refer to the quality or quantity or position of the thing named, so a verb may be limited by adverbs, which refer to the quality or quantity or position of the action,[1] as 'John sang *well*,' 'John sang *twice*,' 'John sang *afterwards*.'

Thus there are as many kinds of adverbs as there are of adjectives; and, in fact, for almost every adjective we can easily find an adverb of similar meaning.

E.g. the adjectives of quality, *good, bad, great, terrible*, correspond to the adverbs *well, ill, greatly, terribly*.

The adjectives of quantity, *much, few, one, two, all*, correspond to the adverbs *much, seldom, once, twice, always*.

The adjectives of position, *that, third, last*, correspond to the adverbs *there, thirdly, lastly*.

Exercises.

1. Find adverbs corresponding to the following adjectives: Sharp, sweet, rare, many, occasional, this, yonder, three, sixth.
2. Find adjectives corresponding to the following adverbs: Happily, peacefully, horribly, seldom, often, sometimes, afterwards, again, not, now.
3. Find all the adverbs in the following sentences, and say whether they are adverbs of quality, quantity, or position: Birds will soon be singing. Birds sang loudly. The

[1] The *quantity* of an action is the number of times it is performed. An action may have *position* (1) in regard to place, as here, there, yonder, hither, thither, up, down, across; or (2) in regard to time, as formerly, now, soon, afterwards.

people sat down. The soldiers afterwards fought fiercely. You have walked up quickly. You have not tried often. First she played softly, then she played loudly. John seldom speaks rudely. William always behaves ill. The wind blows here keenly. Do not look yonder.

4. Limit the predicates of the following sentences with adverbs of *quality*: Rain fell. John spoke. The horse jumped. The cat killed a mouse. The thief stole a clock. The fireman mounted the ladder. John's cook has baked the cake. Crickets will chirp.
5. Limit the same predicates by adverbs of *quantity*.
6. Limit the same predicates by adverbs of *position*.

LESSON VIII.

ADVERBS (*continued*) AND DIVIDED PREDICATES.

There is a kind of sentence in which adjectives are not used merely to limit nouns.

Compare the following sets of statements:

(1) *William loves John. William angered John. William thirsted. William will recover.*

(2) *William thinks John. William made John. William was. William will become.*

In the first set, the verbs ascribe to *William* a distinct action, state, or feeling at a certain time. Such verbs are *complete predicates*.

In the second set, the verbs ascribe to *William* an action, state, or feeling at a certain time, but the action, state, or feeling is not distinctly shown. Such verbs are *incomplete predicates*, and require a *complement* (or supplement, or completion).

The *complement* may be a noun, but is more often an adjective; *e.g.* William thinks John *amiable*. William made John *angry*. William was *thirsty*. William will become *better*.

Verbs which require a complement are called verbs of *incomplete predication*. Some are transitive, as *think, call*, and the like; others are intransitive, as *is, was, become, grow, seem, look, feel*, and the like.

A predicate, thus divided into two parts (the verb and its complement), may of course be limited by an adverb, as Horses are *always* animals. The horses *soon* became *very* white. The horses will seem *miserably* weak.

In this way, we have come to use adverbs with adjectives (as in *sweetly pretty, horribly ugly, cruelly severe*), and even with other adverbs (as in *very plainly, only twice, just now*).

N.B.—Adverbs are said to *qualify* (not to *limit*) adjectives and other adverbs.

Exercises.

1. Divide the following sentences into subject, predicate in two parts (verb and complement), and limiting words: Mary will soon be ready. Tadpoles afterwards become frogs. The horse really looks vicious. The poor woman did not seem very happy. The small black cloud grew gradually larger. The mixture does not often turn yellow. The wound proved fatal not long afterwards. The red letters will appear green directly. These merely boyish tricks do not seem very serious.
2. Divide the following sentences into subject, predicate in two parts (verb and complement), object, and limiting words: Henry thought William stupid. The English nation made William king. The aged priest named his son John. The Royal Society elected the famous Davy president. The rebellious peasants promptly chose Tyler spokesman. The angry mob soon called the ambassadors rascals. The poor man believed the bank thoroughly safe.
3. Describe (as in Lesson VI.) each word in these sentences.

LESSON IX.

Analysis of Sentences.

To *analyse* a sentence is to divide it into its component parts.

As a rule, a sentence does not consist of more than six parts, which, in analysis, are thus arranged:

Example.

1. Subject.	2. Limitation of Subject.	3. Predicate.	4. Limitation of Predicate.	5. Object.	6. Limitation of Object.
Dog	*John's large black*	*has killed*	*most brutally*	*cat*	*my white*

N.B.—Of course many sentences do not contain all these six parts.

But if the predicate is divided between a verb and its complement, the sentence may consist of seven or eight parts.

The following example shows a sentence in seven parts:

		Predicate.				
1. Subject.	2. Limitation of Subject.	3. Incomplete Predicate.	4. Complement.	5. Limitation of Predicate.	6. Object.	7. Limitation of Object.
nation	*the French*	*made*	*emperor*	*afterwards*	*Napoleon*	*the famous*

The following example shows a sentence in eight parts:

		Predicate.					
1. Subject.	2. Limitation of Subject.	3. Incomplete Predicate.	4. Complement.	5. Limitation of Comp'ment.	6. Limitation of Predicate.	7. Object.	8. Limitation of Object.
puritans	*the rebellious*	*did call*	*rascals*	*treacherous*	*not*	*ministers*	*the king's*

N.B.—If an adjective is qualified by an adverb (as *very beautiful, extremely dear*, etc.), they are both put together under the same heading. And similarly, if an adverb is qualified by another adverb (as *very soon, shortly afterwards*), they are both put together under the same heading.

Exercises.

1. Analyse the following sentences in one of the forms given above: The duke's black horse unexpectedly won the first race. The spectators had unfortunately backed the little mare. Most persons paid the lost bets quietly. Some people privately called the poor jockey rascal. One hulking fellow loudly proclaimed the duke a dishonest scoundrel. The local police soon stopped this man's clamour.
2. Analyse the following sentences (which consist of fewer parts): The cunning William conquered Harold. William afterwards became king. Henry's eldest son died early. John's daughter bought some wonderfully fine oranges. Roan horses often turn quite white. The builder's servants hate the new overseer. The fat miller seems a kind master. Cheap things sometimes prove too expensive. Many boys work steadily. Few boys get prizes.

LESSON X.

Personal Pronouns.

The full name of a subject or object may be very long. It may consist of a noun, limited by adjectives, which are qualified by adverbs. It would be very inconvenient to repeat so long a name every time the same subject or object is mentioned.

This inconvenience is avoided by the use of little words called **pronouns**, *i.e.* substitutes for nouns.

Thus *I* and *we* are used as *subjects* in place of the name of the person speaking or that person and his friends.

thou and *you* are used as *subjects* in place of the name of the person or persons spoken to.

he, *she*, and *they* are used as *subjects* in place of the name of the person or persons spoken of.

me and *us*, *thee* and *you*, *him*, *her*, and *them*, are used as *objects* for the same persons respectively.

These words are therefore called **personal pronouns**. So is *it*, though it is not used in place of the name of a person.

The possessive cases of these pronouns (*my*, *mine*, *our*, *ours*, *thy*, *thine*, *your*, *yours*, *his*, *her*, *their*, *hers*, *theirs*) are used adjectivally, and are commonly called adjectives.

This, *that*, *these*, *those* are often pronouns: so are *who*, *whom*, *what* in questions.

Exercises.

1. In the following fable, find the pronouns, and say what nouns they stand for: A lyon sawe a hors in a medowe, and, for to fynde somme manere for to ete and devoure hym, approched to hym and sayd, "God kepe the, my broder; I am a gode phesycyen, and by cause that I see that thou hast a sore foote, I am come hyther for to hele the of hit." And the hors knewe wel all his euyell thought, and sayd to hym, "My broder, I thanke the gretely, and thow art welcome to me. I preye the that thow wylt make my foote hole." And thenne the lyon sayd to the hors, "Late me see thy foote," and as he looked on hit, the hors smote hym on the forehede, and brake his hede. (The spelling is that of William Caxton in 1484.)
2. Describe every word in the following sentences, saying what the pronouns stand for: The Persian king treacherously

beheaded Clearchus. The famous Xenophon afterwards became commander. He addressed his men thus. "Our enemies are too strong. I see no hope here. You all seem equally downcast. We want divine help."

3. Analyse all the sentences in the last exercise.

LESSON XI.

Prepositions.

We have seen that an adjective usually limits a noun, or confines it to the precise thing of which we wish to speak; and that an adverb usually limits a verb by confining the action to some precise manner or time or place.

Now for an adjective or adverb we can usually substitute a *phrase*, or group of several words.[1] *E.g.*

The *black* cat = the cat *with the black skin.*
Paternal advice = advice *of a father.*
William behaved *cruelly* = William behaved *with cruelty.*
Sara sang *occasionally* = Sara sang *on some occasions.*

Each of these phrases consists of a noun (limited if necessary) preceded by a little word (such as *with*, *of*, *on*) called a **preposition.**

To state the same things in the reverse order, prepositions are words put before nouns and pronouns to form phrases, which are either (1) adjectival, *i.e.* take the place of adjectives, or (2) adverbial, *i.e.* take the place of adverbs.

The commonest prepositions are *at*, *by*, *for*, *from*, *in*, *to*, *of*, *off*, *on*, *through*, *till*, *up*, *with*, *about*, *after*, *before*, *over*, *into*, *under*, *without.*

Prepositions are said to *govern* the noun which follows them. In *analysis* a phrase containing a preposition is to be treated as an adjective or adverb, and put under the same heading as the adjective or adverb would be.

Exercises.

1. Substitute a phrase for the adjective in: A hairless dog. A steepled church. A frightened man. A smoking carriage.

[1] A phrase is a group of words connected together in sense, but not forming a whole sentence.

A London house. A London man. A beautiful night. A writing lesson. A biblical quotation. Magical arts. Plentiful food. A bilious attack. Antibilious pills. A circular table. An unmeaning expression. A royal palace.

2. Substitute a phrase for the adverbs in: He danced absurdly. He is here now. I shall see him there. Go hence. The singers go before. The minstrels follow after. Will he come soon? The army advanced cautiously. Luckily the thief got nothing. The victory was dearly bought. The soil is partly chalk. She is naturally clever. He is extremely stupid.
3. Substitute adjectives for the phrases in: A man of mark. A lady from France. A town in France. The war with France. A table of wood. A boy without manners. A man with a wooden leg. A room under the ground. A breeze from the East.
4. Substitute adverbs for the phrases in: I live in this place at the present time. I like apples at all times. He sang in an odd manner. He subscribed with liberality. Beyond doubt, he is a rascal. The lion charged without fear.
5. Analyse the sentences in the last exercise.

LESSON XII.

Conjunctions.

In such expressions as 'John died and William survived,' 'John died, but William survived,' 'Did John die or did he survive?' it is clear that there are two separate sentences connected together by the words *and*, *but*, *or*.

The words *and*, *but*, *or*, *nor*, and other words which are used to join two sentences together are called **conjunctions** or joining words.

In the instances given, the words *and*, *but*, *or*, do not form part of either sentence. The sentences are quite complete without them, and this is usually the case where conjunctions are employed.

Very often the same conjunctions, *and*, *but*, *or*, appear to join two *words* together, whereas, in reality, they join two sentences:

e.g. 'The lion killed, not William, but John,' is two statements, (1) the lion killed not William, (2) the lion killed John; but the words which really belong to both sentences (*the lion killed*) are only given once.

N.B.—If *and, but, or, nor,* join two sentences, one of which is not given in full, then the conjunction is put between two words, or phrases, both of which are *of the same kind.* Thus, in the last example, *William* and *John* must both be described as nouns, objects to the verb *killed.* Similarly, in 'Black and brown bears love honey,' there are really two sentences, one about *black bears* and the other about *brown bears,* but the conjunction is put between *black* and *brown,* both of which must be described as adjectives, limiting *bears.*

Occasionally the word *and* really joins two words.

E.g. In 'I saw a black and white cat,' *black and white* is an adjective, meaning 'piebald,' and limiting cat. In 'Bread and jam is nice,' *bread and jam* is the name of a mixture of bread and jam. Similarly 'Oil and water do not mix' cannot be divided into two sentences. It is one statement, of which the subject is *oil and water.*

When *and* joins two words, both must be of the same kind and described in the same way.

The word *but* is sometimes a preposition, meaning 'except.' In 'I saw nobody but John,' *John* must be described as a noun, governed by the preposition *but.*

The conjunctions *but, or, nor,* always join sentences, not words.

Exercises.

1. In each of the following expressions show clearly how many sentences there are: Adam delved and Eve span. Horses neigh, but donkeys bray. Did you speak or did the wind howl? The fleet will attack Genoa or Leghorn. Victoria is queen of England, Scotland, and Ireland. Henry the Eighth beheaded not Catherine but Ann Boleyn. Oxygen and hydrogen are the components of water. Air is a mixture of oxygen and nitrogen. Frenchmen and Germans do not speak the same language. Bring a glass of brandy and water. Lions abound in Africa, but not in Asia. Do you prefer black or white cherries? I wear a blue and black ribbon on my hat.
2. Describe each word in the following sentences: The carriage of the king and queen came last in the procession. We looked into every room but the kitchen. Some people think a black and white horse lucky.

LESSON XIII.

Compound Sentences.

When two (or more) sentences are joined together by *and*, *but*, *or*, *nor*, *for*, they form together a **compound sentence.**

Conjunctions are often used in pairs: *both—and*, *either—or*, *whether—or*, *neither—nor*, *nor—nor*.

If both sentences are given in full (as *Adam delved and Eve span*), they may be analysed separately, conjunctions being omitted.

But *not—not* must be substituted for the conjunctions *neither—nor*.

But (as we noticed briefly in the last lesson) two sentences (or more) are often joined by conjunctions in such a way that certain words, which properly belong to both sentences, are given only once. Such a compound sentence is said to be **contracted.**

E.g. Two distinct subjects have one predicate in *Lions or tigers abounded.*

One subject has two distinct predicates in *David danced and sang.*

There are two distinct objects in *Grocers sell tea and sugar.*

There are two distinct limitations in *Camellias have red or white flowers*, or in *The blacksmith works late and early.*

Each of these examples is a contracted compound sentence.

In a contracted compound sentence the words given only once can usually be repeated, without alteration, in both (or all) the combined sentences. It is easy, therefore, to repeat them, and analyse each sentence separately.

E.g. *The stone struck, not William, but John*, might be analysed as two sentences: 'The stone struck not William, but the stone struck John.'

But sometimes, where two subjects have one predicate, the predicate suits the second subject but not the first, and other difficulties of the same kind may occur.

E.g. *Neither he nor his brothers were killed* = 'Neither he (was killed) nor his brothers were killed.' *The Red and White Seas* = 'The Red Sea and the White Sea.'

It is therefore usually convenient, in analysing a contracted compound sentence, to treat it as if it were only one sentence,

putting the two subjects (or two predicates, etc.) under the same heading, without conjunctions.

E.g. *Horses and donkeys have neither horns nor cleft hoofs*, would be analysed :

Subject.	Predicate.	Limitation of Predicate.	Object.	Limitation of Object.
Horses	*have*	*not*	*horns*	(none)
Donkeys		*not*	*hoofs*	*cleft*

Saul and Jonathan were father and son, would be analysed :

Subject.	Incomplete Predicate.	Complement.
Saul	*were*	*father*
Jonathan		*son*

Exercise.

Analyse : The night was very dark and I lost the way. We did not see the king, but John did. Both black and brown bears love honey. The crop of apples and pears was plentiful. The aged minstrel played the harp and sang songs. Grocers sell tea and sugar, but not pork. Gentlemen will wear uniforms or black coats. Peter went out and wept bitterly. Neither I nor the servants heard any noise or saw any visitor. Amos, Joel, and Obadiah were minor prophets. The eastern and western coasts seem equally rugged.

Note.—A sentence sometimes contains a *parenthetic* (or *inserted*) sentence, not joined to it by any conjunction, as, 'At what time (he asked) does the train start?' or 'The soldiers (I mean the rebels) marched to Edinburgh.' These are not compound sentences, and the inserted sentences must be analysed separately from the rest.

LESSON XIV.

Relative or Conjunctive Pronouns

Sentences are often joined together without conjunctions, as, 'The girl, whom I saw, spoke French,' or 'The Church, which stood here, was burnt.'

Here the words *whom I saw* and *which stood here* form complete sentences, each containing a subject and predicate.

The sentence *whom I saw* is added to limit the meaning of *the girl;* and the sentence *which stood here* limits the meaning of *the church.* Both sentences are therefore clearly adjectival.

Again, the word *whom* is the object to the verb *saw,* and *which* is the subject to the verb *stood.* Therefore *whom* and *which* are either nouns or pronouns. They are in fact called **relative pronouns** (or sometimes **conjunctive pronouns**).

To say the same things in the reverse order, *Relative pronouns introduce sentences which are adjectival to a noun or pronoun in another sentence.*

The noun or pronoun, to which the adjectival sentence relates, is called the *antecedent* of the relative pronoun, and should stand just before it.

The chief relative pronouns are *who, whom, whose, which, that.*

The relative pronoun, *when it is the object of a verb,* is often omitted: as, 'The horse you rode went lame.'

Exercises.

1. Point out the relative pronouns and adjectival sentences in the following sentences: The poor man that died had a daughter. The ship, in which we sailed, arrived safely. The sailor, whose gun burst, seized a pistol. John noticed many people I did not see. The horse that I rode was not that which carried the mail-bags. The plot, for which Charles was so eager, failed. The tree, beneath which the cows stood, is an oak. The woman, whose name was Jane, came from Windsor. England is the country that has the largest fleet. The book I am reading is dull.
2. Describe each of the relative pronouns in the foregoing sentences, saying whether it is a subject or an object, or in the possessive case, or governed by a preposition, and pointing out its antecedent.
3. Add adjectival sentences to the following: Boys are punished. Ships sink. Dogs are dangerous. The song was charming. The flowers had no scent. Soldiers wear uniforms.

LESSON XV.

Adverbial Sentences and noun Sentences.

Just as we may have adjectival sentences introduced by a relative pronoun, so also we may have **adverbial sentences** limiting the time or place of a predicate: such as, 'I will tell you *when I see you*,' or 'The enemy fled *before he arrived*,' or 'He dived *where the water was deep*.'

Adverbial sentences are often introduced by *relative adverbs*.

The chief relative adverbs of place are *where, whence, whither*. The chief relative adverb of time is *when*.

Again, we may have sentences which take the place of a noun, and are called **noun sentences** or **substantival sentences**. These are especially common as the objects to verbs of *saying, thinking, seeing, knowing, hoping, wishing, asking*, and the like; *e.g.* in 'John believed that the ship was going down,' the words *that the ship was going down* are the name of the thing that John believed.

Exercise.

In the following sentences point out which are the substantival, adjectival, and adverbial sentences, and give your reason for so describing them: We had a prosperous gale till we reached the Cape. Afterwards, when we had passed Madagascar, the wind blew against us. Our captain found, by an observation he took, that we were in latitude 3 N. The wind, which is called the Southern Monsoon, then set in. After a while, we did not know where we were. We believed that an island, that lay under our lee, was Zanzibar. When we drew nearer, we saw that it was not. We lay off awhile until the surf was less dangerous. Nobody supposed that the island was inhabited. We wanted to get fresh water before our casks ran dry. A boat that we sent reached the shore in safety. But when the men landed, a horde of savages leapt from an ambush. Two sailors, who had advanced before the rest, were slain by arrows. The rest retreated to the boat, crying out, while they did so, that they were English. When they

perceived that the enemy did not understand them, they returned to the ship.

Note.—Adverbial sentences (like adverbs) may be attached to adjectives and adverbs: as, 'He is not so black *as he is painted*,' or 'He walks faster *than I can run*.'

Sentences introduced by *if*, *unless*, *except*, *though*, *lest*, and some other conjunctions are adverbial.

LESSON XVI.

Analysis of complex Sentences.

A sentence which contains one or more other sentences, adjectival or adverbial or substantival, is said to be **complex**.

The sentences which together form a complex sentence are called *clauses*.

In a complex sentence, one clause is called the *principal* clause, the other clauses are called *subordinate*.

The *principal* clause contains the main subject and predicate.

The *subordinate* clauses are the adjectival, adverbial, or substantival clauses.

In analysing a complex sentence, first pick out the principal clause, inserting the subordinate clauses as parts, or limitations of parts, of this clause. Afterwards analyse the subordinate clauses, omitting conjunctions and relative adverbs.

Example: The sentence, 'If you see John when you go to town, he will give you a book that he has bought for me,' is thus analysed :—

A. *Principal Clause.*

(*a*) Subject.	(*b*) Limitation of Subject.	(*c*) Predicate.	(*d*) Limitation of Predicate.	(*e*) Object.	(*f*) Limitation of Object.
he	(none)	will give	you if you see John when you go to town	book	a that he has bought for me

B. *Subordinate Clauses.*

(1) If you see John when you go to town.

Subject.	Limitation of Subject.	Predicate.	Limitation of Predicate.	Object.	Limitation of Object.
you	(none)	see	when you go to town	John	(none)

(2) When you go to town.

Subject.	Limitation of Subject.	Predicate.	Limitation of Predicate.	Object.	Limitation of Object.
you	(none)	go	to town	(none)	(none)

(3) That he has bought for me.

Subject.	Limitation.	Predicate.	Limitation.	Object.	Limitation.
he	(none)	has bought	for me	that	(none)

EXERCISE.

1. Point out the principal, as well as the subordinate clauses, in the sentences given as exercises to Lessons XIV. and XV.
2. Analyse the same sentences in the manner explained above.

LESSON XVII.

CLASSIFYING WORDS.

In most languages the parts of speech are to some extent distinguished by their form. In English, words ending in *-ness*, *-ship*, *-tion*, *-ity*, *-ism* are nearly always nouns; words ending in *-ous*, *-al*, *-able*, *-ic*, *-ical* are mostly adjectives, and most adverbs end in *-ly*.

But in English very often indeed words, spelt and pronounced absolutely alike, are employed as different parts of speech, and the only assistance given in finding the parts of speech is supplied by the order of the words.

The usual English order is :

(1) The verb is preceded by its subject and succeeded by its object.

This rule may be said to apply to questions, for the words *do, does, did, shall,* etc., which, in questions, usually precede the subject, are really marks of *time* only, while the main verb comes after the subject.

(2) An adjective precedes its noun.

But in 'George the First,' 'Henry the Second,' the adjective succeeds the noun.

(3) An adverb succeeds its verb, but precedes its adjective.

But an adverb is often put first in the sentence ; as 'Suddenly the clouds broke.' 'There came a gleam of sunshine.'

Exercises.

1. State what parts of speech the italic words are in the following sentences : Three boats *row* past in a *row*. I *mean* to avoid *mean* tricks. The crews *trim* the sails of the *trim* yachts. *Idle* fellows *idle* away their time. I *ill* deserved such an *ill* turn. Sheep were lying *down* on the *down*. The *chief* speaker was an Indian *chief*. The *swallow swallows flies* as it *flies*. Burke did not *court* the favour of the *court*. This door does not *open* to the *open* air. When I was there *before*, he used to say grace *before* meat. The *fell* tyrant *fell* over the *fell*. *Long* ago, I used to *long* for a *long* voyage. I *hope* against *hope, but* I fear nothing *but* misery can result. The *off* horse got *off* the road and galloped *off*.
2. Analyse the last six sentences.
3. Frame sentences in which the following words are different parts of speech : Pardon. Cover. Low. While. Near. Since. Sail. Native. Sole. Only. Forward. Cost.

LESSON XVIII.

Classifying Phrases and Clauses.

It is often difficult, too, to say whether a phrase or a clause is substantival, adjectival, or adverbial. *E.g.* the clause *where I live*,

in 'The house, where I live, has two gardens' is adjectival ;
in 'I know where I live' is substantival ;
in 'The dust is a nuisance where I live' is adverbial.

Generally speaking,

A word is a noun, and a phrase or clause is substantival, if it answers the question *what thing?*

A word is an adjective, and a phrase or clause is adjectival, if it answers the question *of what sort?* or *how many?*

A word is an adverb, and a phrase or clause is adverbial, if it answers the question *how?* or *when?*

But the questions *how much* and *where* are not of much assistance, for they are answered sometimes by adjectives (or adjectival phrases, etc.), and sometimes by adverbs (or adverbial phrases, etc.).

E.g. In the sentence 'A bird in the hand is worth two in the bush,' the phrases *in the hand* and *in the bush* answer the question *where?* but are adjectival; but in the sentence 'He wounded John in the hand,' *in the hand* is adverbial.

Exercises.

1. Distinguish the subordinate clauses in the following sentences, saying whether they are substantival, adjectival, or adverbial: I did not say that I knew. Everybody that I knew drank tea. The king, of whom we spoke, was a tyrant. He asked of whom we spoke. The thief, when he died, was penitent. I could not learn when he died. The person, who owns this umbrella, has taken mine. Find out who owns this umbrella. The bed where he lay was burnt. The girl showed where he lay. They murdered him where he lay.
2. In the following sentences, say whether the phrases formed with prepositions are adjectival or adverbial: A man without good sense is often afraid without reason. A grace before meat is seldom said before tea. A bird in a cage was put in the room. Apples for boiling are seldom suitable for eating. A lady sang with good taste a song from an opera. Persons in mourning dress in black clothes.
3. Analyse the foregoing sentences.

Summary.

In order to make a sentence, we must have a subject to speak about, and something to say about the subject.

A sentence, therefore (if it is a *statement* or *question*), will

contain *the name of the subject* and the *predicate*, or what is said about the subject; but, in a *command*, the subject is the person addressed, who is generally not named.

Subject-Word.—In the name of the subject, however long it may be, one word is specially called 'the subject.' This word is usually a *noun*, i.e. the name of a thing.

Predicate-Word.—The predicate usually ascribes some action, state, or feeling to the subject at a certain time. Every predicate contains a verb, and the verb is sometimes the whole predicate. Hence, however long the whole predicate may be, the name 'predicate' is usually confined to the verb.

In English, the verb often consists of several words together.

Again, some verbs (such as *is*, *are*, *seems*, *become*, *grow*) do not ascribe any distinct action, state, or feeling to the subject, and are therefore called *incomplete predicates*.

Limitations of the Noun.—A noun is often the name of many similar things. In order to single out a particular thing from all other similar things, we add to the noun either *adjectives* or another noun in the *possessive case* or an adjectival *phrase*, usually introduced by a *preposition*, or an adjectival *clause*, usually introduced by a *relative pronoun*.

Limitations of the Predicate.—The verb (or predicate) may ascribe to the subject an action (or state, etc.) which is common to too many different things, and may be done in too many different ways. In order to show how the particular subject acts or feels, we must often add words which limit the predicate. Such limiting words are either (1) a noun, called the *object*, or (2) an *adverb*, adverbial *phrase* introduced by a *preposition*, or adverbial *clause*.

Adverbs may also be used to qualify adjectives or other adverbs.

Pronouns.—Any thing, which has been once named fully, may afterwards be named shortly by a *pronoun*. Hence pronouns may be used, like nouns, as subjects or objects or in the possessive case or after prepositions.

Those pronouns which couple sentences together are called *relative pronouns*.

The speaker and the person addressed are usually named shortly by the pronouns *I* and *you*, without being named in full.

Complements of Predicate. — The incomplete predi-

cates, mentioned above, require to be completed by a complement, which is either a noun or an adjective (or a phrase or clause used for a noun or adjective).

Articles.—The words *a*, *an*, and *the*, which are really adjectives, are commonly called *articles.*

Conjunctions.—Words (other than relative pronouns and relative adverbs) which couple sentences together are called *conjunctions.*

Interjections are cries, such as *alas!* which do not form any part of the whole subject or predicate.

A **simple sentence** contains only one subject and one predicate.

A **complex sentence** is a sentence in which another sentence (called a *subordinate clause*) takes the place of a noun, adjective, or adverb.

To *analyse* a simple sentence, it is usually sufficient to divide it into (1) subject, (2) limitations of the subject, (3) predicate, (4) limitations of predicate, (5) object, (6) limitations of the object.

But if the predicate is incomplete, the sentence may require to be divided into eight parts, viz.:—(1) Subject, (2) limitations of subject, (3) incomplete predicate, (4) complement, (5) limitations of complement, (6) limitations of the whole predicate, (7) object, (8) limitations of object.

To analyse a complex sentence, first divide it as if it were simple, and then divide the subordinate clauses (in order) in the same way.

A **compound sentence** consists of two or more sentences joined together by any of the following conjunctions: *and*, *but*, *or*, *nor*, *for.*

In analysing a compound sentence it is sufficient to omit the conjunction or conjunctions and then analyse the sentences separately. But it is not always easy to distinguish the separate sentences if the compound sentence is *contracted.*

A **contracted compound sentence** is one in which sentences are joined by *and*, *but*, *or*, *nor*, but certain words, which belong equally to both (or all) the combined sentences, are given only once.

In analysing a contracted compound sentence it is sufficient to write all the subjects, or all the predicates, or all the objects, or all the limitations, in a column, omitting conjunctions.

N.B.—In analysis, every substitute for a noun, adjective, or

adverb is to be put under the same heading as the noun, adjective, or adverb would be. Thus a subordinate clause, however long it is, must be *regarded as one word.*

Note on Grammatical Terms.

The rules of grammar were first drawn up in Greek, about 2000 years ago. The special terms, used in Greek grammar, were afterwards translated into Latin and used in Latin grammar. The Latin terms are now used in the grammars of modern languages, but they are often very unsuitable and very difficult to explain.

Grammar is derived from the Greek word *grammatikē*, meaning 'the art of using *grammăta*.' The word *grammăta* meant 'reading and writing.'

Analysis is a Greek word meaning 'unloosing' or 'taking to pieces.'

Sentence is from the Latin *sententia*, meaning 'a thought.'

Clause is from the Latin *clausula*, the 'close,' or last part of a complex sentence.

Phrase from Greek *phrasis*, a 'manner of speaking.'

Subject is from Latin *subjectum*, a 'thing proposed for discussion.'

Object is from Latin *objectum*, a 'thing put in the way,' so that the action reaches it.

Predicate is from Latin *praedicatum*, a 'thing said.'

Noun is from Latin *nomen*, a 'name.'

Verb is from Latin *verbum*, a 'word.'

Transitive is from Latin *transitivum*, 'passing over,' because the action ascribed to the subject by a transitive verb is considered to 'pass over' and affect the object.

Pronoun from Latin *pronomen*, 'a substitute for a noun.'

Adjective from Latin *adjectivum*, 'used for adding on.'

Adverb from Latin *adverbium*, 'a word attached to a verb.'

Preposition from Latin *praepositio*, 'a word put in front.' This name was originally given to prepositions because they were put in front of *verbs*, as they frequently are in Greek and Latin.

Conjunction from Latin *conjunctio*, 'a word used for joining.'

Interjection from Latin *interjectio*, 'a word thrown in.'

Article from Latin *articulus*, a 'joint' or 'hinge.' The Latin word is a translation of the Greek *arthron*, of the same meaning. *Arthron* was originally applied to such words as 'if,' 'since,' 'when,' which stand first in a sentence, so that the sentence may be said to 'hinge upon' them. The name was afterwards applied to 'the,' because 'the' usually stands first in the phrase to which it belongs.

SECTION III.

Accidence and Parsing chiefly.

LESSON I.

Nouns—Number.

In English all nouns are said to be in (or of) either the Singular Number or the Plural Number.

A noun is said to be *in the singular number* (or briefly *singular*) if it names only a *single* thing.

A noun is said to be *in the plural number* (or briefly *plural*) if it names *two or more things of the same kind.*

The word *things* includes persons, places, actions, and whatever else can be named with a noun.

The singular form of a noun usually differs slightly from the plural, as singular *book*, *lady*, *man* ; plural *books*, *ladies*, *men.*

Exercises.

1. What is the plural of *box*, *flash*, *splash*, *dish*, *rush*, *church*, *witch*, *ditch*, *watch*, *house*, *horse*, *place*, *truce*, *piece*, *cross*, *gas*, *fuse*, *abuse*, *topaz* ?
2. What is the plural of *wife*, *knife*, *life*, *thief*, *calf*, *half*, *loaf*, *scarf* ?
3. What is the plural of *lady*, *baby*, *penny*, *duty*, *policy*, *vanity*, *courtesy* ?
4. What is the plural of *boat*, *kick*, *slip*, *bard*, *leg*, *knob*, *boa*, *tree*, *flea*, *crew*, *blow*, *sigh*, *war*, *angel*, *room*, *groan* ?
5. What is the plural of *ox*, *child*, *brother* ?
6. What is the plural of *tooth*, *mouse*, *foot*, *goose*, *man*, *woman*, *grouse* ?

7. State briefly the different ways in which a plural may be formed from a singular in English.
8. State briefly what words form their plural by adding *-es* to the singular.
9. Mention some exceptions to the rule that nouns ending in *f* form their plural in *-ves*.
10. Mention some exceptions to the rule that nouns ending in *y* form their plural in *-ies*.

N. B.—Foreign words, not frequently used, generally form their plural in the same way as they do in their original language, as *radius* (Latin), *radii* ; *formula* (Latin), *formulæ*, etc.

LESSON II.

Gender.

Nouns, besides being distinguished in point of number, are also distinguished in point of **gender.**

They are said to be either of the masculine gender (or briefly *masculine*), of the feminine gender (or briefly *feminine*), of common gender (or briefly *common*), or of the neuter gender (or briefly *neuter*).

In some languages this distinction is most important, but in English it is of very little importance, save that the pronoun *he* is substituted for masculine nouns, the pronoun *she* for feminines, *it* for neuters.

Masculine nouns are names of animals of the male sex.

Feminine nouns are names of animals of the female sex.

Common nouns are names applied to animals of either sex.

Neuter nouns are names of things of neither sex.

Females are often distinguished from males (1) by quite different names, as *bull, cow* ; (2) by adding the termination *-ess* to the name of the male, as *count, countess* ; (3) by giving the termination *-er* or *-or* to the male, and altering this termination to *-ess* for the female ; (4) by using a noun of common gender with some prefix indicative of sex, as *she-bear, billy-goat* ; (5) in one instance by adding *en, vixen* (the masculine is *fox*).

Exercises.

1. Give the feminine corresponding to bachelor, boy, buck, colt, drake, earl, gander, king, actor, hunter, emperor, murderer, governor, author, negro, votary, duke, marquis, master.

2. Give the masculine corresponding to sow, countess, lady, mare, niece, ewe, daughter, hind, aunt, witch, bride, widow, spinster.
3. Distinguish the sexes of the following animals: fox, pig, calf, sparrow, rabbit, goat, bear, wolf.
4. Give the feminines of the following foreign words: sultan, czar, hero, signor, testator.
5. State the number and gender of all the nouns in the following passage:

> One morning, when Gulliver's nurse had set him in a box upon a window—as she usually did in fair days to give him air—after he had lifted up one of the sashes and sat down at his table to eat a piece of cake for his breakfast, about twenty wasps, allured by the smell, came flying into the room, humming louder than the drones of as many bagpipes. Some of them seized his cake and carried it by pieces away; others flew about his head and face, confounding him with the noise and putting him in the utmost terror of their stings. These insects were as large as partridges.

LESSON III.

Classes of Nouns.

Nouns are classified in yet another way.

A *common* noun is a name which all things of the same kind have in common: as *horse, table, town.*

A *proper* noun is a name which is appropriated (in Latin, *proprium*) to a particular thing: as *Victoria, Rome, Snowdon.*

A *collective* noun names a group of things. Some collective nouns are proper, as *Parliament, the Church*: others are common, as *herd, drove, troop.*

Again, nouns (whether common or proper) may be classified as *concrete* or *abstract.*

A *concrete* noun is the name of a concrete thing. Concrete things are, for the most part, things which can be touched or might be touched, if we were near them. (In Latin, *concretum* means 'solid.')

An *abstract* noun is the name of an abstract thing. Abstract things are, for the most part, *conditions* (*i.e.* qualities, actions, states, and feelings) of concrete things, such as *blackness* of black things, *combat* of fighting things, *youth* of young things, *misery* of miserable things. (In Latin, *abstractum* means 'taken apart,' and a condition can be named *apart* from things which are in that condition.)

Abstract nouns are often *personified*, i.e. regarded as proper names of *persons*, especially of goddesses. Hence, when personified, they are usually feminine, but, if not personified, they are neuter.

A good many nouns (as *fire, light, music*) are sometimes abstract and sometimes concrete.

Many proper nouns, also, are often used as common: *e.g.* the name of a famous man is applied to other men who are like him, so that we may speak of 'a Hercules,' 'a Cromwell,' etc.; or things are *named after* a great man, as *broughams* after Lord Brougham, *wellingtons* after the Duke of Wellington, *napoleons* after the Emperor Napoleon.

Exercises.

1. Give twelve common nouns and twelve proper nouns.
2. Give the collective nouns that may be applied to a group of *sheep, cattle, foot-soldiers, horse-soldiers, robbers, ships, boots, partridges, cannon, books, people in a theatre, people in church, musicians, flowers, trees.*
3. Name the qualities exhibited by *white things, long things, high things, friends, brave men, ignorant men, cruel men, wise men.*
4. Name the state of *boys, girls, fathers, martyrs, slaves, infants, kings, madmen, fools, idiots, starved people, beggars, poor people.*
5. Name the action or feeling ascribed to things that grow, things that run, things that move, people that rejoice, people that mourn, people that love, people that covet, people that persevere, people that are malicious.
6. Give twelve abstract nouns.
7. The late Earl of Derby was called 'the Rupert of debate.' Show that *Rupert* is here a common noun.

LESSON IV.

Case.

In the last three lessons, we have been considering nouns in regard to their *meaning* only, and without regard to the sentences in which they are used.

A noun *in a sentence* is in a certain relation to other words in the sentence: *e.g.* it may be subject, or object, or adjectival.

In some languages, the relation of a noun is shown by its form, and the name *cases* was originally applied to the various *forms* of a noun (see p. 67). But, in English grammar, we use the word *case* to mean, sometimes the *form*, but more often the *relation* only.

A noun is in the *nominative case* when it is the subject of a

verb. A noun is in the *objective case* when it is the object of a verb, or when it is governed by a preposition.

N. B.—The word *case* here means *relation*, for we have no special forms for subject and object in nouns (but for personal pronouns, see p. 45).

Some verbs (especially those which mean *giving*, *telling*, *teaching*, and the like) take two objects, one (the *direct object*), which is affected by the action first or *directly*, and the other (the *indirect object*) which is affected by the action second or *indirectly*. Thus in 'Give John some bread,' 'Pass your father the salt,' 'Teach the boy his lesson,' the words *John*, *father*, *boy*, are indirect objects, while *bread*, *salt*, *lesson*, are direct objects.

The names *first object* and *second object* would be better than *direct* and *indirect*, for, in such an action as *giving John bread*, you take bread first and then pass it to John. The indirect object is the thing *to*, or *for*, *which* the action is done. In some languages, the indirect object has a special form (the *dative case*).

In analysis, the direct object is treated as the object, while the indirect object is treated as a limitation of the predicate.

A noun in the *nominative* case is said to *govern* the verb of which it is the subject.

A noun in the *objective* case is said to be *governed* by the verb of which it is the object or by the preposition.

Parsing.—To *parse* a noun is to describe it fully in respect to *class*, *gender*, *number*, and *case*. In the sentence, 'Sara gave the boy some bread,' the nouns are thus parsed:

Sara, proper noun, feminine, singular, nominative, subject to *gave*.

boy, common noun, masculine, singular, objective, indirect object to *gave*.

bread, common noun, neuter, singular, objective, direct object to *gave*.

Exercises.

1. Parse fully all the nouns in the following sentences: The duke brought the queen a letter. The woman killed Abimelech with a stone. Farmers often give cows malt. Masters in schools teach their pupils French. William fetched the girl some water. Gehazi told the prophet a lie. Virtue brings happiness in the end. Avarice is the cause of much misery. The lady bought her son a toy at the bazaar.
2. Analyse all the sentences in the last exercise.

LESSON V.

CASE (*continued*).

If a thing belongs to, or forms part of, another thing, the name of this latter thing may be put in the *possessive case.*

N.B.—Here 'possessive *case*' means 'possessive *form*.'

The proper sign of the possessive case is the suffix *'s*, but the *s* is omitted from plurals that already end in *s*. In such plurals, the possessive case is not shown in pronunciation, and is marked in writing only by ' (called the *apostrophe*).

In singulars that end in *s*, the possessive suffix *s* is usually added in pronunciation, but not always in writing. *E.g.* We usually say 'Charles's wain,' but sometimes write 'Charles' wain,' and often 'Charles' son,' where the following word begins with *s*. When the possessive suffix *s* is not pronounced, the possessive case is marked by the order of the words, for the possessive noun *precedes* the name of the thing possessed.

The possessive suffix is now added after the *whole description* of the possessor, as 'Jack-the Giant-killer's sword,' 'Robert of Gloucester's chronicle.'

The preposition *of* is often used as a mark of possession, but though 'the house of John' means the same as 'John's house,' the word *John*, in the former phrase, is in the objective case, governed by *of*.

In parsing, a noun in the possessive case is said to be governed by the name of the thing possessed.

E.g. In 'John's house,' the word *John's* is parsed as a noun, proper, masculine, singular, possessive, governed by *house*. In 'Robert of Gloucester's chronicle,' *Robert* is in the possessive case, but *Gloucester* is not.

Apposition.—When two or more nouns are used together, as names of the same thing, they are said to be *in apposition.* Nouns in apposition are always *of the same case*, but not always of the same class or gender or number.

E.g. In 'William the Conqueror,' *William* is a proper noun, but *Conqueror* is common. In 'He drove four horses, a fine team,' both *horses* and *team* are in the objective case, but *horses* is common, plural, while *team* is neuter, singular.

Notes on Analysis.—A possessive noun is always adjectival, limiting the name of the thing possessed (see p. 40).

When two nouns are in apposition, the second really limits the first, but as both may be limited by adjectives or other words, as in 'Frederick, the Red Prince,' or 'Ludwig, King of

Bavaria'), it saves confusion if both names are put under the same heading, and each has its own limiting words.

Exercises.

1. Parse all the nouns in the following sentences: William of Orange married James's eldest daughter Mary. Anne, Mary's sister, succeeded, but she also left no children. George, the Elector of Hanover, then came to the throne. Victoria our present queen's father was the Duke of Kent, son of the third George.
2. Analyse the sentences in the last exercise.

LESSON VI.

Cases (*continued*).

1. *Case of the Complement.*—(*a*) After *intransitive* verbs of incomplete predication (see p. 42) such as *is, seems, becomes, is called,* the complement is in the *nominative case.*

E.g. in 'Horses are animals,' 'William became king,' 'The shilling seems a good coin,' the words *animals, king, coin,* are in the nominative. Here the subject and the complement are in a sort of apposition, being merely two names for the same thing. Very often they might change places without alteration to the meaning: *e.g.* 'Mary was James's daughter,' and 'James's daughter was Mary,' both mean the same thing, viz. that a certain woman may be called both 'Mary' and 'James's daughter.'

(*b*) After *transitive* verbs of incomplete predication, the complement is in the objective case.

E.g. in 'He called John a fool,' the word *fool* is in the objective. This also is a sort of apposition, *John* and *fool* being two names for the same person.

2. *Adverbial Objective.*—Nouns, when used adverbially, are in the objective case.

The nouns so used are often *measures* of time, size, etc. as, 'two *feet* thick,' 'three *miles* long,' 'he came last *week*,' 'this is a *pound* too light'; but there are many other instances of adverbial objectives, as, '*hand* in hand,' '*bag* and *baggage*,' '*hip* and *thigh*,' etc. *N.B.*—Usually some preposition can be added before an adverbial objective without altering the sense, as, 'too light *by* a pound,' '*with* hand in hand,' etc.

The word *needs* (as in 'I needs must go') is an adverbial possessive. The adverbial possessive was formerly common, and is still used, though

not in Standard English. Educated people often say, 'of a Sunday,' 'of a night,' for the old possessive 'Sunday's,' 'night's.'

The *nominative absolute* is deferred to the next section.

3. *Nominative of Address.*—If the person addressed is called by name (as 'Hear, O Israel, and give ear, O house of Jacob'), the name is said, by some grammarians, to be in the nominative, by others, to be in the *vocative* case.

The distinction is not important in English. The name is really a sort of interjection which does not form part of the sentence and *may be omitted in analysis.*

4. *Declension.*—The old grammarians used to speak of the nominative as the upright noun and the other cases as *oblique.* The word *casus* in Latin means 'fall,' and the oblique cases were represented as falling away, or *declining*, from the nominative, like the spokes of a fan. Hence, to *decline* a noun is to state all its cases, singular and plural, and the *declension* of a noun is a statement of its cases (*i.e.* of the forms which it assumes in various relations).

E.g. the English noun *man* is thus declined:

	Singular	Plural
Nom.	man	men
Obj.	man	men
Poss.	man's	men's

Exercises.

1. Decline the nouns, *boy, child, brother, mouse, tooth, ox, penny.*
2. Parse all the nouns in: You know, O Romans, that Virgil died eleven years before Horace. John's house was a mansion fifty feet high. The Smiths stayed at Ventnor all the summer. The soldiers drove the enemy back foot by foot. Day after day, the air grows a degree colder. Next week, my son, you will be ten years old. Sword in hand, they rushed full speed on the guns.
3. Analyse these sentences.

LESSON VII.

Pronouns.

Pronouns (see p. 45) are substitutes for nouns, and consequently have *gender, number*, and *case*, just as the nouns would, for which they stand.

The pronouns fall into many classes.

1. The *personal* pronouns are, *I*, *we*, *thou*, *you* or *ye*, *he*, *she*, *it*, *they*, and their oblique cases.

The old grammarians used to say that there were three parties to a conversation, viz. (1) the *first person*, who is the speaker; (2) the *second person*, who is the person addressed; (3) the *third person*, who is the person (or thing) spoken of. Hence the pronouns that stand for the names of these persons are called *personal*.

The possessive cases of the personal pronouns (viz. *my*, *mine*, *thy*, *thine*, *his*, *her*, *hers*, *its*, *our*, *ours*, etc.) are always adjectival and are best called *possessive adjectives*. Some of them (*mine*, *thine*, *hers*, *ours*, *yours*, *theirs*) are specially used when the adjective stands alone, as, 'This horse is mine; yours is gone.'

Myself, *thyself*, etc., should be called personal pronouns. See note on p. 86.

2. The *demonstrative* pronouns are *this* and *that* (singular); *these* and *those* (plural).

3. The *partitive* pronouns indicate a *part* only (not the whole) of a group of things. They are *one*, *none*, *aught*, *naught*, *any*, *other*, *another*, *some*, *each*, *either*, *neither*. Some of these have a plural form and some a possessive case.

The pronoun *other*, when used in the singular, generally takes the article (as *the other*, *another*), except in the expression *each other*. In the sentence, 'John and Henry killed each other,' *each* is nominative and *other* objective. So also in the sentence, 'John and Henry killed one another,' *one* is nominative, *another* objective. But *each other* and *one another* are often carelessly used as if they were one word, so that we say, 'They threw stones *at each other*,' or '*at one another*,' etc. Even here, *each* is really nominative, not governed by *at*.

N.B.—*A word is not a pronoun unless it is used as a substitute for a noun.* Hence, in such expressions as 'this book,' 'one book,' 'any books,' 'other books,' 'some books,' 'each book,' etc., the words, *this*, *one*, *any*, *other*, etc., being used to limit the following noun, are adjectives and not pronouns. So also in such expressions as 'any one,' 'some one,' 'some others,' the words *any*, *some*, are adjectives, limiting the following pronouns.

In *parsing* a pronoun, state the *number* and *case* always, and the *gender*, if it is clear. But the gender is often not clear.

E.g. in 'John and Sara saw me, but I did not see them,' the word *them* stands for 'John and Sara,' one masculine, the other feminine.

Exercises.

1. Decline, in the singular and plural, *I*, *thou*, *he*, *she*, *it*.

2. What is the meaning of *we, the other, another, either.*
3. Which of the partitive pronouns have a plural? Which have a possessive case?
4. Parse all the pronouns in the following: We saved some of these, as I told you, in our boat. It would not hold any more. The others left on the ship embraced each other and prepared for their doom. One man screamed to us for help, but we could do naught for him. The ship soon sank, and carried all down with her. The captain thought he saw two sailors in the water and waited some time, but neither appeared again. You cannot imagine how horrible that was to me.
5. Analyse these sentences.

LESSON VIII.

PRONOUNS (*continued*).

4. The *interrogative* pronouns are *who, what, which,* and their oblique cases (*whom, whose*). These pronouns stand for a noun which is unknown to the speaker and which is supplied by the answer.

The interrogative pronoun *whether,* meaning *which of two,* is still used sometimes.

Besides the interrogative pronoun *what,* there is a partitive pronoun *what,* which is generally used in the compound *somewhat,* but is also used alone, as in 'I'll tell you what.' *Somewhat* usually (and *what* sometimes, as in 'What with rain and what with snow, the rivers are flooded'), is an adverbial objective, and means 'in part' or 'to some degree.'

5. *Relative* pronouns (see p. 50) introduce subordinate clauses, and relate to an antecedent in another clause of the same sentence. The relative pronouns are *that, who, what,* and *which,* with their oblique cases.

Who and *what* are often used in the compound forms, *whoso, whoever, whosoever.*

After verbs of *asking* and *telling,* the pronouns *who, what, which,* with their oblique cases are usually not relative, but interrogative. *E.g.* 'He asked whom we saw,' does not mean 'He asked (*the man*) *whom* we saw,' but 'He asked the question, *whom we saw.*' Here *whom we saw* is a subordinate noun-clause.

N. B.—The purpose of the relative is merely to dispense with conjunctions. Hence *who,* etc. are relative only when they mean '*and* I,' '*and* they,' etc.

What and *which* are often adjectives and not pronouns, as in 'You know what words he used,' and 'He showed which boys he meant.'

In regard to relative pronouns, the following points are to be noted:

(1) The relative is often omitted, if it would be in the objective case.

E.g. 'The man I saw was dead.'

(2) The antecedent may be a noun, pronoun, noun-phrase, or noun-clause.

(3) The relative may come before its antecedent, especially if the antecedent is a noun-clause.

E.g. 'He told me, what I knew already, that gold was plentiful.'

(4) The antecedent (if it would be a pronoun) is sometimes omitted.

E.g. 'He told me what he knew,' 'Whoever flinches shall die.'

N.B.—*In parsing a relative pronoun, its gender and number are the same as those of its antecedent, but its case is determined by its own clause.*

E.g. in 'The man that I saw was dead,' *that* is masculine singular objective, governed by *saw*, while *man* is masculine singular nominative to *was dead*.

Exercises.

1. Parse all the pronouns in: A fox, whose stomach was somewhat empty, approached a crow that was eating some cheese in a tree. 'They say you sing divinely,' quoth the fox. 'Who told you that?' replied the crow. 'Whoever said it only told the truth. When I have finished this cheese I will show you what I can do.' But the fox, who wanted the cheese, did not wait for the song, which he knew already.
2. Point out the subordinate clauses in this fable.
3. Analyse all the sentences in this fable.

LESSON IX.

Adjectives.

We have seen (pp. 39, 42) that adjectives are usually employed to limit nouns, but often also as complements to an incomplete predicate. It is

to be observed, however, that adjectives are often (especially in poetry) added to a noun which does not need to be limited, as in 'the round world,' or 'the spacious firmament,' or 'the ethereal sky.' There is only one world, one firmament, one sky; therefore the words *world*, *firmament*, *sky*, do not require limitation. The adjectives attached to these words are said to be 'ornamental,' but in parsing or analysis they may still be classed as 'limiting.'

An adjective attached to a noun is often called an *attribute* or *epithet*.

Adjectives may limit nouns in respect to *quality*, *quantity*, or *position*.

Most of the words classed as pronouns in Lessons VII. and VIII. were originally adjectives, and some other adjectives are derived from pronouns. It will be convenient, in classifying adjectives, to keep these separate.

The classes of adjectives are:

(1) **Adjectives of quantity.**—(*a*) pronominal: *no* (= *not any*), *any*, *some*, *each*, *either*, *neither*, *every*.

(*b*) numeral: *an*, *a*, *one*, *two*, *three*, *four*, etc.

(*c*) indefinite: *many*, *few*, *all*, *more*, *enough*, etc.

(2) **Adjectives of position**, or **demonstrative adjectives.**—(*a*) pronominal: *the*, *this*, *that*, *these*, *those*, *other*, *yon*, *yonder*, *my*, *mine*, *thy*, *thine*, etc.

(*b*) numeral or ordinal: *first*, *second*, *third*, etc.

(*c*) indefinite: *near*, *far*, *right*, *left*, *eastern*, *western*, etc.

(3) **Adjectives of quality.**—(*a*) pronominal: *which*, *what* (both interrogative and relative), *such*.

(*b*) *blue*, *large*, *small*, *ugly*, *opaque*, etc.

In *parsing*, an adjective that limits a noun is said to *agree with* that noun. This expression is used because in Latin or Greek an adjective is of the same gender, number, and case as the noun which it limits.

An adjective that is the complement of a predicate agrees with the *subject* if the verb is intransitive, but with the *object* if the verb is transitive (cf. p. 66).

N.B.—Just as many adjectives become pronouns, so also many adjectives of quality are used as nouns, such as 'the blacks,' 'the savage,' 'the African,' etc.

An, *a*, *the*, will be separately treated in Lesson XI.

A limiting adjective is usually placed between the article and the noun, but we say 'all the men, 'such a place'; and *all* very often comes after its noun. In poetry, too, the adjective is often placed in unusual positions.

Exercises.

1. In the following extracts parse each noun, and say what adjective agrees with it:

> On a rock, whose haughty brow
> Frowns o'er cold Conway's foaming flood,
> Robed in the sable garb of woe,
> With haggard eyes the poet stood;
> Loose his beard and hoary hair
> Streamed, like a comet, to the troubled air.
> —*T. Gray* (1716-1771).

> O Caledonia! stern and wild,
> Meet nurse for a poetic child!
> Land of brown heath and shaggy wood,
> Land of the mountain and the flood,
> Land of my sires! what mortal hand
> Can e'er untie the filial band
> That knits me to thy rugged strand?
> —*Sir W. Scott* (1771-1832).

2. Assign each adjective to one of the classes given above.
3. Analyse the sentences in the first extract.

LESSON X.

Comparison of Adjectives.

In attaching an adjective of quality to the name of a thing, we compare that thing with others *which might have the same quality*. *E.g.* in calling a man 'good,' or 'tall,' we compare him with all other men. Hence adjectives are said to have three **degrees of comparison**, viz. the *positive*, *comparative*, and *superlative*.

A *positive* adjective compares the thing named with all other things, and ascribes to it a certain quality.

A *comparative* adjective compares the thing named with one other, and shows that the first has more of a certain quality than that other.

A *superlative* adjective compares the thing named with several

others, and shows that the first has more of a certain quality than any of the others.

To *compare* an adjective is to give its positive, comparative, and superlative forms.

An adjective may be compared by adding to the positive form *er* for the comparative, and *est* for the superlative.

But most adjectives of more than one syllable are now usually compared by adding the adverb *more* for the comparative, and the adverb *most* for the superlative degree.

A few adjectives have a comparative and superlative which are not formed from the positive at all, as *good, better, best; little, less, least.*

Pronominal and numeral adjectives are not compared at all.

To *parse* an adjective fully, it is sufficient, in English, to give its class and degree, and to say with what noun it agrees.

N.B.—More and *most*, when used as marks of degree, are to be taken as parts of the adjective compared. Thus, *more gracious* is an adjective of the comparative degree, and *most beautiful* an adjective of the superlative degree.

Exercises.

1. Compare *cold, black, high, blue, brave, strange, holy, tiny, ugly, tedious, mountainous, agreeable, tender, pleasant, narrow.*

2. Compare *good, bad, little, much, many, old, far.*

3. *Further* and *near* are properly comparatives; *next, last, inmost* are superlatives. Find their positives.

4. Parse all the adjectives in this extract:

'Twas on a lofty vase's side,
Where China's gayest art had dyed
The azure flowers that blow;
Demurest of the tabby kind,
The pensive Selima, reclined,
Gazed on the lake below.

Her conscious tail her joy declared;
The fair round face, the snowy beard,
The velvet of her paws,

Her coat that with the tortoise vies,
Her ears of jet, her emerald eyes,
She saw and purred applause.

—*T. Gray.*

5. Analyse the sentences in this extract.

LESSON XI.

The Article.

An and *a* are called the *indefinite articles.*

The form *an* is used before words beginning with a vowel (p. 8), but is shortened to *a* before words beginning with a consonant or with a pronounced *h*. Usually also *in speaking* we use *a* before words beginning with the sound of *y* (as *youth, use, Europe*), but we generally write *an* before such words unless they actually begin with *y*.

The is called the *definite article.*

An and *a* are shortened forms of *one*, and are therefore used only before singular nouns. They have various meanings.

E.g.—They mean (1) sometimes *one*, as 'a hundred,' 'two for a penny'; (2) sometimes *any one you please*, as 'a horse can neigh'; (3) sometimes *some one or other*, as 'apples always grow on a tree.'

The is a shortened form of *this* or *that*, and is used demonstratively to single out some special thing or group of things.

E.g. it specifies things which have been described fully, or are about to be described, or are so well known that they do not need description, as, 'We went out in the carriage, but the horse fell down opposite the obelisk.' Here *the carriage* = either *our* carriage, or a carriage previously mentioned; *the horse* = a horse that drew the carriage; *the obelisk* = an obelisk well known to the person addressed.

Hence *the* is used with names of things of which there is only one specimen, as 'the sun,' 'the world,' 'the Thames,' 'the Alps' (though we do not use it with the names of persons or towns), also where one specimen represents a whole class. In 'Edison is the inventor of the phonograph,' we say '*the* inventor,' because there is only one inventor of phonographs, and we say '*the* phonograph,' because Edison invented all existing phonographs. Hence *the* often means 'all,' or 'every,' or 'the whole.'

N.B.—The word *the*, when used with comparatives, as in 'the more the merrier,' is not an article, but is an adverb formed from *that*, and means *by that* or *by so much* (see p. 78).

The word *a* in 'To go a hunting' is not an article, but a preposition, shortened from *on*. It appears also in *abed, aboard*, and some other adverbs.

In *parsing*, the article is treated as an adjective, and agrees with its noun in gender, number, and case.

Exercises.

1. Why is *the* used in the following extract? 'The wild boar has ever been classed among the noble beasts in the most ancient annals of hunting. He is represented in the engraving on the next page, but the artist has not drawn the tusks well.'
2. Parse each *the* in this extract.
3. Parse fully all the words italicised in the following: *A single* tiger will kill *a* bullock or buffalo *every week*, if he gets the chance. He will eat the *hind* quarters *the* first night and hide the remainder in a *thick* bush for future *consumption*. A family of tigers is *more destructive*, and will kill *two* or three *head* of cattle in *a* day, for the parents teach the *young ones*, *who* slaughter for *mere* practice.
4. Analyse the sentences in the last extract.

LESSON XII.

Adverbs.

Adverbs limit (or *qualify*) verbs, adjectives, or other adverbs (pp. 41, 42).

Adverbs are usually formed from adjectives, and may be classified in the same way as adjectives (p. 41), although greater complication is introduced by the fact that verbs indicate time, as well as action, state, etc.

Thus we have adverbs—

(1) Of **manner** or **quality**: *well*, *ill*, *badly*, *sweetly* (and hundreds more ending in *-ly*); *how*, *however*, *so*, *as*, *likewise*, etc.

(2) Of **degree** or **quantity** (*a*) in time: *once*, *twice*, *thrice*; *only*, *but*; *often*, *seldom*, *always*, *ever*, *never*, etc.

(*b*) in intensity: *much*, *more*, *most*, *little*, etc.; *nearly*, *almost*, *only*, *but*, *quite*, *just*, *even*, *altogether*, *enough*, *too*, *not*, etc.; *so*, *as*; *the*, *any*, *no*, with comparatives (see p. 78). The words *no*, *nay*, *yea*, *aye*, *yes*, also belong to this group.

(3) Of **order** or **place**, showing (*a*) order of time: *now*, *then*, *next*, *afterwards*, *before*, *soon*, *presently*, *ago*, *still*, *when*, *than*, *as*, etc.

(*b*) order of place: *firstly, secondly, thirdly,* etc.; *also, besides, moreover; up, down, inside, outside, backwards, forwards,* etc.; *here, there, hence, thence, where, whence, whither,* etc.
(*c*) order of cause and effect: *therefore, consequently, wherefore, why, because,* etc.

N.B.—Some of these words are also used as other parts of speech. The question whether, in any given sentence, a word is an adverb or not, must be determined by the purpose which the word serves.

Adverbs are compared, like adjectives, by adding *-er, -est,* to the positive form, or by using *more* and *most* with the positive. Many adverbs are not compared.

An adverb is *parsed* by naming its class, and saying what word it qualifies. If the adverb is not positive, the degree should be added.

Exercises.

1. Parse all the adverbs in the following: I once began the study of physic, and, even yet, I often write out a dose for a customer, for I still have my books, and can judge pretty well of the ordinary diseases. I am also very successful with people whose ailments are not bodily, and whom medicine could never cure. I will give but two instances. Mr. Moody, an elderly gentleman, who lived hard by, always suffered from melancholy during an easterly wind. I soon nailed his weathercock to a westerly point, and now, however the wind blows, he is equally cheerful. Mrs. W. came to me with a tale that she seldom slept a wink. I gave her some water, with just a little soda in it, and she has slept soundly ever since.
2. Analyse the sentences.

LESSON XIII.

Relative Adverbs.

Many of the adverbs given in the last lesson are obviously derived from pronouns. Thus there are *demonstrative* adverbs, as *then, there, thus*; also *interrogative* adverbs, as *when, where, why, how* (properly *whow*); and relative adverbs.

The *relative* adverbs are *where* (*wherever*, etc.), *whence*, *whither*, *when*, *how*, *why*, *wherefore*, *than*, *as*.

A relative adverb introduces a subordinate clause, and qualifies the predicate of this clause.

A relative adverb relates to an antecedent which ought to be (though it often is not) contained in the principal clause.

The antecedent may be a demonstrative adverb (as *then*, *there*, *thus*, *so*), or a noun (such as *place*, *time*, *manner*), or any substitute for a noun. Hence the clause introduced by the relative adverb must be either adverbial (as qualifying an adverb), or adjectival (as qualifying a noun).

After verbs of *asking*, *telling*, *knowing*, and the like, the adverbs *where*, *whence*, *whither*, *when*, *how*, *why*, *wherefore*, are usually not relative but interrogative. *E.g.* 'He asked where I lived,' may possibly mean 'He asked (the people of the house) where I lived,' but usually means 'He asked (the question) where I lived.' Compare the note about *who*, *what*, etc., on p. 69. The relative adverbs are used, like the relative pronouns, to avoid conjunctions. Thus *where*, if relative, must mean 'and there,' and must have, as antecedent, either *there* or the name of a place.

The antecedent of relative adverbs is very often omitted, and it is sometimes difficult to say what the antecedent would be if it were supplied.

E.g. *Wherefore* and *whence*, in introducing a consequence, are continually used to mean 'and therefore' or 'and thence,' without any antecedent, as in 'He did not answer, whence I concluded that he was out.' An antecedent can be made here only by introducing a whole sentence, as [*this was the fact*] whence, etc.

Exercises.

When I was in Paris I asked the landlord of the hotel where I lived why the French are the best cooks. 'The French are fond of talking at mealtimes,' he said; 'wherefore they eat slowly. Now a man that eats slowly is more particular what he eats; and when people are particular about food, cooks soon take a pride in their dishes. That is how the French have become good cooks.'

In this passage:

1. Pick out the relative adverbs, and find an antecedent for each.
2. Pick out the subordinate clauses, and say whether they are adjectival, adverbial, or noun-clauses.
3. Analyse the sentences.

LESSON XIV.

THAN—THE.

1. The word *that* is both a demonstrative and a relative pronoun (pp. 68, 69), and the adverb derived from it should also be both demonstrative and relative. This adverb, in Old English *thonne*, has in modern English taken two forms, viz. *then*, demonstrative (= *at that time*), and *than*, relative (= *at which time*).

The word *than* therefore means 'when,' and is a relative adverb, introducing a subordinate clause.

The clause introduced by *than* generally drops its predicate, leaving only the subject or object.

The sentence 'I am stronger than he' is thus explained:

'I am stronger than he' = I am stronger than he (is strong).
= I am stronger when he (is strong).
= If he is strong, I am stronger.

In 'It is broader than it is long,' the predicate of the subordinate clause is given, but here something is omitted, for the sentence means, 'When it is (so many inches, etc.) long it is broader.'

In 'I am wiser than before,' almost the whole subordinate clause is omitted. The sentence means, 'I am wiser now than I was wise before.'

N.B.—The noun or pronoun which follows *than*, if the predicate is omitted, may be either nominative or objective, according to the predicate required. Thus 'He loves me better than you,' may mean, either (1) He loves me better than (he loves) you, where *you* is objective; or (2) He loves me better than you (love me), where *you* is nominative.

A relative pronoun, after *than*, is *always* put in the objective, even when it ought to be in the nominative.

E.g. We say, 'Ask Mr. Smith, *than whom* there is no better man,' but 'Ask Mr. Smith, and there is no better man *than he*.'

2. The adverb *the* (like *thanne*) is both demonstrative and relative. It means 'by that degree,' or 'in that way;' and also 'by what degree,' or 'in what way.'

'The more I see him, the less I like him' = By what degree I see him more, by that degree I like him less.

No better means 'by nothing better'; *any better* means 'by anything better.'

Exercises.

1. Explain carefully the meaning of 'John is taller than William.' 'The sooner you come, the more you will get.' 'For all this teaching, I am no wiser.'
2. Supply the missing parts of the subordinate clauses in: William reigned longer than *John*. My apples are better than *yours*. She treats you better than *us*. I never had a more faithful servant than *him*. He did not seem any better than *yesterday*. I saw him *no* longer ago than last *week*.
3. Parse the words italicised.
4. Analyse the sentences *with the missing parts inserted.*

LESSON XV.

So—As.

1. **So.**—Like *thanne*, the adverb *so* (Old English *swa*) was both demonstrative and relative. We use it now only as a demonstrative adverb. It means 'in that way,' or 'to that degree,' and is an antecedent to *as*.

We often use *so* as if it were an adjective. In 'He looked dirty, and so he was,' *so* means 'dirty.' No doubt this use arises from regarding 'dirty' as = 'in a dirty state,' and *so* as = 'in that state.'

2. **As** is a shortened form of Old English *al-so*, meaning 'quite so,' and *as* is still both demonstrative and relative.

The demonstrative *as* (like *so*) means 'in that way,' or 'to that degree,' and is an antecedent to the relative *as*, which means 'in what way,' or 'to what degree.'

The relative *as* (like *than*), when used in comparisons, introduces a subordinate clause, most of which is usually omitted.

E.g. 'I am as strong as he is weak,' contains the whole subordinate clause. But 'I am as strong as he' = I am as strong as he (is strong)
= I am to that degree strong to what degree he, etc.
'He loves me as well as you' = He loves me as well as (he loves) you (well); or, He loves me as well as you (love me well).

The antecedent *so* or *as* is often omitted.

E.g. 'I love him as a son'=I love him (so), as (I would love) a son. 'I adopt him as a son'=I adopt him (so), as (I can adopt) a son. 'He did not succeed as a singer'=He did not succeed (so), as a singer (can succeed).

The antecedent *so* or *as* is often used without the relative.

E.g. 'This is as broad but not so thick,' means, 'This is as broad (as that other is broad) but not so thick (as that other is thick).'

When the antecedent is omitted, the meaning of *as* becomes very vague, and it is often used instead of 'when,' or 'because.'

E.g. 'As I was going he stopped me.' 'Be quick, as I want to catch a train.'

After *same* and *such*, the word *as* is used for a relative pronoun.

E.g. 'This is the same horse as I rode yesterday,' means, 'This is the same horse which I rode yesterday.' The use of *as* here is very difficult to explain. Probably *same* and *such* are to be taken='in that state,' and *as*='in which state.' Hence, 'This is the same horse as I rode,' etc., would mean, 'This is the horse in that state in which state I rode (him) yesterday.' Compare the remark (p. 79) on *so* as an adjective.

Exercises.

Of the two wrestlers, one was tall and brawny, the other was as tall but not so muscular. He was really very strong, but did not seem so, and was active as a cat. As they advanced into the ring, the people cheered as if they were mad. I never saw a crowd so excited. As I was in the royal box I had as good a view as anybody. The same gentleman as I met at the boat-race explained to me the rules of the contest, which were not such as are usual in Lancashire.

In this passage:

1. Parse each *so* and *as*.
2. Supply the missing parts of each sentence.
3. Analyse the sentences *with the missing parts added.*

LESSON XVI.

Prepositions.

We have seen already (p. 46) that prepositions are words used with

nouns (or any substitute for a noun) to form phrases which are either adjectival or adverbial.

Prepositions were originally adverbs of place prefixed to verbs.

E.g. 'He put a mark on the place' was originally expressed, 'He on-put a mark the place,' where *mark* is the direct, *place* the indirect object. Afterwards the preposition was detached from the verb and placed before the noun indirectly governed by the verb. Nowadays, prepositions need not have any connection with a verb at all, *e.g.* 'the son *of* John,' 'the cathedral *at* Gloucester,' etc.

The original use of prepositions remains in such verbs as *undergo, undertake, overrun, overstep, uphold.* Formerly *with* meant 'from' and 'against,' hence *withhold, withdraw, withstand.* To *gainsay* = 'to say against,' etc. If the object precedes the preposition, we still place the preposition next after the verb, *e.g.* 'the man whom I spoke to.'

The following words are nearly always prepositions: *at, of, for, from, till, with, to, towards, into, unto, upon, among, amongst, amid, amidst, against, anent, adown, beside, except.*

The following are usually prepositions, but sometimes adverbs: *by, in, off, on, through, within, without, round, along, above, before, behind, beneath, beyond, below, between, betwixt, after, over, under, about.*

The following are as often adverbs as prepositions: *up, down, aloft, afore, throughout, underneath, aboard, across, around, aslant, astride, athwart, since, inside, outside, besides.*

N.B.—If you are in doubt whether one of these words in a certain sentence is a preposition or not, ask yourself this question: *Does it govern a noun or any substitute for a noun?* If it does, it is a preposition. If not, it is usually an adverb.

With prepositions, adverbs are sometimes used as substitutes for nouns, as in *from here, till now, since then, where to, where from, at once,* etc.

The words *regarding, respecting, concerning, notwithstanding, owing to, save, saving,* are often used as prepositions.

But, which is a shortened form of *by-out,* meaning 'outside' (compare *without*) is sometimes used as a preposition, meaning 'except.' It ought then to govern an object, and such expressions as 'all, but he, had fled' (though they are found in English of all periods) are due to a confusion of *but* prep. with *but* conj.

Exercises.

A terrace, with steps at each end leading to the gardens, ran along the south side of the house. Below this lay the lawn, in the middle of which stood a round sun-dial on a

column. As I saw nobody about, I walked round at my leisure and chose a spot for my sketch. After some time I suddenly observed a bull-dog peering through the bushes near me. I shouted out 'Halloa!' and advanced towards it, but it vanished without a sound. There was a summer-house hard by, and I stepped in quickly and sat down.

In this passage:

1. Point out all the prepositions.
2. Say what sort of phrase each preposition introduces.
3. Analyse the sentences.

LESSON XVII.

Conjunctions.

Conjunctions are words which (not being relative pronouns, or relative adjectives, or relative adverbs) join sentences together.

Conjunctions are *co-ordinative*, if they join *co-ordinate* sentences, or *subordinative*, if they join *subordinate clauses* to a principal clause.

Subordinate clauses have been already explained (p. 53). *Co-ordinate* sentences are sentences of the same *order*, or rank; *e.g.* two distinct statements, or two clauses, both subordinate to the same principal clause, are co-ordinate.

The *co-ordinative* conjunctions are *and, but, both, either, whether, or, neither, nor, for.*

The words *and, but, or, nor,* sometimes seem to join, not sentences, but words.

And really does join words sometimes, as when 'brandy and water' means a *mixture* of brandy and water (cf. p. 48).

But is sometimes a preposition, meaning 'except' (cf. p. 81).

But usually, when *and, but, or, nor,* seem to join words, they really join two sentences, which form a contracted compound sentence (cf. p. 49).

The words *also, besides, moreover, too, accordingly, consequently, hence, so, then, now, therefore, however, nevertheless, notwithstanding,* are often used as co-ordinative conjunctions.

The *subordinative* conjunctions introduce noun clauses or adverbial clauses (not adjectival). Thus

(1) *Noun clauses* may be introduced by *that* (especially after verbs of *saying, thinking,* etc. p. 52).

(2) *Adverbial clauses* are usually introduced as follows:

(*a*) *concessive* clauses, by *though, although, albeit.*

(*b*) *conditional*, by *if, unless* (sometimes *except, but, without, save*).

(*c*) *temporal*, by *after, before, till, until, now, while, as, since.*

(*d*) *consecutive*, by *that* (in 'so that').

(*e*) *final*, by *that* ('in order that'), *lest.*

(*f*) *causal*, by *because, as* (but many grammarians would prefer to call these co-ordinate sentences, not subordinate clauses).

N.B.—The conjunction *that*, introducing a noun clause, is said to be really the demonstrative pronoun. Thus, 'I knew that he died' was originally two co-ordinate sentences, viz. 'He died. I knew that'; but the two sentences have changed places and 'he died' has become subordinate to 'I knew.'

So also such an expression as 'He confessed before he died' is said to have arisen from two co-ordinate statements, viz. 'He died. He confessed before.'

The conjunctions *if* and *though* often introduce clauses of which part is omitted. *E.g.* 'if necessary' stands for 'if (it is) necessary,' and in 'Though thirsty, drink no water,' *though thirsty* stands for 'though (you may be) thirsty.'

Exercises.

I remembered that Ulysses sat *down* when *some* fierce dogs approached him. I was in truth *somewhat* alarmed, for I had nothing with me but an *umbrella* and a sketch-book. But, in a little *while*, the dog reappeared with an old man who was evidently either a *gardener* or a gamekeeper. I waited till they saw me before I spoke. *Thereupon*, the old man touched his hat respectfully *enough*, and gave the *dog* a kick while he asked me *what* I wanted. I replied that I was an artist and was making a drawing of the house. 'Since you are an artist,' said he, 'I shall be glad if you'll make my likeness *too*; and I'll give you a shilling for it, *that* I will.'

In this passage:

1. Pick out the conjunctions and say whether they are co-ordinative or subordinative.
2. Pick out all the subordinate clauses and say to what clauses they are subordinate.
3. Parse the words printed in italics.

Summary.

(1) To *parse* a word is to describe it fully, by saying of what class it is and how it is related to other words in the same sentence.

(2) *Nouns* are classified according to their meaning or application. Thus we may distinguish *common* and *proper*, *abstract* and *concrete*, *particular* and *collective* nouns. The following distinctions are more important for grammar, viz.:

(*a*) in *gender*: as masculine, feminine, neuter, or common.

(*b*) in *number*: as singular or plural.

The *case* of a noun is either its relation to other words in the same sentence or its form, when the form indicates such relation.

A noun is in the *nominative case* when it is the subject of a verb or the complement to an (intransitive) incomplete predicate.

A noun is in the *objective case* when it is the object of a verb, or governed by a preposition, or used as an adverb.

A noun is in the *possessive case* when it is used adjectivally with another noun. The possessive noun is said to be *governed* by the other noun. (In such expressions as *stone wall*, *gold chain*, the words *stone* and *gold* are adjectives. For *Compound Nouns*, see p. 86.)

A noun is in the *vocative case*, or in the *nominative of address*, when it is the name of the person addressed. (Such a noun is really an interjection, and has *no relation* to the other words in the sentence.)

A noun is *in apposition* to another noun when both are used, *in the same case*, as different names for the same thing.

In parsing a noun it is usual to give the details in the following order: (1) General class (common or proper); (2) gender; (3) number; (4) case; (5) reason for the case.

(3) *Pronouns* are classified according to their meaning as *demonstrative*, or *interrogative*, or *partitive*, or *relative*.

A pronoun agrees in *number* with the noun or nouns for which it stands. Its *gender* cannot always be told and may be omitted. Its *case* depends (like a noun's) on the words of its own sentence or clause.

Hence, in *parsing* a pronoun, give (1) its class ; (2) gender, if that is clear ; (3) number and reason for the number ; (4) case and reason for the case.

(4) *Adjectives* are classified as adjectives of *quality, quantity,* or *position.* They either limit a noun or pronoun, or are complements to an incomplete predicate.

An adjective that limits a noun (sometimes called an *attributive* adjective) is said to *agree with* that noun.

An adjective that forms part of a predicate (sometimes called a *predicative* adjective) agrees with the subject or object.

Adjectives are also classified, according to their *degree,* as *positive, comparative,* or *superlative.*

Hence, in *parsing* an adjective, state (1) its class ; (2) degree ; (3) agreement.

Those adjectives, which are also used as pronouns, are often called *pronominal.* If an adjective is pronominal, this may also be stated in parsing it.

The *articles* are only a kind of adjectives.

(5) *Adverbs* are classified as adverbs of *quality* or *manner, quantity* or *position* (but adverbs of *quantity in time* or *position in time* are usually called only adverbs *of time*).

They were originally used to limit predicates, and are therefore generally attached to verbs, but may also be attached to adjectives or other adverbs. Adverbs are generally said to *qualify* (not 'to limit') a verb, adjective, or adverb.

Some adverbs are derived from pronouns. A few of these (as *where, when, wherefore*) are called *relative adverbs.* These introduce a subordinate clause and qualify the predicate of this clause.

In *parsing* an adverb, state its class and what it qualifies.

Than is a relative adverb, meaning 'when.'

As is often a relative adverb, meaning 'in what degree.' **The, no, any,** with comparatives, are also adverbs.

(6) *Prepositions* are put before nouns and pronouns to form phrases which are either adjectival or adverbial. The preposition is said to *govern* the noun or pronoun with which it forms a phrase. (Sometimes, if the pronoun is interrogative or relative, it is put first in its clause, while the preposition is put next after the verb ; as 'Whom were you speaking to in the street ?')

In *parsing* a preposition, say what it governs.

(7) *Conjunctions* join sentences. They are classified as *co-ordinative* or *subordinative.*

Co-ordinative conjunctions join *co-ordinate* sentences.

Subordinative conjunctions join *subordinate* clauses to a principal clause.

In *parsing* a conjunction, name its class.

N.B.—The subject of nouns and adjectives is not yet complete. In the next section, which deals with verbs, we shall see that there are nouns and adjectives which are formed from verbs and which, like verbs, may govern an object. We have also to consider a class of adverbial phrases in which a noun or pronoun may be in the nominative case without being the subject of a verb (*nominative absolute*).

Note on Self.

Myself, thyself, etc., are commonly called *reflexive* pronouns, because of their use in such expressions as 'I blame myself.' But they are also used in the nominative, generally in apposition (*e.g.* 'He himself said so'), but sometimes as the sole subject (*e.g.* 'Thyself hast said it.') They seem, therefore, to be properly called 'personal pronouns.'

The word *self* is now generally a noun (plur. *selves*), but it was originally an adjective, and seems to have meant 'alone.' In Anglo-Saxon it is combined with a pronoun in the dative case, as *Ich me silf, He him silf,* meaning 'I, alone to me,' 'He, alone to him.' Hence we still say *himself,* though we also say *his own self.* The word *themselves* is a curious mixture, for if *self* is an adjective, we ought to say *themself,* and if *selves* is a noun we ought to say *theirselves.*

Note on Compound Words.

The name of a thing often consists of two or more words combined, as *blackbird, goldfish, coffee-pot, pickpocket, Jack-in-the-box, ne'er-do-well.* Such names are called *compound nouns* and are to be treated as single words.

The parts of a compound noun are sometimes joined in writing, as *teapot, schoolmaster*; sometimes connected by a hyphen, as *tea-tray, school-bell*; sometimes kept distinct as *cannon ball.* In speech, however, only one syllable of the whole compound name is accented, as in *súnbeam, swórdsman, péacemakers, són-in-law.* If each component part keeps its own accent, then each part is to be separately parsed. Thus *stone wall* is not a compound noun.

Similarly, adjectives are often compound, as *sky-blue, headstrong, time-serving, good-for-nothing.*

SECTION IV

Verbs.

The following definitions should be remembered in reading this section.

A sentence or clause is **negative** if it contains any of the adjectives *no*, *none*, *neither*, or the adverbs *not*, *never*, *no* (with comparatives), or the conjunctions *neither*, *nor*. All other sentences are **affirmative**.

A **concessive** clause is generally introduced by *though*, *although*, *albeit*, *granted that*. It is so called because it makes a 'concession,' or *grants* some fact, in an argument.

A **consecutive** clause is generally introduced by *so that*. It is so called because it describes the *actual consequence* of some fact already stated.

A **final** clause is generally introduced by *that*, *in order that*, or *lest*. It is so called because it describes the *aim* (in Latin *finis*) or *intended consequence* of some fact already stated.

A **condition** is an event (or fact) on which some other event (or fact) depends, so that the latter cannot happen (or be true) unless the condition happens (or is true). Hence

A **conditional sentence**, when complete, contains two clauses, of which one (called the *antecedent*) expresses the condition, and is generally introduced by *if*, while the other (called the *consequent*) expresses the dependent event (or fact), and is often introduced by *then*.

In a conditional sentence the *consequent* is the principal clause; the *antecedent* is adverbial and subordinate.

The antecedent will usually be called the *conditional clause*. Some writers call it the *supposition* or *hypothesis* or *hypothetical clause*. It is also often called the *prŏtasis* (a Greek word

meaning 'offer'), and the consequent is often called the *apódosis* (a Greek word meaning 'return').

Implication is derived from the Latin *implicatio* = 'enfolding.' Words are said to *imply* a meaning (or to have a meaning *by implication*) when, besides the fact which they state, they suggest another fact which they do not state. *E.g.* 'he ought to have gone' implies 'he did not go'; and 'he must have gone' implies 'he did go.'

LESSON I.

The Finite Verb.

A verb, when used as a predicate (which is the proper use of verbs), is said to be *finite*, i.e. confined to a subject.

The subject of a finite verb must be singular or plural in number, and in the first, second, or third person (compare p. 68). The verb is said to *agree* with its subject in *number* and *person*, i.e. to be of the same number and person as the subject is.

In many languages verbs have different forms according to the number and person of the subject, but in English we use a special form of verb only for the second person singular and for the third person singular when the verb indicates *present time*.

Thus we say *thou lovest, he loves* (or *loveth*), but *I love, we love, you love, they love.* The only exception is *I am, thou art, he is, we are*, etc., where the first person singular has a form different from the plural.

When the subject of a verb is a relative pronoun, the verb agrees with the subject which agrees with its antecedent in number and person.

Hence we say *I who am, thou who art, he who is, we who are*, etc.

Reported Speech.—A speaker, addressing his hearers, uses *direct speech*. But a person reporting what was said on another occasion may report it either (1) *directly*, using the very words of the speaker, or (2) *indirectly*, altering (if necessary) the persons of the pronouns and verbs used by the speaker.

E.g. *I know you well* is direct speech. This may be reported directly, as *he says 'I know you well,'* or indirectly, as *he says that he knows them well.* (Of course the speaker may report himself, as *I said that I knew them well.*)

Thus direct speech, when reported indirectly, becomes a

subordinate noun-clause, governed by the verb *says, said, asked,* or the like. Indirect speech is often called 'reported speech,' or 'oblique narration,' or by the Latin name, *oratio obliqua.* A reported question is often called a 'dependent question.'

Exercises.

1. 'He said that he would tell them, if they would hear him with patience, of his own struggles. He was the son, as they well knew, of a poor labourer who had not been able to give him much education. He was apprenticed to an engineer, and had for years denied himself food and sleep in order to learn the mathematics necessary for his calling. That was the way by which he had raised himself in the world, and he recommended them to imitate his example.' Turn this into direct speech (omitting *He said that*).
2. 'You taunt us with our *silence*, and call *us cowards.* But why are we *silent*? It is because we know, better than *you*, the danger and folly of the course *that* you recommend. We have *but* 27 ships, *while* the Persians have 50, and they beat us in skill *as* much *as* they surpass us in numbers. Yet you sneer at us because we decline the unfair combat.' Turn this into indirect speech, beginning (1) *I said that he taunted*, etc., (2) *He said that he*, etc.
3. Give the number and person of each verb in the last extract.
4. Parse all the words printed in italics in the last extract.

LESSON II.

Moods.

Verbs are said to be used in different *moods*, or modes, which correspond (roughly) with the different kinds of sentences. Thus:

(1) Verbs are used in the *indicative mood* for simple statements and questions.

(2) Verbs are used in the *imperative mood* for commands.

(3) Verbs are used in the *subjunctive mood* when the predicate is merely imagined as possible. Hence the subjunctive

mood is used chiefly (*a*) in wishes, introduced by *O that*; (*b*) in final clauses, introduced by *in order that*, *lest*; (*c*) in conditional clauses, introduced by *if*.

This mood is called *subjunctive* because it is used chiefly in *subjoined* or subordinate clauses. Some grammarians say that, for wishes, the verb is in the *optative* mood.

(4) The verb is said to be in the *infinitive mood* when it is not finite, *i.e.* when it has no subject.

This mood is so unlike the others that it ought not to be called a mood at all. The other moods are moods of the *predicate*. A verb in the infinitive mood is not a predicate, but (as we shall see later) usually a subject or object.

In each of these moods the verb, besides ascribing action, etc., to the subject, indicates the *time* of the action, etc. The time indicated by the verb is called its *tense* (French *temps*, Latin *tempus* = time).

In some languages each tense of the verb in each mood has its own special form, but in English we very commonly use the same forms in different moods, and sometimes use the same forms in different tenses. As this practice would often lead to confusion of meaning (*e.g.* a statement might be confused with a wish), we often distinguish the moods and tenses by *auxiliary* (or helping) words, so that the verb, in a certain tense of a certain mood, is really divided among several words. Such a tense is called a **compound tense**.

A **simple** tense is one which is expressed in a *single word*.

The only simple tenses in English are the Present of the infinitive and imperative moods, and the Present and Past of the indicative and subjunctive.

All the simple tenses of all the moods of the verbs *love*, *be*, *have*, *do*, are given on the following pages.

In *parsing* a verb state its mood, tense, number, and person, and add the subject with which it agrees.

Exercises.

1. Give in full all the simple tenses of the verbs *take*, *smite*, *drink*, *bring*, *laugh*.
2. Parse all the verbs in the following passage: Wilfrid, as he lay in his cell, heard the noise of the assailants who battered at the gate. 'O that I were free and had

a sword!' he cried. 'If there be twenty men, I fear them not. I fought the Saracens at longer odds, and they fled before me.' Then in his eagerness he clambered to the grating and shouted aloud: 'See, I am that Wilfrid whom ye seek. Weak and defenceless, he still defies you, traitors that you are and cowards.'

3. Analyse the sentence beginning 'Weak and defenceless,' etc.

The Simple Tenses.

Love.

1. Infinitive Mood (Present Tense only), *love* or *to love*.

2. Indicative Mood (Present and Past Tenses only).

Present Tense.		Past Tense.	
Singular Number.	Plural Number.	Singular Number.	Plural Number.
1st Person (I) *love*	(We) *love*	(I) *loved*	(We) *loved*
2nd Person (Thou) *lovest*	(You) *love*	(Thou) *lovedst*	(You) *loved*
3rd Person (He, she, it, etc.) *loves* or *loveth*	(They, etc.) *love*	(He, etc.) *loved*	(They, etc.) *loved*

3. Imperative Mood (Present Tense only and Second Person only).

Singular.	Plural.
2. *Love* (thou).	2. *Love* (ye).

Instead of the Third Person, in the Imperative, we use the form *let him love*, etc., where *let* is in the Second Person (see p. 93). But in the expression 'Suffice it to say,' *suffice* seems to be really a simple Third Person Imperative.

4. Subjunctive Mood (Present and Past Tenses only).

Present Tense.		Past Tense.	
Singular.	Plural.	Singular.	Plural.
1. (I) *love*	1. (We) *love*	1. (I) *loved*	1. (We) *loved*
2. (Thou) *love*	2. (You) *love*	2. (Thou) *lovedst*	2. (You) *loved*
3. (He, etc.) *love*	3. (They, etc.) *love*	3. (He, etc.) *loved*	3. (They, etc.) *loved*

Be.

1. Infinitive Mood (Present Tense only), *be* or *to be*.
2. Indicative Mood (Present and Past Tenses only).

Present Tense.		Past Tense.	
Singular.	Plural.	Singular.	Plural.
1. (I) *am*	1. (We) *are*	1. (I) *was*	1. (We) *were*
2. (Thou) *art*	2. (You) *are*	2. (Thou) *wast* or *wert*	2. (You) *were*
3. (He) *is*	3. (They) *are*	3. (He) *was*	3. (They) *were*

3. Imperative Mood (Present Tense and Second Person only).

Singular.	Plural.
2. *Be* (thou).	2. *Be* (ye).

But in 'be it so,' *be* seems to be Third Person Imperative.

4. Subjunctive Mood (Present and Past Tenses only).

Present Tense.		Past Tense.	
Singular.	Plural.	Singular.	Plural.
1. (I) *be*	1. (We) *be*	1. (I) *were*	1. (We) *were*
2. (Thou) *be* or *beest*	2. (You) *be*	2. (Thou) *wert*	2. (You) *were*
3. (He) *be*	3. (They) *be*	3. (He) *were*	3. (They) *were*

Have.

1. Infinitive Mood (Present Tense only)—*Have* or *to have*.
2. Indicative Mood, Present Tense—Sing. (I) *have*, (thou) *hast*, (he) *has*, or *hath*; Plural (we) *have*, etc.
   Indicative Mood, Past Tense—Sing. (I) *had*, (thou) *hadst*, (he) *had*; Plural (we) *had*, etc.
3. Imperative Mood, Present Tense only—Sing. *Have* (thou); Plural *Have* (ye).
4. Subjunctive Mood, Present Tense—Sing. (I) *have*, (thou) *have*, (he) *have*; Plural (we) *have*, etc.
   Subjunctive Mood, Past Tense—Sing. (I) *had*, (thou) *hadst*, (he) *had*; Plural (we) *had*, etc.

Do.

1. Infinitive Mood (Present Tense only)—*Do* or *to do*.
2. Indicative Mood, Present Tense—Sing. (I) *do*, (thou) *dost* or *doest*, (he) *does*; Plural (we) *do*, etc.

Indicative Mood, Past Tense—Sing. (I) *did*, (thou) *didst*, (he) *did*; Plural (we) *did*, etc.

3. Imperative Mood (Present Tense only)—Sing. *Do* (thou); Plural *Do* (ye).

4. Subjunctive Mood, Present Tense—Sing. (I) *do*, (thou) *do*, (he) *do*; Plural (we) *do*, etc.

Subjunctive Mood, Past Tense—Sing. (I) *did*, (thou) *didst*, (he) *did*; Plural (we) *did*, etc.

N.B.—The simple tenses of the Subjunctive Mood are now rarely used. We generally use instead either the Indicative Mood or a *compound* form of the Subjunctive.

LESSON III.

Verbal Nouns.

1. **The Infinitive Mood.**—A verb in the *infinitive mood* is really a *verbal noun*.

It is a *noun* because it is the name of an action, state, or feeling, and may be used as a subject or object: as '*To err* is human,' or 'I prefer *to stand*.'

It is *verbal* because, like a verb, it may govern an object and be qualified by adverbs or adverbial phrases, etc.: as 'I like to *read books comfortably at home*.'

As the infinitive mood names the action, state, or feeling which verbs in the other moods ascribe to the subject, the infinitive mood is generally used as the *name of the verb*. Hence we speak of 'the verbs' *to love, to be, to have*, etc., and call *loved* 'the past tense of the verb *to love*,' etc. Any other part of the verb would do equally well as a name of the whole verb. *E.g.* in Latin and Greek the verb is named by the first person of the present tense of the indicative mood: in Hebrew by the first person of the perfect indicative.

The infinitive mood is generally preceded by the word *to*, which is to be considered as a prefix forming part of the verb itself, and not parsed separately But when the infinitive mood is used as the object of the verbs *may, will, shall, do, can, must, dare, need (not)*, the prefix *to* is not used.

The prefix *to* is omitted in some other expressions. *E.g.* in 'Let him go,' *let* is imperative, *him* is indirect object, *go* is the infinitive as direct object. The verbs *bid, make, see, hear, feel*, take similar infinitive objects. In 'I had rather die than cheat,' *die* is the infinitive, and

is object to *had*, which is the past subjunctive, and *cheat* is the infinitive object to an omitted *had*, the full compound sentence being 'I had rather die than I had cheat' (see p. 78). In 'I cannot but die,' *die* is infinitive governed by the preposition *but*.

The verbs *may*, *can*, *shall*, *must*, have no infinitive mood.

2. **The Gerund.**—Every verb that has an infinitive mood has also another verbal noun of the same meaning, called *the gerund*. The gerund ends in *-ing*, as *loving*, *being*, *having*, *doing*.

The gerund, like the infinitive, is the name of an action, state, or feeling, and may take an object and be qualified by an adverb, etc.: as 'I like reading books comfortably at home,' where *reading* is the object to *like*, *books* is the object to *reading*.

The gerund, though it has the same meaning as the infinitive, cannot always be used instead of the infinitive, nor can the infinitive be always used for the gerund. The gerund is used generally after prepositions, as in *horses for riding*, *pages in waiting*, etc.

N.B.—In analysing a sentence where an infinitive or a gerund has an object and adverbial limitations, put all these together under the heading 'limitations.' *E.g.* in analysing 'I like reading books comfortably at home,' put *reading* as object, and *books*, *comfortably*, *at home*, as limitations of the object. In 'I declare him to be a rascal,' put *to be* as complement and *a rascal* as limitation of the complement.

Exercises.

Shakspere says 'that one may smile and smile and be a villain.' So, for all his smiling, I knew him to be a villain, and wanted to say so, but my friends would not let me. Cheating is bad enough, but to cheat and flatter too disgusts me beyond bearing.

In this passage:

1. Parse all the verbal nouns.
2. Analyse the sentences.

LESSON IV.

Participles.

Transitive verbs are said to have two *voices*, an *active voice* and a *passive voice*. By the active voice, the verb declares that

the subject *does* some action. By the passive voice, the verb declares that the subject *suffers* or *undergoes* some action.

Thus, the subject of a verb in the passive voice is the object of a verb in the active voice: *e.g.* the fact, 'William is struck by John,' might also be expressed by the form 'John strikes William.'

Intransitive verbs have only an active voice.

In the expression 'pigs are eating,' the verb is active: in the expression 'pigs are eaten,' the verb is passive.

But if we analysed these expressions word by word, we should have to describe *are* as a verb of incomplete predication, and *eating*, *eaten*, as complements. Moreover, we can speak of 'an eating pig' or 'an eaten pig.'

Thus *eating* and *eaten* are really adjectives, but as they form part of expressions which are used as verbs, and as *eating* can govern an object (*e.g.* 'pigs are eating corn'), they are actually called *participles*, because they *partake* of the natures of a verb and of an adjective.

Eating and all similar participles ought to be called *active* participles.

Eaten and all similar participles ought to be called *passive* participles.

But these names are not always used, for the following reasons:

(1) The passive participle (which usually ends in *-en*, *-ed*, or *-t*) can be used with the verb *have* to form an *active verb*: as 'the pigs have eaten the corn.'

Here again, if we analysed the expression word by word, we should have to call *have* a verb of incomplete predication, *corn* its object, and *eaten* the complement, *i.e.* an adjective agreeing with *corn* (see pp. 66, 71).

(2) This use of the passive participle of transitive verbs has been imitated also with intransitive verbs, so that we can say 'I have *slept*,' 'I have *waited*,' 'I have *stood*,' 'I have *been*'; though we cannot say 'I am slept,' 'I am waited,' 'I am stood,' 'I am been.'

Hence, for convenience, it is usual to speak of the participle in *-ing* as the 'present participle,' and the participle in *-en*, *-ed*, *-t*, as the 'past participle.'

N.B.—The present participle is to be carefully distinguished from the gerund, though both have the same form. The present participle is an adjective, and must agree with some noun or pronoun, which it limits. The gerund is a noun, and must be the subject or object of a verb, or be governed by a preposition.

Exercises.

1. Express the following facts with verbs of the passive voice: Bakers make bread. Dogs eat meat. Authors write books. Jack built the house. The malt lay in the house. The rat ate the malt. The cat killed the rat. The dog worried the cat. The cow tossed the dog. The maid milked the cow.
2. Express the following facts with verbs of the active voice: Tunes were played by the band. The tunes were liked by the people. Money was wanted by the band. Nothing was paid. Complaints were made by the band, and the music was stopped.
3. Give both participles of the verbs *to love, be, have, do, strike, smite, bring, teach, call, stick, break, see, creep, cut.*
4. 'The field was strewn with dead and wounded men who were lying where they had fallen. A few had crawled into the ditch, which was less exposed to the fire and the trampling of the cavalry. The distant rattling of musketry showed that the fight had not yet ceased.' In this passage point out the participles, and parse those which are really passive.

LESSON V.

Auxiliary Verbs.

The compound tenses of any verb are formed by joining the infinitive mood or one of the participles with an *auxiliary* verb (compare p. 90).

The auxiliary verbs are *be, have, do, shall, will, may.* Each of these auxiliaries serves a distinct purpose, therefore several of them may be used together.

1. The verb *to be* is used as auxiliary to a *present participle* when the action meant is *continuous* (or lasting some time): as 'I am loving,' 'I was weeping.' The same verb is used as auxiliary to a *passive participle* (*i.e.* the past participle of a transitive verb) to make the *passive voice*: as 'I am loved,' 'I was hated.'

Both uses are combined in such an expression as 'I am being loved,' where *am* marks the passive voice, *being* the continuous action.

2. The verb *to have* is used as auxiliary to a *past participle* when the action meant is *completed*: as 'I have loved,' 'I had waited.'

The auxiliary *have* may be joined with the participles *had* and *been*, so that we can say 'I have had,' and 'I have been.'

3. The verb *do* is used as auxiliary with the *infinitive mood* in *questions*, and sometimes in statements, especially with the adverb *not*. It seldom gives a meaning that a simple tense would not give, but it sometimes saves repetition, and occasionally it bears a strong *emphasis* (*i.e.* accent or stress, see p. 3), and gives vigour to a statement: as 'I *do* love you, though you thought I did not.' (Here *love you* is not repeated).

4. *Shall* and *will* are used as auxiliaries with an *infinitive mood* to show that the action is *future*.

In 'I shall have been loved,' *shall* marks future time, *have* completed action, *been* passive voice.

5. *May* and *might* are used as auxiliaries with the *infinitive mood*, instead of a *simple subjunctive* in wishes and subordinate clauses (especially final).

In 'He fired in order that I might be killed,' *might* marks the subjunctive mood, *be* the passive voice.

6. *Should* and *would* are used as auxiliaries with the *infinitive mood*, generally instead of *simple subjunctive* in conditional clauses; but, in reported speech, *should* and *would* often represent *shall* and *will* of direct speech. Thus 'I shall speak' would be reported 'He said he should (*or* would) speak.' Here *should* and *would* represent a future tense used in the past (*i.e.* by a previous speaker).

N.B.—The verbs *can*, *must*, *ought* are often called auxiliary verbs, but they do not help to form either a tense or a mood or a voice.

Exercises.

This law, if it had been *passed*, would have *inflicted* great hardship on the peasantry. I said that, if it *were* passed, I should not obey it. Why did I say that? In order that I might encourage those poor people in *resisting further* oppression. I have lived among them, and *know* well what they are enduring at this moment. Some *day* they will grow desperate and *say*, 'We have endured *long enough*.' If that day should *come*—

and may I *die* before it does *come*—you would *pay* dearly for your extortions.

In this passage:

1. Point out the auxiliary verbs, and say what purpose they serve.
2. Parse the words printed in italics.

LESSON VI.

Auxiliary Verbs (*continued*).

(1) **Defective Verbs.**—It is clear that verbs which have no infinitive mood and no participles cannot have any compound tenses. Such verbs are called *defective* (or deficient). The chief defective verbs are the auxiliaries (except *be*, *have*). Their simple tenses (and they have no more) are given on p. 100.

(2) **Auxiliary and Notional Verbs.**—Verbs when used as auxiliaries, *i.e.* when they help to form a tense or mood or voice of another verb, are to be regarded as a sort of prefix which *indicates* time, etc., but has no meaning of its own. Just as *o* in 'I broke' and *d* in 'I loved' indicate past time, but have no meaning, so *shall* in 'I shall love,' or *have* in 'I have loved,' indicate future time, or completed action, but have no meaning. A compound tense is a *whole predicate* which happens to be divided into several words.

But the auxiliary verbs formerly had a distinct meaning and often have a distinct meaning still. They are then called *notional*, and not auxiliary. It is plain, for instance, that *have*, *be*, *do* in such expressions as 'I had a book,' 'I am a man,' 'I did a service,' are not auxiliaries, but notional verbs. Similarly *shall*, *will*, *may* are not always marks of tense or mood, but may be notional.

Shall is derived from the Anglo-Saxon *sculan* = 'to owe.' Hence 'I *should* go' often means 'I ought to go,' and 'he *shall* go' often means 'he must go.' Here *should* and *shall* are notional, not auxiliary.

Shall and *should*, when they convey a meaning of *duty*, and not merely future time, are generally accented in speaking.

Similarly 'he will' and 'he would' often mean 'he is willing,' 'he was willing,' or 'he is determined,' 'he was determined.'

Will and *would*, when notional, are usually accented in speaking. A compound tense, with *would*, is often used of actions frequently repeated: *e.g.* 'he would say' often = 'he used frequently to say.' The origin of this usage is not known, but probably here *would* is notional, not auxiliary.

May is derived from Anglo-Saxon *magan* = 'to have power.' Hence *I may go* and *I might go* often mean 'I can go' and 'I could go.'

May and *might*, when notional, are usually accented in speaking.

When these verbs are notional, *shall* and *will* always, *may* and *should* nearly always, *would* and *might* generally, are in the indicative mood. But *would* and *might* are often subjunctive, especially in conditional sentences: *e.g.* 'He might, if he would' = 'He were (*or* would be) able, if he were willing.'

N.B.—It is often very important, in translating from English to a foreign language, to distinguish the notional from the auxiliary use of these verbs, and, if the verb is notional, to distinguish its mood.

Exercises.

'Dear M. I *shall* buy you a ticket for the concert, lest you *may* forget. John *should* go, but he *will* not. Henry *would*, if he *might*, but he *shall* not. He *would* only snore through the music, and I *should* be ashamed of him. As it *may* rain, I *shall* order a cab, but I hope it *will* be fine.'

1. In this passage:
   (*a*) Parse the verbs printed in italics, and say whether they are notional or auxiliary.
   (*b*) In two places a condition is omitted. Find them, and supply the missing conditions.
2. Explain each *should* in the following passage: 'I said that I should not make a speech, but I think that you should, lest the arguments should be all on one side.'

Simple Tenses of Defective Verbs.[1]

1. **Shall.**—No infinitive mood, no participles, no imperative mood.
   Indicative Mood. Present Tense: *I shall, thou shalt*, etc. Past Tense: *I should*,[2] etc.
   Subjunctive Mood. (No Present Tense). Past Tense: *I should*, etc.
2. **Will** is not defective when it means 'to wish,' or 'to intend,' or 'to resolve.' It is defective when used as an auxiliary.[3]
   The *auxiliary* 'will' has no infinitive mood, no participle, no imperative mood.
   Indicative Mood. Present Tense: *I will, thou wilt*, etc. Past Tense: *I would*,[2] etc.
   Subjunctive Mood. (No Present Tense). Past Tense: *I would*, etc.
3. **May.**—No infinitive mood, no participles, no imperative mood.
   Indicative Mood. Present Tense: *I may, thou mayest*, etc. Past Tense: *I might*, etc.
   Subjunctive Mood. Present Tense: *I may*, etc. Past Tense: *I might*, etc.
   N.B.—The indicative mood of *may* is not auxiliary, but notional.
4. **Must.**—No infinitive mood, or participles, or imperative.
   Indicative Mood. Present Tense: *I must, thou must*, etc. Past Tense: *I must*,[2] etc.
   No subjunctive mood.
5. **Can.**—No infinitive mood, or participles, or imperative.[4]
   Indicative Mood. Present: *I can*, etc. Past: *I could*, etc.
   Subjunctive Mood. Present: (none). Past: *I could*, etc.
6. **Ought.**—No infinitive mood, or participles, or imperative.[5]
   Indicative Mood. Present: *I ought*, etc. Past: *I ought*,[2] etc.
   No subjunctive mood.

Notes.

[1] The third person singular of the present indicative of all these verbs is the same as the first person: *e.g.* we say 'he shall,' 'he will,' 'he may,' instead of 'he shalls,' 'he wills,' 'he mays.' The reason is that the present tenses of all these verbs, except *will*, were formerly past tenses, and in past tenses the third person is always the same as the first. The form 'he will' is imitated from the form 'he shall.' In 'he need not go,' etc., *need* is treated as a past tense, though it is not. *I dare* was also formerly a past tense. When *I durst* is used as the past tense, this must always be followed by the infinitive mood without *to*: so is *I dare* very often, but *I dared* requires an infinitive with *to*. The verb *quoth* (past tense of *cwethan* = 'to say') is defective, having no other mood or tense. The verb *thinks* in 'methinks' is defective. It is the third singular present indicative of a verb *thyncan* = 'to seem.'

[2] The past indicatives *should*, *would* are used as auxiliaries only in reported speech, where the direct speech would have *shall*, *will* (compare p. 97). *Must* and *Ought* also are used as past tenses only in reported speech: *e.g.* the direct 'I ought to go' becomes, when reported, 'He said that he ought to go.'

[3] The verb *do*, when used as an auxiliary, is also defective. We use 'I do' and 'I did,' and sometimes 'do' in the imperative (as 'Do go away'): but we cannot say, '*to do* love' or '*doing* love,' etc.

[4] *Can* was originally the past tense of a verb *cunnan*, meaning 'to know.' The adjective *cunning* is really the active participle of this verb, and *couth*, the passive participle, survives in *uncouth*, which formerly meant 'unknown.' The *l* in *could* is an absurdity of English spelling. It never was pronounced, and was introduced only to match *should* and *would*, where *l* was formerly pronounced (see p. 31).

[5] *Ought* was originally the past tense of the verb *to owe*, which meant 'to possess.' The adjective *own* is really its passive participle. 'You owe me £5,' means 'you possess £5 for me.'

LESSON VII.

Conjugation of the Indicative Mood.

To *conjugate* a verb is to give all its tenses in all moods. The *conjugation* of a verb is a collection of all its tenses, but the word is sometimes used to mean 'the mode of forming the tenses,' so that we speak of the 'four conjugations' of Latin verbs, meaning the 'four modes of forming the tenses' in Latin.

We are now in a position to understand the complete conjugation of an English verb. It consists partly of simple, but chiefly of compound tenses.

We have seen already (p. 37) that three periods of time are distinguished, the *past*, *present*, and *future*. Verbs, therefore, must have three tenses, ascribing to the subject an action, state, or feeling at one of these periods of time.

Of these three necessary tenses, there are several varieties, for an action, etc., may last a good while, and may be, at the time indicated, either *beginning* or *going on* or *completed*. Hence there are three *continuous* tenses, which express action, etc., *going on* at the time indicated: also three (or rather six) *perfect* tenses, which express action, etc., *completed* at the time indicated: also three *indefinite* tenses, which express action, etc., at a certain time, but do not specify the stage of the action.

N.B.—In English, we can express action *beginning* equally well, as 'I was about to take,' 'I am about to take,' 'I shall be about to take,' but these expressions are not called tenses. The rule is that tenses can only be formed with auxiliary *verbs*, and not with auxiliary prepositions.

The tables on the next page show all the tenses of the Indicative Mood of the Active Voice of the verbs *take*, *be*, *have*.

Any tense of the Passive Voice is formed by combining the passive participle of the verb with the same tense of the verb *to be*.

Exercises.

1. Make a table of all the tenses of the Indicative Mood, Active Voice, of the verbs *love*, *smite*, *teach*.
2. Make a table of all the tenses of these verbs in the Indicative Passive.
3. Name the tense of each of the verbs in: I was seeking. He will know. You have asked. I shall have been dining.

We laugh. They will be talking. She will have vanished. Thou hast been weeping. You ran. It is raining. I had walked. They had been riding. I am come. I shall be gone.

4. Name the Voice, Mood, Tense, Number, and Person of each of the verbs in: We have been riding. They are slain. He was being whipped. You had fled. She will have died. I had been elected. They will not be prepared. It will fall. I shall have been photographed. You are crying. They were murdered. We have been followed.

TENSES[1] OF THE INDICATIVE, ACTIVE VOICE.

1. TAKE.

	Past	Present	Future[2]
Indefinite	I took *or* I did take	I take *or* I do take	I shall take[3]
Continuous[4]	I was taking	I am taking	I shall be taking
Perfect[5]	I had taken[6]	I have taken	I shall have taken
Pft. Continuous	I had been[6] taking	I have been taking	I shall have been taking

NOTES.

[1] In naming a tense, take first the name at the head of its column and next the name at the head of its row. Thus 'I took' is the *Past Indefinite* Tense; 'I am taking' is the *Present Continuous* Tense; 'I shall have taken' is the *Future Perfect* Tense; 'I have been taking' is the *Present Perfect Continuous* Tense.

[2] All the Future Tenses may become, in reported speech, 'I *should* take,' 'I *should* be taking,' etc. (compare p. 97). These 'reported' futures might be regarded as separate tenses and named 'subordinate futures.'

[3] Only the *First Person* of the Future Tenses is compounded with *shall*. The other Persons are compounded with *will*. Thus the whole of the Future Indefinite Tense of *take* is Sing.—(1) *I shall take*, (2) *Thou wilt take*, (3) (*He*) *will take*; Plur.—(1) *We shall take*, (2) *You will take*, (3) (*They*) *will take*.

[4] Continuous Tenses are sometimes called *Imperfect*. This name is inconvenient for English, which has Perfect Continuous tenses. We could hardly call these Perfect Imperfects.

[5] A few verbs expressing motion (*come, go, arrive*) sometimes form their perfect tenses with the auxiliary *be* instead of *have*, so that we can say 'I was gone,' 'I am come.'

[6] Past Perfect Tenses are usually called *Pluperfect*. (In French *plusqueparfait*, in Latin *plus quam perfectum* = 'more than perfect.')

2. BE.

	Past	Present	Future
Indefinite	I was	I am	I shall be
Continuous	I was being	I am being	I shall be being
Perfect	I had been	I have been	I shall have been
Pft. Continuous	I had been being	I have been being	I shall have been being

N.B.—All the tenses of *be* can be used as auxiliaries, but the Continuous and Perfect Continuous Tenses are only used for the Passive Voice. The Perfect Continuous Tenses are very rarely used. We generally say 'I had been *getting*,' etc., instead.

3. HAVE.

	Past	Present	Future
Indefinite	I had	I have	I shall have
Continuous	I was having	I am having	I shall be having
Perfect	I had had	I have had	I shall have had
Pft. Continuous	I had been having	I have been having	I shall have been having

N.B.—Only the Indefinite Tenses of *have* can be used as auxiliaries.

LESSON VIII.

CONJUGATION OF OTHER MOODS.

1. **Subjunctive Mood.**—The Subjunctive Mood ought to have as many tenses as the Indicative, but it has no future tenses.

N.B.—In the Subjunctive, we use the *present* tense instead of the future: *e.g.* 'I shall go, if I *live*,' where *live* ought to be future, like *shall go*.

The Past and Present Tenses of the Subjunctive Mood have the same varieties as those of the Indicative Mood, viz. *Indefinite*, *Continuous*, *Perfect*, and *Perfect Continuous*. Most of these tenses are compound.

The Compound tenses of the Subjunctive can be formed with the simple subjunctive tenses of the auxiliaries *be*, *have*, but in modern English we very often use the extra auxiliaries *may*, *might*, *should*, *would*.

As in the Indicative Mood, so in the Subjunctive, *be* and *have* are followed by a participle, *may, might, should, would* by an infinitive mood.

The Subjunctive tenses of the verbs *take* and *be* are given on the next page.

The Subjunctive tenses of the Passive Voice are formed with the subjunctive tenses of *be* followed by the passive participle.

2. **Imperative Mood.**—The Imperative Mood cannot have any past tenses, because we cannot command an action to be done in the past. The Imperative also has no future tenses, though we might very well command an action to be done in the future. There remain only present tenses, and of these the Imperative has only the indefinite and continuous forms, as *take, be taking.*

Two verbs only, *go* and *do*, have a Present Perfect form in the Imperative. We can say '*Be gone*' and '*Have done.*'

The Imperative Mood of the Passive Voice is formed with the Imperative of *be* followed by the passive participle.

3. **Infinitive Mood** and **Gerund.**—The Infinitive Mood is used only in the present tense, and in all four varieties; *e.g.* Indefinite, (*to*) *take* ; Continuous, (*to*) *be taking* ; Perfect, (*to*) *have taken* ; Perfect Continuous, (*to*) *have been taking.*

The Infinitive Mood of the Passive Voice is formed with the Infinitive Mood of *be* followed by the passive participle.

The **gerund** is practically not used in the continuous forms, but the indefinite and perfect forms (e.g. *taking, having taken*) are common. The passive gerunds are formed with the gerunds of *be* and the passive participle ; e.g. *being taken, having been taken.*

Exercises.

1. Make a table of all the tenses of the Subjunctive Active of *have, love, break, bring.*
2. Make a table of all the tenses of the Subjunctive Passive of these verbs.
3. Give the rules for the use of *should* and *would* in the Subjunctive.
4. Name the Voice, Mood, Tense, Number, and Person of each verb in : I am serious, though you may not think so. If

he were calling, we should hear him. They would have killed you, if you had advanced. I have given orders that you be not disturbed. Be gone, lest they discover you. It would have been found, if she had been looking for it. He drove fast that we might not miss the train. They would not be believed, though they should speak the truth. She seems to have been annoyed.

A. Tenses of the Subjunctive Mood, Active Voice.

1. Take.

	Past	Present
Indefinite	I took I might [1] take I should [2] take	I take I may [1] take
Continuous	I were taking I might be taking I should be taking	I be taking I may be taking
Perfect	I had taken I might have taken I should have taken	I have taken I may have taken
Perfect Continuous	I had been taking I might have been taking I should have been taking	I have been taking I may have been taking

Notes.

[1] The auxiliaries *may* and *might* (both of which are in the subjunctive mood) are generally used in wishes and in final clauses (after *that, in order that, lest*): as 'O that I may die!' or 'I ran that I might catch the train.'

[2] The subjunctive auxiliary *should* (like the indicative *shall*) generally belongs to the first person, while the other persons often have *would*. The rules may be stated in the following manner:

(*a*) In the *principal* clause of a conditional sentence (see p. 87), we use *should* of the first person and *would* of the others, so that the tense runs:

Sing.—(1) I should take; (2) Thou wouldst take; (3) (He) would take.

Plur.—(1) We should take; (2) You would take; (3) (They) would take.

(*b*) But in the *subordinate* clause of a conditional sentence (after *if* or *though*), the tense runs:

Sing.—(1) I should take; (2) Thou shouldst take; (3) (He) should take.

Plur.—(1) We should take; (2) You should take; (3) (They) should take.

2. Be.

	Past	Present
Indefinite	I were I might be I should be	I be I may be
Continuous	I were being I might be being[1] I should be being	I be being[1] I may be being
Perfect	I had been I might have been I should have been	I have been I may have been
Perfect Continuous	I had been being I might have been being I should have been being	I have been being I may have been being

B. Tenses of the Imperative Active.

Present Tense—Sing. 2. Take; Plur. 2. Take; Sing. 2. Be: Plur 2. Be.

N.B.—For 'Let him take,' which is often called the *Third Person* Singular of the Imperative Mood, and for other similar expressions, see p. 93.

C. Tenses of the Infinitive Active.

Present Tense—*Indefinite*, (to) take; *Continuous*, (to) be taking; *Perfect*, (to) have taken; *Perfect Continuous*, (to) have been taking. *Indefinite*, (to) be; *Continuous*, (to) be being; *Perfect*, (to) have been; *Perfect Continuous*, (to) have been being.

D. Tenses of the Active Gerund.

Present Tense—*Indefinite*, taking, being; *Perfect*, having taken, having been.

E. Tenses of the Active Participles.

Present Tense—*Indefinite*, taking, being; *Perfect*, having taken, having been.

LESSON IX.

Recapitulation.

In parsing a Finite Verb, state the Voice, Mood, Tense, Number, and Person, and add the subject with which it agrees.

In parsing a Compound Tense, treat it as *one word*, however many auxiliaries it may contain. In analysis, also, put the whole compound tense together as the predicate of its sentence.

[1] The expression 'be being' is practically never used. In forming passives we generally say 'be getting,' as 'If I be getting tired,' etc.

Remember that verbs which are usually auxiliary (as *would, should, may*) are sometimes notional (especially when accented). A notional verb must be parsed by itself, and must, in analysis, be put as the predicate (either complete or incomplete).

The words which together form a compound tense can, of course, be parsed separately. *E.g.* in 'He would have been killed,' *would have been killed* is the Passive Subjunctive Past-Perfect 3rd Sing. of the verb *to kill*. But we could also parse the words separately, thus: *would*, Active Subj. Past, 3rd Sing. of the verb *will*; *have*, Act. Infin. Pres. of the verb *to have*; *been*, Past Participle of the verb *to be*; *killed*, Past (or Passive) Participle of the verb *to kill*.

The *mood* of a compound tense is the same as the mood of its first auxiliary.

If the first auxiliary is *am, is, are, was, has, will*, or *shall*, the mood is certainly indicative. If the first auxiliary is *be, were* (in the sing.), *may*, or *might*, the verb is certainly subjunctive (generally also if the first auxiliary is *would* or *should*, but see p. 97 on reported speech).

The verb *to be* is the only verb in which the Indicative has separate forms from the Subjunctive, so that the two moods can be distinguished at once. Hence, if you are in doubt as to the mood of any verb, try the verb in a *continuous tense* (if possible [1]) and you will generally distinguish the mood. *E.g.* in 'He asked me if I laughed,' the mood of *laughed* is not clear. But in 'He asked me if I was laughing,' *was laughing* is Indicative, therefore *laughed* also is Indicative. Again, in 'Nobody believes them though they tell the truth,' the mood of *tell* is not clear. If we could substitute 'though they *are telling* the truth,' then *tell* is Indicative; but if we could substitute 'though they *be telling* the truth,' then *tell* is subjunctive.

Exercises.

1. Parse every word in the following sentences: I shall grumble. Thou wast wandering. They had perished. You will have slept. He would have been searching. O that we had died. Give me food that I may eat.
2. In the preceding sentences parse the compound tenses.
3. Analyse the following sentences: You should go to the Exhibition, if you get the chance. My mother says that I may not read that book. The book has been hidden that I may not read it. If I had known that he was going to London, I would have asked him to take a parcel for me. Though he should try twenty times, he would never be able to do it. I knew that he had been drinking by the

[1] If the verb has no continuous tenses, try some other expression of nearly the same meaning. *E.g.* in 'I would if I could,' the moods of both verbs are not clear. But 'I *were willing*, if I *were able*' has the same meaning, and here both verbs are clearly subjunctive; therefore *would* and *could* are subjunctive.

way he was holding the reins. If he will not stop when you bid him, let him go.

LESSON X.

Conditional Sentences.

It has been already explained (p. 87) that a conditional sentence consists of two clauses, of which the subordinate is called the *antecedent*, while the principal is called the *consequent*. The antecedent clause states the condition, the consequent states the fact depending on the condition.

The antecedent is generally introduced by *if*,[1] but we often use *unless* (sometimes also *except*), instead of *if—not*.

Conditional sentences may be framed in three forms:

1. In Form I. *the Indicative is used in the antecedent, the Indicative or Imperative in the consequent.* (Any tense may be used in either clause, except that future tenses are now very rare in the antecedent.) *E.g.*
   - (*a*) If I have money, I spend it (*present* + *present*).
   - (*b*) If I have money, I shall spend it (*present* + *future*).
   - (*c*) If I had money, I spent it (*past* + *past*).
   - (*d*) If he dined early, he is hungry (*past* + *present*).
   - (*e*) If he dined early, he will want his supper (*past* + *future*).
   - (*f*) If you have money, spend it (Indicative + Imperative), etc.
2. In Form II. *the Subjunctive is used in both clauses.* (Only past tenses are used in this class.) *E.g.*
   - (*a*) If I committed a crime (*now* or *in the future*), I should be sorry (*now* or *in the future*).
   - (*b*) If I were committing a crime (*now*), I should be sorry (*now*).
   - (*c*) If I had committed a crime (*in the past*), I should be sorry (*now*).

[1] Shakspere and writers of his time (about 1600) often used *an* for *if*. This word *an* was sometimes written *and* and combined with *if*, so that *and if* is used where *if* alone is required. See Matthew xxiv. 48. *But*, meaning 'without' (compare p. 81), is used for *unless* in Amos iii. 7.

(*d*) If I had committed a crime (*in the past*), I should have been sorry (*in the past*).

(*e*) If I were committing a crime (*now*), I should have taken precautions (*in the past*).

Observe here that (as in the indicative) the condition and the consequent may refer to different times. If either of them refers to past time, the verb is in the Past Perfect Tense. If either of them refers to present or future time, the verb is in the Past Indefinite or Past Continuous Tense.

In sentences of this class, *if* is often omitted and the auxiliary of the antecedent verb is put before the subject, as 'Did I commit a crime, I should be sorry,' 'Were I committing a crime,' etc., 'Had I committed a crime,' etc.

If the antecedent refers to the future, we often use the form 'If I were to commit a crime,' or 'Were I to commit a crime.'

3. In Form III. *the antecedent is in the Subjunctive* (present or past tense), *the consequent is in the Indicative* (present or future tense only) *or Imperative. E.g.*

(*a*) If I be committing a crime, I am sorry.

(*b*) If I be committing a crime, I shall rue it.

(*c*) If he should ask you, refuse.

The Present Subjunctive is now rarely used. When the past tense is used, as in (*c*), *should* is very often accented.

The Indicative Mood is used in the antecedent, if the speaker does not know whether the condition is likely or not.

The Subjunctive Mood is used in the antecedent, if the speaker believes the condition to be either unlikely or wholly impossible.

E.g. 'If I be,' 'If I were,' imply (*but I don't think I am*). 'If I had been,' in subj., implies (*but I was not*).

The Past Perfect Subjunctive nearly always implies that the condition, and therefore the consequent, are impossible. This tense is therefore sometimes said to imply 'a negative.'

Those defective verbs which have no past perfect tense are used in the past subjunctive followed by the perfect infinitive. *E.g.* 'If I could have gone' = *if I had been able to go*; 'If I might have gone' = *if I had been allowed to go*, etc.

Antecedents in the past subjunctive (*i.e.* in Form II.) are often omitted. Hence modest speakers often use the past subjunctive for statements: *e.g.* a modest man often says 'I should fancy' for 'I fancy,' or 'that would have been' for 'that was.' Here

the omitted antecedent is 'if I were able to judge (which I am not),' or some such expression of bashfulness.

As if introduces a conditional sentence from which the consequent is omitted: *e.g.* 'He behaved as if he were mad' = 'He behaved as (he would behave) if he were mad.' In 'if necessary,' and similar expressions, some of the antecedent is omitted (p. 83).

Exercises.

When Nelson heard the roar of the Danish guns, his face brightened as if the artillery had driven away all painful thoughts. 'It is warm work,' he said, 'but I would not be elsewhere for thousands.' After a few minutes, the Commander-in-chief, Sir Hyde Parker, gave the signal to retire. 'Leave off action!' cried Nelson, 'now hang me if I do.' At the same time, he asked the opinions of his chief officers. 'If I were you,' said Mr. Ferguson, 'I should retire, for you might be hanged for refusing.' 'Nay,' interposed Captain Foley, 'had Sir Hyde seen what we see, he would not have flown the signal; and, besides, we shall lose some ships unless we persevere.' 'I should recommend,' said a third, 'that Admiral Nelson put his telescope to his blind eye, for, if he does not see the signal, he cannot be required to obey it.'

In this passage:

1. Point out the conditional sentences.
2. Supply the omitted antecedents and consequents.
3. Name the mood and tense of the predicate in each antecedent and consequent.
4. Add what is implied by the subjunctive antecedents.

Note.—The meaning of a conditional antecedent is often expressed by a *question*, as 'Is any afflicted? let him pray'; or by a *command*, as 'Bid me discourse, I will enchant thine ear.'

LESSON XI.

Conditional and Concessive Clauses.

Note.—Conditional, concessive, consecutive, and final clauses are all adverbial and must be so treated in analysis.

The conjunctions which introduce subordinate clauses in English are very loosely used, so that care is required to distinguish the different kinds of clauses. E.g. *if* does not always introduce a conditional clause; it may introduce a dependent question, which is a noun-clause: as 'He asked if I was at home.'

Conditional Clauses (*i.e.* antecedents of conditional sentences) are introduced by other words than *if* or *unless*.

Though, although, albeit are often used with the subjunctive in the sense of 'even if.'

So that (or *so as*, or even *so* alone) in the sense of 'on condition that,' occasionally introduces a conditional clause in the subjunctive: *e.g.* 'You cannot drown so that you keep your head above water.'

Clauses introduced by the compounds of *ever* (as *however, whoever, whatever*, etc.) are sometimes called conditional and can certainly be framed in nearly all the forms of the conditional antecedent (p. 108). But *however, whoever*, etc., must be parsed as *relative* adverb, pronoun, etc., and the clauses ought to be treated accordingly.

Provided that, on condition that, and *in case*, used either with indicative or subjunctive, and sometimes *granted that, notwithstanding that*, used with subjunctive only, introduce clauses which may be called conditional, but which can also be treated as noun-clauses.

E.g. the clause 'in case he goes,' regarded as a whole, certainly states a condition, but *he goes* is a noun-clause in apposition to the noun *case*. (On *provided that*, see the Nominative Absolute, *infra*, Lesson XIII.)

Concessive Clauses, introduced by *though* (or its substitutes *although, albeit, granted that, notwithstanding that*), are usually in the indicative mood.

E.g. In '*Though it is hard*, I shall obey,' the first clause is concessive; but in '*Though it be hard, I shall obey*,' the first clause is conditional. In conversation, however, we often use *though* with the indicative, even for conditional clauses.

But a conditional sentence (or the consequent only) may be used as a concessive clause: *e.g.* 'He refused, though [he would have been a richer man if he had accepted'].

Exercises.

Ruffian though I was, my childhood had been happy and innocent, and this simple ballad brought it all back to me. I promised[1] the girl a dollar if she would sing it again. Though it had been my last coin I would have given it to her. I was walking away almost in tears when a man touched me on the arm and asked if he might speak to me a minute. He was one of K.'s gang though I did not know him. He said that K. had planned to rob the bank and wanted to know if I would help. I refused unless I were assured that no murder would be committed. 'Well,' said the man, 'I reckon you can't make omelets except you break eggs. We shan't hurt 'em so they don't show fight.' I looked round for the girl, but she was gone away. Had she remained there, I should have resisted the temptation, though my life would have been forfeited.

In this passage:

1. Point out the subordinate clauses and say of what kind they are.
2. Analyse the first six sentences.

LESSON XII.

Consecutive and Final Clauses.

Consecutive Clauses (stating the *actual consequence* of what is described in the principal clause) are generally introduced by *so that*, and the verb is generally in the indicative mood. *E.g.* 'He fell downstairs so that he broke his neck.'

But a conditional sentence, or its consequent alone, may be used as a consecutive clause. *E.g.* 'I had nothing to do, so that I could have gone if I had known.'

The word *so* often qualifies an adjective in the principal clause; *e.g.* 'His legs were so weak that he fell down.'

So being contained in *such* (originally *so-like*), a consecutive clause may be adverbial to *such* in the principal clause. *E.g.* 'His conduct was such that I was obliged to dismiss him.'

Final Clauses (describing the aim, *i.e.* the *intended consequence*, of the action described in the principal clause) are

[1] *N.B.*—I *promised* here = *I said that I would give.* The word *refused* is similarly used lower down.

generally introduced by *that* or *in order that* or *so that*, and the verb is in the subjunctive. *E.g.* 'We eat that (in order that, so that) we may live.'

If the aim, or intention, is to *prevent* a certain result, the final clause is often introduced by *lest* (also with subjunctive).

As we wish to prevent what we fear, a final clause introduced by *lest* is often used after verbs of *fearing*. *E.g.* 'I tremble lest he fall.'

A final clause is often used after verbs of *commanding*. *E.g.* 'I command that the prisoners be released.'

After nouns signifying *intention, fear*, or *command*, we often add a noun-clause in apposition. This noun-clause is usually framed as if it were a final clause. *E.g.* 'The intention that he be dismissed.' 'The fear lest he should return.' 'The command that they be released.'

A final clause may be adverbial to *such* in the principal clause. *E.g.* 'Pillars of such strength that they may support the roof.'

Our older writers often (in imitation of Latin) introduced a final clause by *who* or *which*, in the sense of 'in order that he,' etc. *E.g.* 'I sent a messenger who should inform the king.'

A final clause may consist of a conditional sentence. *E.g.* 'I sent him word so that he might be ready if the enemy came.'

The consequent alone would not suffice here, for the final clause itself requires the subjunctive mood. Hence, in the example given, you could not tell that *he might be ready* was conditional, unless you had the condition *if the enemy came* actually stated.

Exercises.

The diving-bell constructed by Edmund Halley was so heavy that it sank to the bottom even when it was empty. Around the lower edge, weights were disposed in such a manner that it should sink in a perpendicular direction and not obliquely. In the top was fixed a piece of strong glass, which should admit the light from above, and also a valve in order that the breath of the diver might escape. That the bell might be supplied with fresh air under the water, large vessels filled with air and having an opening below, so that the water might press the air upwards, were let down by ropes. A pipe fixed in the top of the vessel could be opened by the diver if he required more air. When a vessel was emptied, the diver made a signal that it should be drawn up and another let down. By these means the

bell could be continually supplied with fresh air in such abundance that Halley and four other persons remained under water, at the depth of ten fathoms, an hour and a half, and could with equal security have continued longer if they had wished. This precaution, however, is necessary, that the bell be let down at first very slowly, that the divers may be gradually accustomed to inspire the compressed air ; and at every twelve fathoms the bell must be held fast, lest the water should rush in faster than fresh air can be admitted. The only inconvenience of which Halley complained was that, in going down, he felt a pain in his ears, as if a sharp quill had been thrust into them. A diver thought to prevent this pain by putting chewed paper into both his ears ; but the bits of paper were forced in so far by the air that a surgeon found great difficulty to extract them.

In this passage :

1. Find the subordinate clauses and say of what class each is.
2. Analyse the first four sentences.

NOTE.

It is of the greatest importance in translating English into a foreign language, to discern clearly the nature of the subordinate clauses. This is usually the chief difficulty. Just as, on p. 55, we saw *where* introducing a noun-clause, an adjectival clause, and an adverbial clause, so here we have seen

if introducing a conditional clause or a noun-clause (dependent question) ;
that introducing a noun-clause or a final clause ;
so that introducing a consecutive or a final or a conditional clause ;
though introducing a conditional or a concessive clause.

Some of these clauses are distinguished by the moods, but the moods are not easy to distinguish from another. *E.g.* in 'I commanded that the prisoners should be released,' the verb *should be released* is in the subjunctive mood ; but in 'I declared that the prisoners should be released,' the same verb is in the indicative. And here again a new difficulty arises, for *should* may be notional (=*ought to be*, p. 98) or may be a reported *shall* (p. 97).

LESSON XIII.

USES OF THE PARTICIPLE.

A participle, whether active or passive, if it does not form part of a compound verb, is to be parsed always as an adjective, *i.e.* in agreement with a noun or pronoun which it limits.

The participle, so parsed, is used in various ways. It may serve—

1. *For an adjective*: as 'a lying tongue,' 'a spoken word'; or for an *adjectival clause*, as 'I met a man riding a donkey' (= who was riding).
2. *For an adverbial clause.*—The meaning is usually temporal, but may be concessive or conditional or causal. *E.g.*
   'I heard her singing' (= when she was singing).
   'I heard it sung' (= when it was being sung).
   'Ruined as he was, he did not repine' (= though he was ruined).
   'Birds undisturbed soon grow tame' (= if they are undisturbed).
   'Frightened by my threats, he retreated' (= because he was frightened).

These uses of the participle may be called **clausal uses.**

The participle, when it stands for an adverbial clause, is usually pronounced with emphasis and may be placed in an unusual position, so as to attract attention. But it is common now, when a participle is used in this way, to add to it the conjunction which would introduce the adverbial clause; *e.g.* 'though ruined,' 'if undisturbed,' 'unless disturbed.'

Adjectives and phrases are often used in the same way, as '*Free*, he is a danger to us: *in prison*, he is safe.' 'Though fortunate, I am not puffed up.'

N.B.—In analysis, such a phrase as 'though ruined' should be treated as a whole clause and the missing words added. Compare the note on 'if necessary,' p. 83.

Nominative Absolute.—A particular kind of adverbial expression is formed by a noun (or any substitute) in the nominative case combined with a participle, but not followed by a finite verb. The noun and participle are said to be in the nominative absolute. Examples are: 'The boat will start, *weather permitting.*' '*Business dismissed*, I take a good walk.' '*She being agreeable*, we got married.'

The last example shows that the absolute noun is really in the nominative, though this use bears some resemblance to that which, on p. 66, was called the adverbial *objective*. As a matter of fact, the objective case (in Anglo-Saxon the dative) was formerly used in these 'absolute' phrases.

The participle *being* is sometimes omitted, as 'Lessons over, we play.'

The words 'granted that,' 'provided that,' 'notwithstanding that,' introduce a noun-clause in the nominative case, with which the participles *granted*, *provided*, *notwithstanding*, agree.

Notwithstanding, *pending*, *during*, are properly in agreement with the

following noun, which is in the nominative absolute. So were *save* and *except*, but we now treat these words always as prepositions. Probably, too, most people would now say, 'He will go, notwithstanding *me*,' though they would also say, 'He will go, I notwithstanding.'

Participles alone (*i.e.* not agreeing with any noun) are sometimes used in the nominative absolute, as *considering*, *regarding*, *concerning*, *touching*, *saving*. Such participles are practically prepositions.

Exercises.

Dinner despatched, we set forth again with minds and bodies refreshed, hoping to make up for lost time. We expected that, barring accidents, we should reach Grabbet's by 9 o'clock, but night and a fog coming on together, we missed the track and went *astray*. Going forward and returning were equally *perilous*, for the moor is full of yawning pits and quaking bogs, but, chilled to the marrow, as we were, we dared not spend a night in the *open*, so we proceeded notwithstanding the danger. We had made some *way*, almost groping in the darkness, when we were surprised to see a light glimmering but a short *way* in front of us, and to hear a voice as of a man preaching or reading loudly. Delighted at the hope of finding a shelter or at least a *guide*, we raised a shout, but the light was immediately extinguished and some dogs began *barking*. The situation was *somewhat* alarming, for, granted that the man was harmless, the dogs might mean mischief; and if the man was friendly, why had he put out the light?

In this passage:

1. Find all the participles and parse them.
2. Parse the words printed in italics.
3. Point out all the subordinate clauses and classify them.

LESSON XIV.

Constructions of the Infinitive.

The verbal noun, called the 'infinitive mood' of the verb, used, in Anglo-Saxon, to end in *-an*, as *sawan* = to sow; *drincan* = to drink. This noun in the dative case, ending in *-anne* or *-enne*, governed by the preposition *tō*, was used to express purpose, as, *ūt ēode se sawere his sed tō sāwenne* = 'Out went the sower *for sowing* his seed.' These endings *-an* and *-anne* or *-enne* were gradually altered and shortened till, by 1400, they were reduced to *e*, which soon disappeared altogether. At this time the infinitive,

when not preceded by *to*, was not easy to distinguish. Thus the habit arose of adding *to* before infinitives merely to mark the mood, even where the preposition could have no meaning. But to this day, in many expressions, the infinitive is used without *to* (see p. 93), and in many more *to* with the infinitive is used with its original meaning of purpose.

1. The infinitive may be a subject, generally with *to* (as 'To err is human, to forgive divine') but sometimes without (as in Cowper's lines, 'Better *dwell* in the midst of alarms than *reign* in this horrible place').

N.B.—When two infinitives are connected by *and, or, nor*, the second seldom has *to*. The infinitive in exclamations, as 'To think of his impudence,' seems to be a subject with the predicate suppressed.

2. The infinitive may be an object, without *to* after *may, can, shall, will, must, let, dare, do, bid, need not*, but with *to* after other verbs, as 'I hope to go,' 'I like to ride,' etc.

After verbs of *teaching, commanding, causing, allowing, asking*, the infinitive seems to be the *direct object*: as 'I taught him *to sing*'; 'I bade him *go*'; 'I asked him *to remain*'; 'I made him *stop*.' Compare with these, 'I gave him to understand,' 'I told him to remain.'

3. After prepositions we generally use the gerund, not the infinitive; but the infinitive is used frequently after *about*, and sometimes after *but, save, except*. *E.g.* 'I am about to go.' 'She did nothing but scream' (compare p. 81).

4. The infinitive without a preposition, very commonly = the gerund with a preposition. Now, a noun with a preposition generally forms an adverbial phrase, but may form an adjectival phrase (compare p. 46). Similarly, the infinitive thus used is generally adverbial, but is sometimes adjectival.

(*a*) *Adverbial uses* occur in such expressions as 'I am happy to think,' 'I blush to see' (= *at thinking, at seeing*). 'Too fond to rule' (= *of ruling*) occurs in Pope.

But the chief of these adverbial uses is that in which the infinitive indicates a purpose, as 'too hard to bear,' 'pretty to see,' 'too good to be true,' 'I went to bathe' (= *for bearing, for seeing, for being true, for bathing*).

Parenthetic, or intruded, infinitives, such as 'to be sure,' 'to tell the truth,' 'to resume,' are adverbial infinitives of purpose.

The infinitive of purpose is the original use of the infinitive with *to*, mentioned above. With such infinitives perhaps *to* should still be parsed as a preposition.

(*b*) *Adjectival uses.*—The infinitive of purpose may be added

adjectivally to a noun, as 'a horse to ride,' 'water to drink,' 'a house to let' (=*for riding, for drinking, for letting*).

This infinitive may also be used as an adjectival complement to a verb of incomplete predication, as 'You are to go,' 'This is to be admired' (=*for going, for being admired* or *for admiration*).

The infinitive is also used as a kind of complement after such verbs as *see, watch, hear, feel, think, declare, believe, seem*, *E.g.* 'I have heard him sing' (=*I have heard him at singing* or *I have heard him singing*). 'They seemed to droop' (=*they seemed at drooping* or *they seemed drooping*).

Note.—On the whole, the adverbial and adjectival uses of the infinitive are equivalent either (1) to *in* or *at* with the gerund, or (2) to *for* with the gerund.

In the latter use, the infinitive always has *to*, but in the former, *to* is omitted after the *active* voice of *see, hear, feel*, and some similar verbs. Thus we say, 'I have seen him weep,' but 'He was seen *to weep*.'

Exercises.

(*a*) Peace to all such! but were there one whose *fires*
True genius kindles, and fair fame inspires;
Blest with each talent and each art to please,
And born to write, converse, and live with ease:
Should such a man, too fond to rule alone,
Bear, like the Turk, no brother near the throne,
View him with *scornful*, yet with jealous eyes,
And hate for arts that caused *himself* to rise;

* * * *

Who but must laugh, if such a man there be?
Who would not weep, if Atticus were he?

—*A. Pope* (1688-1744).

(*b*) The *only* art her guilt to cover,
To hide her shame from every eye,
To give repentance to her lover
And wring his bosom, is—to die.

—*O. Goldsmith* (1728-1774).

(*c*) Th' applause of list'ning senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,

Their lot forbade: nor circumscribed *alone*
Their growing virtues, but their crimes *confined*;
Forbad to wade through slaughter to a throne,
And shut the gates of mercy on mankind;

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.

—*T. Gray* (1716-1771).

In these passages:

1. Find all the infinitives and explain their use.
2. Parse the words italicised.

LESSON XV.

Uses of the Passive Voice.

We have seen (p. 96) that a passive verb is always compounded of the verb *to be* with a passive participle. But the passive participle is sometimes used as a mere adjective. Hence care is often required to distinguish the verbal from the adjectival use of the participle. *E.g.* 'He is slain,' may mean 'He is dead,' when *slain* is adjectival; but 'He is slain' may also be the passive *present tense* corresponding to the active, 'They slay him.'

The subject of a passive verb would be the object of the corresponding active verb (p. 95).

Hence, also, the *objective* complement (p. 66) of an active verb becomes a *subjective* complement (in the nominative) of a passive verb. *E.g.* in 'He called John a fool,' *fool* is the complement in the objective case; but in 'John was called a fool,' *fool* is the complement in the nominative case.

1. *Indirect Object in the Passive.*—If an active verb takes two objects, one direct, the other indirect, usually either object may be made the subject of the passive verb. That object, which is not made the subject, is added to the passive as an adverbial objective (p. 66). *E.g.*

Active.		*Passive.*
They promised him a reward	= (*a*)	He was promised a reward by them.
	(*b*)	A reward was promised him by them.
They asked me a question	= (*a*)	I was asked a question by them.
	(*b*)	A question was asked me by them.

This rule sometimes leads to a curious result with verbs of *commanding, causing,* and some others that take two objects. We may say

(*a*) 'I commanded (*or* caused) them to fire the guns'; or
(*b*) 'They were commanded by me to fire the guns'; or
(*c*) 'I commanded (*or* caused) the guns to be fired'; or
(*d*) 'The guns were commanded (*or* caused) to be fired.'

In sentence (*a*) *them* is indirect object, *to fire the guns* is direct object, and *guns* is the object of *to fire.*
In sentence (*b*) *to fire the guns* is the adverbial objective (noun-phrase).
In sentence (*c*) *guns* is indirect object, and *to be fired* direct object.
In sentence (*d*) *to be fired* is the adverbial objective.

2. *Intransitive Verbs made Passive.*—Properly, only transitive verbs have a passive voice (p. 95) for they only have an object. But when an intransitive verb is followed by a preposition which governs an object, we often treat this object as governed by the verb and preposition combined. Hence out of an active form (*intransitive verb + preposition + object*) we construct a passive form (*subject + passive verb + preposition*). *E.g.*

Active.		*Passive.*
He applied for a ticket	=	A ticket was applied for.
Somebody spoke to me	=	I was spoken to.
They run after him	=	He is run after.
One never hears of him	=	He is never heard of.

A similar treatment is now occasionally extended even to expressions in which the preposition follows a transitive verb which has an object. *E.g.* out of the active 'They take notice of him,' we form a passive 'He is taken notice of.'

Note.—It is usual, in such passives as these, to parse *applied for, spoken to, taken notice of,* etc. as *one compound word.*

Exercises.

1. In the following passage, turn all the active verbs into passives :—

Some artillery was pouring in a murderous fire from a bluff on the left flank, so the Duke ordered out the Light Bobs and sent Colonel Maitland word to capture these guns at all hazards. But Maitland had no sooner begun the movement than a spent bullet knocked him off his horse and disabled him. Major Walton, who then took the command as senior officer, conducted the advance for about two hundred yards further, when his

horse, stumbling at a ditch, pitched him on his head. A round-shot too struck down the ensign who carried the colours, but the colour-sergeant snatched them up and took charge of them. Fortunately the men did not notice or could not see these episodes. Their captains led them gallantly, as they swarmed up the bluff, and then, with one volley, they made short work of the battery.

2. Analyse each of the following sentences :—

(*a*) He ordered them to get supper ready.
(*b*) He ordered supper to be got ready.
(*c*) Supper was ordered to be got ready.
(*d*) They were ordered to get supper ready.

3. Parse *supper* and *ready* in each of the foregoing sentences.

LESSON XVI.

(*a*) Strong and Weak Verbs.

English verbs (like German) are classified as *strong* or *weak* verbs (or of the strong or weak conjugation) according to the mode in which they form the past tense and past participle.

1. **Weak Verbs** form both the past tense and past participle by adding the suffix *-ed*, *-d*, or *-t* to the present tense. *E.g.*

Present	*Past*	*Past Participle*
need	needed	needed
love	loved	loved
dream	dreamt	dreamt

N.B.—*-ed*, *-d*, *-t* are various forms of the same suffix. If the present tense already ends in *d* or *t*, the suffix is sometimes dropped and the past tense is not distinguished from the present.

2. **Strong Verbs** form the past tense by altering the vowel of the present tense, and do not add any suffix. The past participle of strong verbs often ends in *-en* or *-n*, and often shows another alteration of the vowel, but it is sometimes of the same form as the past tense. *E.g.*

Present	*Past*	*Past Participle*
know	knew	known
drive	drove	driven
speak	spake or spoke	spoken
spring	sprang	sprung
bind	bound	bound
stand	stood	stood

N.B.—Strong verbs are all of one syllable, except *forbear, forbid, forget* (compounded with the prefix *for*, which used to mean *away*), also *beget, behold, bespeak* (compounded with *by*), and a few other compounds.

The weak conjugation is now the regular conjugation, *i.e.* nearly all verbs belong to it. Many verbs, which formerly were strong, are now weak or generally used in weak forms (as *climb*, p.t. *clomb* or *climbed*). On the other hand, a few verbs (as *stick, wear*), which were formerly weak, are now strong, and a few more (as *show, saw, strew*) have a past participle of the strong form, though the past tense is weak.

3. It follows (with a few exceptions) that
   (*a*) If the past participle always ends in *-en* or *-n*, the verb is strong.
   (*b*) If the past tense shows change of vowel and does not end in *-d* or *-t*, the verb is strong.

But if the past tense ends in *-d* or *-t*, and the past participle does not end in *-en* or *-n*, it is impossible to say whether a verb is weak or strong without tracing its history in former times. Thus *burst* (p.t. *burst*, p.p. *burst*) is known to be strong because, 500 years ago, the past tense was *barst* and the past participle *bursten* ; but *cost* (p.t. *cost*, p.p. *cost*) is known to be weak because its past tense used to be *costed*.

The following lists contain nearly all the verbs about which a difficulty can be felt :

(*a*) **Many weak verbs show an alteration or shortening of the vowel** in the past tense, as *seek*, p.t. *sought*, p.p. *sought* ; *creep*, p.t. *crept*, p.p. *crept*.

The following verbs show an altered vowel : *beseech, buy, catch, bring, sell, seek, teach, think, tell* ; also *can, may, will, shall* (*work* also sometimes has a past tense *wrought*).

The following show a shortened vowel : *bereave, creep, deal, dream, feel, flee, hear, keep, kneel, leave, lose, mean, sleep, sweep, weep, say, shoe* (p.t. *shod*) ; also sometimes *lean, cleave*.

(*b*) **Many weak verbs have lost the suffix** in the past tense.

The following show a shortened vowel and have lost the suffix : *bleed, breed, feed, lead, meet, read, speed, light* (p.t. *lit*).

The following show no change of vowel and have lost the suffix, but alter the final *d* into *t* : *bend, lend, build, rend, send, spend, wend* (p.t. *went*) ; sometimes also *blend, gild, gird*.

The following verbs have lost the suffix and show no change at all : *cast, cost, cut, hit, hurt, knit, put, rid, set, shed, shred, shut, slit, split, spread, thrust*.

Some weak verbs show contraction in the past tense, as *clad* for *clothed*, *made* for *maked*, *had* for *haved*.

(*c*) **Some verbs are of mixed conjugation**, combining weak with strong forms. Thus *hang* has *hung* or *hanged* in p.t. and p.p. *heave* has *heaved* or *hove* in p.t. and p.p. Weak past participles are joined with

the strong past tenses, *clomb, crew, woke.* Weak past tenses are joined to the strong participles, *graven, holpen, hewn, laden, lorn* (meaning *lost*), *molten, mown, riven, sawn, shapen, shaven, shewn, sown, strewn* or *strown, swollen, washen, waxen* (meaning *grown*). To these add *done* and also *gone,* though the past tense *went* belongs to a different verb, *wend.*

(*d*) **Some strong verbs have a past tense ending in -d or -t.** Such are *beat, bid, bind, bite, burst, fight, find, get, grind, hide, hold, let, shoot, slide, slit, seethe* (p.t. *sod,* p.p. *sodden*), *sit, stand, spit, tread, wind.* (Many of these have a past participle ending in *-en,* as *bitten, gotten, bounden, shotten, slitten, holden, foughten,* but these past participles are now mostly adjectives.) To this list we should add *dare,* p.t. *durst* (though the past participle *dared* is weak) and *wot,* p.t. *wist.* On *do, did,* see next paragraph.

4. A few verbs require special treatment.

The verb *to be,* pres. t. *am,* etc., p.t. *was,* p. part. *been,* shows forms derived from three distinct verbs, which seem, in remote ages, to have meant *to breathe, to dwell,* and *to grow.*

The verb *do* is said to form its past tense by doubling or *reduplication, i.e.* by repeating a syllable ; so that, just as Latin *curro,* 'I run,' forms its past tense *cucurri,* 'I ran,' *do* formed its past tense *dide.* If this is true, then *do* must be classed with strong verbs : if not, then *do* is mixed. Certainly many strong verbs once formed the past tense by reduplication : *e.g. held* was originally *hehold.* The old word *hight,* meaning 'was called,' was a reduplicated past tense of *hatan,* 'to be called.'

Quoth is a strong past tense of *cwethan,* 'to say' (still seen in *to bequeath,* which properly means 'to assign by word of mouth').

Wont was formerly a weak past tense, meaning 'was accustomed.' (Thus 'I wont' = *I used.*) We now treat it as a past participle (as 'I was wont').

Iclept or *yclept* is the weak past participle of a verb *clipian* 'to call.' The initial *i* or *y* is a relic of the prefix *ge-,* which was added to most past participles in Anglo-Saxon, as it still is in German. The adjectives *tight, straight, dight* are weak past participles from *tie, stretch, deck. Fraught* is an old past participle not connected with any verb, though we now use the verb *to freight. Distraught* is an irregular participle from *distract.*

(*b*) Impersonal Verbs.

Impersonal Verbs are verbs of which the subject is undefined and cannot be named. In English we generally use 'it' for the grammatical subject of such verbs (as 'it rains,' 'it snows,' 'it comes to this,' 'it depends'), but the pronoun *it* does not stand for any distinct noun or substitute for a noun.

A few impersonal verbs are used without any subject at all, as in *meseems, methinks* ('it seems to me,' p. 100, *n.* 1), *maybe, mayhap, as follows, if you please.* The last expression means,

properly, 'if it please you,' and *you* is the object; but the meaning has been misunderstood, and we now say 'if I please' for the correct 'if me please.'

Exercises.

1. Give the past tense and past participle of the verbs *swear*, *strive*, *shake*, *sing*, *keep*, *bleed*, *know*, *teach*, *shut*, *will*, *do*.
2. Say whether each of the foregoing verbs is strong or weak, and, for each verb, give two others which form their past tense and past participle in the same way.
3. Explain the words *lorn*, *sodden*, *wrought*, *distraught*, *bounden*, *tight*, *straight*, *yclept*.
4. Explain *methinks*, *if you please*.

Summary.

The *verb* has been defined in various ways as 'a word which makes a statement,' 'that by means of which we are able to make an assertion about something,' 'that which ascribes action, state, or feeling, to the subject,' etc. Any definition is open to some objection.

A *transitive verb* governs an object; an *intransitive verb* has no object (p. 38).

A verb, when used as a predicate, is said to be *finite*, *i.e.* confined to a subject.

Moods.—Finite verbs are used in various *moods*, or modes, viz. the *indicative*, *subjunctive*, and *imperative*.

The *indicative* mood is used chiefly for the predicates of statements and questions.

The *subjunctive* mood is used chiefly for the predicates of certain *subjoined* or subordinate clauses, also for wishes.

The *imperative* mood is used for the predicates of commands.

Another mood, called the *infinitive*, is not used for predicates at all. A verb in this mood (sometimes called a 'verb infinite') has no subject and is really a verbal noun. It is a noun because it names an action, state, or feeling, and may be a subject or object; it is a verb because, if transitive, it may govern an object. The *gerund* is another verbal noun, like the infinitive. It always ends in *-ing*.

Voice.—A transitive verb may be used (in any mood) in two voices, called *active* and *passive*.

The verb is in the *active* voice when the subject *does* the action indicated; it is in the *passive* voice when the subject

undergoes the action indicated. Intransitive verbs have no passive and are said to be always in the active voice.

Tense.—A verb (in any mood and either voice) is required to indicate the time (*past*, *present*, or *future*) of the action, state, or feeling, and also to show roughly whether the action, etc., is completed or continuing at the time indicated.

Hence a verb (in any mood and either voice) has several forms called *tenses* (from Latin *tempus* = 'time').

A tense which consists of one word is called a *simple tense*. In English, only two tenses, a present and a past, are simple.

A tense which consists of several words is called a *compound tense*.

Compound tenses in English are composed of the infinitive or a participle, combined with one or more of the auxiliary verbs.

Participles are properly verbal-adjectives. They are adjectives because they limit, and agree with, a noun or pronoun; they are verbal because (if transitive) they may govern an object.

Transitive verbs have an active participle ending in *-ing* and a passive participle ending in *-en*, *-n*, *-ed*, *-d*, or *-t*.

Intransitive verbs have an active participle in *-ing* and have also (for the purpose of forming compound tenses) a participle imitated from the passive participle of transitive verbs.

Hence the participles cannot always be called 'active or 'passive,' but must sometimes be called 'present' or 'past.'

The Auxiliary Verbs are *be*, *have*, *do*, *shall*, *will*, *may*, and most of the tenses of these verbs.

These verbs have a distinct meaning of their own and are sometimes (when emphatic) employed as predicates. They are then said to be *notional*.

But when auxiliary, these verbs are mere indications of tense or voice, *forming part of the whole* verb which is the predicate.

Be is combined with the present (or active) participle to form *continuous tenses*. Combined with the passive participle it forms the *passive voice*.

Have is combined with the past (or passive) participle to form completed tenses.

Do is combined with the infinitive mood in questions or denials or merely to throw emphasis on the predicate.

Shall and *will* are combined with the infinitive mood to indicate future time, but their past tenses *should* and *would* usually (also with the infinitive) indicate subjunctive mood. (*Should* and

would, however, sometimes represent a future tense used in the past. See p. 97.)

May and *might* are combined with the infinitive mood to indicate the subjunctive mood.

Parsing.—To parse a finite verb it is necessary to state its voice, mood, tense, number, and person, and the subject with which it agrees.

To parse an infinitive mood or gerund, it is necessary to state its voice, tense, case, and to give a reason for its case.

To parse a participle, it is necessary to state its voice, tense, number, and case, and to point out the noun or pronoun with which it agrees. (But if a participle forms part of a compound finite verb, it is not usual to parse it separately, though it can be parsed.)

(For conditional sentences and the adverbial subordinate clauses, called *concessive*, *final*, and *consecutive*, see Lessons X. XI. XII.)

Nominative Absolute.—An adverbial phrase is sometimes formed with a noun, or any substitute for a noun, combined with a participle in the nominative case. The noun and participle are then said to be in the *nominative absolute*. ('Absolute,' from Latin *absolutus*, means 'free.' The nominative absolute is so called because it does not, like other nominatives, require a predicate.)

The **Infinitive Mood** is generally, but not always, marked by the prefix *to*. Very often the word *to* with the infinitive is a real preposition, meaning *for* and indicating use or purpose.

Indirect Object in the Passive.—When an active verb governs two objects, either object may be made the subject of the verb in the passive voice.

Defective Verbs (p. 100) are verbs which have not the full number of moods and tenses. The chief defective verbs are *shall*, *will*, *may*, *must*, *can*, *ought*. These have no compound tenses, no imperative mood, no infinitive mood, no participles.

Weak Verbs are such as form their past tense and past participle by adding *-ed*, *-d*, or *-t* to the present tense. (A few of them are verbs which *used* to form their past tense in this way, but which have since lost the suffix.)

Strong Verbs are such as form their past tenses by altering the vowel of the present tense, without adding any suffix. (A few of them are verbs which *used* to form their past tense in this

way, though the alteration is not made now.) The past participles of strong verbs sometimes have a suffix *-en* and sometimes not.

Impersonal Verbs are verbs which have no defined subject, though the pronoun 'it' is usually inserted to make a grammatical subject.

NOTE ON RELATIVES (pp. 69, 77, 144).

The relative pronouns *who*, *which*, and the relative adverbs *when*, *where*, etc., are often used to introduce a subordinate clause which is not (in effect) a limitation of the antecedent, but a new statement. In other words, a relative is often used where a conjunction with a demonstrative would better express the sense. *E.g.*

'I gave it to my brother, *who lost it*' (='and he lost it').

'He went to Coventry, *where he died*' (='and he died there').

This use of the relative is often called *continuative* or *co-ordinating*.

The continuative relative is often used without any expressed antecedent, *e.g.* 'He broke his leg, *which* was a great pity.'

Hence it is often convenient, in analysis, to treat a continuative relative as if it were demonstrative (*i.e.* to treat the subordinate clause as if it were a new sentence). *E.g.* 'Which when Beelzebub perceived . . . he rose,' may be analysed as if Milton had written, 'When Beelzebub perceived this, he rose.'

The use of the relative often leaves the reader in doubt as to the sense. *E.g.* in 'I gave the ring to my brother who lost it,' the words *who lost it* may be either strictly adjectival to *brother* (as if the expression were, 'I gave it to my brother, *the loser of it*'), or continuative (as if the expression were, 'I gave it to my brother *and he afterwards* lost it'). Hence some grammarians suggest that, in adjectival clauses, the relative *that* should be used if possible, while *who* and *which* should generally be used continuatively.

SECTION V.

LESSON I.

Inflexions.

In such groups of words as the following:

Noun.	Verb.	Adjective.	Noun.	Verb.	Adjective.
blackness	blacken	black	response	respond	responsible
lover	love	loving	attraction	attract	attractive
life	live	lively	reflexion	reflect	reflex
truth	trow	true	origin	originate	original
length	lengthen	lengthy	sympathy	sympathise	sympathetic
stroke	strike	stricken	harmony	harmonise	harmonic

we see that a certain syllable, or at least certain sounds, may be repeated in words of different kinds, while the different kinds are distinguished from one another by *suffixes* added to the fixed syllable or sounds.

On the other hand, in such groups of words as the following:

length	breadth	width	active	furtive	sportive
blackness	whiteness	sweetness	comic	electric	fantastic
notion	question	action	sympathise	harmonise	revolutionise

we see that the same suffix may be used in many words of the same kind.

Again, given a noun, verb, or adjective, small alterations may be made in it to indicate small alterations in its meaning or in its relation to other words in the same sentence.

Thus (*a*) Nouns are altered to indicate the sex or number or relation of the things named: *e.g. prince* may be altered to *princess, princes, prince's.*

(*b*) Verbs are altered to indicate the time of the action or the person of the subject: *e.g. love* may be altered to *loved* or *lovest.*

(*c*) Adjectives are altered to indicate degree: *e.g. black* may be altered to *blacker, blackest.*

These facts are not peculiar to English but are seen in most languages of Europe. Further investigation into the ancient history of these languages shows that originally most words were constructed on one and the same plan. Usually a word (or at least the most ancient form of a word) consists of the following parts :[1]

(1) A syllable, or short combination of sounds, called a *root*. This represents some fundamental idea common to many words and many parts of speech, as NA in *native*, *nature*, *nation*, *nascent*, or BL in *blow*, *blast*, *blare*, *blaze*, *bladder*, *blister*, etc.

(2) A suffix, or suffixes, indicating the part of speech intended : as *th* in the nouns *length*, *breadth*, etc. ; or *ture* in the nouns *nature*, *creature*, *feature*, etc. ; or *ive* in the adjectives *native*, *sportive*, *inventive*, etc.

N.B.—Parts 1 and 2 together are commonly called a *stem*, and a suffix employed to distinguish the part of speech is commonly called a *stem-suffix*.

(3) A suffix, called an *inflexion*, indicating either (*a*) some small alteration of meaning which does not alter the part of speech, as *ess* in *giantess* ; *s* in *trees*, *goats*, etc. ; *er* in *greater*, *smaller* ; *d* in *loved*, *said* : or (*b*) the relation of the word to other words in the same sentence, as *'s* in *man's*, *men's*, or *s* in *loves*, *says*.

N.B.—These two functions of inflexions are quite different from one another, but they cannot be separated because one suffix often discharges both together.

The functions of the stem-suffix, however, and of the inflexion, are often discharged by an alteration in the vowel of the root-syllable. This is conspicuously seen in strong verbs (pp. 121-123), and in such nouns as *stroke*, *gold*, compared with the verbs *strike*, *gild*.

Exercises.

1. By the use of suffixes, make different parts of speech out of *endure*, *clothe*, *admire*, *permit*, *sweet*, *fast*, *steal*, *brute*, *stop*, *give*.

[1] Even prepositions and conjunctions, where their origin can be traced, show the same parts. *Prefixes* also are usually complete words, showing the same parts as other words.

2. Give instances of words formed with the following suffixes: *-th*, *-tion*, *-able*, *-ture*, *-ive*, *-ic*, *-ism*, *-ate*, *-ize*, *-en*, *-age*, *-ice*, *-cle*, *-our*, *-ance*, *-ment*, *-tude*, *-al*, *-ary*, *-esque*, *-lent*, *-ous*, *-ish*, *-ling*, *-ness*. Say what parts of speech these suffixes distinguish.
3. Give instances of inflexional change (1) by suffixes; (2) by alteration of vowel.
4. The root ST conveys the notion of 'steady.' The root CR conveys the notion of 'jarring noise.' The root GR conveys the notion of 'hoarse noise.' Give words in which these roots occur.

LESSON II.

INFLEXIONS (*continued*).

We saw in the last lesson that inflexions fall into two classes, viz.: Class I. inflexions which are signs of change of *meaning*, and Class II. inflexions which are signs of *relation*.

Class I. consists of the following inflexions: (*a*) of *gender* and *number* in nouns; (*b*) of *mood*, *tense*, and *voice* in verbs; (*c*) of *degree* in adjectives and adverbs. Thus *knives* differs in meaning from *knife*, *giantess* from *giant*, *loved* from *love*, and *blacker* from *black*.

The function of these inflexions is often assigned to a stem-suffix, as in Latin *victrix* or *victrics* = 'female conqueror,' where *vic* is the root, *-tr* a stem-suffix marking a noun, *-ic* a stem-suffix marking feminine gender, and *-s* is the suffix of the nominative case, *i.e.* an inflexion of Class II. This is the most logical mode of constructing words, but very often the same inflexion belongs to both Class I. and Class II. Thus in the Latin word *boni* (= 'good men') *i* marks masculine gender, plural number, and nominative case.

Class II. consists of the following inflexions, viz.: (*a*) of *case* in nouns; (*b*) of *number* and *person* in verbs; (*c*) of *gender*, *number*, and *case* in adjectives and pronouns.

These are inflexions of *relation*, for the case of a noun depends on its use in the sentence: the number and person of a verb depend on its subject; the gender, number, and case of an adjective depend on the noun it limits; the gender and number of a pronoun depend on the noun it represents, and its case depends on its use in its own sentence.

Modern English is remarkably deficient in inflexions.

Of Class I. we have only

(*a*) In nouns, an inflexion of number and an inflexion of gender which is rarely used, and which might as well be called a stem-suffix.

(*b*) In verbs, an inflexion of the past tense only.

(*c*) In adjectives and adverbs, an inflexion of degree which is seldom used with words of more than one syllable.

Of Class II. we have only

(*a*) In nouns, one inflexion of *case* (the possessive).

(*b*) In verbs, two inflexions of number and person combined, one of which (2nd person sing.) is very rarely used, while the other belongs only to the 3rd sing. of the present tense.

(*c*) In a few pronouns, some inflexions of case (as *he, his, him*), of number (as *this, these*), and of gender (as *who, what, he, it* (for *hit*).[1]

In the absence of inflexions we indicate the smaller alterations of meaning or relation either (*a*) by *separate words* (as when we use prepositions with nouns, or auxiliaries with verbs, or *more* and *most* with adjectives), or (*b*) by *arranging* words in a fixed order (as when we put the adjective next before the noun that it limits and the relative pronoun next after the noun to which it refers).

NOTE.

A language which is rich in inflexions (like Latin or Greek) is called *synthetic* (Greek *synthétikos* = 'able to put together'), because it puts many meanings and relations into one word. *E.g.* Latin *amārētur* = 'he would be loved.' Here *am* = love ; *-a* is a stem-suffix, marking a verb ; *re* marks subjunctive mood and past tense ; *t* third person ; *ur* passive voice.

A language which (like English) is poor in inflexions and uses separate words instead, is called *analytic* (Greek *analytikos* = 'able to take to pieces').

The inflexions that English still keeps are all derived from Anglo-Saxon, which was fairly rich in inflexions. *E.g.* it always used inflexions to distinguish the indirect from the direct object and the subjunctive mood from the indicative. A few traces of lost Anglo-Saxon inflexions remain in such words as *why*, the old instrumental case of *who*, and *whilom, seldom*, the old dative cases plural of *whil* (= time) and *seld* (= rare).

---

[1] *We* is not an inflexion of *I*, nor *you* of *thou*, nor *she* of *he*. Each of these pairs shows two *different roots*, and the words are entirely distinct.

Exercise.

In the following extract point out the words inflected by suffix or vowel change, and say whether each inflexion is an inflexion of meaning or of relation.

I have lately met with two pure[1] stories for a *Spectator*, which I am sure will please mightily, if they pass through thy hands. The first of them I found by chance in an English book called Herodotus, that lay in my friend Dapperwit's window, as I visited him one morning. It luckily opened in the place where I met with the following account. He tells us that it was the manner among the Persians to have several fairs in the kingdom, at which all the young unmarried women were annually exposed to sale. The men who wanted wives came hither to provide themselves; every woman was given to the highest bidder, and the money which she fetched laid aside for the public use, to be employed as thou shalt hear by and by. By this means the richest people had the choice of the markets, and culled out all the most extraordinary beauties. As soon as the fair was thus picked, the refuse was to be distributed among the poor, and among those who could not go to the price of a beauty. Several of these married the agreeables, without paying a farthing for them, unless somebody chanced to think it worth his while to bid for them, in which case the best bidder was always the purchaser. But now you must know, *Spec*; it happened in Persia as it does in our own country, that there were as many ugly women, as beauties or agreeables; so that by consequence, after the magistrates had put off a great many, there were still a great many which stuck upon their hands. In order, therefore, to clear the market, the money which the beauties had sold for, was disposed of among the ugly; so that a poor man, who could not afford to have a beauty for his wife, was forced to take up with a fortune; the greatest portion being always given to the most deformed. To this the author adds, that every poor man was forced to live kindly with his wife, or in case he repented his bargain, to return her portion with her to the next public sale.—J. Addison in *Spectator* for 16th October 1712.

LESSON III.

Errors of Inflexion.

The grammar of a language is usually divided into two parts, called **Accidence** and **Syntax**.

Accidence is concerned chiefly with showing *all the possible inflexions* of words.

Syntax is concerned chiefly with showing *what particular*

[1] *Pure* was formerly used = 'first-rate.'

inflexions are required in any given sentence, so as to produce the required meaning.

Or again, accidence (from Latin *accidere* = 'to befall') shows what changes may befall words. Syntax (from Greek *syntaxis* = 'arrangement') shows how to combine words in a sentence.

N.B.—Syntax deals also with the *order* of words in a sentence; but, even in English, there are very few fixed rules about order, whereas all the rules about inflexions are rigid.

Grammatical errors, therefore, consist chiefly in the misuse of inflexions. In English the inflexions are so few that it does not require much education to master them. Hence the inflexions of *meaning* are rarely misused except by children who are merely learning the language. But the inflexions of *relation* are often misused even by educated people. Errors occur especially where related words, which govern the inflexion of another word, are either *remote* in the sentence or *omitted* altogether.

Exercise.

In the following extracts correct the *errors of case*, and give reasons for the corrections:

1. Leave Nell and I to toil and work.
2. He is stronger than me.
3. Sorrow not as them that have no hope.
4. Who are you speaking of?
5. Thou art a girl as much brighter than her
   As he was a poet sublimer than me.
6. Thou, Nature, partial Nature, I arraign.
7. This is the man whom I saw was to blame.
8. Between you and I, this is not right.
9. Somebody told me, I forget whom.
10. Anybody may have this, I care not whom.
11. Whoever the King favours, the Cardinal will find employment for.
12. It is not me he is in love with.
13. Who shall I give this to?
14. And though by Fate's severe decree,
    She suffers hourly more than me.
15. For ever in this humble cell
    Let thee and I, my fair one, dwell.
16. The boy stood on the burning deck
    Whence all but he had fled.
17. He having none but them, they having none but he.

18. Who do you think I met this morning?
19. Whom do you think called on me yesterday?
20. This injury has been done me by my friend, he whom I treated like a brother.
21. Whom do men say that he is?
22. Who do men declare him to be?
23. Even papa, who Penelope told me she had seen brushing the dust off an old rocking-horse.
24. I have seen some criminals in my life-time whom, had I been superstitious, I should have said were children of the Devil.
25. One evening of each week was set apart for the reception of whomsoever chose to visit him.
26. He, who had always inspired in her a respect which almost overcame her affection, she now saw the object of open pleasantry.
27. It is in this particular that the great difference lies between the labourer who moves to Yorkshire and he who moves to Canada.

LESSON IV.

Errors of Inflexion (*continued*).

A **false concord**, or error of agreement, is committed when a word does not agree, in some respect, with the word or words with which it should agree in that respect.

The commonest false concord in English is that committed when the verb does not agree with the subject in number or person.

The chief instances of this error are as follows:

(*a*) If a noun comes between the subject and the verb, the verb is often made to agree either with the nearer noun instead of the subject, or with both.

(*b*) In a contracted compound sentence, where the parts are joined by *or*, and the same verb belongs to both parts, the verb often agrees with both subjects instead of the nearer subject.

(*c*) When two subjects are joined by *and*, the verb is often made to agree with the second only.

(*d*) The words *each*, *either*, *neither*, which are always singular, are often treated as plural.

(*e*) If the subject is a relative pronoun, it is often forgotten that the relative agrees with its antecedent in *number* and *person*.

The following extracts contain examples of false concord of the verb.

Exercises.

In the following passages correct the false concords, and give reasons for your corrections:

1. The report of many pieces of artillery discharging at the same time produce a startling effect.
2. It must be confessed that a lampoon or a satire do not carry in them robbery or murder.
3. Thersites' body is as good as Ajax's when neither are alive.
4. One of the best books that has been written on the subject.
5. Are either of these men your friend?
6. I am a man that have travelled and seen many nations.
7. Too great a variety of studies distract the mind.
8. It is I that challenge you—not you, that challenge me.
9. Nepos answered him; Celsus replied; and neither of them were sparing of censure on each other.
10. When distress and anguish cometh upon you.
11. Six months' interest are due.
12. Neither John nor Henry were at church.
13. What signifies promises without performance?
14. How pale each worshipful and reverend guest
Rise from a clergy or a city feast!
15. Nor want nor cold his course delay.
16. He is not one of those who interferes in matters that do not concern him.
17. Homer as well as Virgil were studied on the banks of the Rhine.
18. There is sometimes more than one auxiliary to a verb.
19. Nothing but grave and serious studies delight him.
20. Nor eye nor listening ear an object find.
21. I, whom nor avarice nor pleasure move.
22. Not you, but John are in fault.
23. Valérie's was one of those impulsive, eager natures that longs for a confidante.
24. O Thou my voice inspire
Who touched Isaiah's hallowed lips with fire.
25. Severe the doom that length of days impose.
26. Profusion as well as parsimony are to be avoided.
27. I learned from him that not a line of the lectures were written, nor even their materials prepared.
28. Nothing but dreary dykes, muddy and straight, guarded by the ghosts of suicidal pollards, and by rows of dreary and desolate mills, occur to break the blank, gray monotony of the landscape.
29. The dilapidation of his fortunes, in spite of his heroic efforts to retrieve them, almost reconcile one to his death.
30. Northern and Southern preaching differs somewhat.
31. Next to the fire, on the right-hand side as you looked at it, were the writing-table, with the shaded lamp of M. D'Isigny himself.
32. To be active in the affairs of one's native corporation, and in settling controversies among one's friends there, are employments of the most laudable kind.
33. With selfish people, the frequency of imposture, together with the inefficacy of all present arrangements, serve as an excuse for not giving at all.

34. The control as well as the support which a father exercises over his family, were, by the dispensation of Providence, withdrawn.
35. Surely none of our readers are so unfortunate as not to know some man or woman who carry the atmosphere of peace and goodwill about them.

LESSON V.

Other Errors of Relation.

These and *those* (the only adjectives which show an inflexion of relation) are often used in a false concord: as 'those kind of things.'

A sort of false concord is committed when a personal pronoun is used of a different number from that of the noun which it represents.

A false relation, resembling an error of case, is seen when a wrong preposition is used: as in the vulgar American expression 'He is not *to home*.'

Another common error is to leave a word *without any relation at all*. Thus the participle is often left without any noun or pronoun for it to agree with.

This use of certain participles, such as *regarding*, *concerning*, has ceased to be an error (p. 116). These participles are now generally treated as prepositions.

Other parts of speech and even whole clauses may similarly be left without relation.

This error usually arises from a sudden change of mind. The writer, seeing two ways of expressing his thought, begins in one way but finishes with the other. Errors of mood or tense (which seem to be rare) are occasionally also due to this cause.

Exercises.

Correct the errors in the following extracts, giving reasons for your corrections:

1. I have heard those sort of arguments fifty times over.
2. And they were judged, every man according to their works.
3. Each of them shall have the book in their turn.
4. Neither John nor his brother knew their lesson this morning.
5. Let each esteem others better than themselves.
6. Are either of these men your friends?
7. More than one emperor prided himself upon his skill as a swordsman.

8. What is the reason that our language is less refined than those of Italy, France, or Spain ?
9. To hunt her down as an outlaw, because forsooth she has dared to love a Catholic ; and drag her home, to be forced to renounce that Church into whose maternal bosom she has doubtless long since found rest and holiness !
10. I really believe that, except to doctors and clergymen, and the very few intimate friends who have seen me frequently, even my state of extremity has been doubted.
11. I think it must have been to some such primitive explanation of the whooping-cough that there has grown up in Austria the unique custom of treating that disease by administering the rod.
12. From this coalition and not from the spirit of its own laws and institutions, he attributed the harsh and ungenerous treatment of our fallen enemy Napoleon Buonaparte.
13. The crimes which he lays to the charge of Christianity may have been due rather to the absence of its true spirit in many of its so-called disciples than from any inherent intolerance in that spirit itself.
14. Going into the garden, the grass wetted my feet.
15. Arguing in this way it has been inferred by philologists that the Aryans were an agricultural people.
16. Having finished the chapter the volume was shut.
17. While walking in my garden, an idea suddenly occurred to me.
18. Hoping to hear from you soon, believe me yours truly.
19. Amazed at the alteration in his manner, every sentence that he uttered increased her embarrassment.
20. This copy is now in my possession, having purchased it at the sale of his Grace's library.
21. We have endeavoured to describe the helplessness of the working man, whose lot being cast in a large city, desires to find in it a suitable dwelling.
22. Being the only child of a man well-to-do, nobody would have been surprised had Agnes Stanfield been sent to a boarding-school.
23 The French Celt, he maintained, would never become a colonist in Algeria and that he did not thrive in Corsica.
24. They were a race of men who, when they rose from their place, no man living could divine what part they were going to take in any debate.
25. The Dowager's attorney was Mr. James Bowker, a person who, in the midst of all the aspersions that have been cast upon various parties,—yet we do not know that there has ever been a word of blame cast on Mr. James Bowker.
26. Were he still disposed to go there, my purse shall be open to him.
27. Politics would become one network of complicated restrictions so soon as women shall succeed in getting their voice preponderant in the state.
28. I never was so long in company with a girl in my life,—trying to entertain her—and succeed so ill.
29. If Haydon had been insincere in his desire for the public good, and under cover of such professions to be merely striving after his own personal and pecuniary advantage, there would be some ground to condemn him.

LESSON VI.

ERRORS (*continued*).

Words are sometimes left without relation through a desire for brevity.

E.g. In the expression 'He is as tall or taller than I,' *as* is left without antecedent.

Words may also be left without relation through *pleonasm* (*i.e.* the use of too many words).

E.g. The conjunction *that* is often repeated or inserted without necessity.

The conjunction *and* is often inserted before *who* and *which* without necessity.

After *who* and *which* a personal pronoun is often inserted without necessity.

A common pleonasm (closely resembling an error in the inflexions of meaning) is that of using two perfect tenses where one would suffice.

E.g. 'I should have liked to have seen him,' generally means no more than either (1) I should have liked to see him, or (2) I should like to have seen him.

EXERCISES.

Correct the errors in the following passages, and give reasons for your corrections:

1. We are all apt to imagine that what is, always has and always will be.
2. But you will bear it as you have so many things.
3. Some part of this exemption may, and no doubt is, due to mental or physical causes.
4. Man never is but always to be blest.
5. The dome is not so large, but more graceful than that of St. Peter's.
6. And virgins smile at what they blushed before.
7. Until this be altered for the better, I do not see that we are likely to grow much wiser, or that, though political power may pass into different hands, that it will be exercised more purely or sensibly than it has been.
8. I tell him that if you were to hear him speak English—which he does in the prettiest manner—that you could not refrain from kissing him.
9. We cannot help fondly imagining that upon starting with a fair wind on a voyage of a day and a half, that our arrival will be speedy in proportion to the favour of the breeze.

10. Whether that his legs had expanded with his years, or that the longitude of his trousers had shrunk from their proper proportions by reason of repeated washings, remains an insoluble problem.
11. It must remain fixed for the latter end of April, unless any very bad weather should set in, or that you can fix with agreeable travelling company.
12. Perhaps had it not existed, or been less powerful, I might have been seduced into other and not more profitable pursuits, and which might have been less pleasant in the retrospect.
13. At least this was said, and the intention attributed to him, and which he did not deny, having been promulgated before it was executed, shattered the remaining fidelity of his superior officers.
14. I bemoan Lord Carlisle, for whom, although I have never seen him, and he may never have heard of me, I have a sort of personal liking for him.
15. And the reason seems to be given by some words of our Bible, which, though they may not be the exact rendering of the original in that place, yet in themselves they explain the connection of culture with conduct very well.
16. It had been my intention to have edited the remnants of Keats's compositions.
17. I meant, when I first came, to have bought all Paris.

(Miscellaneous Examples of Error.)

18. Twice one are two.
19. The problem is one which no research has hitherto solved, and probably never will.
20. As a rule the girls seem less intelligent than the boys. Miss Whately informed me that the appearance was less from any want of natural intellect than in making them understand the advantages of education.
21. The gossip of the time in which they live is certain to credit them continually with vices in which they do not indulge, and in faults which they do not commit.
22. The circumstances of the times in which he lived called forth those qualities to which, however men may differ as to his use of them, all men will agree are worthy to be called heroic qualities.
23. Rubens is said to have prepared sketches of these pictures while in Paris, but that the subsequent misfortunes of his patroness prevented the carrying out of her project.
24. Between every stitch she could look up and see what was going on in the street.
25. The farmstead was always the wooden, white-painted house of which all the small country towns are composed.
26. My old friend, after having seated himself and trimmed the boat with his coachman, who, being a very sober man, always serves for ballast on these occasions, we made the best of our way to Vauxhall.

27. Mr. A. presents his compliments to Mr. B., and begs to state that I have got a hat which is not his: if he have got a hat which is not yours, no doubt they are the missing one.
28. Two substantives, when they come together and do not signify the same thing, the former must be in the possessive case.
29. Books that we can at a glance carry off all that is in them are useless for instruction.

LESSON VII.

Order of Words.

In Latin, the words *Guilelmus ferit Johannem* may be arranged in six different ways, but, however they are arranged, they always mean the same thing, viz. 'William strikes John,' because *Guilelmus* has the subject-inflexion *s*, and *Johannem* has the object-inflexion *m*.

Similarly, in English, the words *I strike him* may be arranged in several ways without altering the meaning, because *I* is always a subject and *him* is always an object.

But the order of *William strikes John* cannot be changed without either altering or at least obscuring the sense, because there are no inflexions to distinguish the subject from the object.

In English, as the subject-noun is not distinguished by inflexion from the object-noun, we usually distinguish them by the order of the words.

In prose (whether written or spoken) we expect the subject before the predicate, and the predicate before the object.

Again, we expect limiting words to be placed close to the word that they are intended to limit.

The meaning of a sentence is obscure, and the sentence is badly constructed, if limiting words seem to relate to a word that they are not intended to limit.

The chief instances of such obscurity are these:

(1) A relative pronoun may seem to refer to a noun which is not meant to be its antecedent.

N.B.—To avoid this danger, place the antecedent immediately before the relative.

(2) An adverb or an adverbial phrase or clause may seem to qualify a word which it is not intended to qualify.

N.B.—There is no rule for avoiding this danger. Adverbial expressions may be placed before the subject, or before the predicate, or before the object, or after the object. Their right place can only be determined by reference to the rest of the sentence.

Exercises.

In the following extracts:

1. Say what is the apparent meaning.
2. Say what is the intended meaning, and alter the words, or the order of the words, accordingly.

1. A piano for sale by a lady about to cross the Channel in an oak case with carved legs.
2. He blew out his brains after bidding his wife good-bye with a gun.
3. The Moor seizing a bolster, full of rage and jealousy, smothers her.
4. Erected to the memory of John Phillip accidentally shot as a mark of affection by his brother.
5. Sir Morton Peto spoke of the notion that the National Debt might be repudiated with absolute contempt.
6. A clever magistrate would see whether he was deliberately lying a great deal better than a stupid jury.
7. People have been crying out that Germany could never be an aggressive power a great deal too soon.
8. So gifted are they with correctness of ear, that they can reproduce an air after hearing it once with the most perfect exactness.
9. An unquestioned man of genius.
10. You have been already informed of the sale of Ford's Theatre where Mr. Lincoln was assassinated, for religious purposes.
11. This is only one instance of several where your reviewer has imputed to me errors which I have not committed in order that he may correct them.
12. Mrs. Walford recognised in the young man who lightly swung himself from the glossy coat of a spirited Arabian the heir of Ormond Hall.
13. He was driving away from the church where he had been married in a coach and six.
14. The young man coloured with pleasure and promised to return in quite a gratified tone of voice.
15. One longed to copy the picture with the jewels as some skilful mosaicist has copied Da Vinci's "Last Supper" in Vienna.
16. House leek is still believed to protect the roof on which it grows from thunderbolts.
17. Many a half hour business men wasted with Mrs. Stern, trying to fish out the exact state of the chemist's concerns, which they thought afterwards might have been spent with as much profit on the top of the monument.
18. Mr. Disraeli delivered a rambling and disjointed string of jocosities and abstractions, by no means equal to his last Irish speech, which rather wearied the House.
19. He has to guard against possible fraud by ponderous machinery, the protection against which is most expensive.
20. She was a good deal hurt, and her hand so severely injured that unless she has the forefinger amputated, she will entirely lose the use of it.

21. He was arrested in bed, and attempted to commit suicide by firing a pistol at his head, which he had concealed amongst the bed clothes.
22. The Queen was prevented by the severe weather yesterday from attending the service at Crathie Church, where the Communion was dispensed as Her Majesty intended.
23. He dropped his knife in his retreat against the wall, which his rapid antagonist kicked under the table.

LESSON VIII.

Order and Emphasis.

In a simple statement the words are usually arranged in groups as follows: 1. Subject with its limitations. 2. Predicate. 3. Object (if any) with its limitations. 4. Adverbial limitations of the predicate. (*E.g.* 'The sharp axe of the woodman felled the young tree in a minute.')

N. B.—It should be remembered that the object is really a limitation, and the most important limitation, of the predicate (p. 38).

The adverbial group, as we saw in the last lesson, is often shifted to avoid confusion (*i.e.* to prevent it from seeming to limit a word which it is not meant to limit).

Changes from the usual order are also sometimes made in order to give prominence, or *emphasis*, to some word or group in the sentence.

Emphasis properly means *loud pronunciation*, and to *emphasize* is to *pronounce loudly*. But written words are said to bear emphasis, or to be *emphatic*, when they attract special attention.

The prominent, or emphatic, places in a sentence are the beginning and end, and the end is slightly more emphatic than the beginning. Hence the best way to emphasize a word is to place it at the beginning or the end of the sentence.

But words may also be emphasized by being placed in any unusual position, for here they come as a surprise to the reader, and attract his special attention.

Thus, to specify a few instances, the object is greatly emphasized by being placed first, before the subject. (*E.g.* 'Him I will in no wise cast out.')

Limitations that usually stand before the noun (especially adjectives) may be emphasized by being placed before the article, or after the noun, or after the predicate. (*E.g.* 'The weary soldiers sank in the march,' may be converted into 'Weary the

soldiers,' etc., or 'The soldiers weary,' etc., or 'The soldiers sank weary.')

Those limitations also that usually stand after the noun (especially *clausal* participles and adjectives, explained on p. 115) are emphasized by being placed before the noun or after the predicate. (*E.g.* 'Having nothing else to do, John went to sleep,' or 'John went to sleep, having nothing else to do.')

NOTE.

It is usually difficult to emphasize the *predicate alone*. For, in English prose, the predicate always follows the subject, and can be emphasized only by being placed at the end of the sentence. But if there is an object or an adverb the predicate cannot be put last without shifting the object or adverb, which is thus emphasized too.

If it is desired to emphasize an *action* it is often convenient to express it either by a *passive* verb or by a verb which takes two objects. (*E.g.* If, with the meaning 'they supported Mr. Gladstone,' it is desired to emphasize the action of *supporting*, the thought may be expressed by either (1) 'Mr. Gladstone was supported,' or (2) 'They gave Mr. Gladstone their support.')

Other similar instances will be suggested in the following exercises.

EXERCISES.

Alter the following sentences so as to throw the emphasis on different words as directed:

(*a*) I took the train to Inverness. (Emphasize *train.*)

(*b*) The enemy retreated very slowly. (Emphasize *retreated.*)

(*c*) The scenery is more pleasing by moonlight. (Emphasize (1) *more pleasing*, (2) *more* only.)

(*d*) The long and dreary march to France lay before them. (Emphasize (1) *march*, (2) *France*, (3), *long and dreary.*)

(*e*) What I chiefly require in a servant is honesty. (Emphasize (1) *chiefly*, (2), *require*, (3) *servant.*)

(*f*) A majority of the Commons condemned Stafford. (Emphasize (1) *Commons*, (2) the act of *condemnation.*)

(*g*) The public library, which was opened yesterday by Lord Rosebery, Whitechapel owes to the liberality of Mr. Passmore Edwards. (Emphasize (1) *Lord Rosebery*, (2) *yesterday*, (3) *Whitechapel.*)

(*h*) The Pope, who had no mind to sit still under insults, fully approved the action of his Vicar. (Emphasize (1) *action*, (2), *insults*, (3) the act of *approbation.*)

(*i*) All parties in the House of Commons concurred in voting forty thousand pounds to satisfy the demands of Pitt's creditors. (Emphasize (1) *House of Commons*, (2) *forty thousand pounds*, (3) *concurred*.)

(*j*) Worth depressed by poverty rises slowly. (Emphasize (1) *depressed*, (2) *poverty*, (3) *rises*, (4) *slowly*.)

LESSON IX.

Undue Complexity.

A sentence, whether simple or complex, should express only one main thought, and every word in the sentence should help to express, or at least to explain, this thought.

In a compound sentence, too, the parts should be bound together by some common intention. (*E.g.* The parts may express different causes of the same result, or different results of the same cause.)

In a complex sentence the emphatic places are the same as in a simple sentence; but it is more difficult to put the important words in the emphatic places, because clauses cannot be shifted so easily as words or short phrases.

E.g. A clause introduced by a relative pronoun must stand directly after its antecedent, whereas an adjective may stand in three different places (p. 142).

Hence, if a complex sentence is very long, there is always danger that the right emphasis may be lost and the reader may be confused.

This danger is greatly increased if a thought, which might be expressed as a distinct sentence, is thrown into the form of a subordinate clause. In such a case the inserted clause loses its own emphasis (by being made subordinate) and also disturbs the emphasis of the principal sentence.

E.g. to take a very short example, 'He went to Coventry where he died,' is a very bad substitute for 'He went to Coventry and died there.' In the former sentence, the necessary emphasis cannot be given to *Coventry* and *where*. (Compare *Note* on p. 127).

Occasionally a slovenly writer will put a distinct thought even into an adjective or adjectival phrase. *E.g.* 'This impervious marble is suitable for mantelpieces,' or 'Pinewood, having an agreeable smell, burns readily.' Of course, marble is not better for mantelpieces because it is impervious, and pinewood does not burn more readily because it smells nice. These sentences ought each to be divided into two.

In Latin and Greek, which are very rich in inflexions, it is easy to make a very long complex sentence without confusing the meaning, because the inflexions allow great freedom in arranging the order of the parts and also in arranging words within each part.

English writers in the sixteenth and seventeenth centuries, without having the advantages of Latin, attempted to imitate its complexity, and produced such long-winded sentences, conveying so many distinct facts at once, that the reader can seldom grasp the meaning immediately.

John Dryden (1631-1700) is said to have been the first great writer to use shorter and clearer sentences. Since his time, the short sentence has come more and more into favour. The best example of a style founded on short sentences is the prose of Lord Macaulay (1800-1859), who seldom uses either relative pronouns or conjunctions.

Exercises.

The following passages are to be broken up into shorter sentences. The words may be slightly altered here and there, at the close or opening of a sentence.

1. This never-enough-glorified poet (Homer), to vary and quicken his eternal poem, hath inspired his chief persons with different spirits, most ingenious and inimitable characters, which not understood, how are their speeches, being one by another as conveniently and necessarily known as the instrument by the sound?—*G. Chapman* (1557-1634).

2. I beg your lordship's pardon for troubling you with this strange freedom about my own concernments, which you had pleased to encourage me to, and may at any time check me in it with the least discountenance, which I doubt I have already deserved.—*Sir W. Temple* (1628-1698).

3. They that climb towards preferment or greatness by their own virtue, get up with much ado and very slowly; whereas such as are raised by other means, usually ascend lightly and appear more happy in their sudden advancements, sometimes by the only strength of those who stand above, exercising their power in their dependants, commonly by subordinate helps and assistance, which young men happily obtain from the commendation of friends, old men often compass by the credit of their wealth, who have a great advantage in that they are best able to purchase, and likely soonest to leave the room.—*Sir H. Wotton* (1568-1639).

4. It is very true he (Cromwell) knew of many combinations to assassinate him by those who he believed wished the king no good; and when he had discovered the design of Syndercombe, who was a very stout man, and one who had been much in his favour, and who had twice or thrice, by wonderful and unexpected accidents, been disappointed

in the minute he made sure to kill him, and had caused him to be apprehended, his behaviour was so resolute in his examination and trial, as if he thought he should still be able to do it, and it was manifest he had many more associates who were undiscovered and as resolute as himself; and though he had got him condemned to die, the fellow's carriage and words were such as if he knew well how to avoid the judgment, which made Cromwell believe that a party in the army would attempt his rescue; whereupon he gave strict charge that he should be carefully looked to in the Tower, and three or four of the guard always with him day and night.—*Lord Clarendon* (1608-1674).

5. To this succeeded that licentiousness, which entered with the Restoration, and, from infecting our religion and morals, fell to corrupt our language; which last was not like to be much improved by those, who at that time made up the Court of King Charles the Second; either such as 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 country; so that the Court, which used to be the standard of correctness and propriety of speech, was then, and I think has 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 nobility, that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness.—*Dean Swift* (1667-1745).

6. We are happy to see that this inimitable artist remains another week at the Boston Theatre, where he has delighted all who have escaped the pecuniary pressure which has reduced many from affluence to a condition which requires strict economy and prevents the enjoyment of amusements which is characteristic of our citizens.—*Daily Paper.*

LESSON X.

Poetical Order.

The language of the poet is not bound by the same rules as that of the prose writer.

In the first place, the poet has to arrange his words in lines, each of which has a certain metre or arrangement of accents.

Secondly, poetry, being divided into lines, has many more opportunities for emphasis than prose has, for the beginning and the end of each line (as well as the beginning and the end of each sentence) are emphatic places.

Thirdly, the poet writes, or pretends to write, under the influence of emotion, and his thoughts do not come to him in the same regularity as if he were calmly writing an essay.

For these, and other reasons, the poet is allowed great free-

dom in the arrangement of his words and in the other indications of grammatical relation.

It is obvious, for instance, that, in poetry, sentences must be brief, for emphasis is continually recurring, and the reader would be confused by many emphases in the same sentence. Hence, poets try to pack their meaning into as few words as possible, omitting unemphatic words (as the articles, relatives, conjunction, verb *to be*, etc.).

Exercises.

The words of the following passages are to be arranged in the *prose order*. Slight additions and alterations may be made where necessary, according to convenience.

1. Who spills the foremost foeman's life
   His party conquers in the strife.

2. Regions Cæsar never knew
   Thy posterity shall sway.

3. Few and short were the prayers we said.

4. His horse, who never in that sort
   Had handled been before,
   What thing upon his back had got
   Did wonder more and more.

5. Pale grew thy cheek and cold,
   Colder thy kiss.

6. Sated abroad, all seen, yet nought admired,
   The restless soul is driven to ramble home.

7. Who falls from all he knows of bliss,
   Cares little into what abyss.

8. Meet I an infant of the house of York,
   Into as many gobbets will I cut it
   As wild Medea young Absyrtes did.

9. For surely now if death be near,
   Unthought of is it, and unseen,
   When sweet is that hath bitter been.

10. Something in the Palmer's look
    So full upon his conscience strook
    That answer he had none.

11. I see that those which are aloft
    Mishap doth threaten most of all.

12. An army have I mustered in my thoughts
    Wherewith already France is overrun.

13. *Saint John Baptist.*

The last and greatest Herald of Heav'n's King,
Girt with rough skins, hies to the deserts wild,
Among that savage brood the woods forth bring
Which he more harmless found than man and mild.
His food was locusts, and what there doth spring,
With honey that from virgin hives distill'd;
Parch'd body, hollow eyes, some uncouth thing
Made him appear, long since from earth exiled.
There burst he forth: All ye whose hopes rely
On God, with me amidst these deserts mourn,
Repent, repent, and from old errors turn!
—Who listen'd to his voice, obey'd his cry?
Only the echoes, which he made relent,
Rung from their flinty caves, Repent! Repent!
—*W. Drummond of Hawthornden* (1585-1649).

14. *Phœbus Slays the Greeks.*

Thus he prayed and Phœbus heard him pray;
And vex'd at heart, down from the tops of steep heaven stooped; his bow,
And quiver cover'd round, his hands did on his shoulders throw;
And of the angry deity the arrows as he moved
Rattl'd about him. Like the night he ranged his host, and roved
(Apart the fleet set) terribly; with his hard-loosing hand
His silver bow twang'd; and his shafts did first the mules command
And swift hounds: then the Greeks themselves his deadly arrows shot.
The fires of death went never out; nine days his shafts flew hot
About the army; and the tenth, Achilles called a court
Of all the Greeks; heaven's white-armed Queen (who, everywhere cut short,
Beholding her loved Greeks, by death) suggested it: and he
(All met in one) arose and said.
—*G. Chapman* (from *Homer*).

15. *The Village Foundling.*

To name an infant met our village sires,
Assembled all, as such event requires;
Frequent and full the rural sages sat,
And speakers many urg'd the long debate.
Some hardened knaves who rov'd the country round
Had left a babe within the parish bound.
First of the fact they question'd—Was it true
The child was brought?—What then remained to do?
Was't dead or living?—this was fairly prov'd;
'Twas pinched—it roared, and every doubt removed.
Then by what name th' unwelcome guest to call
Was long a question, and it passed them all;

For he who lent a name to babe unknown
Censorious men might take it for his own.
They look'd about, they ask'd the name of all,
And not one *Richard* answer'd to the call;
Next they inquir'd the day when, passing by,
Th' unlucky peasant heard the stranger's cry:
This known, how food and raiment they might give
Was next debated, for the rogue would live.
At last with all their words and work content,
Back to their homes the prudent vestry went
And *Richard Monday* to the workhouse sent.

—*G. Crabbe* (1754-1832).

LESSON XI.

METAPHOR.

A *trope*, or *figure of speech*, is a manner of using words in senses which are not *literal* (*i.e.* which do not properly belong to the words).

For the purpose of brevity, poets make large use of *metaphor*.

Metaphor (in Greek *metaphora* = 'transference') is a figure of speech whereby a word is transferred from one meaning to another which somehow resembles the first.

Thus, a *column* properly means a *pillar*, but the word may be transferred to any *long row* of things. *To fly* properly means *to move with wings*, but the word may be transferred to mean any *rapid motion*.

A metaphor implies a comparison. Thus it is a metaphor to say, of a king, that he is the *pilot* of the state, or to say, of a ship, that it *ploughs* the sea. These expressions imply the following comparisons:

(1) As a pilot controls a ship, so a king controls the state.

(2) As a plough cleaves the land, so a ship cleaves the sea.

A *simile* is a comparison stated in full. In a metaphor *one word* is taken from a simile, so as to call up the comparison, but the rest is omitted. Hence a metaphor is sometimes defined as a 'compressed simile,' or 'a simile without the preface' (*i.e.* without the introductory word *like* or *as*). Any part of speech, except a conjunction, may be used in a metaphor (or *metaphorically*). *E.g.*:

(*a*) *Noun* in 'Judah was the *lion* of Israel.'
(*b*) *Verb* in 'His mind *wandered*.' 'His reason *tottered*.'
(*c*) *Adjective* in 'A *sharp* note.' 'A *striking* thought.'
(*d*) *Preposition* in 'What are you *after*?' '*Beneath* contempt.'

Metaphors should not be *mixed, i.e.* if several metaphors are used in the same sentence they should all be taken from one comparison.

Thus 'to take arms against a sea of troubles' is an incorrect expression. Here two metaphors, each of which would be good by itself, are confused. 'To take arms' calls up a comparison of troubles to enemies: 'a sea of troubles' calls up a comparison of troubles to stormy waves. The two metaphors combined call up an absurd picture of somebody fighting the waves with a sword or a gun.

Note.—'A good rule has been given for examining the propriety of metaphors, when we doubt whether or not they be of the mixed kind, namely, that we should try to form a picture upon them, and consider how the parts would agree, and what sort of figure the whole would present when delineated with a pencil' (From Blair's *Rhetoric*).

On the other hand, it is objectionable to take a great number of metaphors from the same comparison, for the reader is tired by the strain on his imagination.

An allegory, such as Bunyan's *Pilgrim's Progress*, is a series of metaphors taken from one comparison. In the *Pilgrim's Progress* the allegory is founded on the comparison of a man seeking salvation with a man making a difficult and dangerous journey.

Exercises.

1. Give the first meaning and also the transferred (or metaphorical) meaning of the following words: *Pilot. Donkey. Key. Eye. Foot. Hand. Branch. To fall. To drop. To drown. To flow. To reap.*
2. Give the whole comparison implied in the following metaphorical expressions: Pitt was a pillar of the State. Napoleon was the scourge of Europe. He died in the flower of his age. Wolsey was goaded by ambition. The house is in the centre of the town. His eyes flamed. He was always fettered by poverty. My hopes were shattered. He was under chloroform. An upright man.
3. Point out the confusion of metaphors in the following extracts:

   (*a*) This mistake kindled a seed of future troubles.

(*b*) Happily for him he had a shield to oppose to these envenomed darts which deprived them of their poison.

(*c*) The germ, the dawn of a new vein in literature, lies there.

(*d*) The old vices that shipwrecked him all through his old life leaven this production.

(*e*) Let us launch into the feature on which this question hinges.

(*f*) After the many heavy *Lashes* that have fallen from your *Pen*, you may justly expect in return all the *Load* that my *Ink* can lay on your shoulders. You have *Quartered* all the foul *Language* upon me that could be *raked* out of the air of *Billingsgate*, without knowing who I am. . . . I tell you once for all, turn your *Eyes* where you please, you shall never *Smell* me out. Do you think that the *Panicks*, which you *sow* about the Parish, will ever *build* a Monument to your glory? etc. (From the *Spectator*, 17th September 1714).

LESSON XII.

Personification and Metonymy.

Two figures of speech which ought not to be confused with metaphor are **personification** and **metonymy.**

Personification (sometimes called by the Greek name *prosopopœia*) is the figure whereby the qualities and actions of a human being are attributed to a lifeless or senseless thing.

The things most often personified are abstractions (such as Youth, Pleasure, Death, War, etc.) or things which have a proper name (as England, Rome, Thames, May, December, etc.)

That form of personification, in which a lifeless thing is addressed as if it could hear (*e.g.* 'O grave, where is thy victory?') is often called *apostrophé.*

Of course metaphors often imply a comparison of a lifeless thing to a living person, as in the expressions, 'a *frowning* mountain,' 'a *smiling* valley, 'a *laughing* eye.' But in these metaphors it is not meant that the mountain really frowns, or the valley really smiles, etc. On the other hand, in a personification, the words are to be taken literally. Thus in 'Hail, smiling Morn,' the Morn is treated as a real person, really smiling.

Metónymy (in Greek *metōnymia* = 'change of name') is the figure whereby we use, for the name of one thing, the name of another thing which is somehow connected with the first.

Observe that, in metaphor, the two things must *resemble* one another: in metonymy, the two things do not resemble one another at all.

Metonymy only affects nouns. The following are the chief instances of it:

(*a*) *Cause for effect:* as '*a writing*' for 'a written book'; '*a growth*' for 'a thing that has grown'; '*the Press*' for 'newspapers.

(*b*) *Effect for cause:* as '*gray hairs*' for 'old age'; '*shade*' for 'trees'; '*sneers*' for 'contempt.'

(*c*) *Container for the thing contained:* as '*the bottle*' for 'alcoholic drinks'; '*the purse*' for 'money'; '*England*' for 'Englishmen.'

(*d*) *Symbol for the thing signified:* as '*the flag* of England' for 'the rule of England'; '*the throne*' for 'the royal authority.'

Under this head we should probably reckon such uses as '*Bacchus*' for 'wine'; '*Venus*' for 'love'; '*Mammon*' for 'money.' But these might also be called personifications.

(*e*) *The part for the whole:* as '*ten sail*' for '*ten ships*'; '*a roof*' for 'a house'; '*December*' for 'winter.'

(*f*) *The whole for the part:* as '*gold*' for things made of gold; '*steel*' for weapons made of steel.

(*g*) *The attribute for the thing which has the attribute:* as '*Youth*' for 'young men'; '*Nobility*' for 'noblemen.'

Under this head we may put *adjective for noun*, as '*the blue*' for 'clear sky'; '*the green*' for 'the lawn.'

(*h*) *The thing for its attribute*: as '*lying lips*' for 'falsehood'; '*dirt*' for 'dirtiness'; '*roses*' for 'rosy colour.'

N.B.—The figure in (*e*) (*f*) (*g*) (*h*) is sometimes called *synecdoché*, a Greek word which means 'taking with the context.'

The two figures, personification and metonymy, are sometimes employed together, as in 'Let not *Ambition* mock their useful toil,' where 'Ambition' is both personified and also a metonymy for 'ambitious men.'

In such an expression as '*roses*' for 'red cheeks' there is a double metonymy, a combination of the forms (*h*) and (*g*). Here 'roses' = 'rosiness' = 'rosy things.'

Exercises.

Explain the meaning of the following extracts, and say what figures of speech are used in them:

(*a*) I am reading Shakspere.
(*b*) The kettle boils.

(*c*) The House rose after a sitting of twenty-four hours.
(*d*) The cup that cheers but not inebriates.
(*e*) The power of the purse.
(*f*) Now the works of the flesh are manifest.
(*g*) A gentleman of your cloth should know better.
(*h*) After the death of Cambyses, Darius assumed the sceptre.
(*i*) In the contests between the Crescent and the Cross, Richard and Saladin were then the chief figures.

(*j*) O Solitude, where are the charms
That sages have found in thy face?

(*k*) But winter ling'ring chills the lap of May.

(*l*) The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made.

(*m*) Down, down, for ever down, with the mitre and the crown,
With the Belial of the Court and the Mammon of the Pope;
There is woe in Oxford's Halls—there is wail in Durham's Stalls;
The Jesuit smites his bosom—the Bishop rends his cope.
And She of the seven hills shall mourn her children's ills
And tremble when She thinks on the edge of England's sword:
And the kings of earth in fear shall shudder when they hear
What the hand of God hath wrought for the Houses and the Word.
(From Macaulay's *Battle of Naseby*).

(*n*) I see the lily on thy brow
With anguish moist and fever-dew,
And on thy cheek the faded rose
Fast withereth too.

LESSON XIII.

PUNCTUATION.

Punctuation is the art of inserting stops (called in Latin *puncta*).

Stops are written marks directing the reader to make a pause.

The *note of interrogation* (?) and the *note of exclamation* (!) are sometimes called stops. They are rather directions to read in a certain tone of voice, and would therefore be better placed at the *beginning* of a sentence.

The chief stops are the *comma* (,), the *semicolon* (;), the *colon* (:), and the *period* or *full stop* (.).

The *comma* (a Greek word meaning 'clause') was originally used to mark off the clauses of a complex sentence.

The *colon* (a Greek word meaning 'limb') was originally used chiefly to mark off the parts of a compound sentence.

The *semicolon* is a modern variety of the *colon*.

The *period* (a Greek word meaning 'circuit') was originally used to mark the completion of a whole sentence.

The period marks the longest pause, the comma the shortest. The colon or semicolon marks a pause of intermediate length.

Most readers alter the *pitch* of the voice just before the stop, but some lower the voice, while others raise it.

The period is still used to close a statement, and also after abbreviations as *e.g.* *M.D.* But the use of the other stops is subject to changes of fashion, for which no explanation can be given. At the present day the colon and semicolon are out of fashion, the comma being often used instead; and the comma is not used in places where formerly it was thought necessary.

The following rules are perhaps sufficient:

(1) The colon or the semicolon is used only between complete sentences which are closely connected in sense.

But if the sentences are short and connected by a conjunction, a comma is generally used instead of a colon or semicolon, and if the sentences are very short and very closely connected no stop is used. *E.g.*

(*a*) The doors opened: the people rushed in.
(*b*) The doors opened, and the people rushed in.
(*c*) The doors opened and admitted the people.

The colon is specially used before quotations. *E.g.* He spoke as follows: 'Men of Athens,' etc.

(2) When in one and the same sentence a word is not connected by relation with the following word, a comma is generally required. Hence

(*a*) No comma is required between adjective and noun, adverb and verb, subject and verb, verb and object, preposition and noun.

(*b*) In a series of words of the same kind, each having the same government, a comma is inserted after every word but the last. *E.g.* 'The fruits of the spirit are love, joy, peace.' 'It was a dark, wet, cold dungeon,' etc.

(*c*) A comma is usually inserted *after* an adverbial clause, or any substitute for such a clause. *E.g.* (*a*) 'When he had landed his troops, William marched northwards.' (*b*) 'Having landed his troops, William marched northwards.'

(*d*) A comma is also usually required *before* an adverbial clause, or any substitute for it, when either of these occurs between the

subject and the verb, or between the verb and the object. *E.g.* 'William, when he landed his troops, marched,' etc.; or 'William, having landed his troops, marched,' etc.

(*e*) A comma is not usually inserted between the antecedent and the relative if the relative introduces a limiting clause and not new information. *E.g.* we write 'The man that I spoke to seemed sensible,' but 'The man, whom I spoke to, seemed sensible.

The *dash* (—) is chiefly used before and after a parenthetic sentence or before a quotation or before a repetition. (*E.g.* 'The man whom I loved—the man whom I fought for, had betrayed me.')

The meaning of a sentence ought to be clear without any stops at all. Stops were formerly not allowed in Acts of Parliament, for, as a learned judge said, 'the liberty of the subject ought not to depend on anything so capricious as a comma.' But our older writers, who constructed long sentences and were not very particular in regard to the arrangement of the words, used punctuation as a clue to the sense. In modern times, when sentences are shorter and words are arranged with more precision, stops are of far less importance.

Exercises.

1. Punctuate the following extracts:

(*a*) There do remain dispersed in the soil of human nature divers seeds of goodness of benignity of ingenuity which being cherished excited and quickened by good culture do to common experience thrust out flowers very lovely yield fruits very pleasant of virtue and goodness. We see that even the generality of men are prone to approve the laws and rules directing to justice sincerity and beneficence to commend actions suitable unto them to honour persons practising according to them as also to distaste detest or despise such men whose principles or temper incline them to the practice of injury fraud malice and cruelty yea even them men generally are apt to dislike who are so addicted to themselves as to be backward to do good to others. No man hardly is so savage in whom the receiving kindnesses doth not beget a kindly sense and an inclination to return the like which inclination cannot well be ascribed to any other principle than somewhat of ingenuity[1] innate to man.

—*I. Barrow* (1630-1677).

(*b*) There is a passage in the Book of Job amazingly sublime and this sublimity is principally due to the terrible uncertainty of the thing described In thoughts from the visions of the night when deep sleep falleth on men fear came upon me and trembling which made all my bones to shake Then a spirit passed before my face the hair of my flesh

[1] *Ingenuity* here means *ingenuousness* or *good feeling*.

stood up It stood still but I could not discern the form thereof an image was before mine eyes there was silence and I heard a voice—Shall mortal man be more just than God—We are first prepared with the utmost solemnity for the vision we are first terrified before we are let even into the obscure cause of our emotion but when the grand cause of terror makes its appearance what is it is it not wrapt up in the shades of its own incomprehensible darkness more awful more striking more terrible than the liveliest description than the clearest painting could possibly represent it.—*E. Burke* (1729-1797).

2. Correct the punctuation of the following passage :

After bidding adieu to her mourning attendants with a sad heart and eyes, bathed in tears, Mary left France. The only scene of her life in which fortune smiled upon her, while the French coast continued in sight. She intently gazed upon it and musing in a thoughtful posture, on that height, of fortune whence she had fallen and presaging perhaps the disasters and calamities which embittered the remainder of her days. She sighed often and cried out 'Farewell France? Farewell beloved country : which I shall never more behold ? Even when the darkness of night had hid the land, from her view she would neither retire to the cabin nor taste food. But commanding a couch, to be placed on the deck, she there waited the return of day with the utmost impatience, fortune soothed her on this occasion. The galley made little way, during the night, in the morning. The coast of France was still within sight and she continued to feed her, melancholy with the prospect, and as long as her eyes could distinguish it to utter the same tender expressions of regret !—*Altered from W. Robertson* (1721-1793).

NOTES FOR THE TEACHER

A *Key* to this book has been prepared by Mr. T. B. Hardy, B.A., who has many times taught the whole of it. In the *Key*, the exercises, except those to which the answers are obvious, are all worked out, and much supplementary information, with some further exercises, is given. It seemed desirable, however, to retain the following notes, which contain hints on the treatment of the exercises, criticisms of statements in the text, sources of fuller information, etc. The books chiefly referred to are Mason's *English Grammar;* Abbott's *How to Parse;* Morris's *Elementary Lessons in Historical English Grammar;* Bain's *Higher English Grammar.* I believe that all these books have now been stereotyped for many years, and that my references are correct for any edition published since 1884. I have also referred to Sweet's *New English Grammar*, Part I. (1892), and to Kellner's *Historical Outlines of English Syntax.*

The notes to Section I. are more copious than those to other sections, for obvious reasons.

Some other preliminary remarks will be found in the Preface.

SECTION I.

Lesson I. p. 1.—*Such people*, etc.—The only thing essential to a language is that two persons at least shall understand it. The lately-invented Volapük (*i.e.* world-speech) is a good instance of a language created expressly for people of different nationalities. Hindustani is a composite language, not native to any tribe in India, but used as a means of communication throughout the country. The *Lingua Franca*, used by the Crusaders in Palestine, and *Yiddish*, used by all Jews of Eastern Europe, are similar examples.

Words are generally used, etc.—I preferred 'generally' to 'always' because many significant utterances, as 'Yes' or 'No,' are not sentences, though they imply sentences.

We shall see later on, etc.—This promise is not strictly redeemed, but Lessons XI.–XVI. pp. 15-33, show how, within historic times, nations have exercised their choice in language. At first, different districts have

different dialects. Then, the dialect of the capital gradually becomes the standard. But the standard dialect is not at any time rigidly fixed, but is always changing in small particulars, so that in process of time it is found to be changed altogether. Thus changes of language are like changes in the fashion of dress. They are all adopted deliberately, though there is no open voting upon them and though nobody can say how they arise.

The word 'language,' etc. — Language and speech are nicely distinguished in Genesis xi. 7 (A.V.)

P. 2, *Exercise* 1.—A 'spoken word' is a sound or series of sounds, intended to convey, and actually conveying, a meaning. A sneeze does not convey, and is not intended to convey, a meaning.

Exercise 2.—A 'gesture' is a motion of the body, intended to convey a meaning. (A word is only a noise unless two persons at least understand it in the same sense, but a gesture may be invented on the spur of the moment.) Nodding, or shaking the head, beckoning with the finger, waving the hand in farewell, slapping the thigh, are significant gestures.

Exercise 4.—This is really a question in political geography. French is spoken by the negroes of Hayti and in Quebec, as well as in French settlements elsewhere. Portuguese is spoken in Brazil; Spanish in other parts of S. America, etc.

Lesson II. p. 2.—*By pictures and signs,* etc.—There are chapters on picture-writing, etc., in Tylor's *Early History of Mankind* and in Whitney's *Language and the Study of Language.* The picture-writing of N. American Indians, and some hieroglyphics of the ancient Egyptians and ancient Mexicans, can be understood without knowing the language of these peoples.

The signal of a certain sound.—The word 'signal' is chosen rather than 'sign,' because there is no *necessary* connection between a letter and its sound, as there usually is between a thing and its sign. The connection of a letter with its sound is due to an agreement between certain persons that, when they see the letter, they shall make a certain sound. Other people, on seeing the same letter, may make a different sound. This connection seems to be best expressed by calling a letter 'a signal of a sound.'

Exercise 1.—*i.e.* = Latin *id est* ('that is'); *e.g* = Latin *exempli gratia* ('for example'); *N.B.* = Latin *nota bene* ('mark well'); *viz.* is a contraction used by mediæval scribes for Latin *videlicet* ('that is to say').

Exercise 2.—The sign ∵ = *because*; > = *is greater than*; < = *is less than.* (*E.g.* 3 > 2, or 3 < 4.)

If the pupils know any foreign language, make them read these arithmetical signs, or some of them, in the foreign language.

Exercise 3.—(1) Draw a boat, people waving their hats, and a clock indicating the hour. (2) Draw two fish in one hand and three halfpence in another hand. (3) Draw a church, a man in it without his hat, and a man taking his hat off as he approaches the church.

Exercise 6.—Greeks, Russians, and Turks are conspicuous examples. The Russian alphabet is an adaptation of the Greek, made by Cyril, the Apostle of the Slavs, about A.D. 865.

Exercise 7.—In this cypher, the value of the letters is shifted one

place, so that *h* stands for 'I,' and *vhkk* for 'will.' A sharp child will guess this by remembering that, in English, we have only two common words of one letter, viz. *a* and *I*. He will therefore fasten on *h* and *z* in the cypher and make out the rest from these letters.

Lesson III. p. 3.—*Accent* is, in English, almost identical with stress or emphasis. Hence we might say that words are accented in sentences and syllables are accented in words. These expressions would not be correct in regard to Latin or Greek, for in these languages accent was distinct from emphasis. *Syllables* were *accented* (*i.e.* pronounced in a higher key than the rest of the word), but *words* were *emphasized* (*i.e.* pronounced more loudly than the rest of the sentence).

If the class is learning French, it would be well to point out that English and all Teutons prefer to throw stress on the first syllable of words, whereas the French throw stress on the last syllable, or the last but one. (*N.B.*—The *written* accents in French have nothing to do with emphasis.) This difference in the French stress is easily explained. French is derived from Latin. In Latin words of more than one syllable, the accent and stress are on the penultimate or ante-penultimate syllable. French has invariably kept the syllable which, in Latin, bore the accent and stress, and lost the syllable which, in Latin, follows the accented syllable. Hence in French the stress is brought nearer the end of the word, and falls either on the last syllable or on the penultimate. See also the *Key*; Mason, § 23; Sweet, §§ 658-661, 879-944.

P. 4.—The *thirty-eight sounds of English* are exclusive of diphthongs. The number thirty-eight is selected as the minimum. The authorities differ considerably as to the number of vowel-sounds. Morris (§ 58) distinguishes fourteen vowels; Mason (§ 16) gives thirteen vowels. Ellis, in his *Glossic*, uses fifteen vowel-signs; Sweet, in his *Broad-Romic*, uses seventeen; Pitman, in his *Phonography*, distinguishes twelve vowel-sounds, six long and six short. All these numbers are merely rough approximations for practical purposes. See Sweet, §§ 668 *sqq*.

Italian writing.—For details of the practical merits of Italian spelling, see Dr. J. H. Gladstone's *Spelling Reform*, pp. 18-24.

Lesson IV. p. 5.—On the origin of the alphabet, see my *Companion to School Classics*, pp. 1-17. The original names and the original order of the letters may be seen in the 119th Psalm, which is divided into groups of verses such that all verses of the same group began (in Hebrew) with the same letter.

Exercise.—Excellent collections of anomalies in English spelling will be found in Mr. F. G. Fleay's *English Sounds and English Spelling* (Collins).

The different sounds represented by *ough* are collected in the following sentence: 'A rough-coated, dough-faced ploughman strode, coughing and hiccoughing, thoughtfully through the streets of Scarborough' (from *Punch*, 16th January 1875).

Lesson V. p. 6, *Exercise.*—The following hints are perhaps sufficient: (3) *can, key, quail, quay*; (4) *city, seat, scene, schism*; (5) *fashion, nation, coercion, Persian, machine, ocean, crustaceous*; (6) *sieve, women*;

(7) *friend, bury, head;* (8) *want, laurel;* (9) *young, flood, does;* (10) *could, book;* (11) *grief, people, fear;* (15) *fall, broad, door;* (16) *buoy, boy;* (17) *yeoman, snow, dough, boat, brooch;* (18) *you, shoe, grew, blue.*

See also the *Key* and Mason, §§ 20-22.

Lesson VI. p. 7, *Exercise.*—The following words will serve as hints: (1) *debt, lamb;* (2) *gone, receive;* (3) *taught, nigh;* (4) *honest, chasm;* (5) *sailor;* (6) *black, knee;* (7) *would;* (8) *hymn, solemn;* (9) *jeopardy;* (10) *receipt;* (11) *island;* (12) *whistle;* (13) *colour;* (14) *wreck, whom.* More in the *Key.*

Lesson VII. p. 7.—The *vocal chords* are not mere strings, but resemble a drum-head split across. They are controlled by cartilages in the walls of the larynx, to which they are attached. The opening between them may thus be narrowed or widened at will.

P. 8.—The cut is imitated from a plate in Braune's *Topographical Anatomy.*—The mouth is in a position to sound *m*, but, in speaking, the opening from the larynx to the throat (*exterior glottis*) would be much wider. The projection just behind the root of the tongue is a flap called the *epiglottis*, which serves to close the glottis when we swallow. The narrow passage behind the windpipe leads into the stomach. More elaborate cuts are given in Max Müller's *Lectures on the Science of Language*, Vol. II. pp. 121 *sqq.*, and in Von Meyer's *Organs of Speech* (International Scientific Series) pp. 281 *sqq.*

Vowels.—Pupils might well practise the pronunciation of French *u*, German *ü*. This sound is produced by setting the tongue in position for *ee* (as in *seen*) and protruding the lips.

Explosives.—Pupils should be made to pronounce *kaa, kai, kee* in order, and notice how the point of stoppage for *k* can be shifted towards the front of the mouth. Similarly, the point of stoppage for *t* can be shifted backwards. Shifts of this kind render the transition from one sound to another more easy than they would seem at first. See further, Sweet, §§ 668-714.

P. 9.—*Americans* are said by Englishmen to speak *through their noses.* As a matter of fact, many Americans speak with the uvula always dropped, so that their vowels are nasalised. Probably for this reason, Americans usually speak French much better than Englishmen do.

Diphthong.—The definition given in the text is not satisfactory, but I am not sure whether any other is so. To constitute a diphthong, the transition must be so rapid that the two sounds seem to be one. Dr. Sweet, § 667, confines the name 'diphthong' to blended vowels. Ellis, however, calls the sounds of *ch* (in *church*) and *j* (in *judge*) consonantal diphthongs. Compare Lessons VIII. and IX.

Much more exact information on the topics of this lesson is given in the *Key.*

Lesson VIII. p. 10.—Ellis proposed (in 1870) two systems of phonetic spelling: one called *Universal Glossic*, which was very elaborate and likely to suit all languages; and another called *English Glossic*, which was less elaborate and only suited for English. The system here given is, of course, the English Glossic. I adopted it partly because I found it largely used in publications of the English Dialect Society, and partly also because I thought it would be easy for children to learn,

since it is founded, in the main, on the conventional spelling. Personally, I prefer Dr. Sweet's *Broad-Romic* system, for which see the *Key*, or Sweet's *Handbook of Phonetics*, p. 109, or Skeat's *Principles of Eng. Etymology*, First Series, pp. 336-338. (Ellis uses marks to distinguish accented syllables, but I dispensed with these, as my extracts are all in verse.)

Which we shall now write yhue, etc.—The words 'which we shall now write' refer only to the change of consonants. Similarly, in Lesson IX. p. 11, in *we shall now write aultər, authər*, etc., reference is intended only to the change of vowels.

Lesson IX. p. 11.—*Long vowels . . . are seldom quite pure.*—Particular attention should be called to this fact. It is one of the worst defects in Englishmen's pronunciation of French.

Diphthong or glide.—A glide is not quite the same thing as a diphthong. A glide is a sound made *while* the vocal organs are shifting from one position to another, but there is some ambiguity in the use of the term. See Sweet, §§ 664, 665, and other authorities cited in the *Key*.

The symbol ə is borrowed from Sweet's Broad-Romic. Ellis used *ŭ*, which is not a good symbol, as the vowel in question is often long. This vowel seems to have been used in Latin and Greek. The double forms *maximus* and *maxumus*, for instance, are explained by supposing that the vowel of the middle syllable was 'indeterminate.'

P. 13.—Ellis did not care to distinguish the vowel of *bear* from the vowel of *bait*. In Glossic he writes them both *ai*.

Lesson X. p. 13.—'Hohenlinden' is here turned into Glossic from the Broad-Romic spelling given by Dr. Skeat, *Principles of Etymology*, First Series, p. 339. I think Dr. Skeat exaggerates his tendency to omit *h* in small unemphatic words. I have therefore inserted *h* (in brackets) in a few places where its absence offends me.

Hood's poem is turned into Glossic from the Broad-Romic given by Dr. Sweet, *Elementarbuch des gesprochenen Englisch*, pp. 132-135.

Lesson XI. p. 16.—*Standard English is as much a dialect*, etc.—I think I should have said 'Standard English *was* as much a dialect,' or should have explained that the dialect, selected as Standard, ceases to be limited to a locality.

On the question of the origin of Standard English, I have been obliged to speak somewhat vaguely. Undoubtedly it is derived from the old East Midland dialect, but it is not clear how this dialect acquired its predominance. German authorities, such as Prof. Morsbach and the late Prof. Ten Brink, contend that the dialect acquired its vogue from London and the Court, and not from popular writers. (See Ten Brink, *Chaucer's Sprache*, p. 2, and Morsbach *Ursprung der Neu-englischen Sprache*, pp. 7-9.) English authorities lay stress on the following facts: (1) The East Midland dialect was a compromise between the Northern and the Southern dialects; (2) it was certainly used at both Universities, for it was native to Cambridge, and Wiclif (a Yorkshireman) acquired it at Oxford; (3) it was used in the fourteenth century by at least three very popular writers, viz. Robert of Bourne (d. 1340), Wiclif (d. 1384), Chaucer (d. 1400).

Southern Dialect, p. 16.—The fable was written, to illustrate the

Wiltshire dialect, by J. Y. Akerman (d. 1873) a distinguished antiquary. Akerman took a few liberties with the dialect for the purpose of mending his rhymes. The Glossic version is taken from Ellis's *English Dialects*, pp. 28, 29, compared with the more exact palæotype version in his *English Pronunciation*, Part V. pp. 51, 52. I have ventured to alter Ellis's Glossic spelling wherever I thought that I could get nearer to the pronunciation, but my own spelling could be improved.

Lesson XII. p. 18.—Lord Tennyson was born at Somersby, near Horncastle, and went to school at Louth. The Glossic version is from *English Dialects*, p. 75, compared with *English Pronunciation*, V. pp. 305, 306. There is another poem in this dialect, with some hints on pronunciation, in Tennyson's last volume (*The Death of Œnone*, 1892). The dialect is called by Ellis 'Border Midland.'

The *Staffordshire Dialect*, p. 19, is from *Dialects*, p. 104, compared with *Pronunciation*, V. p. 477. The dialect is called by Ellis 'Eastern South Midland,' but he is using 'Midland' in an artificial sense, so that the term includes much of Lancashire and Yorkshire. Barton-under-Needwood is near Burton-on-Trent.

The *Lowland Scotch*, p. 20, is from *Dialects*, p. 146, and *Pronunciation*, V. p. 732. The dialect is called 'Western Mid Lowland.'

Lesson XIII. p. 22.—*Mute H.*—Most readers will remember that Dickens, in *David Copperfield*, makes fun of Uriah Heep for pronouncing *humble* as *umble*. *David Copperfield* was written in 1849.

Lunnon, etc.—See Earle's *Philology of the English Tongue*, pp. 165 *sqq*.

Dr. Johnson.—The extract is from Boswell's *Life*, under the year 1772 (Bohn's ed. II. p. 158).

Exercises.—One or two passages are, of course, not conclusive evidence as to pronunciation, because the accent or rhymes may be faulty. But there is abundant corroboration of the pronunciations suggested in these extracts. (*N.B.*—Read the doubtful words as *aitches, obleege, fauts, sarve, assart, sile, jine, tay, say, maid, greet, resaves, plaast, waar, noan.*)

A good instance of change in pronunciation is *one*, formerly pronounced *oan*. This old pronunciation is kept in the derivatives *alone* (all one), *only* (one-ly), and *atone* (at-one).

Lesson XIV. p. 24.—On *Anglo-Saxon*, see Earle's *Philology of the English Tongue*, pp. 24-54, Marsh's *Student's Manual of English*, pp. 14-16, Sweet's *Anglo-Saxon Primer*, and *Anglo-Saxon Reader*. 'The compound term *Anglo-Saxon*,' says Marsh, 'first occurs in the Life of Alfred, ascribed to his contemporary, Asser, who calls that prince "Angul-Saxonum Rex," King of the Anglo-Saxons. The term *Anglo-Saxons* is meant to designate the Saxons of England as distinguished from the Saxons of Germany.'

Pronunciation.—In dealing with Anglo-Saxon, a language spelt almost on pure phonetical principles, Glossic becomes absurd.

ċ and *ġ* are often called *palatal c* and *g* as distinguished from the *guttural c* and *g*. The stoppage for the former is nearer the front of the mouth than for the latter,

The extract is copied from Sweet, *Anglo-Saxon Primer*, p. 62, but Dr. Sweet does not assign the translation to Alfred, and there seems no reason for doing so except that the translation is of about Alfred's time. *Dysig* = modern 'dizzy'; *ceosol* 'gravel,' survives also in *Chiselhurst*; *ahruron* is the 3rd plur. of the past tense of *ā-hrēosan*. (For the change of *s* into *r*, compare *lorn* or *forlorn*, the past participle of *leosan* 'to lose.') The *a* of *ahruron* is a prefix, as in *arise*.

Lesson XV. p. 26.—*Foreigners.*—The process by which the inflexions of Latin disappeared in French and the other Romance languages is very similar to what took place in England. The soldiers of the Roman Empire (who were mostly not Italians) taught a debased Latin to the Celts of Gaul. These handed on the language still more debased to the Visigoths and Franks who settled in Gaul in the fifth century, and French, which is descended from the Latin of the Franks, is the ultimate outcome.

Danes.—The influence of the Danes on our language may be estimated from the fact that they induced all England to adopt the plural *are* in the verb *to be* instead of the Saxon *syndon* or *synd* (see Morris, *Historical Outlines*, pp. 30, 42).

P. 27.—*About 150 years after the Conquest.*—This date is intended to refer to the period 1220-1280, which Mr. T. K. L. Oliphant (*Old and Middle English*, p. 283) calls the Period of Neglect. Trevisa, writing in 1389, says that English children in school were compelled 'to leave their own language, and to construe their lessons in French,' and that gentlemen's children were taught French from the cradle, while 'uplandish men' spoke French in imitation of the gentlemen (see Morris and Skeat, *Specimens of English*, Part II. p. 241).

On *Norman-French spelling* and its influence on English, see Skeat, *Principles of Eng. Etymology*, pp. 302-309.

P. 28.—*Chaucer's pronunciation.*—My Glossic is founded chiefly on Sweet, *Second Middle English Primer*, p. 73. The pronunciation given by Ellis, *Early English Pronunciation*, Part III. p. 681, and elsewhere differs somewhat from Sweet's.

Lesson XVI. p. 30.—*The old Latin way.*—It should be remembered that Greek words were spelt with the Latin alphabet.

Etymological Spelling.—See Skeat, *Principles of Eng. Etymology*, pp. 323-328. 'Debt' was in Middle English spelt *dette* as in French; 'doubt,' *doute*; 'scythe,' *sithe*; 'advance,' *avance*. 'Sithe' or 'scythe' is a native English word not derived from Latin *scindo*, 'I cut'; and *avance* or *advance*, a French word, is not derived from Latin *advenio*, 'I approach,' but from *abante*, 'in front.'

Shakspere's pronunciation is taken from Ellis, *E. E. P.* Part III. pp. 975-986. On the pronunciation of *ai*, see especially p. 975 and p. 924, where puns are cited which seem to show that *hair*, *heir* and *here* were all pronounced alike (*Globe Shakspere*, p. 101, l. 127, and p. 383, l. 65).

SECTION II.

It would be well to explain briefly the reason for giving a general view of the parts of speech, and some practice in analysis, before proceeding to details of grammar. The reason will be found in the following facts :—

(1) This book is intended for children who speak English, on the whole, correctly, and do not require to be taught accidence.

(2) The business of the book is, therefore, chiefly to point out the constructions (or relations) of words in sentences and to explain the technical names (such as *case, mood,* etc.) applied to such constructions.

(3) In the absence of accidence we can seldom tell the construction of words in a sentence without making a mental analysis of the sentence.

(4) It appears, on analysis, that nouns (to take only one example) are often used in the same constructions as adjectives or adverbs are.

Hence it is clear that the constructions (or *cases*) of nouns cannot be adequately treated without some preliminary treatment of analysis and of adjectives and adverbs.

(For a Latin course founded on the analysis of sentences, the reader may be referred to Father Gerard's *Stonyhurst Latin Grammar.*)

A few observations and questions, already given in Section I., are repeated here, in case teachers should prefer to begin the book at this section.

P. 34.—*We use words as a rule in . . . sentences.*—The expression *as a rule* is used instead of *always,* in order to admit such significant expressions as 'Yes,' 'No,' 'Why?' which are not sentences, though they imply sentences.

Subject and Predicate.—For the logical analysis of the sentence, compare the *Key* or Mason, § 355 *sqq.* and § 500.

P. 35, *Exercise* 1.—For *viz., e.g.* compare p. 158.

Lesson VII. p. 41, *Exercise* 2.—The adjectives required are *happy, peaceful, horrible, rare, frequent, occasional, later, second, no, present.*

Lesson VIII. p. 42.—On verbs of incomplete predication, see the *Key;* Mason, § 391; Abbott, §§ 147-150.

Lesson IX. p. 43, *Example.*—It is a good exercise to give pupils words arranged *in the order of analysis* and to require them to rearrange the words *in the order of a spoken sentence.*

Lesson X. p. 45, *Exercises.* — The Caxton fable is taken from Jacob's reprint of Caxton's *Æsop,* p. 65.

Lesson XIII. p. 49.—I have omitted, as unnecessary, the distinction of *collateral sentences* (*e.g.* 'The way was long, the wind was cold') for which see the *Key* or Mason, §§ 445-448.

Lesson XVI. p. 53.—Some writers confine the name *clause* to the *subordinate* clauses of a complex sentence, and call the principal clause the principal *sentence.*

NOTE.

The teacher ought not to leave this section without remarking on the analysis of sentences beginning 'There is' or 'It is,' such as 'There is no balm in Gilead' or 'It is a great pleasure to me to see you here.' Mason, §§ 525-528. These, of course, are ingenious devices for putting the subject in a more emphatic place, without laying undue stress on the verb. Mason would call 'it' (in the second example) a *provisional* subject. For exercises on this use, see the *Key*.

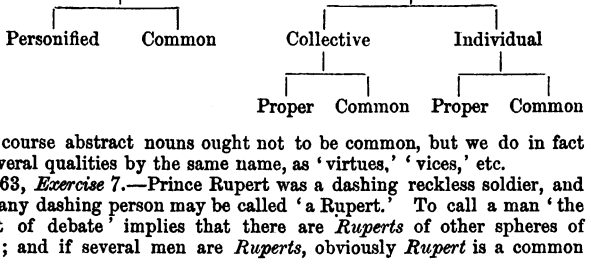
SECTION III.

This Section includes all the parts of speech worth considering except verbs, which are the subject of Section IV.

Lesson I. p. 60.—See the *Key*; Mason, §§ 47-62; Morris, pp. 70-78.

Lesson II. p. 61.—See *Key*; Mason, §§ 39-46; Morris, pp. 61-69.

Lesson III. p. 62.—The best reference on classes of nouns is Bain, pp. 15-23. The following table will perhaps assist the pupil in understanding the classification :—



Of course abstract nouns ought not to be common, but we do in fact call several qualities by the same name, as 'virtues,' 'vices,' etc.

P. 63, *Exercise* 7.—Prince Rupert was a dashing reckless soldier, and hence any dashing person may be called 'a Rupert.' To call a man 'the Rupert of debate' implies that there are *Ruperts* of other spheres of action; and if several men are *Ruperts*, obviously *Rupert* is a common noun.

Lesson IV. p. 63.—Mason, §§ 64-82; Morris, pp. 78-86; Bain, pp. 133-137. The definition of *case* as a *form* of the noun (Mason) or an *inflexion* of the noun (Bain) is undesirable for English, which does not distinguish the nominative case from the objective. It will serve for Latin or Greek, though here I think the definition would be insufficient. If the pupils are learning Latin, the teacher should point out that there might be as many cases (*i.e.* forms) of nouns as there are definite rela-

tions of things. For instance, Latin once had a *locative* case (of which traces remain) and an *instrumental* case afterwards represented by the *ablative* We might also have a case of the *agent*, a case of the *origin*, etc.; in fact there might be as many cases as there are prepositions.

Anglo-Saxon had special forms for the *dative* case, and for the *instrumental* case of some pronouns. *Him*, *her*, *them*, *whom* were formerly datives; *why* and *the* (with comparatives, as *the more*) were formerly instrumental cases. Morris, pp. 107, 115, etc.

Lesson V. p. 65.—On '*s* see the *Key*.—*Apposition.*—Point out that any substitute for a noun (pronoun, noun-phrase, noun clause) may also be in apposition. *E.g.* '*I*, *John*, say *this*, *that I will not be insulted*.' Mason, § 362; Abbott, §§ 137-143.

On *a dozen horses*, *a hundred men*, *a thousand books*, see Mason, *Addenda*, p. 262.

Notes on Analysis.—Similarly, in Latin, the genitive case is almost always adjectival, while the dative and ablative are always adverbial.

Lesson VI. p. 66.—The complement in the nominative case may conveniently be called the *subjective complement*, while the complement in the objective case may be called the *objective complement*. Mason, §§ 393-395. Abbott, §§ 147-149, prefers the name *supplement*. On '*it is me*,' see the *Key*.

In such expressions as 'The apples smell sour,' 'He feels sick, Mason calls *sour*, *sick*, subjective complements. It seems to me more convenient to call these words *adverbs*. When the complement follows a verb in the infinitive mood (as 'to be called *John*,' 'to seem *ridiculous*'), it is not in apposition, and I should parse it as an adverbial objective. Similarly, in the expression 'to die young,' *young* is either an adverb or an adjective used adverbially in the objective case.

Adverbial Objective.—That nouns used adverbially are in the objective case is clear from such expressions as 'He is worth *you* and *me* put together.' Here *me* is undoubtedly objective, and, by analogy, in 'He is worth a penny,' *penny* must be objective too. Compare Mason, p. 150; Abbott, §§ 127-131. Such adjectives as *like* and *near* take an adverbial objective.

Adverbial Possessive.—See Morris, p. 187.

Lesson VII. p. 68.—The pronouns which I call *partitive* are divided by Mason (§§ 166-175) into *indefinite* and *distributive*.

P. 69, *Exercise* 2.—*We* means 'I and others with me.' *The other* means 'Out of two things, that one which was not mentioned just now.' *Another* means 'Out of a group of things, any one except that which was mentioned just now.' *Either* means 'each of two things' or 'any one of two things.'

Exercise 3.—*Ones* and *others* are the only plurals.

Lesson VIII. p. 69.—*Relative Pronouns.*—It should be pointed out here that a relative pronoun is often used where a *conjunction + demonstrative pronoun* would be better. *E.g.* 'John gave it to his brother, who gave it to me.' Here *who gave it*, etc., is in *form* a subordinate

clause, but is in *effect* a co-ordinate principal sentence, meaning '*and he* gave it.' This use of *who* and *which* is called by Mason (§ 412) *continuative*, and by Bain (pp. 34-37) *co-ordinating*. See also Abbott, § 255. I have added a note on this subject on p. 127.

Lesson IX. p. 71.—It would have been well here to introduce two technical terms, *viz.* the *attributive* use of the adjective and the *predicative* use. See the *Key* and Mason, § 87.

P. 72, *Exercise* 1.—In the extract from Gray, *loose* is an adjective, plural nominative, agreeing with *beard* and *hair*.

Lesson X. p. 73, *Exercises*, 2, 3.—Compare Morris, pp. 92-96; Mason, §§ 115-117. *Further* is from *forth*; *near* and *next* from *nigh*; *last* for *latest*; the actual positive of *inmost* is *inward*. See the *Key*.

Exercise 4.—In this difficult passage, *reclined* is a participle, meaning in effect 'reposing.' In the next stanza, the prose order would be 'she saw the fair round face, the snowy beard,' etc., and *face*, *beard*, *velvet*, etc., are all governed by *saw*.

Lesson XI. p. 74.—On *an* before *h*, see the *Key;* Morris, p. 97; Mason, § 122. On *a=one*, Mason, § 123.

The *definite article* is used in Greek with proper names and abstract nouns. On *a hunting*, compare Morris, p. 188.

P. 75, *Exercise* 1.—'*The* wild boar'=every wild boar; '*the* noble beasts,' '*the* annals'=all noble beasts, all annals. '*The* engraving,' because there is *only one* engraving, or only one in which a wild boar is represented; '*the* next page,' because there is only one next page. '*The* artist'=he who drew the engraving; '*the* tusks'=those in the engraving.

Lesson XII. p. 75.—*Adverbs limit or qualify.*—It can hardly be said that the adverbs *too*, *more*, *most*, *very*, 'limit' the adjectives to which they are attached. They *qualify* the adjective, and the adverb and adjective combined *limit* the noun.

No, *nay*, *yea*, etc.—See Mason, § 272; Morris, p. 191. *Aye* means 'ever,' A.S. *â*. *No* and *nay* are the negatives of this='never,' A.S. *nâ*. *Yea* is an adverb, meaning 'in that way,' 'so,' used in affirmations like Latin *sic*, French *si*. *Yes* is said to be a shortened form of A.S. *geá sỹ*, *i.e.* 'yea, let it be.' All these words of affirmation and negation imply a statement founded on the interrogative sentence. *E.g.* in *Q.* 'Have you been to Scotland.' *A.* 'No'; the answer in full would be, 'I have no been to Scotland'=I have never been to Scotland.'

Not is shortened from *naught=ne-aught*.

On the adjective *no* and *none*, see Mason, §§ 94, 95, 166.

Lesson XIV. p. 78.—*Than.*—See Mason, § 294 and *n.*, 595, 598. The old explanation was that *than=then*; so that 'he is stronger than I'=he is stronger, *then* (*i.e.* next) I am strong. Bain, p. 72. This explanation does not suit such common expressions as 'else than,' 'other than,' 'scarcely than.'

P. 79.—*No better* is literally 'never better.' Attention should be called here to the ambiguity of such expressions as 'He was *nothing less than*

mad.' This sentence may mean (1) 'He was far from mad,' or (2) 'He was absolutely mad.'

In (1) *nothing* is nominative complement and *less* is an adverb. The expanded sentence seems to be 'When *mad* is a thing, he was nothing by less,' *i.e.* 'If *mad* is a name, there was no name which he less deserved.'

In (2) *less* is an adjective and *nothing* = no, or by nothing. In this case the expanded sentence seems to be, 'When *mad* is a thing, he was less by nothing,' *i.e.* 'If *mad* is a name, he deserved no less a name.'

Lesson XV. p. 79.—*Dirty = in a dirty state.*—The point of this explanation is that 'in a dirty state,' and 'in that state,' may be either adjectival or adverbial phrases. Hence *so* (which is properly an adverb) has come to be used both adjectivally and adverbially. Cf. p. 56.

P. 80.—*This is the same horse as I rode yesterday.* — An American friend, who is a well-known classical scholar, tells me that he thinks this sentence would seem a vulgarism in America, and that educated Americans would always say 'This is the same horse that I rode yesterday.' I admit the superiority of the latter expression, but I think my own sentence is good modern English. Dr. Murray, in his great *English Dictionary* (s.v. *As*), proposes to confine *same – as* to comparisons of things *of the same kind*, and *same – that* to statements of *absolute identity*. But he quotes from Sir John Lubbock, 'Bees like the same odours as we do'; and this seems to me a case of identity. Shakspere several times uses such expressions as 'That gentleness as I was wont to have' (Abbott, *Shaks. Gram.* §§ 112, 280).

Lesson XVI. p. 81.

All but he.—For expressions of this form, cf. Kellner, *Hist. Outlines of Eng. Syntax*, § 425. On prepositions, see Mason, §§ 277-284.

Lesson XVII. p. 82.—I have called *for* co-ordinative, and *because*, *as*, subordinative. (So also Abbott, § 246 *n.*) Mason (§ 289), and Bain (p. 109) call *for* subordinative. My feeling is that a sentence introduced by *for* calls for a fresh attack and new emphasis; but a sentence introduced by *as* or *because* does not. See also *Parallel English Grammar* (Syntax), p. 16.

P. 83.—*I knew that he died.*—Mason, § 290, and *n.* It seems to me clear, from the Anglo-Saxon passages cited in the note, that Mason's explanation is wrong. The conjunction *that* is the relative, like Latin *quod*, French *que*, Greek *hoti*. The Anglo-Saxon form would have been *I knew that, that he died* = I knew that which 'he died' is.

P. 86, *Note on Self.*—Compare Mason, §§ 176, 177; Morris, p. 110. *Self* is generally said to have originally meant 'same,' but I think the meaning 'alone' accounts better for the Anglo-Saxon constructions. Mätzner, *Englische Grammatik*, Vol. I. p. 321 (3rd Ed.) cites several passages in which *one* is used for *self* (*e.g. my one, his one*). Mason, § 179, compares the Scotch 'my lane.'

Compound Nouns.—On the different forms see Mason, §§ 300-302.

It is a standing difficulty how we should parse the first element in such combinations as *cannon ball*. Here *cannon* is clearly adjectival, but can we parse it as an adjective? Mason (§ 88) treats *cannon ball* as a compound noun, in which *cannon* does not require parsing any more than *geo* in *geology*. Bain (p. 23) would apparently parse *cannon* as an adjec-

tive. Prof. Napier (note in the *Parallel English Grammar* (Syntax), p. 10) is emphatic in favour of calling *cannon ball* a compound noun. Dr. Sweet (*New English Grammar*, pp. 63, 64) declines, on the whole, to call *cannon* an adjective, and calls it an 'assumptive, or attributive, noun.' But he afterwards (pp. 67, 68) calls *foreign* in 'Foreign Office' an adjective, whereas Prof. Napier would call 'Foreign Office' a compound noun, like 'lunatic asylum.'

SECTION IV.

This section is entirely devoted to the verb and verbals.

Lesson I. p. 88.—*Reported Speech.*—A note about *Sequence of Tenses* may be found in Mason, § 490. I think this subject cannot be adequately treated without comparing English with another language, in which the sequence does not depend so much on the meaning.

P. 89, *Exercise* 2.—This exercise raises a difficulty about *persons*. If the report begins 'I said,' it is clear that *us* and *we* must be kept, and the report will run: 'I said that he taunted *us*. . . . But why were *we* silent?' etc. But if the report begins with 'He said,' then the persons will depend on the position of the reporter. Thus:

(1) If the reporter was one of the people called *us* and *we* by the speaker, the report must begin, 'He said that he taunted *us*' etc., and go on in the same way.

(2) If the reporter was not one of the people called *us* and *we* by the speaker, the report must begin: 'He said that he taunted *them*. . . . But why were *they* silent?' etc. Of course, one could frame rules for the change of persons, but is it worth while?

Lesson II. pp. 91, 92.—*Suffice it to say. Be it so.*—I hesitate to call these 3rd persons of the imperative, because it seems that there never was in English a special form for the 3rd person imperative, distinct from the present subjunctive. Still, *in effect*, 'suffice it' and 'be it so' are undoubtedly imperative.

Lesson III. p. 93.—*I had rather die*, etc.—See Mason, § 529 and *n*. Also Mätzner, Part III. p. 18.

P. 94.—*Gerund.*—On the origin of the Gerund see Mason, § 200. It should be pointed out that the gerund is often used in compound nouns, as a *walking-stick*, a *bathing-machine*. It should also be pointed out that in French there is the same confusion of the gerund with the present participle. *E.g. parlant* in *en parlant* is the gerund, from Latin *parabolando*.

Lesson IV. p. 95.—*Analysis of the Passive Participle.*—If the pupils are learning French, remind them of the rule of French that, in compound verbs, the passive participle agrees with the object if the object precedes it. (*E.g. Je l'ai aimé*=I have loved him: *Je l'ai aimée*=I have loved her.) See also the *Key* for analogies in Old English.

P. 96, *Exercise* 4.—*Dead* is an adjective, not a participle.

Lesson V. p. 97.—*Should* and *would*, when they represent a future tense used in the past (meaning '*I was likely to*,' etc.), might be assigned

to a tense called *Reported Future*, or *Future Anterior* (on the analogy of the 'Past Anterior' of French Grammars), or *Subordinate Future*, as suggested on p. 102. The name *Secondary Future* is suggested in *Parallel English Grammar* (Accidence), p. 36.

On the auxiliaries, see more in the *Key*.

Lesson VI. p. 99, *Exercise* 1 *b*.—The omitted conditions occur at these places: (1) He would snore (*if he went*); and (2) I should be ashamed (*if he snored*).

Lesson X. p. 108.—There is a good treatment of Conditional Sentences in *Parallel English Grammar* (Syntax), pp. 19-24. In colloquial English, a condition is sometimes introduced by *without*. This usage is no longer allowed in literary English, though it occurs in Sir Philip Sidney.

Lesson XII. p. 113.—*Noun-clauses after nouns of Intention*, etc.—I think such clauses are more favoured by American writers than by English. Mark Twain is especially fond of them. Englishmen generally prefer such expressions as 'the intention to dismiss him,' 'the fear of his return,' 'the command for their release.'

Exercises.—The extract is taken with little alteration from Beckmann's *History of Inventions*.

Lesson XIII. p. 116.—*Save* is the French *sauf*, Latin *salvus*. Both *save* and *except* are remnants of the Latin ablative absolute. Mason, § 282.

Lesson XIV. p. 117.—*After verbs of Teaching*, etc.—This statement is not orthodox. I am unwilling to distinguish the infinitive (especially without *to*) from any other noun. In such expressions as 'I taught him *singing*,' 'I caused him *pain*,' 'I allowed him a *shilling*,' it will be conceded that the noun is the nearer object. Again, such constructions as French, *Je fais faire*; German, *Ich lasse machen*; Early English, *I let make* (=I cause somebody to make) suggest that the infinitive is the nearer and also the more important object, for here the other (or *personal*) object is omitted altogether. Of course I admit that instances can be adduced in which the infinitive is an adverbial infinitive of purpose, *e.g.* 'I besought him to remain,' 'I entreated him to remain.' But the words *beseech* and *entreat* properly mean, not to 'ask' but to 'bother.' Different views may be found in Abbott, § 105; Mason, §§ 370, 397. These writers seem to me too much affected by Latin usage, which admits two accusatives or an accusative with infinitive.

The infinitive of purpose.—Attention should be called to the French infinitive with *à*, which is always an infinitive of purpose.

(*Infinitive as complement*, e.g. 'I declared him to be a rascal.' See *N.B.* on p. 94 and Mason, § 394.)

Lesson XV. p. 120.—*The guns were commanded to be fired.*—It will be seen that I analyse this expression on the analogy of 'He was promised a reward' (p. 119). Abbott, § 97, discussing 'I like a rascal to be punished,' and 'The prisoner was ordered to be executed,'

proposes to call *to be punished* a complement to *rascal*, and *to be executed* a complement to *prisoner*. He means that 'a rascal to be punished' and 'the prisoner to be executed' are equivalent to the Latin accus. with infin. I contend that this construction is obsolete in English. Kellner (*Historical Syntax*, §§ 401-405) admits that it has long been obsolete *as a subject*. Where Chaucer says 'what wondur is a lewid man to ruste,' we should say '*for* a layman.' Similarly, in 'I like a rascal to be punished,' I think the order of ideas now is 'I like, for a rascal, punishment.'

Lesson XVI. p. 122.—*Rules for detecting Strong Verbs.*—A similar rule is given in Sweet, pp. 391, 392. The subject, thus treated, seems to me useless, and I have inserted it only out of deference to examiners. I think strong and weak verbs cannot be advantageously studied except in connection with some literary work at least as old as Chaucer.

Past Tense in -d or -t and *the verb do* (p. 123).—The old explanation that the final *-d* of past tenses is an abbreviation of *did*, and that *did* is a reduplicated perfect has lately been questioned. Dr. Sweet says nothing of it, and classes *did* among weak past tenses (*New English Grammar*, § 1493, p. 427). The better opinion seems to be that *did* is a reduplicated *aorist*, not a perfect.

Note on Relatives, p. 127.—This note is sufficiently important to deserve some exercises, but I could hardly find the right place for it in the text. It is placed here because it is a necessary preliminary to Lesson IX. (p. 144) in the following section.

The attempt to create a rule for using *that* in adjectival clauses seems to be due to Prof. Bain. See his *Higher English Grammar*, pp. 34-37, and *Companion* thereto, pp. 63-66. Also Abbott, *How to Write English Clearly*, pp. 17, 18.

SECTION V.

This section contains fewer exercises than the others, because the teacher will probably wish to spend some time in parsing and analysis, for which the exercises furnish many opportunities. On the contents of the section compare Abbott and Seeley's *English Lessons for English People*, and Abbott's *How to Write English Clearly*.

Lesson I. p. 128.—I should have defined *suffix* as 'a sound or syllable added at the end of a word,' and *prefix* as 'a sound or syllable added at the beginning of a word.' Both suffixes and prefixes are included under the name *affixes*.

P. 129, *Roots*.—Several roots will be found carefully treated in Skeat, *Principles of Eng. Etymology*, Part I. pp. 280-294. The definition of a root is 'what remains when a word has been stripped of all formative prefixes and suffixes.'

Exercise 1.—The following hints will suffice: *endurance*, *endurable*, *clothing*, *clothed* or *clad*, etc.

P. 130, *Exercise* 2.—On these suffixes see Morris, pp. 204-236 or Mason, pp. 130-139.

Exercise 4.—*ST* appears in *stand*, *stop*, *step*, *stick*, *stay*, *stiff*, *stool*, *staff*. Also in Latin words, as *state*, *stable*, *consist*, *resist*. In the French form, in *establish*, *estate*, etc. etc. See Skeat's *Etymological Dictionary* for countless derivatives. *CR* appears in *crack*, *crush*, *crackle*, *crumble*, *creak*, *cricket*, *croak*, *crow*, etc. *GR* appears in *grunt*, *grudge*, *grumble*, *gruff*, *growl*.

Lesson II.—*Inflexions of meaning.*—Latin and Greek are very illogically constructed, for they perpetually confuse inflexions of meaning with inflexions of relation. *E.g.* the plural ought to be distinguished from the singular by a stem-suffix; then the inflexions of relation might be the same for both singular and plural. Thus *dominus*, for instance, ought to make a plural *dominasus*, or in some such form. Again, in Latin, the tenses are usually (rightly) distinguished by stem-suffixes, but they are also distinguished by inflexions, though they might have the same inflexions throughout (e.g. *rexo*, *rexis*, etc., for *rexi*, *rexisti*, etc.).

Lesson III. p. 133.—The examples in this and the four following exercises are taken from various sources, but my chief quarry has been Hodgson's *Errors in the Use of English*, where all the quotations are authenticated. Other collections will be found in Mason, in Bain, and in Levander's *Matriculation Questions*.

Lesson IV. p. 135, No. 8.—*It is I that challenge you.*—This is good English, but the grammar of it cannot be justified.

Lesson VI. p. 138.—*And which, and who.*—This form is often objected to with insufficient reason. Some critics declare that *and which* should be used only when another *which* clause has preceded. But it is not *incorrect* to use *and which* after any adjectival words relating to the antecedent of *which*. *E.g.* 'She sang a song weird, enchanting, and which I shall never forget'; or 'A man in a blue coat and whom I never saw before.' Many examples of such expressions, from the best English writers of many centuries, are cited in the *Pall Mall Gazette*, 4th December 1894. They are common also in French. See the *Key*.

P. 139, *Twice one are two.*—This expression is certainly wrong, for *twice* is an adverb, and *one* is a singular noun. But *twice two are four* seems to me correct, for it means 'two things taken twice are four things,' and not 'the word *two* taken twice is the word *four*.'

Lesson VIII. p. 143, *Exercise c.*—To emphasize *more* say, 'By moonlight the scenery pleases more.'

(*f*) (1) 'S. was condemned by a majority of the Commons.' 'By a majority of the Commons S. was condemned.'

(*h*) (3) By the Pope . . . the action of his Vicar was fully approved.

Lesson IX. p. 145.—*John Dryden.*—Dryden is certainly the greatest of the writers who began the movement in favour of the shorter sentence, but many other writers of his time show the same tendency, which seems to have been encouraged by the influence of French. The extract from

Swift in the Exercises (quoted in Blair's *Rhetoric*) is not a fair representation of Swift's usual style.

Exercise 1.—Put a full stop at *characters*. Then 'If these are not understood, how are their speeches understood, for they are known one by another (*i.e.* each man's character by his speech) as conveniently,' etc.

Exercise 3.—Put a full stop at *advancements*. Then 'They ascend (or advance) sometimes by the only strength (*i.e.* mere influence) of those who stand above,' etc. Put a full stop at *assistance*. Then 'Such assistance,' etc., down to *wealth*. Put a semicolon after *wealth* and go on, 'and old men have a great advantage,' etc.

Exercise 4.—This wants considerable alteration. After *no good* begin a new sentence. 'There was one Syndercombe . . . kill him.' Then go on, 'When Cromwell had discovered his design and had caused him to be apprehended,' etc. The rest is easy.

Exercise 6.—Say 'who have escaped the prevailing pecuniary pressure. This has reduced,' etc.

Lesson X. p. 147.—The extracts will serve for exercises in analysis.

No. 8.—Medea slew Absyrtes (or rather Absyrtus), her own brother.

No. 14.—*Apart the fleet set.*—The original Greek has 'And he sat down apart from the fleet,' but I do not think the English means this. Chapman apparently thought he might as well say 'The fleet was apart from Apollo,' as 'Apollo was apart from the fleet.'

Lesson XI. p. 149.—On Metaphor, see Bain's *Rhetoric*, i. p. 159 *sqq.*, or Abbott and Seeley's *English Lessons for English People*, pp. 76-90. The treatment in the latter book suggests too much that metaphors are confined to verbs.

P. 150, *Exercise* 1.—*Donkey* = stupid person. *Eye* = perceptive faculty (as in 'mind's eye') or any round hole (as 'needle's eye'). *Key* = anything that explains (as 'key to the classics'). *Foot* = lowest part (as 'foot of mountain'). *Hand* = things that move on a pivot (as 'hands of a clock'). *Branch* = lines that form an angle with another line ('branches of a river'), also offshoots ('branches of a bank'). *To fall* = to be conquered or to be ruined. *To drop* = to make to fall, hence to abandon. *To drown* = to kill, hence to abolish ('to drown sorrows'). *To flow* = to be derived. *To reap* = to gain.

Exercise 2.—*Flower of age.*—As we expect fruit from a tree in blossom, so we expect good work from a man in the prime of life.

Flaming eyes.—As flame is bright, so eyes are bright.

Under chloroform.—The metaphor is from wrestling. As the vanquished wrestler lies under the victor, so the vanquished man lies under (or is *overcome by*) chloroform.

Upright man.—As an upright line does not deviate from its direction, so an upright man does not deviate from honesty.

Lesson XII. p. 151.—See Bain, *Rhetoric*, pp. 186 *sqq.*

P. 153.—(*f*) *The works of the flesh.*—The most convenient explanation here is that *flesh* is for *body*, part for whole. But 'works of the flesh'

mean 'results of attending to physical desires,' so that *works* is a metaphor and *flesh* is a metonymy of thing for its attribute.

(*m*) *Oxford Halls*, etc.—This is a metonymy of part for whole. *Oxford's Halls* and *Durham's Stalls* represent all places where the Church of England is honoured. *The Jesuit* represents all Roman Catholics; *the Bishop* represents all dignitaries of the Church. The *cope* is the symbol of ecclesiastical dignity.

For other technical terms of rhetoric, see the *Key*.

Lesson XIII. p. 153.—On Punctuation, see Mason, § 601 *sqq*. For special rules see the *Key*.

INDEX

(*The numbers refer to pages. No references are given to the 'Notes for the Teacher.'*)

THE END

Printed by R. & R. Clark, Limited, *Edinburgh*

By JAMES GOW, Litt.D.

A COMPANION TO SCHOOL CLASSICS. By JAMES GOW, M.A., Litt.D. With Illustrations. Crown 8vo. 6s.

SPECTATOR.—"This is an excellent book, giving in a most compact and convenient form a mass of information which will be most useful to young students, and, indeed, to not a few students who are no longer young. We can easily believe Dr. Gow when he tells us that he has 'found it excessively difficult to produce the summaries here collected.' They are manifestly the outcome of a very wide and careful reading. Any expert will know at once that this modest volume represents labour of no common variety and extent. . . . No more valuable addition has been made of late years to school literature than this."

EDUCATIONAL TIMES.—"This work is excellently planned and admirably executed. The author, for Dr. Gow is more than a compiler, has had a distinct object in view, he is a distinguished student of the classics, and he is an eminent practical teacher. With such qualifications we turn with confidence to a reliable book. . . . We congratulate Dr. Gow on his production, and teachers and scholars on the appearance of so welcome and useful a work."

CLASSICAL REVIEW.—"This is a remarkable little book which, unless we are much mistaken, will be warmly received by classical teachers, and will be of no small use even to many advanced students and scholars."

JOURNAL OF EDUCATION.—"The value of such a comprehensive book must depend chiefly on the execution,—and the execution is excellent. Dr. Gow has the invaluable gift of packing details close together, and yet making the result interesting. And the details selected are most certainly those essential to the subjects."

ATHENÆUM.—"Dr. Gow has produced an excellent compendium, which should find a warm welcome in our best schools. A series of concisely written chapters on such subjects as the Greek and Latin alphabets, textual criticism, Athenian finance, the Roman army, and Greek philosophy contain a store of information derived from the most recent authorities and most clearly arranged. Dr. Gow has done his work admirably."

A KEY TO DR. GOW'S METHOD OF ENGLISH FOR SECONDARY SCHOOLS. By T. B. HARDY, B.A. Globe 8vo. 5s. net.

MACMILLAN AND CO., LTD., LONDON.

WORKS ON
ENGLISH GRAMMAR AND COMPOSITION.

Works by J. C. NESFIELD, M.A.

ENGLISH GRAMMAR, PAST AND PRESENT. Globe 8vo. 4s. 6d. KEY, for Teachers only, 2s. 6d. net.

MANUAL OF ENGLISH GRAMMAR AND COMPOSITION. Globe 8vo. 2s. 6d. KEY, for Teachers only, 2s. 6d. net.

OUTLINE OF ENGLISH GRAMMAR. Globe 8vo. 1s. 6d. KEY, 2s. 6d. net.

ENGLISH GRAMMAR FOR ELEMENTARY SCHOOLS. Globe 8vo. Sewed. Book I. Uses of the Parts of Speech as shown by Examples. 3d.—Book II. Modifications of Subject, Predicate, and Object by Words, Phrases, and Easy Sentences. 4d.—Book III. Parsing and Easy Analysis. 5d.—Book IV. Analysis and Word-Forming by Prefixes and Suffixes. 6d.

USES OF THE PARTS OF SPEECH. Globe 8vo. 6d.

HISTORICAL ENGLISH AND DERIVATION. Globe 8vo. 3s. 6d.

ORAL EXERCISES IN ENGLISH COMPOSITION. Globe 8vo. 1s. 6d.

JUNIOR COURSE OF ENGLISH COMPOSITION. Globe 8vo. 1s. 6d.

SENIOR COURSE OF ENGLISH COMPOSITION. Globe 8vo. 3s. 6d. KEY, Globe 8vo, 1s. net.

ERRORS IN ENGLISH COMPOSITION. Globe 8vo. 3s. 6d.

AIDS TO THE STUDY AND COMPOSITION OF ENGLISH. In Five Parts. Globe 8vo. 4s. 6d.

Works by Professor G. R. CARPENTER.

ENGLISH GRAMMAR. Crown 8vo. 3s. 6d. net.

EXERCISES IN RHETORIC AND ENGLISH COMPOSITION. (Advanced Course.) Crown 8vo. 4s. 6d.

ELEMENTS OF RHETORIC AND ENGLISH COMPOSITION First High School Course. Crown 8vo. 3s. 6d.—Second High School Course. Crown 8vo. 3s. 6d.—Complete in one volume, 4s. 6d.

RHETORIC AND ENGLISH COMPOSITION. (A New Edition of 'Elements of Rhetoric and Composition.') Crown 8vo. 4s. 6d. net.

NOTES FOR TEACHERS OF ENGLISH COMPOSITION. Globe 8vo. 1s. net.

With DOROTHEA F. CANFIELD.

ELEMENTARY COMPOSITION. Crown 8vo. 2s. net.

With O. J. and M. S. WOODLEY.

FOUNDATION LESSONS IN ENGLISH GRAMMAR. Extra Crown 8vo. 2s. 6d.

MACMILLAN AND CO., LTD., LONDON.